

General Knowledge Today



Indian Culture-1: National Insignia and Language

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Indian Culture-1: National Insignia and Language



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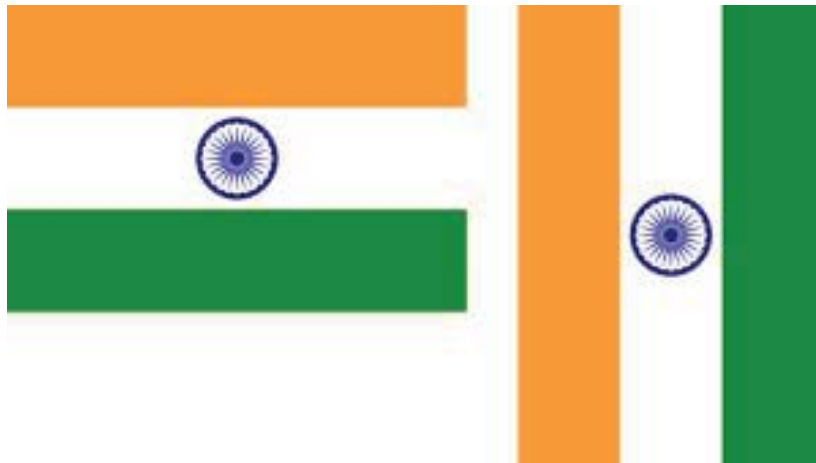
Model Questions

Prelims Model Questions are given at the end of this module.

India's National Insignia

India's National Flag

India's National flag is a horizontal tri-colour of deep saffron (Kesari) at the top, white in the middle and dark green at the bottom in equal proportion. The ratio of width of the flag to its length is 2:3. In the centre of the white band is a navy blue wheel which has 24 spokes. Its diameter approximates the width of the white band. Its design is taken from that of the wheel which appears on the abacus of the Lion Capital of Ashoka at Sarnath.



Meaning of three colours of National Flag

The saffron stands for courage, sacrifice and the spirit of renunciation; the white stands for purity and truth and the green for faith and fertility.

Adoption of National Flag

Tricolor flag was first accepted by Indian National Congress in 1931. It had charkha in the center of the white band which was later replaced by Wheel taken from Sarnath Asoka pillar. The design of the national flag was adopted by the Constituent Assembly of India on 22 July 1947. In the constituent assembly, Dr. Rajendra Prasad was the head of the Ad hoc committee on National Flag. The flag was designed by Pingali Venkayya.

Flag Code of India

The Flag Code of India, 2002, has taken effect from 26 January 2002 and supersedes the 'Flag Code – as it existed. The Flag Code of India, 2002 is an attempt to bring together all such laws, conventions, practices and instructions for the guidance and benefit of all concerned. As per current norms, there is no restriction on the display of the National Flag by members of general public, private organisations, educational institutions, etc., except to the extent provided in the Emblems and Names (Prevention of Improper Use) Act, 1950 and the Prevention of Insults to National Honour Act, 1971 and any

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other law enacted on the subject.

Bureau of Indian Standards is in charge of enforcement of the standards of the Indian Tricolor as per the provisions of the “Flag Code of India”.

State Emblem

The state emblem depicts four lions, standing back to back. It is an adaptation from the Sarnath Lion Capital of Ashoka, near Varanasi in Uttar Pradesh. Carved out of a single block of *polished sandstone*, the capital is crowned by the *Wheel of the Law* (Dharma Chakra).



The Lion Capital was erected in the third century BC by Asoka to mark the spot where Buddha first delivered his sermon.

In the State emblem, adopted by the Government of India on 26 January 1950, only three lions are visible, the fourth being hidden from view.

The four lions symbolizing *power, courage and confidence*, rest on a circular abacus. The abacus is girdled by four smaller animals — guardians of the four directions: the *lion of the north, the elephant of the east, bull of the west* and *horse of the south* {you can remember this by analogy NEWS → LEBH}. The abacus rests on a lotus in full bloom, exemplifying the fountainhead of life and creative inspiration.

The words *Satyameva Jayate* (meaning ‘truth alone triumphs’) from *Mundaka Upanishad* are inscribed below the abacus in Devanagari script. The use of the state emblem of India, as the official seal of the Government of India, is regulated by the state of India (Prohibition of Improper Use) Act, 2005.

National Anthem

The song Jana-gana-mana, composed *originally in Bengali* by *Rabindranath Tagore*, was *adopted in its Hindi version* by the Constituent Assembly as the national anthem of India on Tuesday, 24 January 1950.

Rabindranath Tagore wrote it at the request of his intimate friend Ashutosh Chaudhari, a judge of the Calcutta High Court, for singing at the 26th session of the Indian National Congress on 27 December 1911 at the Calcutta Session of the Indian National Congress.

Playing time of the full version of the National Anthem is approximately 52 seconds. A short version



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consisting of the first and last lines of the stanza (playing time approximately 20 seconds) is also played on certain occasions.

Apart from Indian national anthem Rabindranath Tagore has written national anthem of Bangladesh 'Amar Sonar Bangla' and also the lyrics of Sri Lanka's National Anthem (Sri Lanka Matha). Tagore had written the music and lyrics for Nama Nama Sri Lanka Mata in the Bengali language for his student Ananda Samarakoon.

National Song

The song Vande Mataram, composed *in Sanskrit* by Bankimchandra Chatterji, was incorporated in his famous novel Ananda Math (1882). It has an equal status with the National Anthem. Later the song was set to tune by Rabindranath Tagore and sung for the first time before the gathering at the 12th annual session of the Indian National Congress held in 1896 in Calcutta. It was declared as the National Song in 1937 through a resolution. The English translation of the stanza was rendered by Sri Aurobindo.

National Calendar

The National Calendar is based on the Saka Era with Chaitra being its first month. It consists of 365 days in a normal year. It was adopted from 22nd March 1957 along with the Gregorian calendar for the following official purposes: Gazette of India; news broadcast by All India Radio; calendars issued by Government of India; and, Government communications addressed to the members of the public.

Dates of the National Calendar correspond with those of the Gregorian Calendar. Thus, the first day of Chaitra corresponds to 22nd March in a normal year and 21 March in leap year.

National Animal

The Tiger – *Panthera tigris* (linnaeus), is the national animal of India. It is a rich-colored well-stripped animal with a short coat. The combination of grace, strength, power has earned the tiger great respect and high esteem. Out of eight races of the species known, the Indian race, the Royal Bengal Tiger, is found throughout the country except in the north-western region and also in the neighbouring countries, Nepal, Bhutan and Bangladesh.

National Bird

The Indian peacock, *Pavo cristatus*, the national bird of India, is a colourful, swan-sized bird, with a fan-shaped crest of feathers, a white patch under the eye and a long, slender neck. The male of the species is more colourful than the female, with a glistening blue breast and neck and a spectacular bronze-green trail of around 200 elongated feathers. The female is brownish, slightly smaller than the male and lacks the trail.



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National Flower

Lotus, an aquatic plant of *Nymphaea* with broad floating leaves and bright fragrant flowers that grow only in shallow waters, is India's national flower. It is a sacred flower and occupies a unique position in the art and mythology of ancient India and has been an auspicious symbol of Indian culture since time immemorial.

National Fruit

Mango (*Manifera indica*) is the National fruit of India. Mango is one of the most widely grown fruits of the tropical countries. In India, mango is cultivated almost in all parts, with the exception of hilly areas. Mangoes have been cultivated in India from time immemorial. The poet Kalidasa sang of its praises. Alexander savoured its taste, as did the Chinese pilgrim Hieun Tsang. Akbar planted 100,000 mango trees in Darbhanga, known as Lakhi Bagh.

National Tree

Banyan Tree is India's National Tree. It's a member of mulberry family. The mulberry family is known as Moraceae and this plant grows in India, Bangladesh and some other countries.

The banyan Tree *begins its life as epiphyte on a host tree*, gathers nourishment and water from air (not the host). Despite being an epiphyte, the Ficus is an example of a **strangler fig**. Its roots grow down and around the stem of the host, their growth accelerating once the ground has been reached. After time, the roots coalesce to form a pseudo trunk, eventually strangling and killing the host.

National aquatic animal

The Gangetic Dolphin (*Platanista gangetica*) is the National aquatic animal of India. It is listed by the IUCN as endangered on their Red List of Threatened Species. The decision to declare the Ganges river dolphin India's national aquatic animal was taken Oct 5 2009 during the first meeting of the newly-constituted National Ganga River Basin Authority. Details about Ganges River Dolphin are located [here](#).

National Currency Symbol

The symbol is an amalgam of *Devanagari "Ra" and the Roman Capital "R"* with two parallel horizontal stripes running at the top representing the national flag and also the "equal to" sign. The Indian Rupee sign was adopted by the Government of India on *15th July, 2010*. The symbol of Indian Rupee signifies India's international identity for money transactions and economic strength. The symbol, conceptualised and designed by Udaya Kumar, a post graduate in Design from Indian Institute of Technology Bombay, has been chosen from thousands of concept entries received by the Ministry of Finance through an open competition among resident Indian nationals.



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National Heritage Animal

The Indian elephant (*Elephas maximus indicus*) has been declared as the national heritage animal by the government in order to conserve its dwindling population. 60% of the Asian elephants live in India. There are over 25,000 elephants in the country, including 3,500 in captivity in zoos and temples – particularly in southern and north-eastern parts of the country. Indian Elephant has been listed as *endangered by IUCN* as the population has declined by at least 50% over the last three generations

National Game

The Ministry of Youth Affairs & Sports of India clarified that, officially, the country does not have a national game; no game, including hockey, has been notified as such. However, many sources, including the Indian government's official portal, mention hockey as a "National Game". India has won eight Olympic gold medals for hockey

Languages

There are 22 scheduled languages, 114 other languages, 216 mother tongues, 96 non specified languages and totally up to 10,000 languages spoken by the people in India.

Classification

Indian languages have evolved from different stocks and are closely associated with the different ethnic groups of India. Broadly the Indian languages can be put into six groups: 1) Indo-Aryan, 2) Dravidian, 3) Sino-Tibetan, 4) Negroid, 5) Austric and 6) Others. These languages have interacted on one another through the centuries and have produced the major linguistic divisions of modern India. The Indo-Aryan and the Dravidian are the dominant groups and together comprises all the major languages of India.

Indo-Aryan

- It is part of the Indo-European family of languages, which came to India with the Aryans.
- It is the biggest of the language groups in India and accounts for about 74% of the total Indian population.
- It comprises of all the principal languages of northern and western India such as Hindi, Bengali, Marathi, Gujarati, Punjabi, Sindhi, Rajasthani, Assamese, Oriya, Pahari, Bihari, Kashmiri, Urdu and Sanskrit.

Dravidian

- This is the second most important group and comprises mainly of languages spoken in the Southern India. It covers about 25% of the Indian population.
- *Proto-Dravidian* gave rise to 21 Dravidian Languages. They can be broadly classified into three groups: Northern group, Central group, and Southern group of Dravidian languages.

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- The **Northern group** consists of three languages i.e. Brahui, Malto and Kurukh. Brahui is spoken in Baluchistan, Malto spoken in Bengal and Orissa, while Kurukh is spoken in Bengal, Orissa, Bihar and Madhya Pradesh.
- The **Central group** consists of eleven languages viz., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu. Out of these, only Telugu became a civilized language and the rest remained tribal languages.
- The **southern group** consists of seven languages viz., Kannada, Tamil, Malayalam, Tulu, Kodagu, Toda and Kota.
- The major languages of the Dravidian group are: (i) Telugu (numerically the biggest of the Dravidian languages), (ii) Tamil (oldest and purest language of the Dravidian family), (iii) Kannada and (iv) Malayalam (smallest and the youngest of the Dravidian family).

Sino-Tibetan

The Sino-Tibetan or Mongoloid family stretches all over the sub-Himalayan tracts, covering North Bihar, North Bengal, Assam up to the north-eastern frontiers of the country. These languages are considered to be older than the Indo-Aryan languages and are referred to in the oldest Sanskrit literature as **Kiratas**. The Tibeto-Burman languages are divided into four broad groups:

- **Tibetan:** Sikkimese, Bhotia, Balti, Sherpa, Lahuli and Ladakhi
- **Himalayan:** Kanauri and Limbu
- **North-Assam:** Abor (Adi), Miri, Aka, Dafla and Mishmi
- **Assam-Burmese:** It is again sub-divided into four main sub-groups, viz. Kuki-Chin, Mikir, Bodo and Naga. Manipuri or Meithi is the most important language of the Kuki-Chin sub-group. The Bodo sub-group includes such dialects as Bodo, Rajbangsi, Koch, Mech, Rabha, Dimasa, Kachari, Chutiya, Garo, Haijong and the Tipra (Tirupuri). Mikir has strong affinities to the Bodo and is spoken in the Mikir Hills and Parts of Sibsagar district in Assam. The principal languages of the Naga sub-group are Angami, Sema, Ao, Lotha, Mao, Konyak, Kabui and Lepcha.

Austric

The Austric languages of India belong to the Austro-Asiatic sub-family, which are represented by languages of the Munda or Kol Group, spoken in the central, eastern and north-eastern India and languages of the Mon-Khmer group like Khasi and Nicobarese. These are very ancient languages which have been in existence much before the advent of Aryans and were referred in ancient Sanskrit literature as **Nisadas**. The most important language of the Austric group is **Santhali**, which is spoken by over 5 million Santhals and is the largest spoken among the Adivasi languages. **Mundari**, spoken by about a million Mundas, is another important language of this group.



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Others

This group includes several Dravidian adivasi languages like Gondi, Oraon or Kurukh, Mal-Pahariya, Khond and Parji which are very distinct and cannot be classified in other groups.

Pali and Prakrit

Pali and Prakrit are the languages that belong to the Middle Indo-Aryan period i.e. 600 BC-1000 AD. Prakrit was the Indo-Aryan speech which was in the form of uncultivated popular dialects. Prakrit came down to us in inscriptions dating back to 4-3 BC. Practically all over India, Prakrits were freely used for inscriptions almost up to the Gupta age.

In the course of time, the Prakrits were transformed into what are known as the **Apabhramsa** dialects, which were widely used in popular and folk literature. The various Prakrit dialects described by Prakrit grammarians are Maharastri, Sauraseni, Magadhi, Paisaci and Apabhramsa. Pali and Ardha-Magadhi are also Prakrits and were used in early Buddhist and Jain literature. The Satavahana rulers were great patrons of Prakrit.

The earliest of the Buddhist literature is in Pali. Some consider Pali as Magadhi Prakrit or Magadhi-bhasa, while others point to a close relationship of Pali with Paisaci Prakrit spoken at that time in the Vindhya region. The Tripitakas; Milindapanha; Petakopadesa and Visuddhimagga are some early works in Pali.

There is no consensus for a specific time where the modern north Indian languages such as Hindustani, Assamese, Bengali, Gujarati, Marathi, Punjabi, Rajasthani, Sindhi and Oriya emerged, but AD 1000 is commonly accepted.

The Dravidian languages of South India had a history independent of Sanskrit. Though Malayalam and Telugu are Dravidian in origin, over eighty percent of their lexicon is borrowed from Sanskrit. The Kannada and Tamil languages have lesser Sanskrit and Prakrit influence. The Austroasiatic and Tibeto-Burman languages of North-East India also have long independent histories.

Official Languages

English was the only language used for official purpose in the British India. In the independent India, it was declared in Article 343 (1) that Hindi will be the official Union language. It was also mentioned that over a period of fifteen years since the commencement of the Indian Constitution, Hindi will replace English as the official language. However, the Parliament can decide whether to use English as an official language or not.

The non-Hindi speaking communities across the country protested on the aspect of the change in official language from English to Hindi. This protest resulted in the enactment of the Official Language Act, 1963. According to the act, Hindi in Devanagari script has been declared the official language of the Union. However, English may also be used for official purposes even after 1965.



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English has been given the status of the 'subsidiary official language' of India. It was decided that either Hindi or English can be used for procedures of Parliament.

In the Constitution of India, there is a provision made for each of the Indian states to choose their own official language for communicating at the state level. The selected languages, which can be used for official purpose, have been listed in the 'Eighth Schedule' to the Constitution. Originally, there were 14 languages in the 8th schedule. The further languages were added as follows:

- Sindhi by 21st amendment, 1967
- Konkani, Manipuri and Nepali languages by 71st amendment, 1992
- Bodo, Dogri, Santhali and Maithali by 92nd Amendment, 2004.

The 22 official languages currently are:

- ASSAMESE – Assam
- BENGALI – Andaman & Nicobar Islands, Tripura, West Bengal
- BODO – Assam
- DOGRI – Jammu and Kashmir
- GUJARATI – Dadra and Nagar Haveli, Daman and Diu, Gujarat
- HINDI – Andaman and Nicobar Islands, Arunachal Pradesh, Bihar, Chandigarh, Chhattisgarh, the national capital territory of Delhi, Haryana, Himachal Pradesh, Jharkhand, Madhya Pradesh, Rajasthan, Uttar Pradesh and Uttarakhand.
- KANNADA – Karnataka
- KASHMIRI – Jammu and Kashmir
- KONKANI – Goa, Karnataka, Maharashtra
- MAITHILI – Bihar
- MALAYALAM – Andaman and Nicobar Islands, Lakshadweep, Kerala
- MANIPURI (also MEITEI or MEITHEI) – Manipur
- MARATHI – Dadra & Nagar Haveli, Daman and Diu, Goa, Maharashtra
- NEPALI – Sikkim, West Bengal
- ODIYA – Odisha
- PUNJABI – Chandigarh, Delhi, Haryana, Punjab
- SANSKRIT – Only in scriptures. Not in usage.
- SANTHALI – Santhal tribals of the Chota Nagpur Plateau (comprising the states of Bihar, Chattisgarh, Jharkhand, Orissa)
- SINDHI – Sindhi community
- TAMIL – Andaman & Nicobar Islands, Puducherry, Tamil Nadu.
- TELUGU – Andaman & Nicobar Islands, Andhra Pradesh



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- URDU – Andhra Pradesh, Delhi, Jammu and Kashmir, Uttar Pradesh

However the constitution does not specify the official languages to be used by the states for the conduct of their official functions, and leaves each state free to adopt any language used in its territory as its official language or languages. ***The language need not be one of those listed in the Eighth Schedule***, and several states have adopted official languages which are not so listed. Examples include Kokborok in Tripura, Mizo in Mizoram, Khasi, Garo, and Jaintia in Meghalaya, and French in Puducherry.

It should be noted that there is no national language of India. Hindi is not a national language. Neither the Constitution of India, nor any Indian law defines any national language.

Classical Language

In 2004, the Government of India declared that languages that met certain requirements could be accorded the status of a “Classical Language in India”.

The following criteria were laid down to determine the eligibility of languages to be considered for classification as a “Classical Language”:

- High antiquity of its early texts/recorded history over a period of 1500-2000 years
- A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers
- The literary tradition be original and not borrowed from another speech community
- 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.

Current Classical Languages

Tamil was the first Classical Language of India. The government declared Tamil (in 2004), Sanskrit (in 2005). These two languages are undoubtedly parental sources for many languages belonging to the Indo-European family and the Dravidian family of linguistic groups. Later the government declared Kannada and Telugu (in 2008) as classical languages of India. In 2013, Malayalam was also given status of classical language. In 2014, Odiya was also given the status of Classical language.

With this the following six languages are included in the list of Classical Languages:

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



Model Questions for Prelims

1. Consider the following Indian languages:

1. Sanskrit
2. Kannada
3. Pali

Which of the above is/are recognised as classical language of India?

- [A] 1 Only
[B] 1 and 2 Only
[C] 1 and 3 Only
[D] 1,2 and 3

Answer: [B] 1 and 2 Only

At present the status of classical language has been given to 6 languages in India. They are: Tamil, Sanskrit, Kannada, Telugu, Malayalam and Odia.

2. With reference to the right to fly the National Flag, consider the following statements:

1. Right to fly the National Flag is an implied fundamental right
2. Right to fly the National Flag emanates from Article 19(1)

Which among the above statements is / are correct?

- [A] Only 1
[B] Only 2
[C] Both 1 & 2
[D] Neither 1 nor 2

Answer: [C] Both 1 & 2

Hoisting and use (including misuse and insult) of the National Flag is regulated by the Emblems and Names (Prevention of Improper Use) Act, 1950; the Prevention of Insults to National Honour Act, 1971; and Flag Code – India. But still right to fly an Indian Flag is not a statutory right. Flag Code-India' is neither a statute nor a statutory rule or regulation. It is, in reality, a mere consolidation of executive instructions issued by the Government of India from time to time and contains detailed instruction in regard to the shape, size and colour of the National Flag, the correct display, instances of misuse and display on National Days or special occasions. As far as fundamental rights is concerned, Delhi High Court had held that the right to fly the National Flag is a fundamental right within the meaning of Article 19(1) (a) of the Constitution and reasonable restrictions can be imposed by law. The High Court also held that the restrictions imposed by the Flag Code – India had not been authorised by any law within the meaning of clause (2) of Article 19 of the Constitution and could not,

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therefore, stand in view of the earlier decisions of the Supreme Court holding that no curbs could be imposed on the rights of the citizens through executive instructions. And now we discuss Fundamental duties. In the case of Union of India v. Yashwant Sharma it was held that though the Flag Code is not a statute, restrictions under the Code need to be followed to preserve the dignity of the National Flag. The right to fly the National Flag is not an absolute right but a qualified right and should be read having regard to Article 51A of the Constitution.

3. Banyan Tree:

1. is a member of mulberry family
2. begins its life as epiphyte
3. respire through its aerial roots

Which among the above statements is / are correct?

- [A] Only 1 & 2
 [B] Only 1 & 3
 [C] 1, 2 & 3
 [D] Only 2

Answer: [A] Only 1 & 2

Banyan Tree is India's National Tree.

1. It's a member of mulberry family. The mulberry family is known as Moraceae and this plant grows in India , Bangladesh and some other countries.
2. The banyan Tree begins its life as epiphyte on a host tree, gathers nourishment and water from air (not the host). Despite being an epiphyte , the Ficus is an example of a strangler fig. Its roots grow down and around the stem of the host, their growth accelerating once the ground has been reached. neck after time, the roots coalesce to form a pseudo trunk, eventually strangling and killing the host.

The third statement is incorrect. Such aerial roots which help in respiration also are called Pneumatophores and are found in Mangroves.

4. Bodo Language:

1. is an official language of Assam
2. is one of the 22 Languages of 8th Schedule of Constitution of India
3. is written in Devanagari Script

Which among the above is / are correct statements?

- [A] Only 1
 [B] 1 & 2

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[C] 2 & 3

[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

5. English is the official language of ___:

1. Nagaland
2. Arunachal Pradesh
3. Mizoram
4. Manipur

Select the correct option from the codes given below:

[A] Only 1, 2 & 3

[B] Only 2, 3 & 4

[C] Only 1 & 2

[D] 1, 2, 3 & 4

Answer: [A] Only 1, 2 & 3

6. According to the constitution of India, Hindi is ___?

1. National language of India
2. Language of communication between states & centre
3. The Official Language of the Union of India

Which among the above is / are correct?

[A] Only 1

[B] Only 1 & 2

[C] Only 3

[D] 1, 2 & 3

Answer: [C] Only 3

Hindi is not India's National Language. Neither is it language of communication between states & centre. Both Hindi and English are Official languages of India.

7. Which among the following statements with respect to the Ganges River Dolphin is / are correct?

1. It is one of the indicator species, which can indicate the health of Ganga River
2. It is at the apex of the food chain in its habitat
3. Nearly 50 per cent of the total population of Ganges River dolphins is found in Bihar

Select the correct option from the codes given below:

[A] Only 1 & 2

[B] Only 2 & 3



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[C] Only 1 & 3

[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

This question was framed from This news:

<http://indianexpress.com/article/india/india-others/counting-dolphins-in-the-ganga/>

8. Consider the following statements:

1.Right to fly an Indian Flag is a statutory right of Indian Citizen by virtue of the Flag Code

2.Right to fly the National Flag is an implied fundamental right within the meaning of Article 19(1)

3.One should follow the fundamental duties enshrined in Article 51A while exercising the right to fly the National Flag of India

Which among the above statements is / are correct?

[A] Only 1 & 2

[B] 1, 2 & 3

[C] Only 2 & 3

[D] Only 1 & 3

Answer: [C] Only 2 & 3

Hoisting and use (including misuse and insult) of the National Flag is regulated by the Emblems and Names (Prevention of Improper Use) Act, 1950; the Prevention of Insults to National Honour Act, 1971; and Flag Code - India. But still right to fly an Indian Flag is not a statutory right. Flag Code-India' is neither a statute nor a statutory rule or regulation. It is, in reality, a mere consolidation of executive instructions issued by the Government of India from time to time and contains detailed instruction in regard to the shape, size and colour of the National Flag, the correct display, instances of misuse and display on National Days or special occasions. As far as fundamental rights is concerned, Delhi High Court had held that the right to fly the National Flag is a fundamental right within the meaning of Article 19(1) (a) of the Constitution and reasonable restrictions can be imposed by law. The High Court also held that the restrictions imposed by the Flag Code - India had not been authorised by any law within the meaning of clause (2) of Article 19 of the Constitution and could not, therefore, stand in view of the earlier decisions of the Supreme Court holding that no curbs could be imposed on the rights of the citizens through executive instructions. And now we discuss Fundamental duties. In the case of Union of India v. Yashwant Sharma it was held that though the Flag Code is not a statute, restrictions under the Code need to be followed to preserve the dignity of

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the National Flag. The right to fly the National Flag is not an absolute right but a qualified right and should be read having regard to Article 51A of the Constitution. Thus statements 2 & 3 are correct.

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Indian Culture-2: Handlooms & Handicrafts

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Model Questions

Prelims MCQ Topics

Art and handicraft of India including Fabrics, Sarees and Apparels, Shawls, Carpets, Durries, Coir Products, Embroidery Products, Fabric Decoration Arts, Metal Work, Wood, Glass, Paper, Stone, Ivory, Toys, Games and puppets, Pottery and Paintings.

**Note:**

Generally, UPSC asks one or two questions in prelims examination every year on major arts and crafts of India. In most cases, such questions are either matchmaking or key feature of popular arts such as Kalamkari work. Further, the GI protected arts and crafts find highest probability in UPSC paper. The below notes have been prepared using Wikipedia and other sources to give you crisp information about various GI protected handicrafts of India. This document is mainly for Prelims. We could frame a few questions for mains too but since your mains questions are HOTS type and not on facts, we have not included any mains question here.

GI Protected Fabrics

Following are the GI protected fibres in India.

Mysore Silk, Karnataka

Mysore Silk is a kind of mulberry silk. The Mysore silk became famous after 1912 when the royal Wodeyar family patronized the weaving art by importing 32 looms from Switzerland. Most of these looms are still working.

Muga Silk

Muga silk is the product of the silkworm *Antheraea assamensis* endemic to **Assam**. The larvae of these moths feed on som (*Machilus bombycina*) and sualu (*Litsaea polyantha*) leaves. The silk produced is known for its glossy fine texture and durability. It was previously reported that muga silk cannot be dyed or bleached due to “low porosity”, but this is incorrect; muga takes dye like any other silk. This silk can be hand-washed with its lustre increasing after every wash. Very often the silk outlives its owner.

Bhagalpur Silk

Bhagalpur is known as SILK CITY as it is famous worldwide for its silk production. The silk industry in this city is 200 of years old and a whole clan exists that has been producing silk for generations. Bhagalpur is well known for its sericulture, manufacture of silk yarn and weaving them into lovely products. This silk is of a distinct and special type. It is known as Tussah or Tusser Silk. Bhagalpur silk is a household name in India and the lovers of Bhagalpur silk fabrics are found all over the India.

Kashmir Pashmina

Pashmina is fine type cashmere wool. The textiles made from it were first woven in Kashmir. The name comes from Persian *pašmina*, meaning “made from wool and literally translates to “Soft Gold” in Kashmiri. The wool comes from four distinct breeds of the Cashmere goat; namely the Changthangi or Kashmir Pashmina goat from the Changthang plateau in Kashmir region, the Malra from Kargil area in Kashmir region, the Chegu from Himachal Pradesh in northern India, and Chyangara or Nepalese Pashmina goat from Nepal. Pashmina shawls are hand spun, and woven in



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Kashmir and Nepal, and made from fine cashmere fibre. The fibre is also known as *pashm* or *pashmina* for its use in the handmade shawls of the Himalayas.

Gopalpur Tussar Fabrics

Gopalpur village of Jajpur District is famous for Tussar fabrics in India. This handicraft received the Geographical Indication tag by Government of India in 2009. Tussar textiles are often related with dhoti, joda, Shawl stole and scarves and Saarees.

GI Protected Sarees and Apparels

Each state of India has its own specialty and range of Sarees. Some of the specific varieties and notes about them for exams are as follows:

Kanjeevaram Silk and Saree

Kanjeevaram sarees are characterized by gold dipped silver thread that is woven on the premium quality silk. These sarees are also known for their durability, heaviness and high cost because of Zari work. The heavier is the silk and Zari; the better is considered the quality. Kanjeevaram saree is a GI protected product of India. As per Geographical Indication (GI) label, a Kancheepuram saree should have 57 per cent silver and 0.6 per cent gold in zari. However, Tamil Nadu government has eased this to 40 per cent silver and 0.5 per cent gold to make life easy for its producers.



Banaras Brocade

Banarasi brocade is in existence since Mughal era and can be identified with a narrow fringe like pattern, called Jhhalar, found along the inner and outer border. This fringe resembles a string of leaves. Banarasi Brocade is a GI protected item. As per the GI registry, brocade sarees made only in the districts of Varanasi, Chandauli, Mirzapur, Jaunpur, Bhadohi and Azamgarh in Uttar Pradesh can be authentically identified as Banarasi saree or brocade.



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Kota Doria / Kota Jali

Kota doria is one of many types of sari garments made at Kota, Rajasthan and Muhammadabad Gohna, Mau in Uttar Pradesh and its nearby area. Sarees are made of pure cotton and silk and have square like patterns known as khats on them. Originally, such sarees were called Masuria because they were woven in Mysore. Kota Doria was granted a G.I. in July 2005.

Kota Doria is lightweight and transparent and are considered to be lightest cotton sarees in India.

Ilkal Saree

Ilkal saree is a GI protected craft of India from Ilkal town in Bagalkot district of Karnataka. They are prepared using cotton warp on the body and art silk warp for border and art silk warp for pallu of the saree. Ilkal town was an ancient weaving center in Karnataka.

Molakalmuru Saree

GI protected Molakalmuru Saree is a silk saree from Molakalmuru town in Chitradurga district of Karnataka. The community of weavers known for producing the Molakalmuru Saree is small – a total of 440 artisans. Weaving is the major occupation in this town.

Uppada Jamdani Sarees

Uppada Sari is a sari style woven in Uppada of East Godavari district in Andhra Pradesh. Uppada Jamdani saris are known for their light weight.

Balaramapuram Sarees and Fine Cotton Fabrics

Balaramapuram Sarees are prestigious and GI protected Saree produced in Balaramapuram in Thiruvananthapuram District of Kerala. This fabric is Kerala's first handloom product to get GI protection. Balarampur is an historically important weaving place in Kerala where Kings of Travancore patronized the art.

Gadwal Saree

Gadwal saree from Gadwal of Mahbubnagar district, Telangana is a GI protected variety of Saree. The saree consists of cotton body with silk pallu which is also given a new name as Sico sarees. The weavers design in such a way that it can be folded and fit in a matchbox.



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Pochampalli Ikat

Pochampalli Ikat is a saree made in Bhoodan Pochampally in Nalgonda district, Telangana State, India. Its uniqueness lies in the transfer of intricate design and colouring onto warp and weft threads first and then weave them together globally known as double ikat textiles. Pochampally saree received Intellectual Property Rights Protection or Geographical Indication (GI) status in 2005.

Salem Fabric

Salem Fabric is a saree made out of silk yarn and cotton yarn and designed by using superior grade fabrics and advanced machinery. In 2006, Salem Fabric became the first GI product from Tamil Nadu.

Chanderi Fabric

Chanderi Fabric is a traditional sari made in Chanderi, Madhya Pradesh, India. It is characterized by its lightweight, sheer texture and fine luxurious feel. Chanderi fabric is produced by weaving in silk and golden Zari in the traditional cotton yarn.

Orissa Ikat, Odisha

Orissa Ikat is a kind of ikat, a resist dyeing technique, originating from Odisha. Also known as “Bandha of Orissa”, it is a geographically tagged product of Orissa since 2007. It is made through a process of tie-dyeing the warp and weft threads to create the design on the loom prior to weaving.

Ilkal Sarees

Ilkal saree is a traditional form of saree which is a common feminine wear in India. Ilkal saree takes its name from the town of Ilkal in the Bagalkot district of Karnataka state, India. Ilkal sarees are woven using cotton warp on the body and art silk warp for border and art silk warp for pallu portion of the saree. In some cases instead of art silk, pure silk is also used. Ilkal saree has been accorded Geographical Indication (GI) tag.

Molakalmuru Sarees

Molakalmuru Sari is the traditional silk sari that is weaved in the Molakalmuru, Chitradurga district, Karnataka, India. In 2011, it has been granted Geographical Indication tag. The motifs include that of fruits, animals, and flower etc.

Uppada Jamdani Sarees

Uppada Sari is a sari style woven in Uppada of East Godavari district in the Indian state of Andhra Pradesh. It was registered as one of the geographical indication from Andhra Pradesh by Geographical Indications of Goods (Registration and Protection) Act, 1999. Uppada Jamdani saris are known for their light weight.

Puneri Pagadi

The Puneri Pagadi is a turban, which is considered as a symbol of pride and honour in the city of Pune. It was introduced two centuries ago. Though it is a symbol of honour, the use of



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the pagadi has changed over the years and now it is also used on traditional days in colleges. To preserve the identity of the pagadi, there were demands from the locals to grant it a Geographical Indication (GI) status. Their demand was fulfilled and the pagadi became an intellectual property on 4 September 2009.

Santipore Saree

The bustling town of Shantipur in Nadia district of West Bengal, India, is just 90 kilometres (2 hours drive) north of the metropolis of Kolkata. It has recently been declared a city. Neighbouring Fulia is often uttered in the same breath with Shantipur, their contrasting backgrounds notwithstanding. Together they are the most renowned Bengal handloom saree weaving centre in Bengal. Shantipur and Fulia sarees are household names across India.

Balaramapuram Sarees and Fine Cotton Fabrics

Kerala's prestigious 'Balaramapuram Sarees' have become the first handloom product in the state to receive the Intellectual Property Rights (IPR) protection through Geographical Indications Act. Balaramapuram in Thiruvananthapuram District of Kerala is one of the most historically important places for weaving fine cotton sarees and fabrics in India.

Kasaragod Sarees

Kasaragod is home to a unique weaving co-operative society that is known for its exclusive Kasaragod Sarees. It is not a big brand that adorns the malls and big showroom. But it is known for the tradition of 75 years that won the Kasargod Sarees the geographical indication (GI) tag in 2008 as also many committed buyers over the years. The glorious days of the hand-woven Kasaragod sari may be over but it has withstood the challenges of time and is still popular among the people.

Kuthampully Sarees

Kuthampully Saree is a type of Sari traditionally made by weavers from Kuthampully village in Thiruvilwamala Grama Panchayat of Thrissur district of Kerala state in India. The Kuthampully Saree is distinguished by its Saree borders. In 1972 Kuthampully Handloom Industrial Cooperative Society was registered with 102 members. Now it has 814 members with own building in Kuthampully. In September 2011, the Kuthampully Saree got exclusive Intellectual Property rights through Geographical indication Act (GI).

Paithani Sarees and Fabrics

Paithani is a variety of sari, named after the Paithan town in Aurangabad Maharashtra state where they are woven by hand. Made from very fine silk, it is considered as one of the richest saris in India. Paithani is characterised by borders of an oblique square design, and a pallu with a peacock design. Plain as well as spotted designs are available. A pattan (Paithani) is a gold and silk sari. Paithani evolved from a cotton base to a silk base.



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Champa Silk Saree and Fabrics

Chhattisgarh's Champa Silk Saree and Fabrics recently got the geographic indication registration due to which the brand cannot be replicated anywhere.

Surat Zari Craft

The **Surat Zari Craft** is a textile product of Surat district in Gujarat, which is made from yarns of silk and cotton mixed with gold, silver or copper. The zari threads are used to make intricate designs by weaving into generally silk fabrics. Its use is extensive in textile industries and handicrafts. The Surat Zari is either woven on cloth or hand embroidered to form fabric borders or used as part on the body of the cloth. The zaris are used in fabrics made in Varanasi and a few other places in Uttar Pradesh, Tamil Nadu, Karnataka and Andhra Pradesh. Banarasi saris made in Varanasi and Kanjivaram Saris of South India use Surat Zari extensively. The zaris made in Surat are of two types – the real metallic zari made with gold and few pure metals, and the imitation zari is woven with plastics.

Venkatagiri Sarees

Venkatagiri Sari is a sari style woven in Venkatagiri of Nellore district in the Indian state of Andhra Pradesh. It was registered as one of the geographical indication from Andhra Pradesh by Geographical Indications of Goods (Registration and Protection) Act, 1999. Venkatagiri saris are known for their fine weaving. These style of saris can also be found in the village of Sengunthapuram, Variyankaval, Elaiyur, Kallathur, Andimadam and Marudhur village.

Baluchari Saree

Baluchar Sari or Baluchuri Sari is a type of sari, a garment worn by women across India and Bangladesh. This particular type of sari originated in Bengal and is known for depictions of mythological scenes on the pallu of the sari. It was mainly produced in Murshidabad but presently Bishnupur and its surrounding places of West Bengal is the only place where authentic Baluchuri sarees are produced. It takes approximately one week to produce one such sari. The Baluchari Sari has been granted the status of Geographical indication in India.

Dhaniakh Saree

Dhaniakhali Saree is a cotton saree made in Dhaniakhali, West Bengal, India. It is a saree with 100 by 100 cotton thread count, borders between 1.5 and 2 inches and six metre long drapeali Saree

Chendamangalam Dhoties & Set Mundu

Chendamangalam in Ernakulam district is also an important handloom centre in Kerala, famed for its fine weaving and special effects. The distinction of these fabrics is in its plain structure, they have produced a special effect in weft direction. Double dhoti and Mundu and Neriyaathu are its famous products. Besides these, Sarees and other handloom fabrics are also produced here. Sarees from Balaramapuram, Kuthampully and Kasargod, as well as the Chendamangalam Mundu(dhoti) have



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received the coveted Geographical Indication (GI) registration.

Siddipet Gollabama

Gollabhama sari also Siddipet Gollabhama are saris made in Siddipet, Telangana, India. These cotton saris are popular for their inlay figure work and motifs. The sari received Intellectual Property Rights Protection or Geographical Indication (GI) status.

Maheshwar Sarees & Fabrics

Maheshwar is a city in Khargone district of Madhya Pradesh. Maheshwari Saree is a cotton and pure silk fabric woven with zari or brocade in varied designs. The Maheshwari saree has special origin; it is traced by a queen who ruled over that territory. Maheshwari sarees are cotton and silk sarees, its specialty is simplicity. On the main part of the saree, it has checks, stripes, small butis or even plain body. Some sarees has reversible border, thus it can be worn either side.

Sambalpuri Bandha Saree & Fabrics

Sambalpuri saree is a traditional handwoven ikat or sari or saree (locally called sadhi) wherein the warp and the weft are tie-dyed before weaving. It is produced in the Bargarh, Sonapur, Sambalpur, Balangir, district, Boudh District of Odisha. The saree is a traditional female garment in the Indian Subcontinent consisting of a strip of unstitched cloth ranging from four to nine metres in length that is draped over the body in various styles.

Bomkai Saree & Fabrics

Bomkai Sari (also Sonepuri Sari) is a handloom saree from Odisha, India. It is an origin of Bomkai, Ganjam district in the state and is primarily produced by the "Bhulia" community of Subarnapur district. Bomkai is one of the identified Geographical Indications of India. Sonapur handloom sarees, Sonepuri paatas and silk sarees are popular items displayed at various fashion shows. Bomkai sari was first originated in the village of Bomkai in Ganjam district of Odisha. During the time of Ramai Dev the then ruler of Patna it was introduced in Sonapur

Habaspuri Saree & Fabrics

Habaspuri is cotton base traditional handloom textiles of Odisha, Habaspuri sari is a major product of this textile. The Kondha weavers of Chicheguda, Kalahandi district, Odisha are originally attributed for weaving of the Habaspuri fabric. For its uniqueness in weaving, design and production, it has been identified as one of the 14 Geographical Indications of Odisha. Habaspuri handloom is named after the village of Habaspur in Kalahandi district where it was originally woven during 19 CE. The Habaspuri saris and other textile products produced by the individual weavers and groups are marketed and sold by the Handlooms, Textiles and Handlooms Department of the Government of Odisha in the government-run stores.

Mangalagiri Saree

Mangalagiri Sarees and Fabrics are produced by performing handicraft weaving in Mangalagiri, a



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town in Guntur district of Andhra Pradesh. The Mangalagiri fabric is produced by weaving with the help of pitlooms from combed yarn by warp and woof interlacing. The fabric then undergoes the process of dyeing. The Nizam design is another characteristic of the fabric.

Narayanpet Handloom Sarees

Narayanpet sarees have a checked surface design with embroidery and the border or pallu have intricate ethnic designs such as a temples. The borders and pallu of the Narayanpet handloom sarees are always given a contrasted look with small zari designs.

Lucknow Zardozi

The world-renowned textile embroidery from Lucknow. Zardozi embroidery is beautiful metal embroidery, which once used to embellish the attire of the Kings and the royals in India. It was also used to adorn walls of the royal tents, scabbards, wall hangings and the paraphernalia of regal elephants and horses.

Patan Patola

Patola are a double ikat woven sari, usually made from silk, made in Patan, Gujarat, India. The word patola is the plural form the singular is patolu. They are very expensive, once worn only by royalty and the aristocracy. They are popular and in demand from those who can afford them. Velvet patola styles are also made in Surat. Patola-weaving is a closely guarded family tradition. There are three families in Patan that weave these highly prized double ikat saris. It can take six months to one year to make one sari.

Mirzapur Handmade Dari

The Mirzapur handmade dari is made of twisted cotton thread along with jute twine to give rougher quality of carpet with about 60 knots per square inch. Cotton and woolen carpets are made in Shahjehanpur and Agra where weavers produce traditional and new designs. The tradition of making handmade dari is continuing since Mughal era. Mirzapur handmade dari made in nine districts of Uttar Pradesh including Mirzapur, Varanasi, Badohi, Chandauli, Ghazipur, Kaushambi, Sonbhadra, Jaunpur, Allahabad and Kaushambi. Mirzapur Handmade Dari is protected under Intellectual property rights after getting Geographical Indication (GI) tag in 2015

Salem Silk known as Salem Ven pattu

Salem's unique brand of silk clothing, known as ven pattu, has received the Central government's Geographical Indication Authorised User Certificate, according to the Geographical Indications Act 1999 Rule 2003, paving the way for more sales and better recognition for this silk. Salem Silk received Geographical Indication (GI) tag in April 2016. The turnover of Salem ven pattu is estimated to be around Rs 25-30 crore.

Kovai Cora Cotton

Kovai Cora cotton or Kovai Kora cotton is a type of saree made in the Coimbatore region in Tamil



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Nadu, India. It has received Geographical Indication (GI) tag from Government of India in 2014-15. Kovai Cora saree is made by mixing of traditional silk and superior quality of cotton yarn and weaved in traditional handloom.

Arani Silk Saree

Arni silk saree is traditional sari made in Arni, Thiruvannamalai district of Tamil Nadu. Arni silk saree is known for its softness and durability. Arani Silk has also received Geographical Indication (GI) tag from Government of India.

Khandua Saree and Fabrics

Khandua saree a popular variety of silk Sarees, which is manufactured in Nuapatna in Cuttack district, has rightly been called the Pride of Odisha. The origin of this Saree, which is dedicated to Lord Jagannath of Puri Dham, dates back to 12th century. Khandua Saree is a classic example of hand weaving, in which traditional wooden looms are used to weave these exquisite and artistic pieces, out of pure tussar yarn produced by worm. Khandua Saree is granted Geographical Indications (GI) tag by Government of India.

GI Protected Shawls, Carpets, Durries, Coir Products etc.

Following are the crisp notes on various GI protected textile products, shawls, Carpets, Quilts etc.

Solapur Chaddar

Solapuri chaddar is a cotton bed sheet made in the Solapur city in Maharashtra. Solapuri chaddars were the first product in Maharashtra to obtain Geographical Indication (GI) status.

Kotpad Handloom fabric

Kotpad Handloom is a vegetable Dyed Fabric woven by the tribal weavers of the 'Mirgan' Community of Kotpad village in Koraput district, Odisha. Kotpad handloom fabric is the first item from Odisha that received the Geographical Indication of India tag in the year 2005.

Alleppey Coir

The Alleppey city was founded by Raja kesava dasa, Diwan of erstwhile Travancore during second half of 17th century. Alleppey was planned city between Vembnad lake and Arabian sea. It's known as "Venice of the East". The first Coir factory "Darragh Smail & Co" for the manufacture of Coir floor furnishings was established by Mr. James Darragh (an Irish born American) together with Henry Smail at Alleppey during the year 1859.

Kullu Shawl, Himachal Pradesh

A Kullu shawl is a type of shawl made in Kullu, featuring various geometrical patterns and bright colors. Originally, indigenous Kulivi people would weave plain shawls, but following the arrival of craftspeople from Bushehar in the early 1940s, the trend of more patterned shawls came to rise.

Bhavani Jamakkalam, Tamil Nadu

Bhavani Jamakkalam refers to blankets and carpets manufactured in Bhavani in Erode district, Tamil



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Nadu. It has been recognized as a Geographical indication by the Government of India in 2005-06.

Madurai Sungudi, Tamil Nadu

Madurai Sungudi was the first product from Madurai to be conferred the Geographical Indication (GI) mark by the Geographical Indications Registry in 2006. Madurai takes pride in Sungudi, the traditional textiles unique to the temple city. Its production belongs to Sourashtra community.

Navalgund Durries

Navalgund Durries, geographically tagged in India, are woven durries or a type of Indian rug with geometric designs, birds, and animal designs from Navalgund in Bidar district of Karnataka, India. This durrie has been registered for protection under the Geographical indication of the Trade Related Intellectual Property Rights (TRIPS) agreement in 2011.

Kani Shawl

Kani Shawls are a tradition of Kashmir, its rich design and heritage is classic and evergreen. It is made from Pashmina on a handloom but instead of a shuttle used in a pashmina shawl, it is made using cane needles. Depending on the complexity of pattern it may take from 6 to 18 months to make one shawl. Kani shawl is woven by using small wooden spokes in the place of a shuttle as in a traditional loom. The spokes are called 'tujii' or 'kani' locally. Kani shawls have been produced from fine hand spun Pashmina and santoosh fibres.

Chamba Rumal

The Chamba Rumal or Chamba handkerchief is an embroidered handicraft that was once promoted under the patronage of the former rulers of Chamba Kingdom. It is a common item of gift during marriages with detailed patterns in bright and pleasing colour schemes. Known as "needle wonder", Chamba Rumal is made in square and rectangular shapes. The material used still consists of muslin, malmal, khaddar, fine charcoal or brush, and silk threads without knots. It is famous in Himachal Pradesh.

Tangaliya Shawl

A Tangaliya Shawl is a handwoven, GI protected shawl and textile made by the Dangasia community from Schedule Caste in Gujarat, India. The 700-year-old indigenous craft is native to the Surendranagar district, of Saurashtra-region of the state. The textile is usually used as shawl and wraparound skirt by women of the Bharwad shepherd community of Wankaner, Amreli, Dehgam, Surendranagar, Joravarnagar, Botad, Bhavnagar, and Kutch area. The shawls are woven in pit looms at homes, and uses knotting a contrast color thread with the warp, which are woven into the textile to create the effect of raised dots, which have become the signature style of the textile.

Handmade Carpet of Bhadohi

Bhadohi is in Sant Ravidas Nagar district in the state of Uttar Pradesh. It is also known as the "Carpet City," as it is home to the largest hand-knotted carpet weaving industry hub in South Asia. Carpet



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weaving in Bhadohi-Mirzapur region dates back to the 16th century, during the reign of Mughal Emperor, Akbar and is believed to have established when centuries ago, some Iranian master weavers stopped at Madhosingh village, near Khamaria, in Bhadohi while travelling in India, and subsequently set up looms here. Well-known carpet types from Bhadohi include cotton Dhurries, Chhapra Mir carpets, Abusan, Persian, Loribaft, Indo Gabbeh but also Nepalese carpets and more recent shaggy type carpets.

Kachchh Shawls

A Kachchh shawl is a traditional shawl woven in the Kutch region of the Gujarat, India. These are largely woven with Kachchhi motifs in Bhujodi village of Kutch. Traditionally Kachchhi weavers belong to Marwada and Maheswari communities.

Agra Durrie

Agra Durrie is a traditional hand woven textile product. It is a flat woven pileless rug having a rich variety of designs and colours. It is essentially a thick cotton woven fabric meant for spreading on the floor.

Kinnauri Shawl

Kinnauri shawls (Kinnaur- a place in Himachal Pradesh) are famous for their intricate geometrical designs that need great expertise in weaving. The designs on these shawls carry special religious significance and colours used in patterning carry mythological background. Usually fine colours are used in typical Kinnauri shawl- white signifies water, yellow stands for earth, red for fire, green for air and blue for aether.

Embroidery Products

Gujarat and Rajasthan have a mind-boggling range in embroideries. *Kantha* of Bengal, *zardosi* of Delhi, *kasuti* of Karnataka, *phulkari* of Punjab, the gold thread embroidery and *gota* work of Rajasthan, the *zari* work of Hyderabad, the *appliqué* work and metal-wire embroidery are some of the brilliant specimens of Indian embroidery.

Appliqué or Pipli Work

Appliqué or *Pipli Work* is an integral part of the decorative needlework of Pipli village in Orissa and some parts of Gujarat. It is based on patchwork, in which pieces of coloured and patterned fabric is finely cut in different sizes and shapes and sewn together on a plain background to form a composite piece. They are found in brilliant colours and are highly ornamented with motifs, which include human forms, animals and vehicles. Originally parasols, canopies and pillows were made for the Rath Yatra but now many objects of daily use like lamp shades, garden umbrellas and bed covers have been introduced.

Aribharat

The embroidery of Kutch is very picturesque and has the quality of jewellery. The best known is



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aribharat, which is named after *ari*, a hook, plied from the top but fed by silk thread from below with the material spread out on a frame. This movement creates loops, which are repeated to form a line of chain stitches. It is also known as *Mochibharat*, as it used to be done by *mochis* (cobblers).

Bagh

The *bagh* is an offshoot of *phulkari* and almost always follows a geometric pattern, with green as the basic colour. The embroidery is worked into *khaddar* (coarse cotton cloth) with silk thread. Sometimes two or three *baghs* will be stitched together to form a *phulkari*.

Banjara

The embroidery of the *Lambada* gypsy tribes of Andhra Pradesh, *banjara* is a mix of *applique* with mirrors and beadwork. Bright red, yellow, black and white coloured cloth is laid in bands and joined with a white crisscross stitch.

Chikankari

The Chikan work of Lucknow involves delicate and subtle embroidery done in white thread on varieties of cloth such as *mulmul* (fine cotton), voil or polyester.. It owes its origin to Nur Jehan. Intricate and complex, this work is similar to what is commonly known as *shadow work*. Simplicity, regularity and evenness of stitches, combined with very fine thread-knots are the highlights of Chikan work. The different varieties of *chikan* stitches include *tepchi*, *pechni*, *bakhia*, *zanjira*, *phanda* and *murri*. The Chikan *kurtas* are very popular.

Crewel

Kashmir is known for *phirans* (woollen *kurtas*) and *namdahs* (woollen rugs) with big floral embroidery in cheerful colours. Crewel embroidery is the same as chain stitch and is usually done with an awl (a small pointed tool for making holes) and is worked from underneath the fabric rather than above.

Gota work

The gold embroidery of Jaipur, known as *gota*-work, is an intricate form of *appliqué* with patterns of amazing richness, worked out in minute detail in fine gold thread. Small pieces of *zari* ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns. Lengths of wide, golden ribbons are similarly stitched on the edges of the fabric to create an effect of *goldzari* work. The *gota* method is commonly used for women's formal costumes. *Khandela* in Shekhawati is best known for its manufacture. *Kinari* or edging refers to the art of fringed border decoration. It is usually practised by the Muslim craftsmen.

Kantha

Kantha is a kind of patchwork embroidery, typical of Bihar and West Bengal, in which the ground consists of remnants of white cotton saris, while the threads used for the embroidery are picked from



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old materials. In *kantha*, the thread is carried over the surface in small stitches to produce a series of dotted lines. To these are added, from the reverse side, longer floats that are mostly used as decorative elements and for filling in the bodies of the figures. Floral, animal and bird motifs embroidered on both cotton and silk are extremely popular.

Karchobi

It is a form of raised *zari* metallic thread embroidery created by sewing flat stitches on cotton padding. The technique is commonly used for bridal and formal costumes as well as for velvet coverings, tent hangings, curtains and the coverings of animal carts and temple chariots.

Kashida

This is the typical embroidery work of Bihar and is done in different styles.

Kasuti

This is typical of the Dharwar region of Karnataka. Kasuti is delicate single thread embroidery done on handloom saris. It is done in two styles called *gavanti* and *murgi* and has a wide range of motifs consisting of temples, peacocks, elephants, flowering trees and geometric forms spread across the sari.

Kathi

This rural art of Gujarat is attributed to the nomadic tribes of the *kathi*. The work is distinguished by a very unusual technique in which chain stitch embroidery is combined with *appliqué* work and enhanced by small mirror-like insertions. The embroidery is characterised in particular by its wealth of forms and motifs. Many of the *kathi* embroideries depict Hindu themes.

Mirror Work

The women of Rajasthan and Gujarat traditionally carry embroidered *torans* (frieze), dowry bags, shawls, *cholis* and *dupattas* as part of their dowry. This work can be identified by its use of tiny mirrors with colourful threads that shape floral and figurative designs.

Phulkari

The Punjab *phulkari* is of a spectacular nature. The word means flowering and it creates a flowery surface. Strangely enough, the stitch itself is the simple darning like the *damask*, done either by counting the threads or with utmost care, since a single miss can spoil the whole pattern. Originally, the designs seem to have been predominantly geometrical but the *phulkari* now being produced for sale has often a lotus in the centre and stylised animals, birds, worked in harmoniously with flowers. The design is fed into the cloth from the reverse side using darning needles, one thread at a time, leaving a long stitch below to form the basic pattern. The stitching is done in a vertical and horizontal pattern as well as variations from this standard format, so that when the *phulkari* is finally complete the play of light on its shiny surface can do wonders. Stitching is usually done with silk



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thread, though occasionally cotton threads are also used. The best work in *phulkari* is found in Haryana in Gurgaon, Karnal, Hissar, Rohtak and Delhi.

Pichwai

These are colourful embroidered cloth-hangings typical of Nathdwara in Rajasthan.

Rabari Art

This is a typical embroidery work of the nomadic Rabari tribes of the Kutch region. The embroidered motifs are generally camels, royal fans, elephants, scorpions and women bearing water.

Shamilami

It is a combination of weaving and embroidery and was once a high status symbol in Manipur.

Zardozi or Zari

Zardozi or *Zari* or *kalabattu* is an embroidery work done in metal wires. Varanasi, Lucknow, Surat, Ajmer, Bhopal and Hyderabad are important centres for *zari* work. In this work, metal ingots are melted and pressed through perforated steel sheets to convert into wires. They are then hammered to the required thinness. Plain wire is called *badla*, and when wound round a thread, it is called *kasav*. Smaller spangles are called *sitara* and tiny dots made of *badla* are called *mukaish*. *Zardozi*, a more elaborate version of *zari*, involves the use of gold threads, spangles, beads, seed pearls, wire, *gota* and *kinari*.

Some GI Protected Embroidery Products from India

Following products made in embroidery are provided GI protection in India.

Kasuti Embroidery

Kasuti is a traditional form of folk embroidery practiced in the state of **Karnataka**. Kasuti work which is very intricate sometimes involves putting up to 5,000 stitches by hand and is traditionally made on dresswear like Ilkal sarees, Ravike and Angi or Kurta. The Karnataka Handicrafts Development Corporation (KHDC) holds a Geographical Indications (GI) protection for Kasuti embroidery which provides Intellectual Property rights on Kasuti to KHDC.

Applique – Khatwa Patch Work of Bihar

Khatwa is the name given to appliqué works in Bihar. And is commonly found on wall hangings, shamianas, and now even on saris, dupattas, cushion covers, table cloths, and curtains. The craft uses waste pieces of cloths as its raw material and is usually done with white cloth on bright backgrounds like red or orange. So fine was the work that, in the past, the articles produced were used by kings, emperors, and the nobility.

Sujini Embroidery Work of Bihar

Sujini and Khatwa Embroidery is famous as well as beautiful work of handicraft in Bihar. Traditionally, Sujani is embroidered quilt made in Bihar by recycling a number of worn out saris and/or dhotis in a simple running stitch that gave the old cloth a new structure while ornamenting



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it. Sujani was sometimes stitched in white, red and black, drawn from the borders of old saris. The embroiderers outline and fill motifs in a circular manner with coloured quilting stitches, while covering the background with white stitching. The circular stitching creates a dimensional distortion which renders a unique surface character.

Nakshi Kantha

Nakshi kantha, a type of embroidered quilt, is a centuries-old Bengali art tradition in Bangladesh. The basic material used is thread and old cloth. Kanthas are made throughout Bangladesh, but the greater Mymensingh, Rajshahi, Faridpur and Jessore areas are most famous for this craft. The colourful patterns and designs that are embroidered resulted in the name “Nakshi Kantha”, which was derived from the Bengali word “naksha”, which refers to artistic patterns. The early kanthas had a white background accented with red, blue and black embroidery; later yellow, green, pink and other colours were also included. The running stitch called “kantha stitch” is the main stitch used for the purpose. Traditionally, kantha was produced for the use of the family. Today, after the revival of the nakshi kantha, they are produced commercially.

Kutch Embroidery

The Kutch Embroidery is a handicraft and textile signature art tradition of the tribal community of Kutch District of Gujarat. This embroidery, practiced normally by women is done on fabrics of cotton, in the form of net using cotton or silk threads. The embroidery has been registered for protection under the list of Geographical Indication.

Kashmir Sozani Craft

Sozani craft refers to a type of hand embroidery, traditionally done on pashmina hand woven wollen fabric. It employs extremely fine stitches applied very close to each other creating intricate patterns. The stitches are executed using coloured thread and a fine steel needle.

Lucknow Chiikan craft

Chikan is a traditional embroidery style from Lucknow. Literally translated, the word means embroidery. Believed to have been introduced by Nur Jehan, the wife of Mughal emperor Jahangir. It is one of Lucknow's best known textile decoration styles. The market for local chikan is mainly in Chowk Lucknow. The technique of creation of a chikan work is known as chikankari.

Sandur Lambani Embroidery

Karnataka's famous Sandur Lambani embroidery has now found a place in the products with Geographic Indication (GI) tag in the country. With this registration, about 300 craftswomen of Lambani tribe located in and around Sandur in Bellary district will benefit from the GI tag as they can utilise this tag as a unique selling proposition in various marketing and advertising activities across the globe. With this, no other organisation or individual can sell the embroidery products under this name without registering them as authorised users.



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Phulkari

Phulkari embroidery technique from the Punjab region, literally means flower work, which was at one time used as the word for embroidery, but in time the word “Phulkari” became restricted to embroidered shawls and head scarfs. Simple and sparsely embroidered odini (head scarfs), dupatta and shawls, made for everyday use, are called Phulkaris, This whole work is done with white or yellow silk floss on cotton khaddarh and starts from the center on the fabric called “chashm-e-bulbul” and spreads to the whole fabric.

Toda Embroidery

The Toda Embroidery, also locally known as “pukhoor” is an art work among the Toda pastoral people of Nilgiris, in Tamil Nadu, made exclusively by their women. The embroidery, which has a fine finish, appears like a woven cloth but is made with use of red and black threads with a white cotton cloth background. Both sides of the embroidered fabric are usable and the Toda people are proud of this heritage. Both men and women adorn embroidered cloaks and shawls.

Fabric Decoration Arts

The tradition of decorated textiles is as rich as the woven one with a vast range of hand block prints, tie-dyed fabrics and embroideries.

Bandhani or Tie and Dye

It is a sophisticated method of tie and dye used for decorating the cloth. It is an ancient art practiced in many places in Gujarat, Madhya Pradesh and Rajasthan. This technique involves two stages: tying sections of a length of cloth (silk or cotton) and then dunking it into vats of colour. The rainbow-tinged turbans of the Rajputs and the *odhnis* of women are shaded by this method of resist dyeing. The main colours used in *Bandhani* are yellow, green, red and black.

Batik Art

It is a resist process in which the fabric is painted with molten wax and then dyed in cold dyes. Multi-coloured *batik* saris, *dupattas* and bed sheets are popular for their contrasting colour schemes. *Batik* is done on a large scale in Madhya Pradesh.

Block-printing

This art involves printing of cloth with carved wooden blocks. Jaipur, Ajmer, Udaipur, Chittorgarh, Jodhpur and Bikaner in Rajasthan are the strongholds of this craft. The floral motifs favoured by the printers of Bagru and Sanganer are Persian in origin and usually have a white or pale background decorated with colorful twigs or sprays.

Jamdani

It is a type of weaving in which small shuttles filled with coloured, gold or silver threads are used to produce highly decorative material. It is done in various styles like *butidar*, *tircha*, *jhalar*, *panna hazara*, *phulwari* and *toradar*. It is very common in Tanda in Uttar Pradesh.



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Ikat

It is a complex and rather meticulous process that involves the repeated dyeing of the warp and weft threads before the cloth is woven. Andhra Pradesh and Orissa are major centres of *ikat* weaving in silk and cotton.

Kalamkari

This involves hand painting of fabrics using vegetable dyes of deep rich shades. The motifs may range from gods and goddesses to demons, women, animals and other forms. These fabrics are used as tapestries and as hangings in temples. This is practiced in Kalahasti in Andhra Pradesh and in Gujarat, Rajasthan, Orissa and West Bengal.

Laharia

It is a special process of the *Bandhani* technique or tie-and dye in Rajasthan that creates a ripple effect. Turbans and *odhnis* with *laharia* patterns are generally used on festive occasions, especially the Teej. Jaipur and Jodhpur are major centres of *laharia*.

Tanchoi

The *tanchoi* style of weaving, which resembles fine miniatures, owes its origin to China and is practiced mainly in Surat in Gujarat. The *tanchoi* saris are very popular.

GI Protected Fabric Decoration Arts of India

Below are some of the GI protected fabric decoration / printing art products of India.

Srikalahasthi Kalamkari

Kalamkari or Qalamkari is a type of hand-painted or block-printed cotton textile, produced in parts of India. The Srikalahasthi style of Kalamkari, wherein the “kalam” or pen is used for free hand drawing of the subject and filling in the colors, is entirely hand worked. This style flowered around temples and their patronage and so had an almost religious identity. Only natural dyes are used in Kalamkari and it involves seventeen steps.

Bagru Hand Block Print

Bagru is a small town in Jaipur Rajasthan. Bagru is known for natural dyes and hand block printing. Woodblock printing on textiles is the process of printing patterns on textiles, usually of linen, cotton, or silk, by means of incised wooden blocks. It is the earliest, simplest and slowest of all methods of textile printing. Block printing by hand is a slow process. It is, however, capable of yielding highly artistic results, some of which are unobtainable by any other method.

Farrukhabad Prints

Farrukhabad in Uttar Pradesh is famous for textile printing and over the last 200 years has been a source of income of local craftsmen. Farrukhabad in Uttar Pradesh is a veritable treasure house of traditional designs ranging from the classical butis (dots) to the famous ‘Tree of Life’. Farrukhabad hand printing is famous all over the world and it stands testimony to the craftsmanship of the native



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artisans.

Orissa Pattachitra

Pattachitra is a general term for traditional, cloth-based scroll painting, based in the eastern Indian state, Odisha. In the Sanskrit language, “Patta” literally means “cloth” and “Chitra” means “picture”. Most of these paintings depict stories of Hindu deities.

Machilipatnam Kalamkari

Machilipatnam Kalamkari is a style of Kalamkari work which involves vegetable dyed block-painting of a fabric. Though the name suggests as Machilipatnam Kalamkari, it is produced at the nearby town of Pedana in Krishna district of the Indian state of Andhra Pradesh. It was registered as one of the geographical indication.

Bagh Prints of Madhya Pradesh

Bagh print is a traditional hand block print with natural colours, an Indian handicraft practiced in Bagh, Dhar district in Madhya Pradesh. Its name is derived from the village Bagh on the bank of the river Bagh. A Bagh print is listed as a geographically tagged and is protected under the Geographical indications of Goods (Registration and Protection) Act 1999. It was started by the Muslim Khatri in 1962 when they migrated from Manawar to Bagh. In this unique form of form of art cotton and silk clothes are used. The process involves pre-printing, printing and post printing.

Sanganeri Hand Block Printing

Sanganeri is a hand-block printing technique originating from Sanganer, a village in the southern part of Jaipur, Rajasthan. It is famous for textile printing, handmade paper industry, and for Jain temples.

Sanganer prints are one of its own kinds, for the reason that patterns in bright colours are always printed on white backgrounds. Sanganeri Hand block printing received the geographical indication (GI) tag in 2010

Metal Work

Important notes on metal work are as follows:

- Tamil Nadu is one of the famous bronze producing regions where the artisans *orstapathis* produce stylistic images conforming to Pallava, Chola, Pandyan and Nayaka periods. The images of Trimurthi and Durga are the most common.
- Kerala produces distinct bronze statues of Shiva’s *tandava* dance, described as the *gaja tandava*.
- Karkal in Karnataka is an ancient centre that specializes in rare Jain icons.
- Orissa is known for its *Dhocra casting* and *silver filigree* Cigar boxes, jewellery, baskets and decorative trays are the popular items made in the silver filigree.
- Hyderabad is famous for silver objects like *peandaan* (betel-leaves box), silver models of



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Charminar and bronze statues.

- Uttar Pradesh is the largest brass and copper-making region in India with numerous centres such as Etawah, Moradabad, Varanasi and Sitapur. Moradabad has become famous for *khudai* or metal engraving work done in *nakashi*
- In Jaipur, the *Marori* work has minutely lacquered designs that cover the entire surface in its effect both rich and subtle; '*chicken*' has flowers motifs against a chased and lacquered background and '*bichi*' is a delicate pattern of flowers and leaves on a lacquered surface.
- Marwar in Rajasthan is famous for its zinc-pots called *badla*. The *badlas*, which are usually round, semi-circular or rectangular, are sometimes fitted with ice chambers and taps.
- The *kammalas* of Thanjavur in Tamil Nadu are famous for metal encrusting work.
- Delhi and Jaipur are known for *meenakari*, the enamel work on gold.
- The *bidri* work in which silver inlay work is done against dark metal backgrounds is practised in Bidar in Karnataka. Silver and brass are inlaid upon an alloy of zinc and copper, which is blackened by dipping the object into a solution of copper sulphate. It is the contrast between the black surface and the shiny inlay that makes the object look dramatic.
- A metal craft unique to Himachal is the *mohra*. *Mohras* or metal plaques representing a deity are common in Kullu and Chamba. Most of them represent Shiva, but masks of the mother goddess Devi and other deities are not uncommon. The head is sculpted in bold relief, while the neck and shoulders are more summarily treated. These *mohras* are taken out of the temples on a palanquin in processions during religious festivals like the grand Kullu Dussehra.
- Nepal has a unique art called the *Newari art*, which consists of bronzes with beautiful soft reddish *patina*. The *phurpa* or the ritual or magical dagger of Tibetan Buddhists consists of three-sided blades made of copper alloy and bronze in which the hilt usually shows three heads of protective deities, the common being the *Mahakala*.

GI Protected Metalcraft products

Some GI Protected Metalcraft Products in India are as follows

Aranmula Kannadi, Kerala

Aranmula kannadi is a unique kind of metal-mirror manufactured at Aranmula in Pathanamthitta district of Kerala. The mirror is costly and is said to bring Luck, wealth and prosperity. It has received geographical indication (GI) tag in 2004-05.

Bidriware, Karnataka

Bidriware is a metal handicraft from **Bidar, Karnataka**. It was developed in the 14th century C.E.



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during the rule of the Bahamani Sultans. The term 'Bidriware' originates from the township of Bidar, which is still the chief centre for the manufacture of the unique metalware. Due to its striking inlay artwork, Bidriware is an important export handicraft of India and is prized as a symbol of wealth. The metal used is a blackened alloy of zinc and copper inlaid with thin sheets of pure silver. This native art form has obtained Geographical Indications (GI) registry.

Silver Filigree of Karimnagar

Silver Filigree was started nearly 400 years ago in the Karimnagar district in **Andhra Pradesh**. It is an ancient art of Karimnagar. Karimnagar Silver Filigree received Intellectual property rights protection or Geographical Indication (GI) status in **2007**. Kala Karimnagar Silver Filigree Handicrafts Society has highly skilled and experienced craftsmen, from Karimnagar create these striking filigree items. For centuries their families created filigree items for the Rulers, Nawabs and the rich in India.

Temple Jewellery of Nagercoil

Original temple jewellery is made of silver and plated with gold. This jewellery set is 100% handmade jewellery. Artisan families in the district of Nagercoil, Tamil Nadu has been mastering this art for more than 100 years. Temple Jewellery was pervasive during the celebrated historical periods in South India such as the Chola Dynasty, the Pandya Dynasty and the Krishnadevaraya rule from the 9th century till the 16th century. Temple Jewellery is studded with Kemp stones come either in dark reddish maroon or dark green color. Temple jewellery, an essential part of the adornment of the Tamil bride, is also an integral part of the aharya or costume of a Bharatanatyam or Kuchipudi dancer.

Thanjavur Art Plate

Thanjavur art plates are traditional metal craft of Tamilnadu with its intricate workmanship and value. The popular Thanjavur Art plates feature designs of deities, birds, flower and geometric patterns beaten out from the back of copper and silver sheets. These are then encrusted on a brass round plate, tray or pot (Kudam) or cup (panchapathra).

Bastar Dhokra

Dhokra Damar tribes are the traditional metal-smiths of West Bengal. Their technique of lost wax casting is named after their tribe, hence Dhokra metal casting. The tribe extends from Jharkhand to West Bengal and Orissa; members are distant cousins of the Chhattisgarh Dhokras. A few hundred years ago the Dhokras of Central and Eastern India traveled south as far as Kerala and north as far as Rajasthan and hence are now found all over India. Dhokra or Dokra craft from around Santiniketan, West Bengal, is popular.

Swamimalai Bronze Icons

Swamimalai Bronze Icons refers to bronze idols and statues manufactured in Swamimalai, Tamil



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Nadu. It has been recognized as a Geographical indication by the Government of India in 2008–09. About 1200 people in Swamimalai are involved in metal sculpting. The artisans are known as sthaphathis, who are traditionally from the Vishwakarma community and have practiced metal casting for several generations.

Bastar Iron Craft

Bastar region is place where we can witness different varieties of craft in one place. The tradition of iron craft is passed down from generation to generation and the craftsmen are highly skilled and very creative as it clearly reflects in their craft. Wrought iron craft is traditional craft, in which the iron is heated and beaten to the desired thickness and shape. This craft is mainly practiced by the lohar community of the Bastar, Chhattisgarh.

Brass Broidered Coconut Shell Crafts of Kerala

Brass broidered coconut shell craft of Kerala is the craft of making beautifully carved and brass broidered products like cups, flower vases, snuff boxes, nut bowls, powder boxes and spoons using coconut shells as practiced by the artisans of Kerala in India. This art requires great skill on the part of the artisan as the shell is extremely hard. The main centres of production in Kerala are located in Thiruvananthapuram and Kozhikode Districts. Though the coconut shell craft is also prevalent in Goa, Tamil Nadu, Pondicherry, Andaman and Nicobar Islands and West Bengal, the brass broidered variety is practiced only in Kerala.

Agates of Cambay

Folkmyths in the area around Cambay in Gujarat state that the ancient agate mining and cutting industries in that region were started by Baba Ghor , a circa 1500 AD merchant from Ethiopia who had led a large contingent of Muslims to settle in the area.

Bell Metal Ware of Datia and Tikamgarh

Madhya Pradesh Bell Metal Ware of Datia and Tikamgarh Bell metal is a hard alloy, a form of bronze, used for making bells. It is essentially a tribal craft.

Pembarthi Metal Craft

Pembarthi Metal Craft is a metal handicraft made in Pembarthi, Warangal district, Telangana State, India. They are popular for their exquisite sheet metal art works. It received the prestigious Geographical Indication, an honour for the craft.

Payyannur Pavithra Ring

Payyannur Pavithra Mothiram is a kind of gold ring worn by Indians for its ritualistic value. This holy ring is worn during the rituals of pithru bali, or the prayer for the dead ancestors of the person. This ring was traditionally made of Dharba grass. However, the modern Pavithra Mothiram is made of gold. The shape of the ring is unique and it looks like a knot. Silver is also used for making the ring. It is worn on the right ring finger while performing poojas for the dead ancestors.



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Nachiarkoil Kuthuvilakku / Nachiarkoil Lamp

The Nachiarkoil Lamp, also called Nachiarkoil Kuthuvilakku, is a brass lamp, a handicraft product which is exclusively made in Nachiarkoil town in Tamil Nadu, India. The lamp, which is hollow cast, is made in different sizes and consists of four parts which are screwed together. The central pillar that crowns at the apex is called the “Prabhai”; it is generally in the form of a hamsa or swan. The lamp may also be made in the form of a female figurine holding a shallow bowl in a standing posture, or in the form of branches of a tree; the bowl of these lamps has five V-shaped spouts which hold cotton wicks, and is filled with oil for lighting.

Bell Metal Ware of Datia and Tikamgarh -Madhya pradesh

Bell metal is a hard alloy, a form of bronze, used for making bells. It is essentially a tribal craft.

Moradabad Metal Craft

Moradabad metal engraving is a fine and a delicate art. This craft shows the traces of Islamic culture. There are many sharp tools used in the process of tracing the design on to the brass, silver and copper.

Thewa Art Work

Thewa art is based on Rajasthan. It is a jewellery form with base material of gold or silver, with gold foil work in colours. The history of Thewa art goes back 300-500 years.

Banaras Gulabi Meenakari Craft

Gulabi Meenakari or pink enamling of Varanashi is an ancient art in which meenakars (the artesans) make items like religious figures of god and goddesses on silver and gold sheet, traditional ornaments, motifs, flowers, birds and animal on gold and silver metal. The art is said to be introduced by Persian enamellist in 17th Century. Banarash gulabi meenakari is characterized by pink stokes on white enamel. Banaras Gulabi Meenakar craft is protected under Intellectual property rights after getting Geographical Indication (GI) tag in 2015.

GI Protected Wood, Glass, Paper, Stone, Ivory etc. Artworks

Various art products of India involving wood, glass, paper, stone, ivory etc. are as follows:

Sikki Grass Work of Bihar

Sikki grass crafts are various handicrafts that are made from a special kind of grass known as sikki found in Bihar and Uttar Pradesh, India. The art of making items from sikki grass is an ancient one in the province of Bihar. Sikki is dried and the flower head is cut off. The resulting fine golden fibre is used in weaving to make toys, dolls, and baskets (dolchi). Items are sometimes painted. Boxes made of sikki known as pauti are given to daughters by parents on the occasion of their wedding. The boxes are used to hold sindoor, ornaments, and jewellery.

Bastar Wooden Craft

Bastar Wooden Crafts are traditional Indian wooden crafts that are manufactured in the Bastar



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district of Chhattisgarh state, India. The wood-crafting work has been protected under the Geographical indication. Woodcraft in Bastar has beautiful and unique form of art that was mastered by Bastar tribal and it helps their livelihood. The handicrafts product has decent market in different parts of India as well as in some foreign countries. They use teak wood, Indian Rosewood, whitewood and other finest wood to craft various handicraft items. Bastar Wooden Craft has been exhibited at “Durbar Hall Art Gallery”.

Maddalam of Palakkad

The maddalam or madhalam is a drum made out of the wood of the jackfruit tree. It has two sides for playing, made out of leather, and has different kind of sounds on each side. The maddalam is a heavy instrument which is hung around the waist of the person playing, and the player stands all the while to perform. The maddalam is a vital instrument in traditional Kerala percussion ensembles like Panchavadyam, Keli and kathakali orchestra.

Screw Pine Craft of Kerala

Screw pine craft of Kerala is the craft of making different types of mats and wall hangings using the leaves of the screw pine plant as practiced by artisans in Kerala. Weaving of mats using leaves of the screw pine plants is a craft practiced mostly by women in Kerala. This craft, which is practised by artisans in all the districts of Kerala, has been in existence as long ago as 800 years. The mats produced by screw pine have a significant role in the traditional customs of Kerala.

Konark Stone carving

Stone carving and sculpting is an ancient practice in the Indian state of Odisha. Stone carving is practiced by artisans mainly in Puri, Bhubaneswar, and Lalitgiri in the Cuttack district, though some carvings can be found in Khiching in the Mayurbhanj District. The art form primarily consists of custom carved works, with the Sun Temple of Konark and its intricate sculpture and delicate carvings on the red vivid sandstone exemplifying the superb workmanship of the artisans of Odisha.

Sankheda furniture

Sankheda furniture is colourful teak wood furniture of Gujarat, treated with lacquer and painted in traditional bright shades of maroon and gold. It is made in Sankheda village, which is located about 45 kilometres from Vododara. The product is not only widely marketed in India but is also exported to other countries like Europe and West Asia. The product was registered by the Controller General of Patents Designs and Trademarks in 2007.

Santiniketan Leather Goods

Santiniketan Leather Goods are leather products made in Santiniketan and surrounding villages near Kolkata, West Bengal. The material used is vegetable tanned leather with art work done by touching dyeing. Its artistic leather bags are popular in foreign markets and are exported to many foreign countries like Japan and US. They are generally made of E.I. Leather (East India Leather) from



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sheepskin and goatskin. In 2007 it was registered under the GI Act 1999.

Nirmal Furniture

Nirmal Furniture is furniture made in Nirmal, Adilabad, Telangana. It received Geographical Indication rights in 2009. It is handmade wooden furniture.

Tirukanur Papier Mache Craft

Tirukanur Papier Mache Craft” is a popular craft work in which is made of paper pulp coarsely meshed and mixed with copper sulphate and rice flour molded into the desired shape and always excellent in workmanship and design.

Kashmir Paper Mache

Paper mache is one of the most beautiful handicrafts of Kashmir. The construction of paper mache products has two essential processes which involves making of the object and cleaning of forest pine Kaylier (one of the pine variety). It is believed that the craft has traveled from Iran to Kashmir and was introduced by King Zainul Abidin. Iranian name of the craft is Kari Qalamdane which means a pen stand.

Kashmir Walnut Wood Carving

Kashmir Walnut Wood Carving is wood carving work that is manufactured in the Jammu & Kashmir. *Juglans regia* tree that grows highly in Kashmir region, uses for wood carving, and Kashmir is one of a few places for availability of walnut trees. Walnut wood uses to make and carve tables, jewelry boxes, trays, etc

Bobbili Veena

Bobbili Veena is a large plucked string instrument used in Carnatic classical music. The Veena is named after Bobbili, a place where it was invented. In 2011 the musical instrument got a Geographical Indication tag from the Government of India.

Khatamband

Khatamband is an art of making ceiling, by fitting small pieces of wood (preferably walnut or deodar wood) into each other in geometrical patterns. The process is not done through machines but is painstakingly hand crafted and that too without using any nails.

Chettinad Kottan

The Chettinad Kottan which is the traditional palm leaf basket, handmade tiles made in the village of Athangudi, the Kandanghi sari both in cotton and silk, the Chettinad lime-egg plaster and plastic baskets.

Thanjavur Veenai

Around 100 families from Viswakarma community residing in a small locality in Thanjavur city have been keeping the Veena-making art alive even after many of their people quit the profession. The Veenas are made from matured jackfruit tree wood brought from Panruti in Cuddalore district.



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Firozabad Glass

Glass is believed to have been brought to India by Muslim invaders. Firozabad developed as the centre for glass work, meeting the demand for chandeliers.

Saharanpur Wood Craft

Wood carving is done entirely by hand. In Saharanpur, sheesham is generally the wood of choice, though teak, rosewood, walnut and mango are also used. Designs are first made on paper, and transferred onto the wood using ink.

Varanasi Wooden Lacquerware & Toys

Varanasi wooden lacquerware & toys is an ancient craft, where the toys are made in wood with sets of birds, animals, orchestras, and dance ensembles available packed in boxes. These toys are gaily painted and typically Indian but not folk in design. Earlier sal or seesham was used in the making of the toys but due to increased prices, cheaper, lighter wood is now being used. The paints are bright and usually applied in primary colours. Varanashi wooden lacquerware & toys art is protected under Intellectual property rights after getting Geographical Indication (GI) tag in 2015.

Mysore Rosewood Inlay

Mysore Rosewood Inlay covers a range of techniques used by artisans in around the area of Mysore in sculpture and the decorative for inserting pieces of contrasting, often coloured materials like ivory shells, mother-of-pearl, horn & Sandalwood into depressions in a rosewood object to form ornament or pictures that normally are flush with the matrix. These are manufactured in around the region of Mysore, these artifacts have been awarded Geographical Indication tag from the Government of India in 2005 due to its historic representation as an artifact depicting the region and the design and style used by the local artisans.

GI Protected Toys, Games and puppets

GI Protected Toys, Games and puppets of India are as follows.

Channapatna Toys & Dolls

Channapatna toys are a particular form of wooden toys (and dolls) that are manufactured in the town of Channapatna in the Bangalore Rural district of Karnataka. This traditional craft is protected as a geographical indication (GI) under the World Trade Organization, administered by the Government of Karnataka. As a result of the popularity of these toys, Channapatna is known as Gombegala Ooru (toy-town) of Karnataka. Traditionally, the work involved lacquering the wood of the *Wrightia tinctoria* tree, colloquially called Aale mara (ivory-wood).

Kondapalli Bommallu

Kondapally Toys are the toys made of wood in Kondapalli of Krishna district, a village nearby Vijayawada in the Indian state of Andhra Pradesh. Bommala Colony translates to Toys Colony in Kondapalli is the place where the art of crafting takes place. These toys were one of the variety of



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toys assembled in the houses during the festivals of Sankranti and Navratri and is referred as Bommala Koluvu. The art of crafting is a 400 year old tradition.

Ganjifa Cards of Mysore (Karnataka)

Mysore was a centre for Ganjifa card making, encouraged by the ruler Krishnaraja Wodeyar III in the mid-19th century. He devised a series of complex Ganjifa games, some requiring as many as 18 different suits, permanent trumps, and wild cards. A typical Chad suit had twelve numeral and six court cards, and packs had as many as 360 cards. They never achieved mass appeal and are quite obscure, possibly played only within his royal palace if at all. The games are described in the work called the Sritattvanidhi, in the section 'Kautuka nidhi', and colour illustrations show designs for the cards.

Nirmal Toys and Craft

Nirmal toys are traditional Indian wooden toys made in the town of Nirmal in the Adilabad district in the newly formed state of Telangana in India. Nirmal Art, encompassing a 400-year-old tradition of making soft wood toys and paintings, occupies a place of pride in the world of handicrafts. The finely carved figures and dainty paintings are still being used to decorate drawing rooms in thousands of homes across the country. The small town of Nirmal in Adilabad district of Telangana was once famous as a production centre of as diverse things as cannons and toys.

Leather Toys of Indore

This art of creating life like animal statues from leather is practiced in Indore, Madhya Pradesh. Craftsmen and their families practice this art of making toy from leather and create miniature to life size version of all types of animals, from horses, cows, and elephants, lions, tigers, and rhinos among others, to exotic creatures of the wild, like giraffes, zebras.

Kathputlis of Rajasthan

The art of Rajasthan puppetry evolved in the Marwar region of Rajasthan among a community of agricultural labourers known as the Bhats. Because of their association with the art of string puppetry the people of this community are popularly known as puppeteers or 'Kathputliwaalas'. The age old tradition of puppetry or as known in the local language, Kathputlis became a part of the Rajasthani culture years ago and has survived the test of time.

Thanjavur Doll

Thanjavur, formerly Tanjore, is a city in the south Indian state of Tamil Nadu. Thanjavur doll is a type of traditional Indian booblehead or roly-poly trade made of terracotta material. The centre of gravity and total weight of the doll is concentrated at its bottom most central core all the time so as to present a dance like continuous movement with slow damping oscillation. It has been recognized as Geographical indication in 2008-09. It is made of terracotta material.



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Andhra Pradesh Leather Puppetry

Leather puppetry is a traditional art and one of the oldest art form in India. These are shadow puppets which are flat figures cut one of leather treated to a translucency. Leather show puppetry of Andhra Pradesh is known as Tholu Bommalata (Tholu-Leather, Bommalata-puppet dance). Two other kinds of shadow puppetry are practiced in Andhra Pradesh, the Sutram Bommalata (Sutram Bommalat) and Koyya Bommalata.

Villianur Terracotta Works

The Villianur Terracotta Works are handicrafts made from fine green clay, fine sand and thennal which are hand made by villagers of Villianur, in the union territory Pondicherry. This handicraft product has been registered for protection under the Geographical indication of the Trade Related Intellectual Property Rights (TRIPS) agreement. These terracotta products are made in and around Villianur commune Panchayat of Pudhucherry. A specialty of Villianur terracotta, which is not possible with other terracotta works, is that they can be made to a height of 30 feet (9.1 m) and moulded to any thickness.

Kinhal Toys

Kinnal Craft or Kinhal Craft is a traditional wooden craft local to the town of Kinhal, or Kinnal, in Koppal District, North Karnataka. The town is famous for Kinhal toys and religious idols. This village is famous for Kinnal Craft. Recently this Craft has been granted Geographical Indication.

GI Protected Pottery of India

GI Protected pottery and clay work of India are as follows

Blue Pottery of Jaipur

Blue Pottery is widely recognized as a traditional craft of Jaipur, though it is Turko-Persian in origin. The name 'blue pottery' comes from the eye-catching blue dye used to color the pottery. Jaipur blue pottery, made out of a similar frit material to Egyptian faience, is glazed and low-fired. No clay is used: the 'dough' for the pottery is prepared by mixing quartz stone powder, powdered glass, Multani Mitti (Fuller's Earth), borax, gum and water. Another source cites Katira Gond powder (a gum), and saaji (soda bicarbonate) as ingredients. Some of this pottery is semi-transparent and mostly decorated with animal and bird motifs. Being fired at very low temperature makes them fragile. The range of items is primarily decorative, such as ashtrays, vases, coasters, small bowls and boxes for trinkets. The colour palette is restricted to blue derived from the cobalt oxide, green from the copper oxide and white, though other non-conventional colours, such as yellow and brown are sometimes included.

Molela Clay Work

Molela is a small, non-descript village in the Rajsamand district of Rajasthan, situated on the banks of the river Banas. Molela clay is dug from the banks of local pond of the village. The distinction here



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lies in the terracotta plaques made here, only here all over India. Like most crafts, murtikala has been passed from generation to generation, through the sons of the family, evolving with each generation. Typically the women do the hard work of getting the clay ready while the men make the murtis and decorate them.

Khurja Pottery

Khujara pottery is refer to art of making ceramic pottery at Khujara near Bulandshaher, UP. The baked clay pottery is said to have come to India with Taimur Lung as he passed through Khurja alongwith potters from Egypt and Syria during an easterly campaign over 500 years ago. The tradition of pottery in Khurja has been acknowledged by the Geographical Indication (GI) Registry of India by awarding a GI certificate in 2015.

Nizamabad Black Pottery

Nizamabad black pottery is originated in Kutch region of Gujarat. The black clay pottery of Nizamabad in Azamgarh district of Uttar Pradesh, India is unique type of clay pottery known for its dark shiny body with engraved silver patterns. It is said to have been brought to Nizamabad during the reign of Mughals. It has received Geographical Indication (GI) tag from Government of India in 2014-15.

GI Protected Paintings

The GI protected paintings are as follows:

Mysore Traditional Paintings

Mysore painting is an important form of classical South Indian painting that originated in and around the town of Mysore in Karnataka encouraged and nurtured by the Mysore rulers. Painting in Karnataka has a long and illustrious history, tracing its origins back to the Ajanta times (2nd century B.C. to 7th century A.D.) The distinct school of Mysore painting evolved from the paintings of Vijayanagar times during the reign of the Vijayanagar Kings (1336-1565 AD) .Mysore paintings are known for their elegance, muted colours, and attention to detail. The themes for most of these paintings are Hindu gods and goddesses and scenes from Hindu mythology.

Thanjavur Paintings

Thanjavur painting is a classical South Indian painting style, which was inaugurated from the town of Thanjavur and spread across the adjoining and geographically contiguous Tamil country. It has been recognized as a Geographical indication by the Government of India in 2007-08. Thanjavur paintings are characterised by rich, flat and vivid colors, simple iconic composition, glittering gold foils overlaid on delicate but extensive gesso work and inlay of glass beads and pieces or very rarely precious and semi-precious gems. In Thanjavur paintings one can see the influence of Deccani, Vijayanagar, Maratha and even European or Company styles of painting



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Madhubani Paintings

Madhubani painting originated in a small village, known as Maithili, of the Bihar. Initially, the womenfolk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams. With time, the paintings started becoming a part of festivities and special events, like marriage. Slowly and gradually, the Madhubani painting of India crossed the traditional boundaries and started reaching connoisseurs of art, both at the national as well as the international level. The traditional base of freshly plastered mud wall of huts has now been replaced by cloth, handmade paper and canvas.

Cheriyal Scroll Paintings

Cheriyal Scroll Painting is a stylized version of Nakashi art, rich in the local motifs peculiar to the Telangana. They are at present made only in Hyderabad, Telangana. The scrolls are painted in a narrative format, much like a film roll or a comic strip, depicting stories from Indian mythology, and intimately tied to the shorter stories from the Puranas and Epics. Painted in vivid hues, mostly primary colors, with a predominance of red in the background, the paintings are characterised by the unbridled imagination of the local artisans who were not constrained by the academic rigour that characterised the more classical Tanjore painting and Mysore painting. Cheriyal scroll painting received Intellectual Property Rights Protection or Geographical Indication (GI) status in 2007.

Kangra Paintings

Kangra painting is the pictorial art of Kangra, named after Kangra, Himachal Pradesh, a former princely state, which patronized the art. It became prevalent with the fading of Basohli school of painting in mid-18th century, and soon produced such a magnitude in paintings both in content as well as volume, that the Pahari painting school, came to be known as Kangra paintings.

Note: Paintings have been discussed in detail in next module.

Prelims Model Questions

1. Which of the following silk varieties of India are protected by GI?
 1. Mysore silk
 2. Kancheepuram silk
 3. Bhagalpur Silk
 4. Muga Silk

Select the correct option from the codes given below:

- [A] Only 1, 2 & 3
- [B] Only 2, 3 & 4
- [C] Only 1, 3 & 4
- [D] 1, 2, 3 & 4



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Answer: [D] 1, 2, 3 & 4

The GI protected Silk Varieties of India include Mysore Silk (Karnataka), Kancheepuram Silk (Tamil Nadu), Muga Silk (Assam), Salem Silk or Salem Venpattu (Tamil Nadu), Arani Silk (Tamil Nadu), Champa Silk Saree and Fabrics (Chhattisgarh), Bhagalpur Silk (Bihar). The Logo of Muga Silk (Assam) is also GI protected.

2. Consider the following matches of GI protected Products and their respective states:

1. Muga Silk – Assam
2. Thewa Art – Rajasthan
3. Shaphee Lanphee – Nagaland
4. Bastar Dhokra – Madhya Pradesh

Which among the above is / are correct matches:

- [A] 1 Only
- [B] 1 & 2 Only
- [C] 1, 2 & 3 Only
- [D] 1, 2, 3 & 4

Answer: [B] 1 & 2 Only



MADE IN INDIA

Darjeeling Tea was the first Indian product to get geographical indication status, Nagpur orange among the last ones. Till March 2014, 215 Indian goods had got GI status. As the pulses mills and traders in Gulbarga, Karnataka, seek GI tag for Gulbarga toor, a look at some of the latest Indian products, between April 2013 and March 2014, to be awarded the same



CHHATTISGARH

BASTAR DHOKRA:

Dhokra is a 4,000-5,000-year-old art of making metal artifacts by a wax-casting technique. Its earliest known artefact is the dancing girl of Mohenjo-daro.



A Dhokra metal artifact

FIROZABAD GLASS

Glass is believed to have been brought to India by Muslim invaders. Firozabad developed as the

centre for glass work, meeting the demand for chandeliers.

GUJARAT

PATAN PATOLA

The double-ikat craft is believed to be 800 years old. Patola saris are made elsewhere too, but Patan Patola is said to be best.

KERALA

KAIPAD RICE

The traditional 'kaipad system' is an integrated organic farming system in which rice cultivation and aquaculture go together.

MAHARASHTRA

WARLI PAINTING

It is an art form made without any outline before painting, and is said to date back to 2500 BCE.

KOLHAPUR JAGGERY

Made from fresh sugarcane juice, without added chemicals.

NAGPUR ORANGE

A unique acid-sugar blend lends it a

distinct sweet-sour flavour, aroma.

ORISSA

ORISSA PATTACHITRA

Pattachitra or painting on cloth dates back to 8th century AD.

MADHYA PRADESH

BELL METAL WARE OF DATIA AND TIKAMGARH

Bell metal is a hard alloy, a form of bronze, used for making bells. It is essentially a tribal craft.

ASSAM

MUGA SILK

A golden-yellow silk, it is obtained from semi-domesticated multivoltine silkworm.

ANDHRA

DHARMAVARAM HANDLOOM PATTU SAREES AND PAAVADAS

These are exclusively made of mulberry silk woven by hand, and presence of zari is a must. There are records of handlooms in Dhar-

mavaram dating to late 19th century.

RAJASTHAN

THEWA ART WORK

It is a jewellery form with base material of gold or silver, with gold foil work in colours. The history of Thewa art goes back 300-500 years.

MANIPUR

SHAPHEE LANPHEE, WANGKHEI PHEE

Shaphee Lanphee is a red-border shawl worn by Nagas of Manipur as a recognition of honour. Wangkhei Phee is a fine cotton and see-through fabric worn by women.

HIMACHAL

KULLU SHAWL

Weavers from Bushehar (Shimla) brought the geometrical designs typical of Kullu shawls to the region in the early 1940s. Film star Devika Rani is believed to have played a big role in popularising the shawls.

3. Consider the following matches:

1. Patan Patola □ Gujarat
2. Channapatna toys □ Karnataka
3. Nachiarkoil brass lamp □ Tamil Nadu

Which among the above is / are correct?

- [A] Only 1 & 2
[B] Only 2 & 3
[C] Only 1 & 3
[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

Patan Patola



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“Patan Patola”, a double-sided saree from Gujarat.

Channapatna toys

The “Channapatna toys” are a particular form of wooden toys that are manufactured in Channapatna town in Karnataka state. The toys from this place are famous worldwide for their uniqueness. The traditional toys and dolls made of special wood in colours are protected as a geographical indication.

Nachiarkoil brass lamp

Traditional brass lamps from Nachiarkoil in Thanjavur district obtained the geographical indication (GI) tag. The traditional Nachiarkoil brass lamps are known as Nachiarkoil Kuthuvilakku. The production of the ornamental lamp is mainly done by local artisans who have domicile in and around Nachiarkoil, a town in Kumbakonam taluk. The craftsmanship is not found anywhere else. The lamps made for temples are artistically used in South India. The lamp usually consists of four parts—base (Keezhbagam), stem (kandam), oil container (Thanguli) and the apex or Prabhai. The Thanguli or oil container consists of V-shaped spouts to hold the wicks. These four parts are joined together with the help of screw threads. The lamps are suspended from the ceiling and richly decorated and always excellent in workmanship and design.

4. Consider the following:

1. Kangra Paintings
2. Warli Painting
3. Madhubani paintings
4. Thanjaur Paintings
5. Mysore Paintings

Which among the above have been given geographical protection in India?

- [A] Only 1, 2 & 3
- [B] Only 2, 3 & 4
- [C] Only 1, 3, 4 & 5
- [D] 1, 2, 3, 4 & 5

Answer: [D] 1, 2, 3, 4 & 5

http://en.wikipedia.org/wiki/List_of_Geographical_Indications_in_India

General Knowledge Today



Indian Culture-3: Indian Paintings

[Target 2016: Integrated IAS General Studies](#)

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Model Questions

PRELIMS MCQs

Please check model Prelims MCQs at the end of this module.

MAINS MODEL QUESTIONS

1. Examine the Shadanga and Chitrasutra traditions of ancient India in connection with ancient Indian Paintings.
2. Differentiate between Murals, Miniatures and Frescoes with suitable examples.
3. “The Ajanta caves show two clear-cut phases of paintings with depiction of Buddha”. Discuss.
4. “The sophisticated style of art that is seen in the paintings of Ajanta is also found in surviving wall paintings and in fragments of murals in many parts of India.” Elaborate.
5. Pala School represents the earliest examples of miniature painting in India. Discuss the key features of this school of painting.
6. Mughal style of paintings presents beautiful synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Examine the key features of this school of paintings.
7. Examine the factors that led to development of two genres of Imperial Mughal art and Provincial Mughal art during the medieval India.
8. Discuss the evolution, key features and notable contribution of the Deccani School of paintings.
9. Differentiate between Mysore Paintings and Tanjore Paintings.
10. To what extent revival of vaishnavism and Bhakti movement led to development of various painting schools in India. Examine.
11. Evaluate the key differences between Mughal style and Rajput style of paintings.
12. Discuss the circumstances in which Company School of Paintings developed in India. Enumerate its salient features and subjects.
13. Do you think that the Company School of Painting had a Pan-India Presence? Substantiate your answer.
14. Critically examine the efforts of Raja Ravi Varma to re-establish Indian art.
15. Why the Bengal School of paintings is called the “Renaissance School”? Discuss the salient features of the Bengal School paintings.
16. Discuss the historical context in which Abanindranath Tagore painted “Bharatmata”. Analyse the impact of this painting on Swadeshi Movement.
17. Kalighat School is a unique and delightful Blend of the Oriental and the Occidental styles of



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painting. Critically examine the key features of this school.

18. Discuss the distinct features of Cheriya Scroll Paintings which make it worthy of protection by Geographical Indications Registry.



Prehistoric Paintings

The prehistoric art helps us to find the gradual development of primitive man. This art **shows symbolism** and it shows that the primitive man took inspiration from the nature. At some places, we also find that a pinch of spirituality was added to the worldly things in some prehistoric paintings. The key features of Prehistoric paintings are depiction of **limited and special subjects** and impressionistic drawings. The **expression of ideas through very few lines** is the most important feature of the pre-historic art. For example, the human figure has been drawn only by four lines in many depictions.

To draw human figures, the diagonal and angular lines were used. We also find some geometrical patterns resembling to circle, triangle, swastika and trishul etc.

The primitive man used whatever color he could gather from nature. The paintings are in black, red, yellow or in white colors.

- Most dominant scenes: Hunting, depiction of human figures with bows and arrows
- Little depiction of birds, more depiction of mammals.

Bhimbetka Paintings

Bhimbetka rock shelters are located between Hoshangabad and Bhopal, in the foothills of the Vindhyan Mountains on the southern edge of the central Indian plateau. The painted caves are more than 400 in number and spread over an area often square kilometers. Most credit to discover the caves goes to Shri V. S. Vakankar (Head of the dept. of Archaeological Museum and Excavations, Vikram University).

The site includes five clusters of rock shelters which display persistent traditions of rock painting, spanning periods from the Mesolithic to the Historic. They also display a profusion, richness and variety of mural subjects and, as a collection, form one of the densest known concentrations of rock art.

The Bhimbetka site includes:

- 400 painted rock shelters in five clusters;
- Palaeolithic evidence from excavations within shelters indicating antiquity of human settlement;
- Stone and Iron Age walls and floors within the rock shelters;
- Evidence of a very long cultural continuity within many of the painted rock shelters;
- Indications of strong cultural links between the Bhimbetka paintings and the culture of local villages in the buffer zone;
- Forest areas around the rock paintings.



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- Most paintings are from Mesolithic era.

Special Features of Bhimbetka Paintings

The *Bhimbetka complex is a magnificent repository of rock paintings within natural rock shelters.* Largely in white and red, the paintings are essentially a record of the varied animal life of the surrounding forest and of various facets – economic and social- of peoples' lives. Images include extinct fauna, mythical creatures; domesticated animals, carts and chariots; designs and patterns, inscriptions and also some symbols of the Historic period and along with pictorial narratives of events such as large processions of men on caparisoned horses and elephants, and battle scenes.

Some paintings contain a few images, while others have several hundred. Depictions vary from the realistic to the stylized, graphic, geometric or decorative. Sizes of the paintings range from five centimeters to an immense impression on a ceiling of an animal nearly five metres in length and two metres across. Stylistically, the paintings are closely linked to a distinctive, regional Central Indian style of rock paintings, which is well documented. Many features are also typical of significant bodies of rock art around the world.

A monument of long cultural continuity

In at least one of the excavated shelters, continued occupation is demonstrable from 100,000 BCE (Late Acheulian) to 1000 AD. At the same time, the Bhimbetka rock art has not been directly dated (using AMS dating techniques). Evidence of early dates therefore has to come from associative material such as the presence of art in rock shelters with Pleistocene deposits, art pigments identified in Mesolithic sequences, and images in paintings associated with hunter gatherer and pre-agricultural societies.

Evidence for a long continuity of tradition comes from the *content of paintings and typological analyses, which have established broad cultural periods associated with pottery found elsewhere in the region.* Added to this are superimpositions or overlapping of painting of different styles and periods, observed in many shelters. Up to fifteen layers have been recorded.

On the basis of present knowledge, it is believed that the rock art dates from the Mesolithic period (around 10,000 years ago), through the Chalcolithic (Microlithic) and right into the Historic, Medieval and recent Historic period.

Paintings of Indus Valley Civilization

Indus Valley Civilization is also known as "Terracotta Civilization" because most of the items found there are of terra cotta such as utensils, toys etc. These people are known to have used the ornamental terracotta utensils, decorated with human figures, birds and animals and geometrical pattern. Some utensils have been decorated with lines, angles, and circles; some have been decorated with birds, animals, leaves and flowers. These terra cotta utensils are smooth and shining and it has



amazed what kind of base or varnish was used by those artists that even after thousands of years the shine is still there. The base is generally red with decorative lines in black.

Ancient Indian Paintings

Shadanga of Indian Paintings

Painting (*Alekhyam*) occupies the fourth place among the 64 Arts enumerated by Vatsyayana in his Kama Sutra. While concluding, Vatsyayana has written a Shloka which amply indicated that painting was fully developed during that period and the six limbs of Painting (Shadangas) enumerated in the Kama Sutra were already in vogue. These six limbs of Indian Paintings are:

- *Rupabheda*: The knowledge of appearances.
- *Pramanam*: Correct perception, measure and structure.
- *Bhava*: Action of feelings on forms.
- *Lavanya Yojanam*: Infusion of grace, artistic representation.
- *Sadrisyam*:
- *Varnikabhanga*: Artistic manner of using the brush and colours.

Chitrasutra

Since early times, the art and technique of painting were carefully studied and put down in the Chitrasutra of the *Vishnudharmottara Purana*. This was **an oral tradition**, which was recorded on paper around the fifth century A.D. *It is the oldest known treatise on painting in the world* As always, according to the ancient Indian tradition in which knowledge is considered sacred, this text is meant to be approached with reverence.

- Chitrasutra says that the paintings are the greatest treasure of mankind as they have a beneficial influence on the viewer. Chitrasutra contains the rules and suggestions on how to depict different themes effectively, the proportion of human figures, the use of colours to help in the communication of ideas, the fine details of movements and stances of the human body in different situations and in different moods, and so many other ideas and details to instruct the painter.
- These were carefully formulated, to be passed on from father to son over the centuries and through guilds of painters. The purpose of this documentation was to preserve the legacy of the collective understanding of the finest minds.

Cave Paintings, Murals and Frescoes

Jogimara Cave Paintings

The paintings which were created before the Ajanta and Bagh Caves belong to Pre-Buddha caves. **The best example of the Pre-Buddha paintings** is the **Jogimara cave**, which is situated at Amarnath near the origin of Narmada, in Sarguja in Chhattisgarh. The paintings of these caves have



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been dated from 300BC to as back as 1000BC. The roof of the cave has some seven paintings which include the human figures, fish and elephants. There are two layers of paintings in it. The Original paintings are of expert artists but the upper layer has been done by incompetent artists *In true sense, the Jogimara Caves seem to be the first human endeavours as expert paintings.*

Murals of Ajanta

Ajanta is located about a hundred kilometres from Aurangabad, in the horse shoe shaped gorge of the Waghora River in the Sahyadari. The paintings of Ajanta are known to be the **fountainhead of all the classic paintings of Asia.**

Murals, Miniatures and Frescoes

Murals are large works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. Fresco is a technique of mural painting executed upon freshly laid lime plaster. This implies that the Fresco is done on wet plaster and that is why it is more durable work than Mural. Murals are painted on already dried surfaces.

The early murals of India were painted by guilds of painters. The themes were Buddhist, Jain and Hindu. However, the dharma or duty in life of the painters was to create their art: to continue the legacy of their ancestors and to present visions of life which looked beyond the veils of the material world, to the divinity which underlies the whole of creation.

Ajanta Paintings: Murals or Frescoes

- The mural paintings of Ajanta are not all frescoes, as they are sometimes mistakenly described, for they were not painted on wet lime plaster. These murals were executed with the use of a binding medium of glue applied to a thin coat of dried lime wash. Below this surface wash were two layers of plaster covering the stone walls.
- The first was a rough, thick layer of mud, mixed with rock-grit, vegetable fibres, grass and other materials; the second was a finer coat consisting of mud, rock dust or sand and finer vegetable fibres, which provided a smooth surface for the lime wash on which the paintings were made.

The artist got his colours from the simple materials that were available in these hills. For his yellow and red he used ochre, for black he used lamp soot, for his white he used lime. Only for his blue he used lapis lazuli, which came from Afghanistan. These simple colours were blended to provide the numerous colours and subtle hues, which are seen in the Ajanta paintings.

Ajanta Caves

The monument of Ajanta has 31 caves, which were excavated in the horse-shoe shaped gorge of the Waghora River in two phases. Ajanta caves can be classified into two phases namely the **Hinayana phase** (Uniconic) and the **Mahayana phase** (Iconic). Hinayana is the earlier phase **when symbols**



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were used to worship Buddha as compared to the later Mahayana phase when he was worshipped in the physical form. The first was around the 2nd century B.C. and the second was between the 4th and 6th centuries A.D.

Both phases of the excavation and the creation of art were patronised by Hindu kings, the Satavahanas in the early period and the Vakatakas in the latter period.

- Hinayana Buddhists did not believe in making any figure of the Buddha. Instead, they worshipped symbols, such as the stupa and the wheel.
- The large body of surviving, magnificent paintings were made during the 5th and 6th centuries. By then the Mahayana form of Buddhism had evolved, in which the Buddha is represented in human form and worshipped as a god. Mahayana Buddhism also believes in Bodhisattvas, beings who are on their way to enlightenment and who would help all of humanity to attain salvation.
- The paintings of the 5th and 6th centuries at Ajanta mainly depict the Jataka tales. These are the stories of the Buddha in his previous lives, when he was still on the path to enlightenment. These stories depict the qualities of a virtuous life and are told to serve as examples for the followers of the Buddha.
- On the ceilings of the caves is the depiction of the teeming life of the world, its flowers and fruit, the animals of the world and mythical creatures.

Padmapani and Vajrapani

The Padmapani, the Bearer of the Lotus. This gentle figure is one of the masterpieces of Indian art. The Vajrapani, the Bearer of the Thunderbolt. The glorious figure portrays the majesty of the spirit.



Ajanta's Central position in art of Asia

- In the art of Asia, Ajanta owns a supreme and central position
- There has been an unbroken tradition of painting in India, which began at Ajanta 2,200 years



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ago.

- The legacy of Ajanta moved along the trade routes to inspire painters in Afghanistan, Central Asia and China and from there to Korea and Japan.
- The paintings of Ajanta are one of the most valuable treasures of the art of the world as they enshrine a sublime and compassionate view of life.

Other Cave Paintings in India

To the external world, Ajanta Caves are probably the only examples of Indian Murals. However, it has been proved that the tradition which was started at Ajanta was actually started way back in ancient times. And it did not end with Ajanta but carried forward by people of different faiths at many parts of India. The creative impulse of Ajanta is seen in many other contemporary sites in India as follows:

Cave Paintings at Bagh

- Located on the bank of Baghani river in the Dhar district of Madhya Pradesh.
- These rock cut caves possess the most amazing paintings known to be made by ancient man. Out of the initial 9 caves only 5 have been extant.
- The legend says that these caves were established by Buddhist monk **Dataka**. The caves were carved in late 4th century – 6th century AD.

Bagh Caves are known for Mural Paintings. Murals of Bagh certainly represent “golden age” of Indian classical art. The walls and ceilings were to be painted were covered with a thick mud plaster in brownish orange color. Over this plaster there was done lime-priming and then paintings were laid. This is also known as tempera technique, which refers to use of permanent fast-drying painting medium consisting of colored pigment mixed with a water-soluble binder media.

At the time of discovery of the Bagh caves, only Cave no. 3 and 4 had endured the ravages of time.

Armamalai Cave paintings

- Located in Vellore district of Tamil Nadu, Armamalai Cave is known for a Jain temple with ancient paintings, Petroglyphs and rock art.
- The cave has three parts with walls of mud and adobe, turning it into complex of three shrines – *trikūta*. The cave belongs to 8th century AD. The ceiling and walls of the cave are covered with beautiful color paintings depicting the stories of Jainism, many of them don't survive to date.
- These paintings are similar to murals in Sittanavasal cave which is located 250 km south of Armamalai Cave. Western part of ceiling is adorned with floral designs with lotus as dominating motive – similar as in Sittanavasal.

Paintings at Badami



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- There are very little survives of the mural paintings in the caves of Badami in Karnataka. The paintings of Badami are among the earliest surviving in Hindu temples, just as the paintings at Ajanta and Sittannaval are the earliest Buddhist and Jain murals.
- The caves at Vatapi were fully decorated with murals; many of them were inspired from Puranas. The most surviving murals include the paintings of Shiva and Parvathi as well as some other characters. The painting style is close with that in Ajanta. The Cave number 4 has a mural painting of *Adinatha*, the Jain tirthankara.

Pitalkhora

- The caves of Pitalkhora are located near Ellora in Aurangabad district of Maharashtra. Pitalkhora Caves belonged to once upon largest temple complexes of Buddhists in India. Today it is known as largest group of Hinayana Buddhism monuments in India.

Bhaja & Kanheri Caves

- The Buddhist caves of Bhaja and Kanheri in Maharashtra and those of Kerala were also painted profusely. Paintings from the 6th century to the 10th century are found at Ellora.
- Bhaja Caves located at the Valley of Indrayani River, near Lonavala in Maharashtra has 22 rock-cut caves that were created approximately 2,200 years ago, circa 200 BC. These are one of the oldest surviving examples of rock cut architecture in India. These caves are known for their ornate facades. There is an impressive chaitya (Cave 12), though the most of the caves in Bhaja are *viharas*. Apart from the sculptural wonders, Bhaja Caves contain the paintings of Buddha. Due to the nearness to Karla caves, the Bhaja Caves are sometimes known as **Bhaja-Karla**

Kancheepuram

The Kailasnatha temple at Kancheepuram has the remains of exquisite paintings of the 7th century. The

T Pallava kings of Tamil Nadu gave exuberant and glorious expression to **themes of Siva** in the temple of Panamalai and Kailasanatha in Kancheepuram. The walls of the *pradakshinapatha* (the outer ambulatory path) of the Kailasanatha temple were once covered with paintings of brilliant colours. Their traces are still discernible and provide us a view of the excellent art of that period.

Sittannaval

The Jain caves at Sittannaval in Tamil Nadu also have beautiful paintings of the 9th century.

Mural Paintings in Brihadeesvara temple, Thanjavur

The Brihadeesvara temple of the 10th century at Thanjavur has another exquisite body of work. There is a mural painting of King Rajaraja Chola and guru Karuvurar in the Brihadeesvara temple, Tamil Nadu from 11th century. This is the earliest royal portrait in Indian painting. In keeping with ancient traditions, the guru is given importance and the king is shown standing behind him.



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Murals at Virupaksha Temple, Hampi

The ceiling of the great Virupaksha Temple at Hampi is covered with paintings of the 15th century. As in the paintings of the past, the themes are mainly religious. There is a deep intertwining of the story of the Vijaynagar Empire and its kings, with the stories of the gods they believed in. Along with epic themes, we see the procession of the revered sage Vidyanaraya.

Kuda Caves

Located in Raigad district of Maharashtra. Walls of caves were plastered with earth and rice-chaff. Several caves contain traces of paintings.

Lenyadri Caves

Lenyadri Caves are also known as **Ganesh Lena**. Located in Pune district of Maharashtra. Lenyadri contains nearly 40 rock-cut caves. Lenyadri caves have preserved traces of ancient cave paintings and inscriptions.

Medieval Indian Paintings

Miniature Paintings

Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. In India, the Pala miniature paintings, which date back to 11th century, are the earliest evidences of miniature painting tradition. In due course of time, the different schools of miniature painting emerged in different geographical locations across the country.

The 10th century illustrated Buddhist text, **Prajnaparamita**, is the earliest known example of painting where a canvas of micro, or miniature size made its debut.



Miniature Paintings

However, the golden period for miniature paintings was the 16th century when various schools of paintings were provided patronage by the Mughals, rulers of Deccan and Malwa, and Hindu chieftains of Rajasthan. This led to the development of important schools of paintings such as Mughal, Rajput and Deccan schools.

The Mughal paintings of India had included the elements of Hindu, Persian, and European styles. The Tuti-nama and Hamzanama was important works accomplished during the reign of Akbar. Jahangir is known to have focused on specialization and study of nature. Aurangzeb almost banned painting at his court. This forced Mughal artists to migrate to various provinces, where the Mughal art transformed into the provincial Mughal style.



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One of the most important reasons that so many artistic traditions flourished in India during the Mughal era was the political stability and vital social and economic structures.

Rajasthan witnessed the development of several regional schools of painting during this time like Mewar, Bundi-Kota Kalam, Jaipur, Bikaner, Kishangarh and Marwar schools. The miniature paintings depicted themes such as court scenes, gardens, forests, palaces, hills and valleys, deserts, life of Lord Krishna, love scenes, hunting scenes, and animal fights. Other important components of Rajasthani miniatures are **Ragmala** (representing ragas in classical music), **Geeta Govinda**, **Ramayana**, and **Bhagvat Puran**.

The Rajput paintings are known for having absorbed many elements of the Mughal style mainly due to the growing alliances between the Rajput kingdoms and Mughals.

Around the same time, the hill regions of Northern India including Basoli, Guler, Kangra, Bilaspur, Kullu, and Mandi saw the emergence of Pahari School. Then, the Kangra School of painting becoming noticeable in 18th century. The Kangra School though influenced by Rajasthani and Mughal miniatures; had developed its own distinctive style.

Pala School of Paintings

The Pala Empire (750–1174 CE) is known for its excellence towards the art and sculptures. This era witnessed the last great phase of Buddhism and of the Buddhist art in India. This empire is known for a distinctive form of Buddhist art known as the “Pala School of Sculptural Art.” The gigantic structures of Vikramshila Vihara, Odantapuri Vihara, and Jagaddala Vihara were masterpieces of the Palas. It is said that these mammoth structures were mistaken by the forces of Bakhtiar Khilji as fortified castles and were demolished. The Pala King Dharamapala had established the Somapura Mahavihara, which is largest Buddhist Vihara in the Indian subcontinent. This site, located now in Bangladesh is a World Heritage Site since 1985.

About Pala School of Art

Pala School represents the earliest examples of miniature painting in India.

The Buddhist monasteries (mahaviharas) of Nalanda, Odantapuri, Vikramsila and Somarupa were great centres of Buddhist learning and art.

The paintings are in the form a large number of manuscripts on palm-leaf relating to the Buddhist themes. The images of Buddhist deities at these centres which also had workshops for the casting of bronze images. Students and pilgrims from all over South-East Asia gathered there for education and religious instruction. They took back to their countries examples of Pala Buddhist art, in the form of bronzes and manuscripts which helped to carry the Pala style to Nepal, Tibet, Burma, Sri Lanka and Java etc.

The extant illustrated manuscripts of Pala Empire mostly belong to the **Vajrayana School of**



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Buddhism.

Features of Paintings

Pala style is naturalistic and resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta. The best example is the manuscript of the *Astasahasrika Prajnaparamita*. After the Muslim invasions, many of the monks and artists escaped and fled to Nepal, which helped in reinforcing the existing art traditions there.

Mughal School of Paintings

Origin of Mughal School is a landmark in history of Indian paintings. The school originated in the reign of **Akbar**. The origin of Mughal style is was a result of synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Mughal paintings were a unique blend of Indian, Persian and Islamic styles. The major features of Mughal Schools are:

- Paintings based upon close observation of nature
- Fine and delicate drawing along with calligraphic text descriptions, generally on border.
- High aesthetic merit
- Primarily aristocratic
- Mostly Secular

Development of Mughal School of Paintings under Akbar

The reign of Akbar is known for the initial works of Mughal School done by Mir Sayyed Ali and Abdus Samad Khan. These two artists were originally employed by Humayun. Apart from this celebrated duo, more than a hundred painters were employed, most of whom were Hindus from Gujarat, Gwalior and Kashmir. The collected and constant efforts of these artists gave birth to a new school of painting, popularly known as the **Mughal School of miniature Paintings**. The two most celebrated works accomplished during the times of Akbar was *Tuti-nama* and *Hamza Nama*.

Tuti-Nama

Tuti-nama seems to be the first work of the Mughal School. Tuti-Nama literally means the “Tales of a Parrot”. It is an illustrated compilation of 52 stories in 250 miniature paintings. The work was commissioned by Akbar. The themes and stories are derived from the 12th century **Sanskrit anthology** titled *Śukasaptati* or “Seventy Tales of Parrot”. The parrot tells the 52 stories in the consecutive 52 nights and in these stories he teaches some moral stories to his owner. The work was completed in a span of five years under Mir Sayyid Ali and Abdus Samad. The text was written by **Nakhshabi**, an ethnic Persian physician and a Sufi saint who had migrated to Badayun. It was wrote in Persian.

Hamza-nama

A more refined and developed work is the Hamza-nama, which contains the illustrations on cloth, originally consisting of 1400 leaves in seventeen volumes. Each leaf measured about 27" x 20". These



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paintings were based upon a Persian *Hamzanama* or *Dastan-e-Amir Hamza*. Amir Hamza was the uncle of the prophet of Islam. Hamza nama was a extremely fanciful story, which was disliked by Babur but was so much enjoyed by his grandson Akbar that he commissioned the court workshop to create an illustrated manuscript on this fable, and that took 14 years to complete!

These illustrations went beyond the story-telling and brought into existence some dazzling images, glowing with jewel-like colours. The initial paintings show the Persian safavi style with Brilliant red, blue and green colours predominating. The later works show Indian tones.

Mughal School under Jahangir

Under Jahangir, the Mughal school paintings acquired greater charm, refinement and dignity. The emperor Jahangir had a great fascination for nature and took delight in the portraiture of birds, animals and flowers. The best example of this period is the portrait of Jahangir himself, who is shown holding a picture of the Virgin Mary in his right hand. Some other illustrated manuscripts of Jahangir's time are animal fable book titled *Ayar-i-Danish*, *Anwar-i-sunavli*. Most of the paintings created during the time of Jahangir depict the durbar scenes, portraits, bird, animal and flower studies.

Aqa Riza, Abul Hasan, Mansur, Bishan Das, Manohar, Goverdhan, Balchand, Daulat, Mukhlis, Bhim and Inayat were the famous painters in the court of Jahangir.

Ustad Mansur

Ustad Mansur was a court artist of Jehangir, who specialised in depicting plants and animals. He is best known for two paintings one of which was a siberian crane and another was of a Bengal Florican. He is also remembered for a famous painting on Dodo, the now extinct Bird.

Bishandas

Out of the above mentioned painters, Bishandas was praised by the emperor as "unrivalled in the art of portraiture". In 1613, Bishandas was sent on a diplomatic mission to Persia, to paint the Shah's portrait. He remained there for seven years and returned happily with an elephant as gift.

Development of Provincial Mughal School

Inspired by their overlord, the Mughal courtiers and the provincial officers started patronizing the artists trained in the Mughal technique of painting. At the same time, we have been told that Jahangir had a passion for perfect artists. The artists with inferior merits lost their jobs and sought employment in the provinces. Thus, during those times, the artists who were employed in the Imperial Government were known as the first grade artists. The works accomplished by these first grade artists is known as the **Imperial Mughal Painting**.

But the artists available to the provinces were of inferior merit, thus, the works accomplished in the provinces was known as **Popular Mughal** or **Provincial Mughal** painting, which possessed all the important characteristics of the Imperial Mughal painting with some inferior quality. The



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example paintings of the provincial Mughal paintings are Razm-nama, Rasikapriya and Ramayana, all of which were created in the initial two decades of 17th century.

Mughal School of painting under the Shahjahan

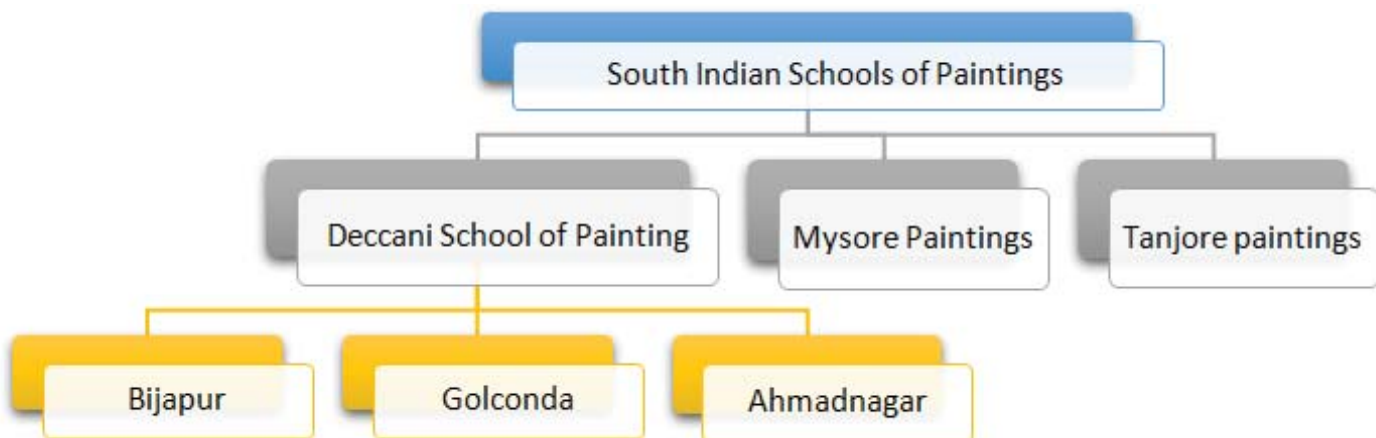
The refined quality of the Mughal School was maintained under the reign of Shah Jahan. Importance was given to portraiture.

Under Aurangzeb and later Mughals

Puritan King Aurangzeb did not encourage art and thus much of the quality of the Mughal painting was lost. This was the time of mass migration of court artists to provinces. Later, Bahadur shah tried to revive the art, but after him, the school became lifeless and worthless much like the later mughals.

Deccani Schools of Paintings

The turbulent medieval times saw an exodus of artists to the South. These artists were patronized by the regal houses over there and gradually, three distinct schools of art developed viz **Deccani, Mysore and Tanjore**. The miniature painting style, which flourished initially in the Bahmani court and later in the courts of Ahmadnagar, Bijapur and Golkonda, is popularly known as the **Deccan school of Painting**.



Evolution of the Deccani Paintings

- The Deccani painting initially absorbed influences of the northern tradition of the **pre-Mughal painting** of Malwa, and of the southern tradition of the **Vijayanagar School of painting**.
- This school was rather known for Murals and Frescoes and not the miniatures and it also influenced the Mysore and Tanjore Schools of paintings. These influences are evident in the treatment of female types and costumes in the earliest deccani paintings.
- The above statement also implies that the Deccani school developed independent of the Mughal style in the beginning, but later, as the mughal artists started migrating to down south, the schools of deccan show the influence of Mughal style.
- Influence of the Mughal painters who migrated to the Deccan during the period of



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Aurangzeb was responsible for the development of various other centres of paintings in Deccan such as Hyderabad School.

- Tradition of the early Deccani painting continued long after the extinction of the Deccan Sultanates of Ahmednagar, Bijapur and Golconda.

Main features

- The colors of the Deccani schools paintings are rich and brilliant and are different from those of the northern painting.
- Distinctive features of the Deccani paintings of the 18th and 19th centuries are observed in the treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.

Notable Works / sub-schools

- **Ahmednagar painting:** This school was patronized by Hussain Nizam Shah I of Ahmednagar. The important illustrated manuscript is “*Tarif-i-Hussain Shahi*”.
- **Bijapur Paintings:** This school was patronized by Ali Adil Shah I (1558-80 A.D.) and his successor Ibrahim II (1580-1627 A.D.). Important and notable work is *Najum-al-ulum* (Stars of Sciences), which has as many as 400 miniature illustrations. The court of Sultan Ali Adil Shah I had Persian artists and that is why these paintings show profuse use of gold colour, some flowering plants and arabesques on the top of the throne, derived from the Persian tradition. The maximum number of miniature paintings was produced during the times of Sultan Ibrahim Adil Shah II. It's worth note that some paintings of Bijapur show influence of Lepakshi temple Murals, particularly in the depiction of the women.
- **Golconda Paintings:** The patrons of the Golconda paintings were the Qutb Shahi rulers. The first important work was accomplished during the times of Muhammad Quli Qutab Shah (1580-1611). These paintings show the dancing girls entertaining the VIPs. The Qutb Shahi rulers had employed many Persian artists and so there is a profound impact of Iranian art on the Golconda miniature paintings. Two more notable paintings are the “Lady with the Myna bird” and the “Lady smoking Hooka”.
- **Hyderabad Style:** The paintings in Hyderabad style developed after the foundation of Asafjahi dynasty by Chin Qulick Khan, Nizam-ul-Mulk in 1724. One example is a painting of “princes in the company of maids”. Typical characteristics of the Hyderabad painting like the rich colours, the Deccani facial types and costumes can be observed in the miniature. It belongs to the third quarter of the 18th century.

Mysore Paintings

The two schools of miniature paintings of south India viz. the **Mysore Paintings** and **Tanjore Paintings** are offshoots of the earlier Vijayanagar School of Painting. The Vijayanagar School was



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basically known for Frescoes & murals of the various mythological themes of Hindu deities on the temple walls and ceilings, and was itself inspired by Ajanta. Vijayanagar art includes wall-paintings of the Dashavatara (The Ten Avatars of Vishnu) and the Girijakalyana (marriage of Parvati) at the Virupaksha Temple at Hampi.

As soon as the Vijaynagar Empire fell, the painters started migrating to Thanjavur, Mysore, Shahapur and Surpur. Those who migrated to Tanjavur and Mysore came under the heavy influence of other styles and thus, these two developed as two distinct styles of Paintings.

Salient Features of Mysore Paintings

Out of them Mysore paintings generally depict the Hindu gods and goddesses and scenes from Hindu mythology. This style is also known for the **Gesso Work**. Gesso refers to a paste of white lead powder, gamboge and glue and is used as an embossing material covered with Gold foils. *Gesso work is found in both the Mysore as well as the Tanjore paintings* In Mysore paintings, the work is low in relief and intricate, while in Tanjore school, the Gesso work is little thicker.

Gesso Work

Gesso was used in Mysore painting for depicting intricate designs of clothes, jewellery and architectural details on pillars and arches that usually framed the deities. The work was taken up in the morning when the base of the gold work on the painting was still moist so as to hold the gold foil firmly. After allowing the painting to dry, glazing was carried out by covering the painting with thin paper and rubbing over it with a soft glazing stone known as kaslapada kallu. When the thin paper was removed the painting shone brightly and looked resplendent with the combination of gold and a variety of colours. (wikipedia)

Sritattvanidhi

The famous example of Mysore school painting is a manuscript called **Sritattvanidhi**. This is a pictorial digest of 1500 pages and contains illustrations of gods, goddesses and mythological figures. Thus, we conclude that Hindu Mythology is the dominant theme in the Mysore paintings.

Thanjore Paintings

Thanjore Paintings



The patrons of this art were the Nayakas of Tanjore. This school, as mentioned above was an offshoot of the **Vijayanagar School** and is known for vibrant colors, opulent surface and **immense use of Gold foils**. The dominant themes are Hindu gods, goddesses, and saints. These paintings are created on wooden plank, so also known as *palagai padam* (palagai-wooden plank, padam-picture) in local parlance.

Difference between Mysore Paintings and Tanjore Paintings

Difference	Mysore	Tanjore
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Gesso work	Low in relief & intricate	Thick gold relief
Preparation of Gesso	Gesso is prepared by mixing white lead powder, gamboges and glue.	Raw lime powder is used along with a paste made of powdered tamarind seed for Gesso work
Base	Paper on Cloth and wood	Cloth with wood as base (<i>palagai padam</i>)
Weight	Lighter	Heavier
Emphasis	More emphasis on emphasis is on fine lines and delicate detail, especially on corner scroll designs, clothing and other decorative elements.	Lesser emphasis
	Has no gem settings and glass embellishments	Has gem settings and glass embellishments
Example		

Current state of Mysore and Tanjore Paintings

Both the Tanjore and Mysore school of paintings have a flourishing market in India today and these paintings are loved by souvenir collectors as part of one's collectibles, the investment angle notwithstanding.

The themes in Mysore and Tanjore Paintings

Stylised modelling of characters chosen from mythology mainly formed the subject matter. Encompassed in numerous epic tales, Lord Krishna has always remained every Tanjore and Mysore artist's delight apart from other deities.

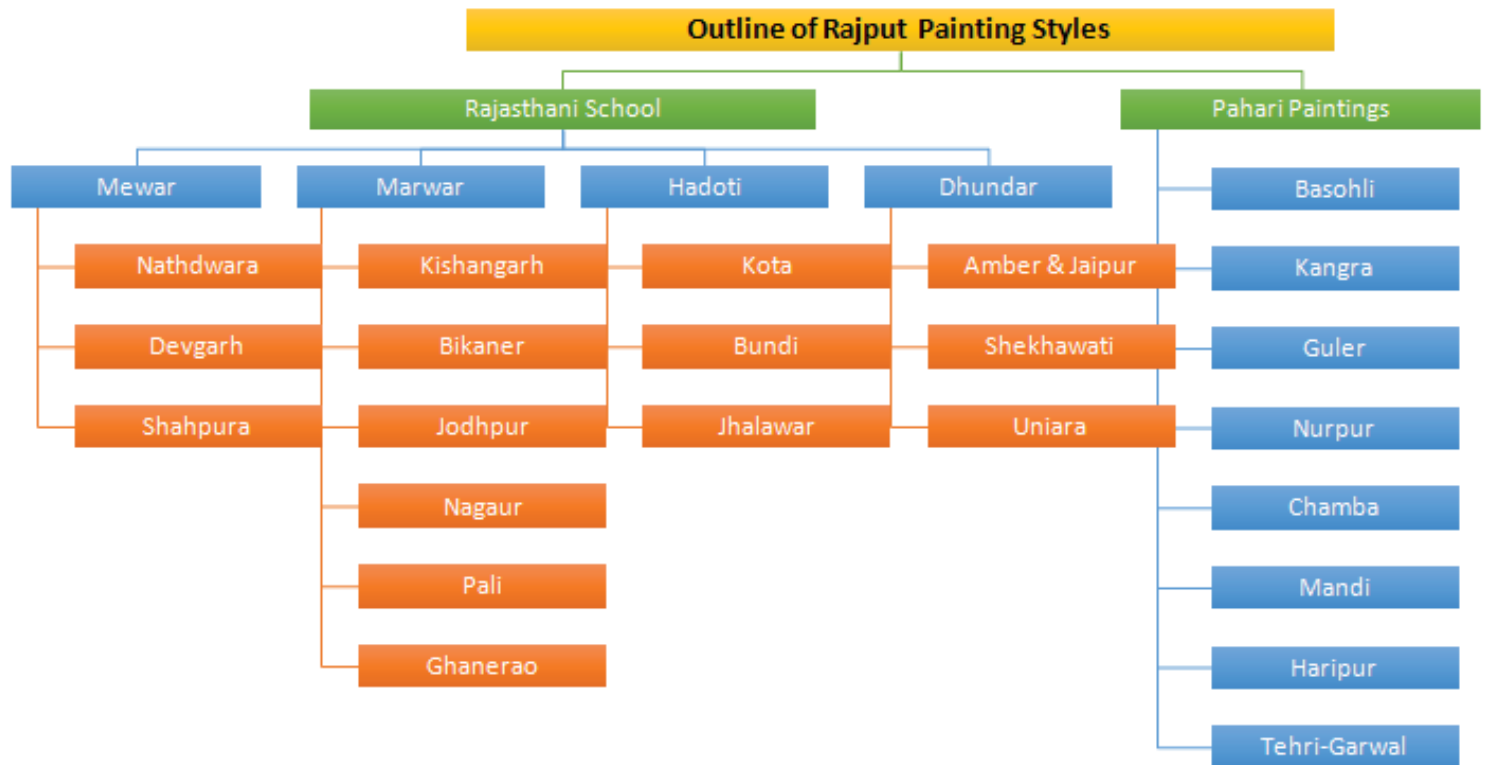
Rajput Paintings

Rajput painting is one of the brightest chapters in the history of Indian Miniature Painting. These



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paintings are known for their high quality and finer details.



Some call them Rajasthani Paintings also, but this nomenclature has varied opinions. In 1916, the famous Ceylonese historian **Anand Coomarswamy** did the first remarkable scholar work on the classification and nomenclature of Indian Paintings. He concluded that the theme of the Rajput paintings is related to Rajputana as well as the hill state of Punjab (of that time). Thus, he divided the Rajput Paintings in two parts viz. Rajasthani (concerning to Rajputana) and Pahari (concerned to *Jammu, Kangra, Garhwal, Basholi and Chamba*). Since the rulers of these states were Rajputs, he used the term Rajput Paintings for all of them. Thus, here we find two different schools under the Rajput Paintings as:

- **Rajasthani School of Paintings:** It covers the areas of Mewar (later Udaipur), Jaipur, Bundi, Kota, Kishangarh, Jodhpur, Bikaner etc.
- **Pahari Paintings:** It includes paintings of Basohli, Kangra, Guler, Nurpur, Chamba, Mandi, Haripur and Tehri-Garwal. Each of the schools is a complete unit comprising many sub-schools.

Rajasthani School of Painting

Though there been some example of Pre-Mughal paintings of this school, yet this school took a definite shape only by the turn of the 17th century. The **Maru-Gurjar painting** is one term which collectively denotes all the paintings in Rajasthan. The earliest form of this Maru-Gurjar painting is the Western Indian painting style that started taking shape in 8th century. Under the Royal patronage, various styles of paintings developed, cultivated, and practiced in Rajasthan. In the 13th



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century, a Mewar Jain painting style developed in the form of small illustrations of the **Jain Tirthankaras** and some themes from the Kalpasutras. This was followed by a various transformations in the Maru-Gurjar paintings finally, we have the four principle schools of Rajasthani paintings.

The Rajasthani Paintings are broadly of two type viz **Courtly** and **Literary**. The paintings of **courtly** type include the portraits of the rulers holding different states of Rajputana. Most of these rulers have been depicted either as holding the courts or doing some past time such as hunting. The literary paintings on the other hand show the intimate connection with the poetry. These are the illustrated versions of some of the important literary works such as *Amar-Sataka, Sur Sagara, Rasamanjari, Rasikpriya* etc.

Factors leading to development

Two major factors contributed greatly to the development of Rajasthani Paintings. First, the commercial community of Rajputana was economically prosperous. Second, the revival of 'Vaisnavism' and the growth of Bhakti cult provided a direction to the development of a distinct school. The influence of poets and seers like Ramanuja (worshipper of Vishnu) in the 14th century and writers like Jaydev (worshipper of Krishna) greatly influenced thinking, spiritual awakening and art of the people of large parts of India. The Rajasthani School, akin to many others, was influenced greatly by the advent of Ramananda, Tulsidas, Kabir, Raidasa etc. This is how the subjects of the Rajput paintings included the Sri Ram Charit Manas, Geet-Govinda, the divine love of Radha and Krishna, ancient tales, lives of saints, Baramasa (monthly festivities of the year) and Ragamala (*Rag-Raginis*) and religious texts such as the Ramayana, Mahabharata, Bhagvat Purana, Krishna Lila and Devi Mahatmyam.

The four principal schools under the Rajasthani paintings are as follows:

- **Mewar school** : It included Nathdwara, Devgarh and Shahpura sub-styles
- **Marwar school** : It included Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles
- **Hadoti school**: It included Kota, Bundi and Jhalawar styles
- **Dhundar school**: It included Amber, Jaipur, Shekhawati and Uniara styles

The above four schools were greatly shaped by the Mughal connection, which started when Raja Bharmal of Amber gave his daughter Jodha to Akbar in 1562. The matrimonial alliances of the Rajputs with mughals brought about the interesting and important changes in the various styles of paintings. These changes were visible in the dress designs, architectural details, art motifs, landscape patterns and the choice of subject matter. However, the ratio of this influence was unequal; for example, the Bikaner school showed more influence of Mughals in comparison to the Bundi and



Amber schools.

Mewar School of Painting

Udaipur, as we know it today, is the former principality of Mewar. In the ancient as well as medieval times, Mewar was known to be a great centre of artistic and cultural activities.

The oldest manuscripts of Mewar painting include the 'Sūpasanachariyam' and 'Suparsanatham' painted in about 1423 AD. These show the traces of **Apabhramsa** style, which can be identified with projecting eyes. The Mewar style as a distinct school emerged only by the end of 16th century.

Ragamala Paintings

Ragamala paintings are a distinct feature of Rajput miniature paintings. These are pictorial representation of Indian Ragas and Raginis. The mode and time of Raga is expressed through brilliant colours and colourfully dressed Nayak and Nayikas. They are usually dressed in contemporary royal fashion.

During the medieval era, Mewar passed through a turbulent period of political unrest, yet, the Rajput kings went on patronising the art and in fact helped it to grow up into distinct style.

The two rulers viz. Rana Kumbha (1433-1464) and Rana Sanga (1509-1539) were great patrons of art. Udai Singh and Rana Pratap are also known to have given refuge to the artisans and craftsmen. Pratap's son Amar Singh produced a remarkable set of **Ragamala** painted with the help of these artists. This ragamala was the earliest-dated example of Mewar School and it was painted at Chavand.

The real beginning of a polished style of Mewar painting started in 1571 AD. By that time, it fully replaced the 'Apabhramsa'. One immediate reason of development of this school was that a large number of artists migrated from Mandu to Mewar after Baj Bahadur, the ruler of Mandu was defeated by Mughals in 1570. Thus, we can conclude that the new Mewar style originated as an offshoot to the Central Indian painting.

The times of Jagat Singh (1628-1652), the Mewar painting reached its highest glory.

Important Features of Mewar Paintings

- In these paintings, bright and brilliant red, orange, green, bright-blue colours have been profusely used.
- Male and female figures have long noses, oval shaped faces, elongated fish-like eyes. This is the influence of the Apbhramsa style.
- The female figures have been drawn relatively smaller than the male.
- The males use loose fitting garments embroidered Patka and Turbans and the females use loose long skirts, choli and transparent odhnis (veils).
- The paintings of the birds, animals and trees are ornate, the flowers drawn in bunches, and



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the Hills and Mountains depicted in Persian style. Small hillocks and mounds have been inserted into the paintings.

Sub-styles of Mewar

The Nathdwara sub-style, Devgarh Sub-style and the Shahpura sub-style have developed from the Mewar style.

Nathdwara Paintings

Nathdwara, as most of you may know is a place near Udaipur, where the famous Shrinath Ji temple of 17th century is located. Shrinathji is a 14th-century, 7-year-old “infant” incarnation of Krishna. The idol was originally worshipped at Mathura but was shifted in 1672 from Govardhan hill, near Mathura and retained at Agra for almost six months, in order to protect it from the men of Aurangzeb. Obviously, there was an amalgamation of the cultural traditions of the Braj and Mewar and that reflects in the Nathdwara school of paintings.

Here, a notable point is that the **Pichhwai paintings** are a type of the wall paintings of Nathdwara style. The main theme of the Nathdwara style is Krishna and his *leelas*.

Marwar School of Paintings

The paintings developed in the royal families of Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao are called Marwar School collectively. The important & relevant features of this school are as follows:

Jodhpur Style

The Jodhpur style originated taking clue from the art of the Mandore Gate. Mandore, as we know was a 13th century capital of the Rathors, who later founded Jodhpur in 1459 as their new capital. These paintings have a lots of sand dunes depicted along with thorny bushes, deer, camel, crow and horses. These paintings have a folk character and are relatively lesser influenced by the Mughal traditions.

Bikaner Style

Bikaner style has more mughal features than any other style of the Rajasthani school of paintings. This was mainly because, many of the mughal artists were employed at Bikaner. The subject matters are portraits, baramasa, Ragamala, Bhagwavy Purana and Krishnalilas.

Kishangarh Style (Kishangarh School of Painting)

Kishangarh was a very small state but a very different type of artistic development took place here. This insignificant state was founded by Kishan Singh in the initial years of 17th century. The tremendous development of art took place under the local ruler **Sawant Singh**, a scholar, a critic and a renowned poet and well versed in Hindi, Sanskrit, Persian; who himself was a poet and used to write with a pen name **Nagari Das**. Over fifty books including the ‘*Rasachandrika*’, ‘*Bihari Chandrika*’, ‘*Utsavmala*’, ‘*Padamuktavali*’ and ‘*Rasik Ratnavali*’ are some of the literary works accomplished by



Nagari Das aka. Sawant Singh.



The story of Nagari Das's life is also very interesting. He sat on the local throne at the age of 49 years. He was an ardent devotee of Krishna but carried in his heart the love for 'Bani Thani' a maid in his step-mother's household. The love was so deep that he started worshipping her as Radha. This is how he called himself *Nagri Das*, literally *servant of Radha*.

Nagari Das took his poetic inspirations from a painter in the town called **Nihal Chand**, who was inimitable master in depicting the Radha and Krishna. Nihal Chand was the court painter of Nagri Das. He painted the celebrated Bani Thani. Sawant Singh was so deeply fell in love with his imaginary lover that he abdicated the throne within a span of 9 years to take recourse in Brindavan and worship his lover Radha as **Bani Thani** and himself live like his lord Krishna. He remained as a hermit in Brindavan until his death. Nihal Chand remained a painter even after his death for at least 16 years.

Main features of the Kishangarh Style:

- Subject matter of Kishangarh school is widely varied and includes hunting scenes, Court scenes, Portraits of Kings, Nawabs, Emperors and Saints .
- The romantic life of Radha and Krishna, influenced by the Geet-Govinda of Jaydev is one of favourite subjects of the Kishangarh painters.



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- Stories from the Bhagvat Puran and scenes from Bihari Chandrika by Nagri Das were also subject for the Kishangarh artists.
- The most common theme in Rajasthani and Pahari School Nayak-Nayikabheda has been most beautifully depicted in Kishangarh. Here, mostly Nayak is Krishna and Nayika is Radha. They have been shown as lovers in beautiful natural setting.
- The chief attraction of Kishangarh School is the depiction of women. No where in any Rajasthani School, the women have been so beautifully painted. The faces are soft without being heavy and dry. Their faces are long with high and sloping foreheads, pointed long nose, bulging out well-cut-lips and long chins.
- The eyes have got a special place in Kishangarh School. A lock of hair hanging near the ear is specially found in Kishangarh style only.

Bundi style of Painting

Bundi style developed during the times of Rao Surjan Singh. The location of Bundi was such that it favoured immigration of the artists from all sides.

These paintings exhibit pointed nose, thick chubby cheeks, small stature and use of brilliant red and yellow colors. The main subjects of these paintings are Krishna Leela, Rama Leela, Baramasa, hunting scenes, scenes of court, festivals, elephant, horses, battle scenes, horse race, flowers, trees etc. The best example of Bundi paintings is the Chitrashala made during the times of Maharao Ummed Singh.

Kota Style of Paintings

Kota is located only a few miles away from Bundi, yet it developed a different tradition of paintings in the medieval history. The subject matters were though same as that of Bundi.

Jaipur style of Paintings

Jaipur and nearby area including the Shekhawati region of Rajasthan is known as Dhundad region. The Jaipur style of painting started in 17th century. The subject matters of this style are Ragamala, Bhagvat Puran, Durga Mahatmya etc.

Mālwa paintings

By Malwa paintings, we generally refer to the 17th-century paintings centred largely in Mālwa and Bundelkhand. The term Central Indian painting is also used for the same. It was an offshoot of the Rajasthani School. The paintings include a series of the Rasikapriya, Amara Sataka and Ragamala.

Pahari Schools of Paintings

The Pahari region comprises the present State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttar Pradesh. The whole of this area was divided into small States ruled by the Rajput princes and were often engaged in welfare. These States were centers of great artistic activity from the latter half of the 17th to nearly



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the middle of the 19th century. The various schools are discussed here.

Basholi Painting

- Basholi or Bashohli is located in Kathua district of Jammu & Kashmir. It is founded by Raja Bhupat Pal in circa. 1635 AD. It was known for magnificent places which are now in ruins and miniatures paintings of **Basholi style**. This style developed under the patronage of Raja Kripal Pal. Under Kripal Pal, an artist named Devidasa executed miniatures in the form of the Rasamanjari illustrations in 1694 AD.
- Its main features are use of strong and contrasting colors, monochrome background, large eyes, bold drawing, use of beetles wings for showing diamonds in ornaments, narrow sky and the red border are observable in this miniature also. Basholi style of painting is characterized by vigorous and bold line and strong glowing colors.

Guler Painting

- Guler has the longest tradition in the art of painting and is also known as birthplace of Kangra paintings.
- In fact, the Guler style of paintings is the early phase of Kangra Kalam. About the middle of the eighteenth century some Hindu artists trained in Mughal style sought the patronage of the Rajas of Guler in the Kangra Valley. There they developed a style of painting which has a delicacy and a spirituality of feeling. The Guler artists had the colors of the dawn and the rainbow on their palette.
- Guler painting is marked by liquid grace and delicacy. The drawing is delicate and precise. Subject matter of these miniature paintings are *Bhagavata*, the *Gita Govinda*, the *Bihari Satasai*, the *Baramasa* and the *The style of these paintings is naturalistic, delicate and lyrical. The female type in these paintings is particularly delicate with well-modeled faces, small and slightly upturned nose and the hair done minutely.*

Kangra Paintings

- Guler style was followed by the third phase of Pahari paintings i.e. Kangra style. It developed in the last quarter of the 18th century. The Kangra style possesses the main characteristics of the Guler style, like the delicacy of drawing and quality of naturalism.
- The name Kangra style is given to this group of painting for the reason that they are identical in style to the portraits of Raja Sansar Chand of Kangra. In these paintings, the faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp.

Features of Kangra painting

- Kangra Paintings depict verdant greenery. Naturalistic style is followed and a great attention is paid to detailing. The depiction of flora is made noticeable by the use of multiple shades of



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green. The Kangra artists adopted various shades of the primary colors and used delicate and fresher hues.

- Shringar (the erotic sentiment) is considered as the Focal theme of Kangra paintings. The subjects seen in Kangra painting exhibit the taste and the traits of the life style of the society. The love story of Radha and Krishna was the main source of spiritual experience, which was also the base for the visual expression. The other popular themes were Gita Govinda by Jayadeva and Bhagavat Purana. Feminine figures are depicted very beautifully in these paintings with soft and refined facial features.
- Kangra paintings are known for the lyrical blending of form and color. Colors made of vegetable and mineral extracts are used by the artists.

Kullu Mandi Style of Painting

Along with the naturalistic Kangra style in the Pahari region, there also flourished a folk style of painting in the Kullu-Mandi area, mainly inspired by the local tradition. The style is marked by bold drawing and the use of dark and dull colors.

Difference between Mughal Paintings and Rajput Paintings

Mughal Paintings	Rajput Paintings
Aristocratic	Democratic
Realistic , Materialistic	Mystic, Spiritual
Secular	Religion is integral part
Confined to Imperial courts, so mainly depicts the Mughal splendour and pomp	It was art of the people, so had popular and familiar themes
Isolated from Folk Art	Influenced by Folk Art
Many a times, deals with materialistic aspect of animal life such as hunting of deers, fighting of animals such as elephants	Many a times deals with the religious as well as aesthetic aspect of animal life, depicts animals as deities and also as increasing beauty in the paintings

Modern Indian Paintings

Company Style of Paintings

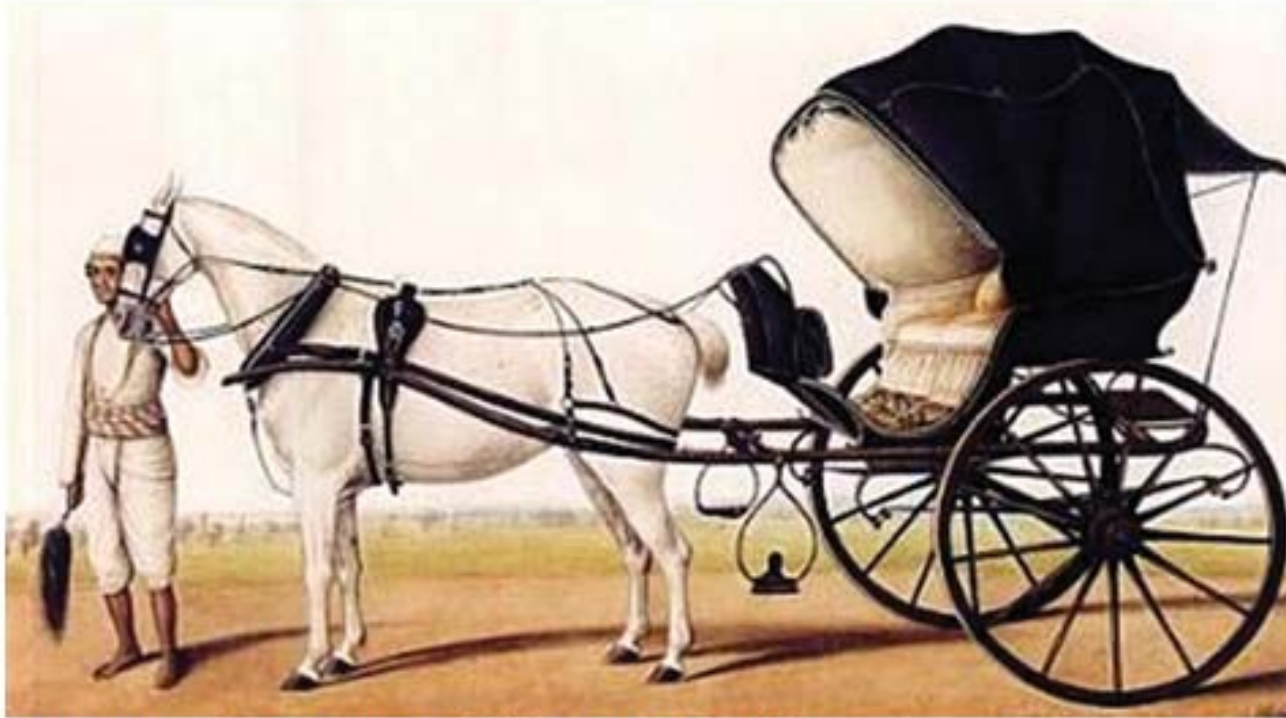
Meaning & Origin

During the later part of the 18th century, the British East India Company had firmly established its political dominion in India. A large number of employees of the East India Company arrived in India and as they accommodate themselves here, they came across the vivid indigenous culture and life.



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They wanted to capture the images to send or take back home and thus they gradually became the **new patrons** of the Indian art.



Company Style : A Groom with horse and carriage
Artist: Shakhikh Mohammad Amir (Circa 1840)

These new patrons wanted that the artists depict Indian life and scenes but in a medium of their own liking. Thus, a **synthetic style** was born in which the Indian artists imitated the English style of paintings. The first region in India to see the emergence of such style was the **Madras Presidency**. The work accomplished by the Indian artists was in a European style and palette, and this new Indo-European genre of painting known as the **Company Style**. In Hindi, it is called **Kampani Kalam**. *The British set up schools in the major cities such as Bombay, Calcutta and Madras in order to train the Indian artists in Western Techniques. Artists, who graduated from these schools and / or those who deployed the techniques taught in these schools, were called **Company School** artists.*

Salient Features

- Company style is a hybrid Indo-European style of paintings.
- Combination of traditional elements from Rajput and Mughal painting blended with Western treatment. .
- Paintings reflecting the Indian miniature tradition were usually small while those portraying the natural history paintings of plants and birds were significantly large.

Subjects

The subjects included:

- Landscapes and views of nature
- Monuments – The Delhi paintings specially had mughal monuments as subject matter.



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- Indian People, dancers, fairs and festivals and costumes.
- Figures of different castes and trades.
- **Architectural subjects:** Usually done in a detailed and frontal style more like that of an architectural draftsman than the Romanticised style used by most European painters visiting India.
- Some animal or plant subjects
- Some erotic subjects also included.

Techniques

The technique varied but mostly was drawn upon western **water colour technique**, from which “*transparency of texture, soft tones and modelling in broad strokes*” were borrowed from west.

Paper was mostly used for these paintings. Ivory was also used.

They were mostly intended to be kept in portfolios or albums; the **muraqqa** or album was very well established among Indian collectors, though usually including calligraphy as well, at least in Muslim examples.

Growth of the style

- First region to produce what is called Company Painting to cater to the tastes of the westerners and of Indians who were acquiring these tastes was the **Madras Presidency**. Moreover, the **Tanjore artists** were the first to experiment with the new style.
- At the same time, as the political clout of East India Company grew, a number of centres arose; each of them was heavily influenced by the local traditions.
- The most important early production centre was Calcutta. Here the main patrons of the art were Lord Impey (Chief justice of the High Court) and Lord Wellesley (Governor General). We have been told that they were especially interested in the animal and plant life. They hired artists to paint the birds and animals including those at the Botanical Garden at Calcutta. By the time Wellesley retired in 1813, some 2,542 paintings had been assembled!

Major Centres

Apart from **Calcutta** and **Madras**, the other major centres were **Patna**, **Benaras** and later **Delhi**.

The subjects of the Delhi paintings were the *splendid Mughal monuments*. Delhi company style painting is also special as the artists here used the *Ivory as base for paintings*.

Famous Artists:

- **Sewak Ram (c. 1770-c. 1830):** Sewak Ram was a well established Company Painter in Patna. Its worth note that some other prominent artists such as Shiv Lal, Hulas Lal, Jhoomak Lal, Fakir Chand and Jai Ram Das lived in Patna and they had such a fame that some people call their paintings belonging to the Patna School! However, calling it a Patna School was



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incorrect for many others. Patna was a great centre of the Company Paintings because it hosted many expatriates of the East India Company due to location of an important factory as well as Provincial Committee.

- **Ghulam Ali Khan:** The latter Delhi genre of Company paintings is represented in the work of artist Ghulam Ali Khan and his colleagues. He is known for various scenes of village life. He and his team were masters in making portraits.

Decline of Company School of Paintings

The company style of paintings was **not a Pan-India** phenomenon. This style developed in some cities only which had any of the following qualities:

- These cities had monuments and an inflow of foreign officials or tourists
- These cities had expatriates from England.

The above statement implies that the Company Style did not develop in regions such as Rajasthan, Punjab Hills and Hyderabad which were home to the local traditions. At the same time, it can not be negated that the influence of British colonialism had profound impact on Indian arts which was visible in the deterioration of the above painting styles. In the early nineteenth century, this art was at its peak and its production was at a considerable level, with many of the cheaper paintings being copied by rote. By third and fourth decades of 19th century, many artists had shops to sell the work and workshops to produce it.

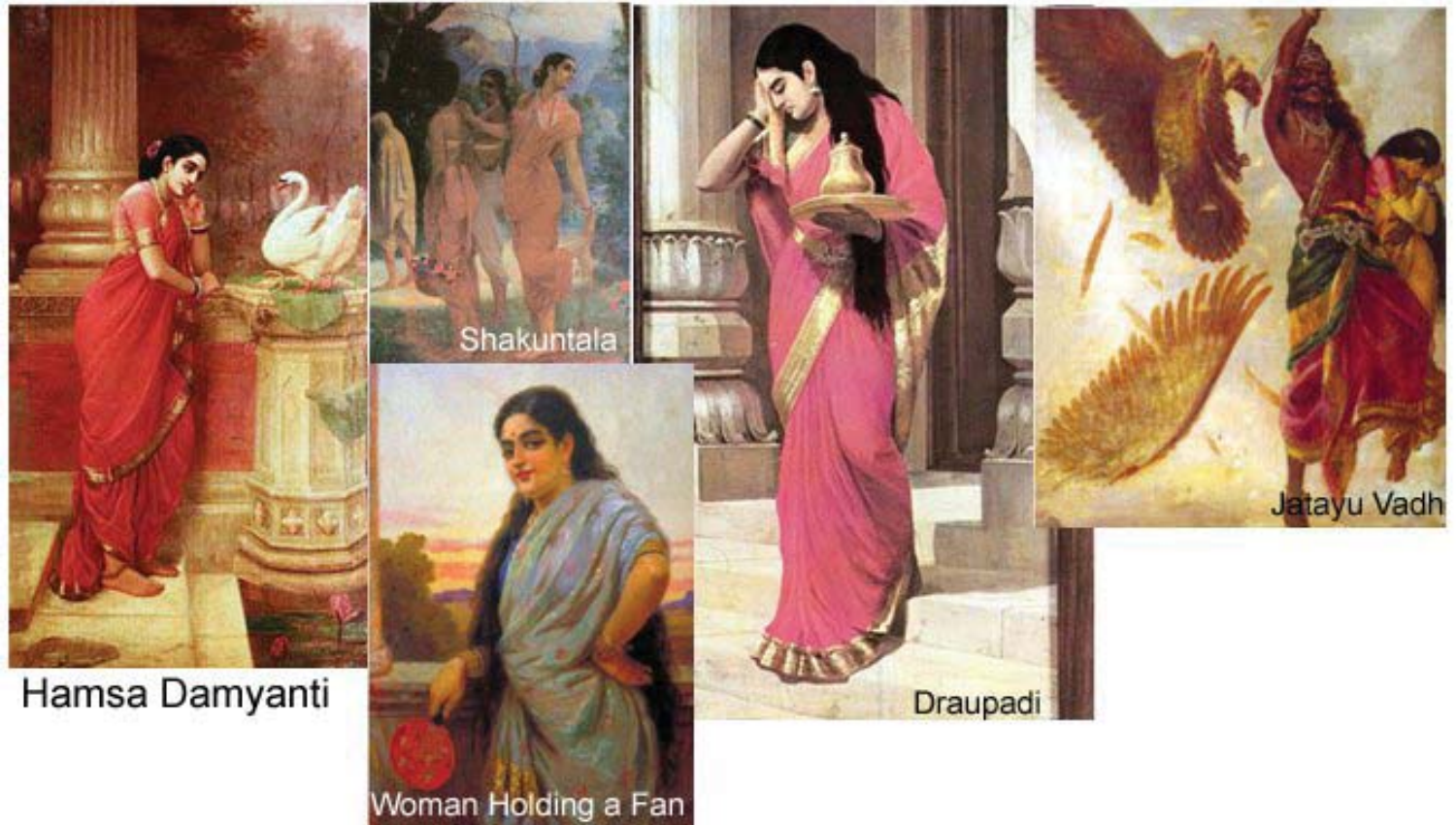
However, later, the style was subject to the competition with other styles and photography. The worst blow to the Company Style Paintings was given by the advent of Photography in early 1840s. But, the style did survive till 20th century. **Ishwari Prasad** (Patna), who died in 1950, is believed to be the *last notable exponent of Company Style Paintings*.

Paintings of Raja Ravi Varma

The introduction of the Company style in the 18th and 19th centuries by the art schools, the Indian artist created works of art that were British in style but Indian in content. The discussion about the company style makes it clear that the artists painted in an Indo-European style using Western linear perspective, shading and English watercolours. This was seen as a degeneration and threat for Indian traditional art. Here, we find the most celebrated painter of 19th century, Raja Ravi Varma (1848-1906), who tried to re-establish Indian art *through western methods and technique*.

Raja Ravi Varma hailed from the princely state of Travancore and is best known for depiction of scenes from Indian mythology and epics.

Important Paintings of Raja Ravi Varma



Hamsa Damyanti

Shakuntala

Draupadi

Woman Holding a Fan

Jatayu Vadham

Shakuntala

Ravi Varma is particularly noted for his paintings depicting episodes from the story of Dushyanta and Shakuntala, and Nala and Damayanti, from the Mahabharata. In this most famous painting of his, Shakuntala pretends to remove a thorn from her foot, while actually looking for Dushyantha, while her friends call her bluff.

Hamsa Damayanti

The story of Nala & Damayanti is a very interesting story as told in Mahabharata.

Jatayu Vadham

Jatayu was the son of Aruṇa and nephew of Garuda. A demi-god in form of a vulture, he was an old friend of Dasharatha and he unsuccessfully tried to rescue Sita from Ravana when Ravana was on his way to Lanka after kidnapping Sita. It has been vividly depicted by Raja Ravi Varma.

Draupadi

In this famous painting, Raja Ravi Varma depicts Draupadi, the common wife of Pandavas, not happy to carry beverages to Keechaka, the army commander of Matsya, during the one year of Agyatvas (hiding). Later Bhima killed him with bare hands, when he disguised as Malini (Draupadi) and inserted himself in the bed of Keechaka.

Other Paintings

The first picture printed at Varma's press is said to be **The Birth of Shakuntala**. This was followed by an array of images of gods from the Hindu pantheon, including Lakshmi, Saraswati, Ganpati, and Vishnu and his avatars such as Rama and Krishna. Other images included those of revered gurus and



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saints such as Adi Shankaracharya and Vaishanava Guru. There were also extensive series of oleographs representing women figures from Hindu mythology such as Draupadi, Damayanti, Menaka, Shakuntala, and Rambha.

- Woman Holding a Fan
- Village Belle
- Lady Lost in Thought
- The Orchestra
- Arjuna and Subhadra
- The heartbroken
- Swarbat Player
- Shakuntala
- Lord Krishna as Ambassador
- Victory of Indrajit
- A Family of Beggars
- A Lady Playing Swarbat
- Lady Giving Alms at the Temple
- Lord Rama Conquers Varuna
- Nair Woman
- Maharashtrian Lady
- Romancing Couple
- Shantanu and Matsyagandha
- Shakuntala Composing a Love Letter to King Dushyanta
- Girl in Sage Kanwa's Hermitage (Rishi-Kanya)

Salient Features of Paintings of Raja Ravi Varma

His iconic and figural portraits of Indian women, mythological gods, royal life, literary figures and national heroes and heroines were an amalgamation of the European Realism, technique and material but were Indian in subject as well as narration. While the company style is known for extensive use of the English watercolours, Raja Ravi Varma modified the European style of perspective and composition with the Indian Iconography and used oil painting. The oil painting was an inexpensive technology and coupled with Raja Ravi Varma's oleographs, his paintings gained immense popularity due to their mass production and cheap prices. Due to mass production of his work, the poor could also afford his work.

Oleography

Oleography refers to the method of reproducing an oil painting on paper in such a



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manner that the exact colors and brushstrokes textures are duplicated. It is also called litho-printing (stone printing) and requires as many litho-stones as there are colors and tones in a painting. Raja Ravi Varma started his Lithographic Press in 1894 in Bombay. Until, the Raja Ravi Varma used oleography in his prints, it was used for gaudy 'calendar art' and commodity packaging.

Raja Ravi Varma is also known to have launched the popular painting industry in India. He was highly encouraged by his patrons and the demand for his work (and obviously earnings) was such that he was able to establish India's first chromolithographic press in Bombay in 1891.

He initially learnt the painting from his uncle Raja Raja Varma. His early work seems to be in Company Style but in the due course of time, he mastered the western art of oil painting and "realistic" life study. The scene after scene he created on the canvas were those which he witnessed during the theatrical performances of Ramayana and Mahabharata during the tour of the Bombay presidency.

In the later years of the 19th century, his paintings were so much liked by the Indian princes and art collectors that these patrons filled their palace galleries with the works of Raja Ravi Varma.

Raja Ravi Varma can be called India's first modern artist, first Indian artist to master perspective and the use of the oil medium; probably first to use human models to illustrate Hindu gods and goddesses on a wide scale and first Indian artist to become widely famous.

His works were accessible to the common man because of his venture of printing and distributing the Oleographs.

Around the same time, Calcutta rose as a hub of political as well as cultural activities. By now, the print medium had also become the ideal channel for the wide circulation of images and ideas to the public. Apart from Calcutta, Bombay and Pune emerged as two major centres for mass print production.

The mass printing of the Ramayana and Mahabharata images of Raja Ravi Varma helped the art to reach every nook and corner of the country, thus helped to forge a national identity in modern India. Thus, the paintings of Raja Ravi Varma created a culture that was need of the hour for a very diverse country like India. On the basis of this argument, we can call Raja Ravi Varma's paintings as National.

Evaluation of Contribution by Raja Ravi Varma

- Raja Ravi Varma tried to re-establish the Indian art through western styles and technique
- His subject was Indian mythology, epics and puranas.
- He was one of the first to do a mass production of the paintings, so his paintings were cheap in cost but were able to reach to the common man. This affordable art is something which



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makes him very near to the stature of a national painter.

- Due to use of Indian Mythology and realism, he became very popular artists. But his critics, particularly the doyens of the Bengal School of Art alleged that his paintings were of bad taste.
- Raja Ravi Varma was basically a link between the Neo-Bengal Movement and the Company art. If we view it from the perspective of Bengal school of art, it was not a national. But if we view the spread of his work, we can say that his work created a national identity in India at a time when mother India was in dire need of such identity.

Bengal School of Art

In Bengal, a new group of nationalist artists gathered around Abinandranatha Tagore (1871-1951). Abinandranath Tagore was a nephew of Rabindranath Tagore. This new group of painters rejected the art of Raja Ravi Varma as imitative and westernized. They declared that such a style was unsuitable for depicting the nation's ancient myths and legends. This group felt that a genuine Indian style of painting must draw the inspiration from the non-western art tradition and should try to capture the spiritual essence of the East. So, these artists started doing experiments. They did the following things:

- They broke away from the tradition of oil painting
- They broke away from the realistic style of Raja Ravi Varma and company artists
- They turned to the inspiration to medieval Indian traditions of the miniature paintings and ancient art of mural paintings in Ajanta Caves. The paintings of Ajanta and Bagh, Mogul, Rajput and Pahari miniatures provided the models.
- The continuity of earlier traditions was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam.
- At the same time, these artists were also influenced by the art of the Japanese artists who visited India at the time to develop an Asian Art movement. The initial artists are known for borrowing in profusion from Chinese calligraphy, Japanese colouring and Persian finish.

The above experiments called "*avant garde*" in artist's parlance, led to the development of the Bengal School of Art. *Avant Garde* refers to the people or works that are experimental or innovative, particularly with respect to art, culture, and politics. One more immediate reason of rise of such artists was the widespread influence of the Indian spiritual idea to west. The Pilots of this school were **Ernest Binfield Havel** and **Abanindranath Tagore**. The other artists of this group were Gaganendranath Tagore, Asit Kumar Haldar, M.A.R Chughtai, Sunayani Devi (sister of Abanindranath Tagore), Kshitindranath Majumdar, Nandalal Bose, Kalipada Ghoshal, Sughra



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Rababi and Sudhir Khastgir.

Salient Features of the Bengal School of Art

- Bengal school in painting was called the **Renaissance School** as well as the **Revivalist School** because this movement endeavoured for revival of the Indian ancient and medieval traditions.
- However, it is sometimes criticised because it took art back to the subject matter of ancient periods in an imitative manner without much creativity. The paintings were Simple and standard paintings with attractive colour scheme technique. Bright colours were not used in such paintings.
- The Bengal painters have made best possible efforts to bring in the rhythm, linear gracefulness and poise of Ajanta in their painting. Influence of Mughal and Rajasthan School can also be seen.
- Elegant and refined figures and the paintings exhibited skilfully exposed light and shade without any hardness.
- The artistic creed of this school was gradually challenged and new developments came about. A genuinely individual search for content and form led to a successful synthesis of Indian and European techniques.

EB Havell

The art traditions of India witnessed a steady decline in the 19th century, and Bengal was not too isolated to the deterioration. What could survive during those times were only the **Kalighat folk paintings**. In 1854, the Calcutta school of Art came into existence. Here, E.B. Havel, Head of the Calcutta School of Art, set for himself the *twofold task of propagating a truer appreciation abroad of India's cultural heritage and of weaning young Indians from indiscriminate admiration of Western art, specially its decadent and uninspiring products*. In this, he was helped by Dr AK. Coomaraswamy and Abanindranath Tagore. While Dr Coomaraswamy rendered invaluable service in interpreting and popularizing our artistic heritage, the Indian Society of Oriental Art under Abanindranath's patronage helped to free young artists who had allowed them to be hypnotized by the West from its spell.

Abinandranath Tagore

Abanindranath Tagore (1871-1951) was a nephew of Rabindranath Tagore. He was born at Jorasanko and was educated at the Sanskrit College, Calcutta. He learnt painting privately under English and Italian instructors. He led the revivalist movement in Bengal in the field of modern Indian paintings with the help of a band of disciples such as Nandlal Bose, A.K. Halder, K.N. Majumdar, S.N. Gupta and a host of others. The first major exponent of Swadeshi values in Indian



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art, he is known to have founded the **Bengal School of Art** or **Neo-Bengal School**. He was also a noted writer and known as **Aban Thakur**. In the realm of painting, Abanindranath Tagore and Nandalal Bose are *known to have expressed the nationalist ethos*.

Contribution of Abinandranath Tagore in Indian Paintings

- He was of the belief that the western art was materialistic in character and India needed to return to its own traditions to recover the spiritual values in the art.
- Abanindranath Tagore's works reflect the synthesis of **Ajanta murals and Mughal painting**. Essentially, a romantic painter, he delighted in painting the hoary past. He along with his disciples viz. **Nandalal Bose** and **Ashit Kumar Haldar** are said to be the **Pre-Raphaelites of Bengal**. Pre-Raphaelites refer to a group of reformer English painters, poets, and critics, who came together and tried to reform art by rejecting what it considered the mechanistic approach first adopted by Mannerist artists.
- In those times, the Hindu Philosophy was becoming more and more influencing in the west. Taking clue from that, Abanindranath Tagore believed that Indian traditions could be adapted to express these new values, and to promote a progressive Indian national culture.
- The first major work accomplished by him was **Arabian Nights** series (1930). His later works show the influence of Chinese and Japanese calligraphic traditions.
- Famous paintings are: *Bharat Mata*, *The Passing of Shah Jahan* (1900), *My Mother* (1912–13), *Fairyland illustration* (1913), *Journey's End* (circa 1913)

Abanindranath Tagore and Bharat Mata

Abanindranath Tagore portrayed Bhārat Mātā (1905) as a four-armed Hindu goddess wearing saffron-colored robes, holding a **book, sheaves of rice, a mala, and a white cloth**. The image of Bharatmata was an icon to create nationalist feeling in Indians during the freedom struggle.



Bharat Mata

Abanindranath Tagore (1905)

The image was imaginative, with Bharatmata standing on green earth and blue sky behind her; feet with four lotuses, four arms meaning divine power; white halo and sincere eyes.

- The historical context, in which Abanindranath painted Bharatmata was the Swadeshi Movement sparked off in 1905 around the partition of Bengal. This image does not incorporate the map of India; instead it had followed the protocols of the emergent “Neo-Bengal” revivalist style of depicting the female form as ethereal and austere.
- She has four arms, which to Indian thinking **denote the divine power**. The *Shiksha*, *Diksha*, *Anna*, *Bastra*, these are the four gifts of the motherland which she has been depicted as offering with her four hands.
- Though, she has been painted as a common Bengali woman, her divine stature is most obvious from her four arms and the delicate halo that rings her head. The impact of this painting was that Bharatmata became the new deity of the country, even if she was first named “**Banga Mata**” and later was renamed by him as “**Bharat Mata**”.



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- Bharatmata was used as a mobilizing artefact during the anti-partition processions. The critics appreciated as a new nationalist aesthetic.
- Sister Nivedita was such an admirer of this painting that she wanted to publish it in tens of thousands and scatter it all over the land so that there is not a peasant's cottage is left between Kedarnath to Cape Camorin that had not the presence of Bharatmata somewhere on her walls.

Japanese Artists and Neo-Bengal school

In 1901-02, Josephine MacLeod, an American pupil of Swami Vivekananda had invited Japanese arts stalwart **Kakuzo Okakura** to India. Kakuzo Okakura wished to invite Swami Vivekananda, who by that time had become world famous, to Japan. However, Swami Vivekananda passed away in 1902 itself. Kakuzo Okakura came in touch with the Tagores during his stay in India. This was the beginning of India's cultural relations with Modern Japan. This meeting had a lasting impact on Indian art.

Contribution of Japanese artists

After Kakuzo Okakura went back to Japan, he sent two Japanese artists, Yokoyama Taikan and Hishida Shunso to India. These two artists taught the techniques of Japanese brush-n-ink works and watercolour wash to Abanindranath and his elder brother Gaganendranath Tagore. They learnt the technique and were free for innovating and modifying it to better suit their own needs.

The technique was so much liked, appreciated and promoted by Abanindranath Tagore that most of his students, who were later known as the artists of the Neo-Bengal school of paintings, followed this practice.

Contribution of Kokka Magazine

During the first decade of the 20th century, the Indian Society of Oriental Art brought out the exquisite color reproductions of original paintings by Abanindranath Tagore, Surendranath Ganguly, Nandalal Bose and other old masters of Mughal and Rajput art. The ISOA was helped by the expert technicians of the Japanese Art periodical **Kokka** and the Japanese woodblock printing method was used as a technique. Kokka, which literally means "National Essence" was an influential art magazine of East Asia and Japan.

Nandalal Bose

Nandalal Bose (1882 – 1966) was a disciple of Abanindranath Tagore. He became the principal of Kala Bhavan, Shanti Niketan in 1922. His paintings show the scenes from Indian mythologies, women, and village life. Here are some notable trivia on his contribution to Indian art.

- As a young artist, he was deeply influenced by the murals of the Ajanta Caves and joined the band of artists who wished to revive classical Indian culture.
- To mark the 1930 occasion of Mahatma Gandhi's arrest for protesting the British tax on salt,



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Bose created a black on white linocut print of Gandhi walking with a staff. *It became the iconic image for the non-violence movement.*

- Nandalal Bose also originally painted the Indian flag, slightly different from its present form, and it was inspired by the freedom struggle.
- He became principal of the Kala Bhavan at Tagore's International University Santiniketan in 1922.
- He was also asked by Jawaharlal Nehru to sketch the emblems for the **Government of India's awards, including the Bharat Ratna and the Padma Shri.**
- He is also known to have taken up the task of **beautifying the original manuscript of the Constitution of India.**
- Most of his paintings have scenes from Indian mythologies, women, and village life. Due to influence of Rabindranath Tagore, **he was invited to decorate the Congress sessions at Lucknow, Faizpur and Haripura.** In the Faizpur session, the visual impact of his decorations pleased Gandhi very much and he remarked in his opening address "If Gandhi was the redeemer of the village and Rabindranath its poet...no artist of India has revealed the soul of the village people as Nanda babu..".

Nandalal Bose was awarded a prize of Rs. 500 for his painting 'Shiva-Sati' in 1908. He was awarded the Padma Vibhushan in 1954. He became the second artist to be elected as Fellow of the Lalit Kala Akademi, India's National Academy of Art in the year 1956. He was conferred the title of 'Deshikottama' by the Vishwabharati University. He was honoured with the Silver Jubilee Medal by the Academy of Fine Arts in Calcutta. In 1965, he was awarded the Tagore Birth Centenary Medal by the Asiatic Society of Bengal. His works have been kept in the National Gallery of Modern Art, Delhi which includes Gandhiji's Dandi March and the seven posters made for the Indian National Congress for the Haripura Session in 1938. He expired in the year 1996.

Gaganendranath Tagore

Gaganendranath Tagore was a great-grandson of Dwarkanath Tagore, a nephew of Rabindranath Tagore and elder brother of Abinandranath Tagore. Like other Tagores, he was also involved in painting, theatre, reading and photography. But he is best known as a cartoonist who created political cartoons and social satires on Westernised Bengalis. He was one of the most famous cartoonists of his times.

Contribution to Indian Art

- Gaganendranath Tagore, along with his brother Abanindranath, is known for **founding the Indian Society of Oriental Art in 1907.** This society later brought out a journal called **Rupam.**



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- He was inspired by the visiting Japanese artist Yokoyama Taikan and other Far Eastern styles, early in his artistic life.
- He is said to be the *first artist to explore with the French Style of paintings in India*.
- He also came under the influence of experimentalist art prevalent in Europe at that time and was allured towards geometric compositions.
- *Thus, Gaganendranath, elder by five years to Abanindranath, shared his brother's enthusiasm for painting, but not revivalism. He was interested in near-contemporary experiments like **Cubism**.*
- *At the same time, their uncle Rabindranath Tagore committed to neither revivalism not Cubism, and in fact, he came out to be the first truly modern Indian painter, while playing the role of a patron by providing to painters a studio, called "**Bichitra**" at the ancestral Jorasanko house.*

Indian Society of Oriental Art

Gaganendranath Tagore, along with his brother Abanindranath, is known for founding the Indian Society of Oriental Art in 1907. This ISOA, sponsored by Europeans, much popularized Tagore's Bengal School, as well as art and crafts of other Asian nations. It held regular exhibitions in India and abroad, and came out with exquisite color reproductions of original paintings by Abanindranath Tagore, Surendranath Ganguly, Nandalal Bose and other old masters of Mughal and Rajput art. This society later brought out a journal called *Rupam*.

Cubism

Cubism is a school of paintings as well sculpture in which the viewpoints of natural forms are amalgamated with the multifaceted surface of geometrical planes, thus rendering the painting or sculpture non-objective. It was initiated in 1907 by Pablo Picasso, the Spanish painter and sculptor (1881-1973) and Georges Braque, the French painter (1882-1963). The adjacent image of a painting by Pablo Picasso is an example of Cubism. Cubism is known to have revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. Cubism has been considered the most influential art movement of the 20th century. In Cubist artwork, objects are analysed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

Bichitra

Bichitra was the name of a studio, which was provided by Rabindranath Tagore to the painters particularly his nephews Abinandranath and Gaganendranath Tagore of Bengal School of Art. It was located at the Jorasanko House, the ancestral home of the Tagores. What we know as Bichitra today is called the Rabindra Bhavan, a Research Centre and Museum where the Gurudev's personal belongings, paintings & various



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editions of his works are exhibited. This today's Bichitra has been designed by the Rabindranath Tagore's son Shamindranath Tagore.

Asit Kumar Haldar

AK Haldar (1890–1964) was a relative and one of the lieutenants of Rabindranath Tagore at Shantiniketan. His father as well as grand father was painter. Haldar became the first Indian to be appointed as the principal of a Government Art School. He was also the first Indian to be elected a Fellow of the Royal Society of Arts, London in 1934. The Allahabad Museum opened a large “Haldar Hall” with many of his works in 1938.

Contribution to Indian Art

- Between 1909 to 1911, Haldar visited Ajanta documenting the paintings and *made efforts to bring the cave art to a wider Indian audience*. A decade later, he undertook another expedition to the Bagh Caves.
- The art movement of Abanindra Nath Tagore succeeded to a great extent because of the assistance rendered by Asit Kumar Haldar, Nandalal Bose and Surendra Nath Ganguli.
- As a principal of the Kala Bhavan School from 1911 to 1915, he introduced many different styles to art to the students, and revolutionized decorative and ceremonial displays there.
- In 1923, he went on a study tour through England, France and Germany. On his return, he became Principal of the Maharaja's School of Arts and Crafts, Jaipur where he remained for a year, before moving to the Maharaja's School of Arts and Crafts in Lucknow. During the Europe tour, he found out that the Realism in European art had numerous limitations. He sought to balance physical attributes in proportion to the magnitude of the subject matter.
- He remained a budding poet also through out his life. In his book *Raviti*, he has acknowledged his debt to Rabindranath Tagore and Santiniketan in helping to establish him as an artist.

Jamini Roy

Jamini Roy was born in 1887 Beliatare, Bankura District (Bengal) .He was one of the most famous pupils of Abanindranath Tagore. He studied at the Government School of Art in Calcutta. He received his Diploma in Fine Art in 1908. He was inspired by the living folks and tribal art forms. He was influenced by the Kalighat Pat, a style of art with bold sweeping brush-strokes. Between 1921 and 1924, he moved away from his earlier impressionist landscapes and portrait and his first period of experimentation started with the Santhal dance.

Contribution to Indian art

- His painting style was a reaction against the Western tradition. His techniques as well as subject matter were influenced by traditional art of Bengal. Initially he experimented with



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Kalighat paintings but found that it has ceased to be strictly a “patua” and went to learn from village patuas. His underlying quest was threefold: to capture the essence of simplicity embodied in the life of the folk people, to make art accessible to a wider section of people, and to give Indian art its own identity.

- He received a Viceroy’s gold medal in an all India exhibition in 1934. He was awarded the *Padma Bhushan* by the Government of India in 1955. In 1955, he also became the first recipient of *Lalit Kala Akademi Fellowship*. He died in 1972.

Ramkinkar Baij

Ramkinkar Baij (1906-1980), was a powerful modern painter and sculptor, best known for his *magnum opus* “**Santhal Family**” sculpture. Born in the Bankura District of West Bengal, Baij was a son of a village masseuse and barber. He came to Santiniketan on account of the skilful posters he painted during the non-cooperation movement. Here, he became another disciple of Nand Lal Bose, and then became one of the pioneers of modern Indian sculpture. He joined the Visva-Bharati University at Santiniketan as a fine arts student. At Santiniketan, under the guidance of Nandalal Bose, his artistic skills and intellectual horizons acquired new depth and complexity.



Ramkinkar Baij and his art: (1) Santhal Family (2) Yaksha and Yakshini at RBI Building, New Delhi

Contribution to Sculpture – Santhal Family

Initially, he started making **sculptures** which were innovative in subject matter and personal in style. His first *magnum opus* in this genre was the Santal Family done in 1938. **Santhal Family** is widely considered to be the first public Modernist sculpture in India. This sculpture depicts a mother, father, child and dog from the Santhal tribe, carrying their few possessions with them to a new life. It was made of cement cast and laterite pebbles.

The artistic creations of Ramkinkar Baij have been inspired by the lifestyles of rural dalit or Adivasi communities. Through his sculptures, he represented the tribal peasants of the region, giving the



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figures iconic presence and dignified grace that was so far limited to the images of Gods and Rulers. He took a great interest in human figures, body language, and in the general human drama. His main points of reference were modern western art and pre and post-classical Indian art. Regarding his work, he said: *“I do not know whether what I am doing is modern or not, but it is based on my experience.”*

Contribution to Sculpture- Yaksha and Yakshini

On achieving independence, Jawaharlal Nehru had an idea that the public buildings, many of which were large imposing structures, could be utilised to ‘encourage Indian artists to function in some way’ and sculptors, painters, designers, etc. could be asked to cooperate. At that time, the RBI was in the process of constructing/contemplating new buildings at New Delhi, Madras and Nagpur. A committee was set up to examine the proposal and to make recommendations on the subject. This committee recommended that the sculptures could be erected on either side of the main entrance of the RBI office at New Delhi, one depicting the idea of “prosperity through industry” and the other “prosperity through agriculture”. Then, the views of Carl Khandalawalla, an eminent critic and connoisseur of art, were sought. He suggested that RBI could consider having figures of “Yaksha” and “Yakshini” on the two sides. The artists were invited and the proposal that was accepted was of Ram Kinkar Baij. The art form of the male ‘Yaksha’ was drawn from the statue of the *‘Parkham Yaksha’* in the Mathura museum and the art form of the female Yakshini was derived from *“Bisnagar Yakshini”* from the Calcutta Museum. This is how Ram Kinkar Baij became immortal with his Yaksha and Yakshini.

Paintings

His paintings too take on expressionist dimensions like his sculptures, which are filled with force and vitality.

Legacy and Awards

There is a book called **‘Dekhi Nai Fire’** based on Baij’s life and work, written by Samaresh basu. In 1975, Ritwik Ghatak wisely made a documentary on Baij named **‘Ramkinkar’** where he featured him as a political icon. He was awarded *Deshikottom* by Visva-Bharati University. In 1970, he was honoured with *Padma Bhushan* by the Government of India. He died in 1980.

Contemporary Indian Paintings

In 1867, EB Havel was appointed the Principal of the Art College at Calcutta. He, as we discussed above, gave greater importance to the art traditions of this country, instead of those of Europe. However, he himself was not able to produce some outstanding works. This task was taken up by Abanindranath Tagore and the result was the Bengal School of Art. This school proclaimed Raja Ravi Varma, who was a leading practitioner of the academic style, to be in bad taste. Whatever its shortcomings, the Bengal School restored to health the indigenous tradition in painting and infused



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self-confidence among the Indian artists. This school was followed by the Santiniketan School, led by Rabindranath Tagore's harking back to idyllic rural folk and rural life. By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas. Galleries were established to showcase these artists. This was the dawn of Modern Indian Paintings.

The Calcutta Group

The Calcutta Group was the first group of modern artists in India, formed in 1943 in Kolkata. Its leading members included the sculptor **Pradosh Das Gupta** and the painters **Subho Tagore, Paritosh Sen, Gopal Ghose, Nirode Mazumdar and Zainul Abedin**. The group held exhibitions from 1945, and held a joint exhibition in 1950 with the Progressive Artists' Group in Bombay.

This group of artists expressed the need for a visual language that could reflect the crisis of urban society. For the first time in modern Indian art, artists began to paint images that evoked anguish and trauma and reflected the urban situation. Rural scenes were no longer purely idyllic, and the formal treatment of the paintings began to reflect the influence of European modernism.

Progressive Artists' Group, Bombay

Progressive Artists' Group, Bombay was established by **Francis Newton Souza**, first post-independence Indian artist to achieve high recognition in the West. Its early members were S. H. Raza, M. F. Husain and Manishi Dey.

Objective of the Progressive Artists' Group

The objective of the Progressive Artists' Group was to break away with the revivalist nationalism established by the Bengal school of art and to encourage an Indian avant-garde, engaged at an international level. The group was highly influenced by the Indian inner version or the *antar-gyan* and the same was now being portrayed in their art rather than the European realism.

Other prominent painters of the group included S. K. Bakre, Akbar Padamsee, Ram Kumar and Tyeb Mehta.

They wanted to paint with absolute freedom for content and technique. This group was basically an *omnium-gatherum* of different styles and influences. The most important influence on the group was of European Modernism. The group later lost into oblivion in late 1950s.

Young Turks

Beside the Calcutta Group, there was another group called the Young Turks, among whom P. T. Reddy was the prominent member. The Young Turks encouraged by Charles Gerrard, principal of Sir J.J. School of Art held their first exhibition in 1941. Then there were Bhabesh Sanyal and Sailoz Mukherjee, who left Calcutta. The first went to Lahore and the second came to Delhi in search of



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employment. These artists find prominent place in the National Gallery of Modern Arts collection.

Francis Newton Souza

Francis Newton Souza (1924-2002) was a famous Indian painter, born in Goa. He was the first Indian artist to receive recognition in the west. He attended Sir J.J. School of Art but due to his involvement in the Quit India Movement, he was suspended in the year 1945.



Francis Newton Souza; Image Source: Outlookindia.com

Contribution in Indian Art'

- Souza was the founder of the Bombay Progressive Artists' Group. In 1949, he went to London and started getting recognised there for his works at Gallery One, North London. In 1954, his work was included in an exhibition organised by the Institute of Contemporary Arts. His autobiographical work '**Nirvana of a Maggot**' was published in Encounter, a journal then edited by Stephen Spender. In 1959, another book by him called Words and Lines got published which was highly acknowledged.
- Souza's initial work created an impact both in India and abroad as a strong mode mist. His strong, bold lines delineated the head in a distinctive way where it virtually re-invented the circles, hatchings and crosses. His forms retained their plasticity in later years but became less incentive. In later years, his forms retained their plasticity but became less incentive.
- *As per John Berger, Souza's style was deliberately eclectic and essentially expressionist. But at the same time his work was often considered highly erotic as he depicted post-war Art Brut movement and elements of British Neo-romanticism.*
- He went to New York in 1967 and settled there. He later returned to India shortly before his death. He was honoured with the Kala Samman in the year 2000 by the Madhya Pradesh government. He died in 2002. In 2008, his painting '**Birth**' (1955) set a world auction record for the most expensive Indian painting sold till then by selling for Rupees 1.3 crore.

S. H. Raza

Syed Haider Raza (born 1922), is the 2013 *Padma Vibhushan* awardee. He was born in Babaria,



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Mandla (Madhya Pradesh), studied at the Nagpur School of Art and later went to Sir J.J. School of Art, Bombay. In 1946, his first solo show was held at Bombay Art Society Salon for which he also was awarded the Silver Medal. He then went to France in October 1950 on a Government of France scholarship. He studied at the *Ecole Nationale Supérieure Des Beaux-Arts* (ENSB-A) in Paris from 1950 to 1953. He travelled across Europe after his studies, and lived and exhibited his work in Paris. In 1956, he became the first non-French artist to be awarded the *Prix de la critique*.



S H Raza and his art

Painting Style – The Razabindu

- For Raza, Bindu is a point where he concentrates, his energy, his mind, and has become his Bhagvat Gita, Swadharm etc. For him, the 'bindu' has been a vast subject with its variations throughout his life. Raza's works make price history.
- Bindu shows the emergence of symbolic and ritual elements in traditional art as pure abstractions. Abstraction is the dominant element in Raza's Bindu series at the turn of the 1980s.
- Hailed as one of the country's most expensive artists, he set a milestone last year when his work, 'Saurashtra', sold for Rs16.42 crore in an auction at Christie's.
- He uses very rich colours, replete with icons from Indian cosmology as well as its philosophy. His works are mainly abstracts in oil or acrylic. Raza's style has evolved over the years. His paintings eventually became more abstract in nature. From his fluent water colours of landscapes and townscapes, he moved towards a more expressive language painting landscapes of the mind.

Awards

In the year 1981, he was awarded the *Padma Shri* and *Fellowship of the Lalit Kala Akademi*. In 2010, he became India's priciest modern artist seminal work, 'Saurashtra' which was sold for 16.42 crore INR. He was honoured with the *Padma Bhushan* in 2007 and in 2013; he was awarded *Padma Vibhushan* by the Government of India.



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Maqbool Fida Husain

Maqbool Fida Husain (1915-2011), India's most charismatic and most internationally recognised painter, was romance personified in both work and life. Husain's crime was that he had painted Hindu gods and goddesses, in the nude sometime in the 1970s. Though there are many examples of Hindu deities depicted in the nude in exquisite ancient temple sculptures, the Hindu right wing hounded him out of India.

He was born on September 17, 1915, in a poor household in Pandharpur, Maharashtra. His father was a timekeeper in a small mill and had the additional responsibility of bringing up his motherless son. Hussain had lost his mother when he was an infant. He remained a devotee of women and womanhood for the rest of his life.

As a co-founder of Progressive Art Group

Hussain went to study at **V.D. Devlalikar's** art school in Indore while in his teens. The family's finances were strained, but it somehow managed to send him to the school of Devlalikar because he was a respected artist and teacher who painted in the Indian style. Its worth note that other famous artists such as S.H. Raza, H.A. Gade and Ingole had also studied under Devlalikar.

The paucity of resources led Husain to move to Bombay where he became a painter of huge film banners. He also studied for a while at the Sir JJ School of Art. Later, he came into contact with the Austrian expressionist Langheimer and the art critic Rudy Von Leydon, both refugees from Hitler's Nazi Germany. These two men played a seminal role in introducing 20th century Western art in Bombay. Husain became a co-founder, along with Francis Newton Souza, of the Progressive Artists Group in 1948. In 1952, his first solo exhibition was held at Zurich. He was awarded *Padma Shri* by the Government of India in 1955. In 1967, he made his first film, '**Through the Eyes of a Painter**'. In 1971, he was a special invitee along with Pablo Picasso at the Sao Paulo Biennial (Brazil). In 1973, he was awarded *Padma Bhushan*. He was nominated as a Rajya Sabha member in 1986. Later, in 1991, he was awarded *Padma Vibhushan* by the Indian Government.

Contribution to Indian Art

- His narrative paintings, executed in a modified Cubist style, can be caustic and funny as well as serious and sombre. His themes which were usually treated in series included diverse topics such as Mohandas K. Gandhi, Mother Teresa, the Ramayana, the Mahabharata, the British raj, and motifs of Indian urban and rural life.
- He has also produced & directed several movies, including **Gaja Gamini** and **Meenaxi: A Tale of Three Cities**.
- Husain was charged with "hurting sentiments of people" because of his nude portraits of Hindu gods and goddesses in 2006. Since then he lived in self-imposed exile from until his



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death. At Christie's auction in 2008, Husain became the best-paid painter in India, with his highest-selling piece fetching \$1.6 million. He was conferred Qatari nationality in 2010. For the last years of his life Husain lived in Dubai and London. M. F. Husain died in 2011.

Tyeb Mehta

Tyeb Mehta (1925-2009) was one of the pioneers of modern Indian art. He was born in 1925 in Kapadvanj, a town of Kheda district, Gujarat. During his early days, he worked as a film editor in a cinema laboratory at Famous Studio (Mumbai). In 1952, he joined Sir J.J. School of Art where he received a diploma and became a part Bombay Progressive Artists' Group, due to which he was strongly influenced and inspired by Western Modernism. In 1959, he went to London and worked there for nearly 5 years. During this period, he was highly influenced by the expressionist works of Francis Bacon. He was later awarded the *Rockefeller Fellowship* in 1968 for which he went to New York. While in New York his work came to be characterized by minimalism. He also won a gold medal for painting first Triennial in New Delhi in 1968.

In 1969, he accidentally discovered the 'Diagonal series' which later became one of the main characteristic features of all his work through the 1970's. Later, his work also included 'Falling Figures', and mythological figures highlighted by the depictions of goddess Kali and demon Mahishasura. He won the *Filmfare Critics Award* in the year 1970 for three minute short film name 'Koodal'. The film was based on Bandra slaughter house. In 1974 he won the *Prix Nationale* at the International Festival of Painting in Cagnes-sur-Mer, France. During 1984-85, he was also an Artist-in-Residence at Shantiniketan. This led to a significant transformation in his work.

He received the *Kalidas Samman* in the year 1988. In 2002, his creation named 'Celebration' for 15 million INR which made him the highest paid Indian painter of that time. In 2005, his painting 'Gesture' was sold for 31 million Indian rupees to Ranjit Malkan. It was the then highest price paid to an Indian painter by an Indian. His work has been exhibited in the various International art museums including Museum of Modern Art, Oxford, England, and the Hirshhorn Museum. He was awarded with the *Padma Bhushan* by the Government of India in the year 2007. He died in the year 2009 at the age of 83.

Art of Tyeb Mehta

Tyeb had grown up in the Crawford Market of Mumbai within the orthodox Shiite community of the Dawoodi Bohras. He had witnessed the violence and experienced the frowzled remains of the Indian society. During his childhood, he used to live at Mohammed Ali Road. It was a time of India's partition. One day he saw a man getting slaughtered on the streets just below his house. The man was hammered by the mob and his head smashed because he happened to be a Muslim. This incident made Tyeb ill for several days and then the memory haunted him through out his life. The violence



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that he saw during his childhood, gave way to the emotions, which reflects in his paintings. In 1947, he got enrolled at Sir JJ School of Art in Mumbai. There he met the graduates of this school including MF Husain and FN Souza, who comprised the Progressives and rejected both Western classicism and the nationalist Bengal school in favor of a new Indian *avant-garde*.



Diagonal : Tyeb Mehta



An untitled Falling Figure by Tyeb Mehta

Following a self-imposed separation from his extended family at age 29, Mehta went abroad to London and Paris for four months in 1954 to study Western art, both the old masters and European modernists. In 1956, he completed his first important works, **Rickshaw Pullers** and **Trussed Bull**, abstract canvases composed of hard-edged shapes that prefigured, in both subject and style, his best-known works.

Diagonal Series

The Diagonal Series of paintings creates an effect a partition of space that was homogenous until the making of this gesture, into two related but separate parts. This series reverberates an echo of the 1947 Partition of British India. It was the partition of India, that put Mehta and other Muslims under the pressure to choose between the homeland or new collective ideal based upon only religion. The diagonal series also emphasises separation and twinning and the psychology of schism that haunted this painter, while he was alive.

Falling Series

The Falling Series also reverberates the traumatic memory from his childhood when he witnessed the violent death of a man during the Partition riots of 1947. The Falling Figures series represent an exceptional moment of synergy between Tyeb's artistic and social concerns. The emotions behind the falling figures were to define a resistance and control the tension in the paintings through spaces, colors, images and matrices in order to bring out a catastrophe. The Falling Series won a lots of accolades for him in India as well as abroad. His famous painting titled the "Falling Figure and Bird"



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displays a human figure in a state of deliberation while falling. The painting shows his intellectual rendezvous with modernist existentialism and international concepts of the “Universal Man”.

Akbar Padamsee

Akbar Padamsee is considered one of the pioneers in Modern Indian painting. He was born in Mumbai, India. He met his first mentor Shirsat, a watercolourist in St. Xavier’s High School, Fort. He initially received training in this medium. Subsequently, he attended classes on nudes in preparation for his studies at the Sir J.J. School of Art. Due to his deep understanding about the intricacies of art, he was directly admitted to the third year in Sir J.J. School of Art. It was then where he came in close contact with pioneers of modern Indian paintings like by Francis Newton Souza, S. H. Raza, and M. F. Husain who had formed the Progressive Artists’ Group in 1947. This close association has a deep influence on his work. He has worked with various mediums from oil painting, plastic emulsion, water colour, sculpture, printmaking, to computer graphics, and photography, as worked a film maker, sculptor, photographer, engraver, and lithographer.

In 1951, he went to France where he met the surrealist Stanley Hayter, who became his next mentor. He joined his studio named “Atelier 17”. In 1952, Padamsee’s first exhibition was held in Paris for which he was awarded by the French magazine Journal d’Arte along with the painter Jean Carzou. It was only in 1954, when his first solo exhibition was held at the Jehangir Art Gallery. In 1962, he received the Lalit Kala Akademi Fellowship. He also received a fellowship by the Rockefeller Foundation in 1965, after which he was subsequently invited to be an artist-in-residence by the University of Wisconsin–Stout. In the year 1997, he was honoured with the Kalidas Samman by the Government of Madhya Pradesh. He received many distinctions such as the Padma Shri in 2009 and Padma Bhushan subsequently in the year 2010. He is amongst one of the most valued Indian painters today.

Art of Akbar Padamsee

The work of Akbar Padamsee is introspective. His **Metascapes**” or his **Mirror Images**” are abstract images formed from the search for a formal logic. His topics include landscapes, female nudes, heads and he has done portraits created in pencil and charcoal.

The depth which emerges from his oil-based works emanates from the colored matter. He has also done black and white photographs which use light to create dimension.

Padamsee’s heads reflect the radiant presence of the prophets and martyrs who fascinated him during the 1960s.

The “Metascapes” he did in the early to mid-1990s have won him accolades in India as well as abroad and is considered to be his finest work. The distinct identity of the Metascapes is the depiction of Sun and Moon. The idea of using the sun and moon in the metascapes originated when Akbar was reading the introductory stanza to Abhijnanashakuntalam. Here Kalidasa speaks of the eight visible forms of the Lord without mentioning



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them by name, the sun and the moon as the two controllers of time, water as the origin of all life, fire as the link between man and god, and the earth as the source of all seed. This is the subjection of the denotative sense to a poetic meaning. Through this process, the artist deals with reality without describing it; when poetic meaning is superimposed upon the sign a new form arises – this belongs to the mind of the artist, not to nature.



Untitled (Reclined Nude) by Akbar Padamsee

In order to explore new genres, Padamsee created “SYZYGY”, “Events in a Cloud Chamber” films shot in 1970, and explored computers in “Compugraphics”. His painting **Reclining Nude** was sold for USD 1,426,500 in 2011.

Amrita Sher-Gil

The Birth Centenary Celebrations of Amrita Sher-Gil was launched in February 2013 at the National Gallery of Modern Art. To celebrate the life and works of Amrita Sher-Gil, the Ministry of Culture, Government of India is organizing a series of events under the auspices of the Centenary Celebrations.

Here are some important points about her life and her work:

- Known as India’s Frida Kahlo.
- A 2006 auction made her *most expensive woman painter of India*.
- Born in Hungary to a Sikh Aristocrat, mother was a Jewish opera singer from Hungary.
- Trained in Europe as a painter, drew inspiration from European painters such as Paul Cézanne and Paul Gauguin. Early paintings display a significant influence of the Western modes of painting with special influence of works of Hungarian painters, especially the *Nagybanya School of painting*.
- The first important painting was “Young Girls”. This painting led to her election as an Associate of the Grand Salon in Paris in 1933, making her the youngest ever to have received this recognition.
- She was greatly impressed and influenced by the Mughal and Pahari schools of painting and the cave paintings at Ajanta.
- In 1937, she produced famous South Indian trilogy of paintings – “Bride’s Toilet”,



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“Brahmacharis” and “The South Indian Villagers”. By this time, her style had transformed and *her paintings expressed the life of Indian people through her canvas.*

- While living in Saraya, Gorakhpur, she painted the “Village Scene”, “In the Ladies’ Enclosure” and “Siesta” all of which portray the leisurely rhythms of life in rural India. Siesta and In the Ladies’ Enclosure reflect her experimentation with the *miniature school of painting while Village Scene reflects influences of the Pahari school of painting.*
- Initially, her painting found no buyers.
- The Government of India has declared her works as National Art Treasures, and most of them are housed in the National Gallery of Modern Art in New Delhi.
- Amrita was known for her many affairs with both men and women and many of the latter she also painted. Her work “Two Women” is thought to be a painting of herself and her lover Marie Louise.
- A postage stamp depicting her painting ‘Hill Women’ was released in 1978 by India Post, and the Amrita Shergill Marg is a road in Lutyens’ Delhi named after her. In 2006, her painting “Village Scene” sold for `9 crores at an auction in New Delhi which was at the time the highest amount ever paid for a painting in India.
- Her work is a key theme in the contemporary Indian novel “Faking It” by Amrita Chowdhury.

Important Paintings

Young Girls; Camels; Hill Women; Two Women; Hungarian Market Scene; Tribal Women; Two Elephants; Bride’s Toilet; Brahamcharis; The South Indian Villagers; In the Ladies’ Enclosure; Village Scene; Siesta

Other Modern Painters

Binod Behari Mukherjee

- Binod Behari Mukherjee, a pupil of Nandlal Bose, was one of the pioneers of Indian modern art. He was a painter and a celebrated muralist. *He was one of the earliest artists in modern India to take up mural as a mode of artistic expression, and his murals display a subtle understanding of environmental and architectural nuances.*
- In 1972 filmmaker Satyajit Ray, who was also Mukherjee’s student, made a documentary film named “The Inner Eye” on him.

K. G. Subramanyan

- G. Subramanyan (Born 1924) is a renowned Painter, Sculptor and muralist. Presidency College, Madras is his alma mater where he studied economics. He was greatly influenced by Gandhian philosophy and he participated in Indian freedom struggle with full enthusiasm for which he was also imprisoned.



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- During British rule, he was even restricted from taking admission in government colleges. In 1944 he went to Shantiniketan to study in Kala Bhavan (Art Faculty of Visva Bharti University). It proved to be a turning point of his art career and he studied there till 1948.
- In Santiniketan he came into intimate contact with Nandalal Bose, Benodebehari Mukherjee, and Ramkinkar Baij who sensitized him to the requisites of a national modernism.
- It was their influence which persuaded him to look art as response to social and personal needs for communication and expression. *In 1981, he became the first artist to be awarded the Kalidas samman by the Government of Madhya Pradesh. He was awarded the Padma Vibhushan in 2012*

K.H. Ara

Krishnaji Howlaji Ara was an Indian painter, born in 1914 in Bolarum, Secunderabad. He is recognised as the first contemporary Indian painter to focus on the female nude as a subject while staying within the limits of naturalism. Initially, he started with landscapes and paintings on socio-historical themes but he is best known for his still lifes and nudes.

Manjit Bawa

He was born in Dhuri, Punjab in the year 1941. He received the *Kalidas Samman* by the Government of Madhya Pradesh in 2006. He expired in the year 2008. Manjit Bawa was a figurative painter from the beginning. The main charm of his paintings is the sense -saturating expanse of colour-fields which create space and define the contour of figures. He was one of the first painters to break out of the dominant grays and browns and opted for more traditionally Indian colors like pinks, reds and violet. *Bawa is known for his vibrant paintings but at the same time he is also known for his love of spirituality and sufism. There is an undercurrent of Sufi mysticism in the choice of his subjects.*

Ram Kumar

Ram Kumar was born in Shimla in 1924. He is one of the pioneers of abstract painting. He gave up figurativism for abstract art. He is known for his abstract landscapes in oil or acrylic. One of the main concerns of the artist is human condition which was depicted in his paintings through alienated individual within the city. Increasingly abstract works done in sweeping strokes of paint evoke both exultation of natural spaces and more recently an incipient violence within human habitation. He fetched \$1.1 million for his work "**The Vagabond**" at Christie's, New York. His works are usually sold at a very high price both in domestic and international market. *Kalidas Samman* was given to him in 1986. In 2010, the Indian government honoured him with *Padma Bhushan*. He was awarded the *Fellowship of Lalit Kala Akademi* in 2011.

Bhupen Khakhar

Bhupen Khakhar was an internationally recognised Indian contemporary artist. He was born in 1934 in Bombay. He openly portrayed homosexuality through his paintings and he explored his own



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Homosexuality in a very sensitive way. The life of a homosexual from Indian perspective was beautifully portrayed by him even though a subject like homosexuality was uncommon at that time. His paintings were often compared to that of David Hockney.

V. S. Gaitonde

Vasudeo S. Gaitonde was regarded as India's foremost abstract artist. He was born in Maharashtra in 1924. Gaitonde's abstract paintings with their translucent beams of light refer to nothing other than themselves and evoke subliminal depths. He experimented hugely with form and shape in his works. His use of symbolic element and very few ground lines made his work appear like a flowing river. His paintings invoke a concealed and obscure description of the real world. He was the first Indian contemporary painter whose work was sold for Rs. 92 lakhs at the Osians art auction.

Mukul Dey

Mukul Chandra Dey is considered as a *pioneer of drypoint-etching in India*. He was the first Indian artist to travel abroad for the purpose of studying printmaking as an art. For the portrayal of Indian life, Dey essentially chose Western medium. He concentrated on dry-point etching which not common to the Indian painting culture. He chose Indian subjects such as river scenes in Bengal or traditional baul singers, even when his medium of portrayal and techniques were Western. Some of his finer works are dry-point etchings that have been hand-colored with watercolors, colored pencils, or thin washes of ink. In 1928, he became the first Indian to be appointed as the principal of the Government School of Art, Calcutta.

Satish Gujral

Satish Gujral, younger brother of former PM Inderkumar Gujral, is a Prominent Indian painter, sculptor, muralist, graphic designer, writer and architect. He was born in Jhelum, West Punjab (British India). A sickness at the age of 8 years resulted in impairment of hearing.

He has consistently dominated the art scene in India for the entire post-independent era. *He has won an equal acclaim as an architect. His design of the Belgium Embassy in New Delhi has been selected by the international Forum of architects as one of the one thousand best built in the 20th century round the world.* "A

Brush with Life" is a 24 minute documentary made on his life. It was released in 2012 and it explores the literary, cultural, political and personal influences on his life and works. In 1999, the Government of India honoured him with the *Padma Vibhushan*.

Ebrahim Alkazi

Ebrahim Alkazi is one of the pioneers of Indian theatre. He is considered as one of the most influential Indian theatre directors of all time. Initially, he was associated with the Bombay Progressive Artists' Group and got in close contact with art pioneers like M.F.Husain, F.N.Souza, S.H.Raza, Akbar Padamsee, Tyeb Mehta. These artists have also painted and designed his sets. Nearly 50 plays including numerous Shakespeare and Greek plays, Girish Karnad's *Tughlaq*, Mohan Rakesh's



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Ashadh Ka Ek Din and Dharamvir Bharati's *Andha Yug*, were directed by him.

In 1950, he won the *BBC Broadcasting Award*. He began his theatrical career in the English-language Theatre Group of Sultan "Bobby" Padamsee, a pioneer of the English theatre movement in India. In 1954, he initiated his own Theatre Unit and began to revolutionise Indian theatre by the magnificence of his vision, and the meticulousness of his technical discipline. He became the Director of National School of Drama, New Delhi in 1962 and held the post till 1977. He also founded the Art Heritage Gallery in Delhi along Roshan Alkazi, his wife.

In 2004, he became the first recipient of *Roopwedh Pratishtan's the Tanvir Award* for his lifetime contribution to the Indian theatre. For his outstanding Direction, he has been awarded The *Sangeet Natak Akademi Award* in 1962. Later, he was awarded *Sangeet Natak Akademi Fellowship* for lifetime contribution to theatre. The Government of India awarded him *Padma Shri* in 1966, the *Padma Bhushan* in 1991 and the *Padma Vibhushan* in 2010.

Indian Folk Paintings

Manjusha Art

It is believed that Manjusha art originated in Anga Mahajanapada, it is also known as Angika Art. It was used in *Bihula-Vishahri Pooja*, a festival dedicated to Snake God, Celebrated in Bhagalpur (Bihar) in the month of August. It is one of the very old and historically very important Art. It is often referred to as Snake Paintings by foreigners as swirling snakes in the art depict the central character Bihula's tale of love and sacrifice

Varayarangu

Varayarangu is unique art genre from Kerala. The performing level possibilities of Fine Art as a Stage Art are explored through this new and innovative type of Infotainment. In simple language it can be referred to as a Cartoon Stage Show with a unification of poetry, anecdotes and socio-political satire and high speed drawing. This art genre had been initiated and developed by performing Cartoonist S. Jithesh. The mode of presentation of this 'Cartoon Stage Show' is very captivating and enchanting by means of interlacing interesting anecdotes, light talk and social satire.

Phad Paintings

It is a popular style of folk painting done on a long piece of cloth, known as *phad*. It is practiced in Rajasthan. Phad refers to a long piece of cloth, which contain the narratives of the folk deities of Rajasthan, such as Pabuji and Devnarayan. These Phads are carried by the Bhopas (priest-singers) so that they serve as the mobile temples of the folk deities. The phads of Pabuji are normally about 15 feet in length, while the phads of Devnarayan are normally about 30 feet long. Traditionally the phads are painted with vegetable colors.

A series of these paintings represent a folk epic narrative and every available inch of the canvas is



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crowded with figures. While the figures are harmoniously distributed all over the area, the scale of figure depends on the social status of the character they represent and the roles they play in the story. These paintings thus accommodate numerous episodes of the complex stories.

Kalighat Painting

This Indian Style of painting originated in the vicinity of Kalighat Kali Temple, Kalighat (Kolkata, India) in 19th century. Kalighat temple was considered the main centre around which the traditional artists called '*the pataus*' or 'painters of cloth' concentrated. Later academic training institutions were set up in Bengal imparting European style of art for the Indian artists by British patrons. This induced the traditional artists to move from rural areas to the city. They started learning from the newer techniques. They also created innovative and new art forms. This eventually led to the birth of Kalighat painting.

Special Features

- Kalighat School was a unique and delightful Blend of the Oriental and the Occidental styles of painting. Due to this exceptional combination, it gained steady acknowledgment.
- The artists played an important role in the Independence movement through the depiction of secular themes and personalities in their paintings.
- Paintings apart from depicting religious themes also portrayed different professions and costumes which were popular among the tourists. Sometimes, even contemporary events like crime were the subject of many paintings.
- Images of goddess were popular among Kalighat artists. Kali was the favourite goddess among all deities. The artists also portrayed themes like Sita-Rama, Radha-Krishna and the exploits of Hanuman. Another theme depicted, dear to the Bengali ethos, was that of Chaitanya Mahaprabhu and his disciples.
- The simple paintings and drawings of the Kalighat artists could easily be reproduced by lithography. Such prints were then hand coloured. This trend continued up to the early part of the twentieth century and these paintings ended up in museums and private collections. This was considered as one of their significant accomplishment. They captured the essence of daily life which influenced many modern artists.

Warli Painting

Warli Paintings is believed to be dating back to 2500 or 3000 BC. These mural paintings bear a resemblance to those created in the Rock Shelters of Bhimbetka. Scenes portraying hunting, fishing and farming, festivals and dances, trees and animals are used to surround the central theme of the painting. To represent animal and human bodies, two triangles are joined at the tip in which the upper one signifies the trunk while the lower one signifies the pelvis. The precarious equilibrium signifies balance of the universe.



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The walls are made of a mixture of branches, earth and cow dung, making a red ochre background for the wall paintings. They use a bamboo stick chewed at the end to make it as supple as a paintbrush. The wall paintings are done only white colour for the paintings which is made by mixing rice paste to water and gum is also used to bind the paste. To make the paint brush the edge of the bamboo stick is chewed. The pared down pictorial language is matched by a rudimentary technique. The ritual paintings are usually done inside the walls of huts only on special occasions such as weddings or harvests.

Unique features

- A very basic graphic vocabulary like a circle, a triangle and a square are used in these rudimentary wall paintings which are monosyllabic in nature. The circle represents the sun and the moon while the triangle derived from mountains and pointed trees.
- However, the square seems to be a human invention which indicates a sacred enclosure or a piece of land. Hence, the square also called '*chauk*' or '*chauka*', is the central motive in every ritual painting. The *Devchauk* and *Lagnachauk* are two types of square used in the wall paintings. The mother goddess, *Palaghata*, who is a symbol of fertility, can be found inside a *Devchauk*.

Cheriyal Scroll Painting

This school of painting originated from Cheriyal, a place situated in Warangal district of Andhra Pradesh. It is a modernized and stylized version of **Nakashi art**. A rich scheme of colours is used to depict the scrolls of narrative format from mythology and folklore.



These paintings are Cheriyal scrolls because these paintings are now only confined to Cheriyal villages. Some historians believe that the cheriyal scroll paintings have its origin in Rajasthan. It is also claimed the Mughal emperors brought this Art to India.

This style of painting is considered culturally and sociologically significant by the people of Telangana. By virtue of its distinct traditional style and characteristics Cheriyal Paintings received



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Intellectual Property Rights Protection or Geographical Indication (GI) status in 2007.

This traditional form of art became an indispensable and inseparable part of the profession of Kaki Padagollu, a story telling community. The Cheriyal scrolls were displayed by them with the help of music and dance. They went from one village to another, singing and narrating the stories from Indian Epics and Puranas.

The scroll would flow like a film roll. The function of the visual medium was played by the scroll while the song of the bard was the audio medium. The traditional scrolls are normally in vertical format, illustrating stories in a series of horizontal panels. Depending upon the story, the length of the scroll went up to 40 feet and the width used to be around three feet. The two panels were separated by a floral border while the linear narrative was demonstrated by a building or a tree. Each panel of the scroll depicted one part of the story. One scroll would consist of approximately 50 scrolls. With the narration of the story by the bard, the panel depicting that particular part of the story would be displayed. The selection of episodes and iconography of each deity was done taking into account to the caste for which the scroll was made.

Salient Features of Cheriyal Scroll Paintings

In vivid hues (mostly primary colors) with a predominance of red in the background, these scroll paintings are easy to relate to – as the themes and stories are familiar – drawn from ancient literary, mythology and folk traditions.

- The common themes are from the Krishna Lekha, Ramayana, Mahabharata, Shiva Puranam, Markandeya Puranam and stories of communities like Gauda, Madiga and so on.
- Simple rural life – Women doing chores in the kitchen, working in the paddy fields, festival scenes are so endearingly depicted.
- The costumes and settings in which the figures are depicted are a reflection of the culture of Andhra, where these paintings originated.
- Within the narrow panels, proportion is created by depicting trees, or building, a pillar with drawn curtains, etc.

Patua Paintings

The Patua is a community found in West Bengal. Some Patuas are Hindus, while others are Muslims and Buddhists. The paintings tradition of Patuas was started as a village tradition as painters of scrolls or pats telling the popular mangal stories of the gods and goddesses.

The Patua painters or scroll painters have gone from village to village with their scrolls or pat singing stories in return for money or food. These pats or scrolls are made of sheets of paper of equal or different sizes which are sown together and painted with ordinary poster paints.



Model Questions for Prelims

1. The Mughal school of painting formed the spinal column of the various schools of Indian miniature art. Which one of the following painting styles was not affected by Mughal painting?

- [A] Pahari
- [B] Kangra
- [C] Rajput
- [D] Kalighat

Answer: [D] Kalighat

The answer will be Kalighat because Kalighat paintings were a post Mughal phenomenon. This Indian Style of painting originated in the vicinity of Kalighat Kali Temple, Kalighat (Kolkata, India) in 19th century. Kalighat temple was considered the main centre around which the traditional artists called 'the pataus' or 'painters of cloth' concentrated. Later academic training institutions were set up in Bengal imparting European style of art for the Indian artists by British patrons. This induced the traditional artists to move from rural areas to the city. They started learning from the newer techniques. They also created innovative and new art forms. This eventually led to the birth of Kalighat painting.

2. With reference to the Patua painting tradition of India, consider the following statements:

- 1. This tradition is found in the Patua community of West Bengal
- 2. Most of the Patua painters are Muslims
- 3. This tradition involves the community members roaming from village to village singing stories in return for money or food

Which among the above is / are correct statements?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [C] Only 1 & 3

The Patua is a community found in West Bengal. Some Patuas are Hindus, while others are Muslims and Buddhists. The paintings tradition of Patuas was started as a village tradition as painters of scrolls or pats telling the popular mangal stories of the gods and goddesses.

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paints.

3. Consider the following statements with respect to Mughal miniature paintings:

1. Mughal miniatures present various facets of the life of ordinary people.
2. Persian elements became an integral part of the Mughal painting.
3. Mughal painting was an off shoot of the traditions of Persian painting
4. Ustad Mansur specialized in the portrayal of flora and fauna

Which among the above statements is / are correct?

- [A] Only 1 & 2
[B] Only 2 & 3
[C] Only 2, 3 & 4
[D] 1, 2, 3 & 4

Answer: [C] Only 2, 3 & 4

4. The Kalighat School of paintings:

1. is a post-mughal era tradition
2. played important role in Indian Independence movement
3. considered to be a blend of the Oriental and the Occidental styles of painting

Select the correct statements from the codes given below:

- [A] Only 1 & 2
[B] Only 2 & 3
[C] Only 1 & 3
[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

Kalighat School was a unique and delightful Blend of the Oriental and the Occidental styles of painting. Due to this exceptional combination, it gained steady acknowledgment. The artists played an important role in the Independence movement through the depiction of secular themes and personalities in their paintings. Paintings apart from depicting religious themes also portrayed different professions and costumes which were popular among the tourists. Sometimes, even contemporary events like crime were the subject of many paintings.

Images of goddess were popular among Kalighat artists. Kali was the favourite goddess among all deities. The artists also portrayed themes like Sita-Rama, Radha-Krishna and the exploits of Hanuman. Another theme depicted, dear to the Bengali ethos, was that of Chaitanya Mahaprabhu and his disciples.

5. Consider the following statements:

1. Mysore Paintings and Tanjore Paintings are offshoots of Vijayanagar School of Painting



Indian Culture-3: Indian Paintings

2. Deccani Paintings are offshoots of Mughal School of Painting

Which among the above is / are correct statements?

[A] Only 1

[B] Only 2

[C] Both 1 & 2

[D] Neither 1 nor 2

Answer: [A] Only 1

The second statement is now correct. The Deccani painting initially absorbed influences of the northern tradition of the pre-Mughal painting of Malwa, and of the southern tradition of the Vijayanagar School of painting (this school was rather known for Murals and Frescoes and not the miniatures and it also influenced the Mysore and Tanjore Schools. These influences are evident in the treatment of female types and costumes in the earliest deccani paintings.

The above statement also implies that the Deccani school developed independent of the Mughal style in the beginning, but later, as the mughal artists started migrating to down south, the schools of deccan show the influence of Mughal style. Influence of the Mughal painters who migrated to the Deccan during the period of Aurangzeb was responsible for the development of various other centres of paintings in Deccan such as Hyderabad.

6. Which among the following is a correct difference between the Mughal Paintings and Rajput Paintings?

[A] While the central theme of Mughal Paintings was Mughals splendour and pomp, the central theme of Rajput paintings was Rajput splendour and chivalry

[B] While Mughal Paintings had independent origin, Rajput paintings originated from Mughal style

[C] Material aspect of animal life is more prominently depicted in Mughal paintings in comparison to Rajput Paintings

[D] None of the above is a correct statement

Answer: [C] Material aspect of animal life is more prominently depicted in Mughal paintings in comparison to Rajput Paintings

Mughal Paintings	Rajput Paintings
Aristocratic	Democratic
Realistic , Materialistic	Mystic, Spiritual
Secular	Religion is integral part



Indian Culture-3: Indian Paintings

Mughal Paintings	Rajput Paintings
Confined to Imperial courts, so mainly depicts the Mughal splendour and pomp	It was art of the people, so had popular and familiar themes
Isolated from Folk Art	Influenced by Folk Art
Many a times, deals with materialistic aspect of animal life such as hunting of deers, fighting of animals such as elephants	Many a times deals with the religious as well as aesthetic aspect of animal life, depicts animals as deities and also as increasing beauty in the paintings

7. Nandalal Bose is known for :

1. painting Mahatma Gandhi walking with a staff during Civil Disobedience Movement
2. decorating the Congress sessions at Lucknow, Faizpur and Haripura in 1930s
3. beautifying the original manuscript of the Constitution of India

Select the correct statements from the codes given below:

- [A] Only 1 & 2
 [B] Only 2 & 3
 [C] Only 1 & 3
 [D] 1, 2 & 3

Answer: [D] 1, 2 & 3

Nandalal Bose (1882 – 1966) was a disciple of Abanindranath Tagore. He became the principal of Kala Bhavan, Shanti Niketan in 1922. His paintings show the scenes from Indian mythologies, women, and village life. Here are some notable trivia on his contribution to Indian art.

- As a young artist, he was deeply influenced by the murals of the Ajanta Caves and joined the band of artists who wished to revive classical Indian culture.
- To mark the 1930 occasion of Mahatma Gandhi's arrest for protesting the British tax on salt, Bose created a black on white linocut print of Gandhi walking with a staff. It became the iconic image for the non-violence movement.
- Nandalal Bose also originally painted the Indian flag, slightly different from its present form, and it was inspired by the freedom struggle.
- He became principal of the Kala Bhavan at Tagore's International University Santiniketan in 1922.
- He was also asked by Jawaharlal Nehru to sketch the emblems for the Government of India's awards, including the Bharat Ratna and the Padma Shri.
- He is also known to have taken up the task of beautifying the original manuscript of



Indian Culture-3: Indian Paintings

the Constitution of India.

- Most of his paintings have scenes from Indian mythologies, women, and village life. Due to influence of Rabindranath Tagore, he was invited to decorate the Congress sessions at Lucknow, Faizpur and Haripura. In the Faizpur session, the visual impact of his decorations pleased Gandhi very much and he remarked in his opening address” If Gandhi was the redeemer of the village and Rabindranath its poet...no artist of India has revealed the soul of the village people as Nanda babu..”.

Nandalal Bose was awarded a prize of Rs. 500 for his painting ‘Shiva-Sati’ in 1908. He was awarded the Padma Vibhushan in 1954. He became the second artist to be elected as Fellow of the Lalit Kala Akademi, India’s National Academy of Art in the year 1956. He was conferred the title of ‘Deshikottama’ by the Vishvabharati University. He was honoured with the Silver Jubilee Medal by the Academy of Fine Arts in Calcutta. In 1965, he was awarded the Tagore Birth Centenary Medal by the Asiatic Society of Bengal. His works have been kept in the National Gallery of Modern Art, Delhi which includes Gandhiji’s Dandi March and the seven posters made for the Indian National Congress for the Haripura Session in 1938. He expired in the year 1996.

8. With reference to the subject matter of Prehistoric paintings at Bhimbaitthaka, consider the following statements:

1. The most painted animals were deer and stag
2. There is a little depiction of birds
3. Human forms have been depicted generally with bows and arrows

Which among the above statements is / are correct?

- [A] Only 1 is correct
- [B] Only 1 & 2 are correct
- [C] Only 2 & 3 are correct
- [D] 1, 2 & 3 are correct

Answer: [D] 1, 2 & 3 are correct

At Bhimbaitthaka, most painted caves are of Mesolithic age. The importance of these caves is that here lived the men collectively and the tools and weapons made by them for use are still intact. Mostly the paintings are of red and white colour while some were green and yellow colour also. These colours were prepared by the local pigments found in earth. These colours were mixed with water or some other liquid. Most of the paintings have been destroyed by forces of nature. But even then lot of good paintings are still there in good condition which are painted on the roof and walls these caves.



Indian Culture-3: Indian Paintings

These paintings can be divided into four ages.

1. Mesolithic age
2. Copper stone age
3. Early Historic age
4. Later Historic age

The paintings are mostly of Mesolithic age, in which deer and stag are most painted. The elephant, rhinoceros, bear, wild bear, cow bullock, buck, deer, and monkeys etc. have also been painted. Also there is Fish, tortoise and crabs. There are some social themes, also, in which dance dresses; ornaments, mother and child, drinking party, hunting scene and folk dance etc. are painted. Later paintings are of processions on horses.

In these paintings, the primitive hunter man depicted with bow and arrow, has not only successfully expressed his emotions but also the mysterious nature and his struggle for existence against the ferocious animals of the jungle

General Knowledge Today



Indian Culture-4: Sculpture

[Target 2016: Integrated IAS General Studies](#)

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Model Questions

Prelims MCQs

Please check Prelims Model Questions at the end of this module

Mains Model Questions

1. The “lost wax technique” seems to be an ancient technique still prevalent in many parts of India. Discuss the key features of this technique.
2. “The terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this.” Discuss.
3. With reference to the Maurya era art, what do you understand by the Court art and the Popular Art? Discuss with examples.
4. Point out the differences between the Asokan Pillar and the Achaemenian Pillar to show that the former is not an imitation of the latter.
5. Mauryan court-art, with all its dignified bearing, monumental appearance and civilised quality, forms but a short and isolated chapter of the history of Indian art. Discuss.
6. Both sculpture and architecture witnessed a new efflorescence during the Shunga-Kanva age. Discuss.
7. “Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction.” Explain.
8. Kusana period is known for rise of a new art movement with abundant dimensions and creativity. Examine.
9. “Mathura art represents an important formative stage in the history of Indian art that gave impetus to other arts.” Examine.
10. The Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.
11. Write a note on the Utsava Murtis tradition and Tamalana System with reference to ancient metal sculpture in India.
12. Discuss the Tandava dance as recorded in the early Indian inscriptions.



Sculpture in Indus Valley Civilization

The Indus Valley art forms included sculptures, seals, pottery, gold jewellery, terracotta figures etc.

Stone Sculpture

In stone, the two most discussed male figures are male torso and the bearded priest.



Male Torso



Bearded Priest

Male Torso

The Male torso is a red sandstone figure, which has socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the torso has been consciously adopted. The shoulders are well carved and the abdomen looks slightly prominent. This nude male torso is considered to be a remarkable object that in its balanced lines stands somewhat equal to the beautiful art of Gandhara two thousand years later.

Bearded Priest

This **steatite figure** of the bearded man interpreted as a priest or priest king is draped in a shawl coming under the right arm and covering the left shoulder. His shawl is decorated with trefoil patterns. His eyes are a little elongated, and half-closed as in meditation.

The nose is well formed and of medium size; the mouth is of average size with close-cut moustache and a short beard and whiskers; the ears resemble double shells with a hole in the middle. The hair is parted in the middle, and a plain woven fillet is passed round the head.

An armband is worn on the right hand and holes around the neck indicate a necklace. The shawl on the shoulder of the bearded priest indicates that the handicraft of embroidery was commonly practiced in Indus Valley Civilization.

Bronze Casting

The most discussed example of metal sculpture in context with Indus Valley is the **Dancing Girl**. Metal casting was popular at all the major centres of the Indus Valley Civilisation, for example the copper dog and bird of Lothal, bull from Kalibangan and the human figures of copper and bronze from Harappa and Mohenjodaro.

Dancing Girl

This is one of the best known artefacts from the Indus Valley. It's a four-inch-high **copper figure**, found in Mohenjodaro. It depicts a girl whose long hair is tied in a bun. Bangles cover her left arm, a bracelet and an amulet or bangle adorn her right arm, and a cowry shell necklace is seen around her neck.



Indian Culture-4: Sculpture

Her right hand is on her hip and her left hand is clasped. She is resting her weight on one leg in a very natural fashion, as in the *contraposto techniques* of later sculptures. The girls seems be in what is called **Tribhanga** posture. The jaunty manner and liveliness of the figure are remarkable. She is full of expression and bodily vigour and conveys a lot of information.

Terracotta Sculptures

The terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this. There are plenty of terracotta seals and figurines recovered from Harappan sites which range from toys to cult objects such as mother goddess to birds and animals , including monkeys, dogs, sheep, cattle-both humped and humpless bulls.

IVC Figures



Dancing Girl

Mother Goddess

The terracotta figurines of Indus Valley were modelled with great details of eyes, hand and neck. However, terracotta images are inferior in depiction of the human forms in comparison to the copper and bronze images of the Indus Valley. Among the human figurines, the female were more common. The head dress in such figurines is more elaborate.

Mother Goddess

The most important terracotta figure in the Indus Valley Civilization is the figure of Mother Goddess. This figure is crude standing female adorned with necklaces hanging over prominent breasts and wearing a loin cloth and a girdle.

The most distinct feature of the mother goddess figurines is *afan-shaped head-dress with a cup-like projection on each side*. Rest of the facial figures are very crude and distant from being realistic.

Lost Wax Technique

Bronze casting was a widespread practice during the Indus Valley Civilization, particularly at Harappa. Bronze statues were made by the “lost wax technique”. This practice is still prevalent in many parts of the country particularly the Himachal Pradesh, Odisha, Bihar, Madhya Pradesh and West Bengal. In each region, a slightly different technique is used. Under this technique, the beewax is first melted over an open fire and then strained through a fine cloth into cold water. The bee wax immediately solidifies and it is now passed thru a pharni, so that the wax comes out of it in the shape



of noodle like wires. These wax wires are now used to make a shape of the entire image first. After that, this image is covered with a paste of clay, sand and other materials such as cow dung. On one side, an opening is kept. When it becomes dry, the wax was heated and the molten wax was drained out through a tiny hole. The hollow mould thus created was filled with molten metal which took the original shape of the object.

Mauryan Sculpture

The Maurya period is marked by an impressive progress in the Indian sculpture. Dr. Ananda Coomarswamy differentiates the Mauryan sculptures into **Court art** and the **Popular Art**. The **Court art** includes the pillars and their capitals while the popular art includes the works of sculptors such as the *Yakshas* and *Yakshinis*. The Yaksha image from Parkam and Yakshini Image from Besnagar are examples of popular art.



Lion Capital (Court Art)

Maurya Art Examples



Yaksha and Didarganj Yakshini (Popular Art)

Influence of Religions on Maurya Sculptures

In those times, the religious practices had many dimensions and were not confined to just one particular mode of worship. At the same time, the Buddhism became the most popular social and religious movement during Maurya era.

Yaksha worship was very popular before and after the advent of Buddhism and it was well assimilated in Buddhism and Jainism. Thus, the *concept of religious sculpture was predominant during the Mauryan Empire*.

Influence of Foreign Countries on Maurya Sculpture

It is a well-known fact that the first three Mauryan emperors, Chandragupta, Bindusara and Aśoka, maintained friendly relations with the Hellenic West, particularly with the court of the great Seleucid kings who may be described as successors of Alexander, the Great and of the Achaemenids



of Iran as well.

This may indicate the source of extraneous influences, and an adaptation of Achaemenids models has been recognised in the Edicts of Aśoka and in the remains of the Mauryan palace in the imperial city of Pataliputra.

But the Mauryan pillars are different from the Achaemenid pillars. The Mauryan pillars are rock-cut pillars thus displaying the carver's skills, whereas the Achaemenid pillars are constructed in pieces by a mason.

Maurya Court Art

During the Maurya era, excellent stone sculpture comes into full being all at once. The stone was now used all over the country for sculpture as well as architecture. Further, bright polish was imparted to the stone surface during Maurya era. Mauryan art is notable for bright mirror like polish as well as a huge variety of its creations. This art is visible in stone pillars, railings, parasols, capitals, animal and human sculptures and several other motifs besides.

However, the best specimens of Maurya court art are the huge number of monolithic columns with their majestic animal capitals. Generally speaking, each column consists of two parts, the shaft and the capital. The shaft, circular in section and slightly tapering, is made from a single block of stone and has a graceful and elegant proportion. The capital, monolithic like the shaft, was divided into three parts by an inverted lotus, often called 'bell', abacus and a crowning sculpture in the round.

The surface of both the shaft and the capital was chiselled with extraordinary precision and accuracy. The bell was decorated with highly stylized longitudinal lotus-petals with sharp and thin ridges in the middle and wide and roundish border moldings.

Stone pillars were erected all over the Mauryan Empire with inscriptions engraved on them. The top portion of the pillar was carved with capital figures such as bull, the lion, the elephant, etc. Every capital figure stands on a square or circular abacus. The abacuses have been decorated by stylized lotuses.

The important places where the pillars have been found are Basarah-Bakhira, Lauriya- Nandangarh, Rampurva, Sankisa and Sarnath.

These pillars were carved in two types of stone viz.

- Spotted red and white sandstone from the region of Mathura.
- Buff-coloured fine grained hard sandstone usually with small black spots quarried in the Chunar near Varanasi.

The uniformity of style in the pillar capitals suggests that they were all sculpted by craftsmen from the same region. They were inscribed with edicts of Ashoka on Dhamma or righteousness. The animal capital as a finely carved life like representation. Noteworthy are the lion capital of Sarnath,



the bull capital of Rampurva and the lion capital of Laurya Nandangarh.

Examples of Maurya Court Art

Lion Capital at Sarnath

- The Mauryan pillar capital found at Sarnath popularly known as the Lion Capital, which is now our national symbol, is considered to be the finest example of Mauryan sculptural tradition.
- The capital originally consisted of five component parts:
 - The shaft, which is broken in many parts now
 - A lotus bell base
 - A drum on the bell base with four animals proceeding clockwise
 - The figures of four majestic lions
 - The crowning element, Dharmachakra, a large wheel, was also a part of this pillar. However, this wheel is lying in a broken condition and is displayed in the site museum at Sarnath. Chakras were also made on the circular drum under the feet of the lions.
- The capital without the crowning wheel and the lotus base has been adopted as the National Emblem of Independent India.

The four voluminous roaring lion figures firmly stand on a circular abacus which is carved with the figures of four animals – *a striding elephant, a galloping horse, a walking bull and a prancing lion*. Four lions placed back-to-back face the cardinal directions, **indicating the spread of dharma**. These are formal and stylised and are reminiscent of the Persian tradition.

The four lions on the Sarnath pillar originally supported a large chakra, or wheel. The chakra is an important symbol of cosmic order in Upanishadic thought. In Buddhism, it represents the *Dharmachakrapravartana* (the first sermon by the Buddha), which has become a standard symbol of this great historical event in the life of the Buddha.

Four other animals were also shown proceeding clockwise around the drum, suggesting the movement of the wheel of dharma. Unlike the lions above, these animals are made in a highly naturalistic manner.

The precision with which this capital has been carved shows that the Mauryan sculptors had considerable mastery in the sculptural techniques.

Pillar at Vaishali

The Asokan pillar at Vaishali is different from the earlier Ashokan pillars because it has only one lion capital. Location of this pillar is contiguous to the site where a Buddhist monastery and a sacred coronation tank stood. The lion faces north, the direction Buddha took on his last voyage.

Asoka Pillar at Allahabad

In Allahabad there is a pillar with inscriptions from Ashoka and later inscriptions attributed to



Samudragupta and Jehangir. The pillar is located inside the Allahabad Fort. It is assumed that the pillar was first erected at Kaushambi an ancient town some 30 kilometres west of Allahabad that was the capital of the Koshala kingdom. The Ashokan inscription is in Brahmi and is dated around 232 BC.

Pillars at Lauriya-Areraj and Lauriya-Nandangarh

The column at Lauriya-Nandangarh, 23 km from Bettiah in West Champaran district, Bihar has single lion capital. The hump and the hind legs of the lion project beyond the abacus. The pillar at Lauriya-Areraj in East Champaran district, Bihar is devoid of any capital.

Critical evaluation of Maurya Court Art

The most important function of the Mauryan pillars was to impress and over-awe the populace with the power and majesty of its rulers. This is evident from the compactness of the solid animal figures, their exaggerated forms and their conventional appearances, also the most imposing stateliness of the columns. But this renders Mauryan court-art to be individualistic in its essential character and ideology. It lacked deeper roots in the collective social will, taste and preference and was, therefore, destined to have an isolated and short life, coeval and coexistent with and within the limits of the powerful Mauryan court. That is the reason that Mauryan court-art, with all its dignified bearing, monumental appearance and civilized quality, forms but a short and isolated chapter of the history of Indian art.

Maurya Popular Art

The popular art in Maurya period is represented by images of Yakshas and Yakshinis. Yaksha refer to the nature-spirits, usually benevolent also known as fertility spirits. A yakshini is the female counterpart of the male Yaksha. Both Yaksha and Yakshini attend to Kubera, the Hindu god of wealth who rules in the mythical Himalayan kingdom of Alaka. Yaksha also refers to one of the Exotic Tribes of Ancient India. Yakshas and Yakshinis are the caretakers of the natural treasures. They have a prominent place in the Hindu, Jain and Buddhist literature and have become part of figure representation in Buddhist and Jaina religious monuments.

In India, large statues of Yakshas and Yakhinis, mostly in standing position, have been found at many places such as Patna, Vidisha and Mathura. Most common element among these images is the polished surface and clear physiognomic details.

Didarganj Yakshini

One of the finest examples of popular Maurya art is the **Yakshi figure** from Didarganj, Patna. This is a tall, well built, well-proportioned, free-standing sculpture in sandstone with a polished surface, reflecting the sophistication in the treatment of form and medium.

The Yakshini holds a chauri (flywhisk) in the right hand whereas the left hand is broken. The image shows sculptor's sensitivity towards the round muscular female human body. Folds of muscles are



properly rendered. The tightening of garment around the belly creates the effect of a bulging belly. The lower garment has been rendered with great care. Every fold of the garment on the legs is shown by protruding lines clinging to the legs, which create somewhat transparent effect. Heaviness in the torso is depicted by heavy breasts and impressive back.

Elephant sculpture at Dhauli

The rock cut sculpture of Elephant in Dhauli, near Bhubneshwar in Odisha represents the fore-part of an elephant carved over the Edicts of Aśoka, including the two specially meant for Kalinga.

In the modelling and execution of this elephant figure, one may recognise a note and feeling different from those manifested in the animal figures surmounting the pillar capitals. It represents a fine delineation of bulky volume and living flesh, natural to that animal, along with a dignified movement and linear rhythm that have no parallel except in the elephant figure in relief on the abacus of the Sarnath capital.

Facades of Lomus Rishi Cave

The rock-cut cave carved at Barabar hills near Gaya in Bihar is known as the Lomus Rishi cave. The facade of the cave is decorated with the semicircular chaitya arch as the entrance. The cave was patronised by Ashoka for the Ajivika sect. The Lomus Rishi cave is an isolated example of this period.

Post Mauryan Sculpture

After the crumbling of Mauryan dynasty, the Sungas and Kushans came to power in the North and the Satvahanas in the south. Their period marked the beginning of sculptural idiom in the Indian sculpture wherein the physical forms were becoming more realistic, refined and expressive. The sculptors started mastering the art especially of the human body wherein it was carved in high relief and with vigour and heaviness.

The Ashokan stupas were enlarged and the brick and wood works were replaced with stone work. For instance the Sanchi stupa was enlarged and elaborate gateways were added. The Sungas reconstructed the railings around the Barhut stupa. They also built Torans and gateways around the stupa.

There is an inscription at the Barhut stupa which states that the Toran was constructed by the Sungas. The Torans indicate the influence of Hellenistic school and other foreign schools in Sunga architecture.

During this rule of Kanva and Sunga dyansty, a plenty of cave-temples, chaityas and stupas were built. The stupas of Bharhut, Bodhgaya and Sanchi and the amazing cave art of Udaygiri and Khandagiri remind us of the heights reached in sculpture. Human figures, dakshas-yakshas, figures of birds and beasts, plants and creepers were done in wonderfully intricate patterns; the walls of Ajanta



and Udaygiri are very smooth.

Comparison of Sunga-Kanva art with Maurya Art

Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction. The bas-reliefs of Bharhut, Bodh Gaya, Sanchi, Amaravati, etc. provide an illuminating commentary on the contemporary Indian life and attitude to life. These bas-reliefs were charana-chitras translated into stone.

The artists of the Sunga-Kanva period seem to have a special knack in depicting figures in all conceivable shapes, positions, and attitudes. If in Bharhut the figures show the great efforts of the artists Bodh Gaya distinctly shows the figures as work of better skill, more free and lively. Gaya was a step forward from Bharhut.

In the Sunga-Kanva period majority of the terracotta work consisted of female figures, richly dressed, well-disciplined body, magnificently modelled busts and elaborate hair-dressing.

Both sculpture and architecture witnessed a new efflorescence during the Shunga age. Art was cultivated at many a centre and the two great stupas of Bharhut and Sanchi give evidence of almost a continental planning.

Some other prominent examples of the finest sculpture of Post-Maurya period are found at Vidisha, Bodhgaya (Bihar), Jaggayyapeta (Andhra Pradesh), Mathura (Uttar Pradesh), Khandagiri-Udaigiri (Odisha), Bhaja near Pune and Pavani near Nagpur (Maharashtra).

It's worth note that till the development of the Gandhara and Mathura art school, Buddha was depicted mainly as symbols.

Post-Mauryan Art Examples



Queen Mahamaya's Dream (Barhut)



Sanchi Stupa Details



Yakshi; Barhut Stupa Railing



Sculptures at Barhut

Around 100 B.C., a great stupa was made at Bharhut, in the eastern part of present-day Madhya Pradesh. The railings of the stupa and its one surviving gate are at the Indian Museum in Kolkata. *This is the earliest stupa railing to have survived.* Unlike the imperial art of the Mauryas, the inscriptions on these railings show that the reliefs and figures were contributed by lay people, monks and nuns.

Bharhut sculptures are the best examples of Post Maurya sculptures. These *mainly* include the images of Yaksha and Yakhshini akin to the Mauryan period.

Barhut is basically known for its Stupa which is thought to have been originally established by Asoka in the 3rd century BC, but was improvised and beautified during the Sunga period.

The nine-foot-high railing, or vedika, and the gateway, or torana, are made in imitation of the wooden architecture of that time. The railings create a path for the devotee to walk on as he goes around the revered stupa. As he proceeds, stories made on the railings remind him of the virtuous qualities of the Buddha. Jatakas, or tales of the previous lives of the Buddha, are used to exemplify the rules of conduct in everyday life.

The sculpture was mainly done in low relief in the panels of the stupa along with narratives which are in few words. The artists at Barhut have used the small space available on reliefs to depict the pictorial language very effectively to communicate stories. One of such pictorial narrative is the "Queen Mahamaya's dream". Queen Mahamaya was mother of Gautama Buddha. In this image, the queen is shown reclining on the bed whereas an elephant is shown on the top heading towards the womb of Queen Mayadevi.

Similarly, other sculptures depict the Jataka tales, for example the Ruru Jataka where the Bodhisattva deer is rescuing a man on his back. The other event in the same picture frame depicts the King standing with his army and about to shoot an arrow at the deer, and the man who was rescued by the deer is also shown along with the king pointing a finger at the deer.

Sculptures at Sanchi

The sculptural at Sanchi Stupa shows stylistic progression from Barhuta. The stupa-1 at Sanchi has upper as well as lower *pradakshinapatha* and four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas.

In comparison to Barhut, the relief is high and filled up in the entire space. The depiction gets more naturalistic and rigidity in the contours gets reduced. The techniques of carving also appear to be more advanced than Barhut, however Buddhas continue to be prominently depicted as symbols than human figures. The narratives get more elaborated; however, the depiction of the dream episode remains very simple showing the reclining image of the queen and the elephant at the top. Some of the historical details such as historical narratives of the siege of the Kushinagara and



Buddha's visit to Kapilavastu etc. have been carved in details.

Mathura and Gandhara Schools of Art

Kushanas are considered to be the great patrons of art. Kushana period is known for rise of a new art movement with abundant dimensions and creativity. Mathura emerged as the new centre of art under the rule of the Kushana emperors – Kanishka, Huvishka and Vasudeva. The Mathura art represented an important formative stage in the history of Indian art. It is here that Buddha images came out of the cocoon of symbolism and slowly was carved out in iconographic forms.

During Kushana period, an exceedingly active school of sculpture and architecture flourished in Gandhara. The Gandhara school specialized in Buddha and Bodhisattva images, stupas and monasteries. These were built mostly of blue schist stone and of stone masonry. The first Buddha image appeared more or less simultaneously in Mathura and Gandhara regions in the first century C.E. under the **Kushana**; a flurry of images appeared during the reign of Kanishka. Thus, two schools, viz. **Mathura School of Art** and **Gandhara School of Art** flourished in the Kushana Era. Kushana had a cultural influence of the Hellenistic Greeks and this impact is seen in these schools of arts as well.

Mathura School of Art

During the first century AD, Gandhara and Mathura School of Art flourished mainly during reign of Kushana emperor Kanishka. Mathura School had developed indigenously. The main traditional centre of production in this school was Mathura, and other important centres were Sarnath and Kosambi. The material used in this school was the **spotted red sandstone**. This art reached its peak during the Gupta period in 6th or 7th century.

The Mathura school images include those of Buddha, Bodhisattvas, Vishnu, Shiva, Yakshas, Yakshinis, Jinas etc. representing its vitality and **assimilative character** as a result of the religious zeal of Brahmanism, Jainism and Buddhism. Jina Image and Indigenous style of Buddha's image was a remarkable feature of Mathura art.

Master pieces of Mathura sculpture

Some of the master pieces of Mathura school include Wema Kadphises and Kaniska, Parkham Yaksa, Maholi Bodhisattva and seated Kubera.



Mathura School of Art Examples



Kanishka



Vima Kadphises



Buddha



Sarvatobhadra



Standing Buddha

Salient Features**Buddha Image**

Before development of this school, Buddha was never depicted in a human form at any of Sanchi, Barhut or Gaya. Buddha was represented only as symbols, mainly two footprints or wheel. Artisans from Mathura initially continued to depict symbols but gradually the human image of Buddha appeared independent of other schools of art. This image of human Buddha was modelled on images of Yakshas rather. However, the initial image makers did not care for an anatomically correct Buddha image. Their images were a composite of *32 major and 80 minor laksana*, or marks.

The early images of the Buddha and the Bodhisattva are happy, fleshy figures with little spirituality about them. They have block like compactness and smooth close-fitting robe, almost entirely devoid of folds. In the second century AD, images got sensual with increased rotundness and became flashier. The extreme fleshiness was reduced by the third century AD and the surface features also got refined. The trend continued in the fourth century AD but later, the massiveness and fleshiness was reduced further and the flesh became more tightened. The halo around the head of Buddha was profusely decorated.

The later evolution of Human form of Buddha was associated with humanly beauty and heroic ideals. Both sitting and standing posture of Buddha and Bodhisattvas were carved out in the Mathura school. The Standing Buddhas of the Sravasthi Sarnath and Kausambhi are finest example of Buddha image under this school.

Vaishnava and Shaiva images

The images of Vaishnava and Shaiva faiths are also found at Mathura but Buddhist images are found in large numbers.

Jaina Images

The Sarvatobhadrika image of 4 Jinas standing back to back belongs to the Mathura school.

Position of women in Mathura art

Woman was at the centre of the picture and there are few creations in the whole range of Indian art



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which can vie in elegance, delicacy and charm with the lovely feminine figures created by the Mathura artists.

Comparison with Gandhara Art

As mentioned above, the Mathura school had developed indigenously and the human Buddha image had rather modelled on existing Yaksha images. On the other hand, Gandhara School Buddha was modelled on existing *Hellenistic images and had such features.*

Analysis

How Mathura art was a formative art that gave impetus to other forms of art styles?

In many ways, Mathura school of art was a formative art which gave an impetus to other forms of art styles. Mathura represents an important formative stage in history of Indian art. It is here that one can fully observe the transition from symbolism to iconographic forms that were adopted later. Further, the forms of Brahmanical deities became crystallised at Mathura for the first time. The influence of Buddha image of the Mathura school spread far and wide both in India and Central Asia, reaching the great art centre of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

Gandhara School of Art

The Gandhara School of art had also developed in first century AD along with Mathura School during reign of Kushana emperor Kanishka. Both Shakas and Kushanas were patrons of Gandhara School.

Salient Features

Gandhara School was based on Greco-Roman norms encapsulating foreign techniques and an alien spirit. It is also known as **Graeco-Buddhist School of art**. The foreign influence is evident from the sculptures of Buddha in which they bear resemblance to the Greek sculptures. Grey sandstone (Blue-grey Mica schist to be precise) is used in Gandhara School of Art.

Examples of Gandhara Art

The Bamyán Buddha of Afghanistan were the example of the Gandhara School. The other materials used were Mud, Lime, Stucco. However, Marble was NOT used in Gandhara art. Terracotta was used rarely. **Bimaran Casket** has yielded the earliest specimen of the Gandhara Art.

Major Centres

Jalalabad, Hadda, Bamaran, Begram & Taxila were the main centers where art pieces of Gandhara School have been found.

The Buddha image of Gandhara Art

The Gandharan Buddha image was inspired by *Hellenistic realism*, influenced by Persian, Scythian, and Parthian models. In contrast with Mathura School, the Gandhara School images are known for



their **anatomical accuracy, spatial depth, and foreshortening**. In this art, Buddha's curls were altered into wavy hair. The head of the Buddha matched very much with Greek God Apollo.

Buddha in Gandhara School



The Various Mudras of Buddha in Gandhara Art

In all the Buddha depicted in the Gandhara Art is shown making four types of hand gestures and this is a remarkable feature in this art. The gestures are as follows:

- Abahayamudra : Don't fear
- Dhyanamudra : meditation
- Dharmachakramudra: a preaching mudra
- Bhumisparshamudra: Touching the earth.

Greek & Roman Influence on Gandhara Art

Gandharan sculptures show strong Greek influences in the depiction of a 'man-god' and of wavy hair, sandals and extensive drapery. The depiction of Buddha as a 'man-god' in Gandharan sculpture is believed to be inspired from Greek mythology. Some examples of Gandharan art depict both Buddha and the Greek god, Hercules. Stucco plaster, which was commonly observed in Greek art, was widely used in Gandharan artwork for the decoration of monastic and cult buildings. The Roman and Greek Influences in Gandhara Buddha are enumerated as follows:

Roman influence

- **Artistic interpretation:** The legendary interpretation of Buddha is sometimes presented through roman motifs like triton.
- **Artistic techniques:** In artistic interpretation; Buddha of Gandhara is sometimes presented through roman art techniques using vine scroll; cherub wearing Garland
- **Anthropomorphic tradition:** The tradition of representation of Buddha in human form is inspired from roman anthropomorphic tradition .
- **Dresses:** The outer robe of Buddha of Gandhara like kaaya; antarvasa resembles to attire of



roman gods.

Greek influences

- **Greek god as protector:** In many images of Buddha in Gandhara ; he is seen under the protection of Greek god Hercules.
- **Vajrapani:** Vajrapani found in the right hand of future Buddha is told as transformed symbol of Hercules who is seen as protector of Buddha.
- **Greek architectural influence:** Some images of Buddha in Gandhara are presented in Greek architectural environment bearing the affinity of Corinthian.
- **Artistic beauty:** The Apollo like face of Buddha; natural realism; wavy hair as seen in images of Buddha in Gandhara resembles to Hellenistic tradition.
- **Intellectual affinity:** The halo and bun of Gandhara Buddha signifies intellectual imbibitions of Buddha from Greek

However, Gandharan sculpture owes as much to Roman art as it does to Grecian art. Even though the iconography of Gandharan sculpture was Indian in nature, it also incorporated motifs and techniques from Classical Roman art. Some of the features of Classical Roman art observed in Gandharan sculptures are vine scrolls, cherubs with garlands, tritons and centaurs. Additionally, the Gandharan sculptors drew from the anthropomorphic traditions of Roman religion. The depiction of Buddha in Gandharan art is reminiscent of sculptures depicting a young Apollo. The draping of the robes on Buddha was also very similar to the drapery on Roman imperial statues.

Comparison of Gandhara and Mathura Buddha

In the Gandhara school Buddha portrayed had Hellenistic features whereas in the Mathura school the Buddha was modelled on earlier Yaksha images. The Gandhara School had also roman as well as Greek influences and assimilated Archimedean, Parthian and Bactrian. The Buddha has curly hair and there are linear strokes over the head. The forehead plane has protruding eyeballs, eyes are half closed and the face and cheeks are not round like the images found in other parts of India. The ears are elongated especially the earlobes.

Overall the image is very expressive and calmness remains the centre point of attraction in Gandhara style of Buddha. An example of Buddha in Gandhara style is the Buddha head at Taxila which is in the Gandhara region.

However, there are certain drawbacks of Gandhara school portrayal of the Buddha. The Buddha image of Gandhara school has been claimed to be an original contribution but its aesthetic quality is indifferent and it lacks the vigour and independence of expression that characterise the free standing Bodhisattvas of Mathura. The Indian elements derived from the ideal yogi type, namely the lotus seat and the meditative gaze could not be properly assimilated, and the schematic folded drapery, heavy



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ornamentation and very often the moustaches betray a taste lacking in refinement.

In the Mathura art, Buddha image have fleshy body and the shoulders are broad. The Sanghati (garment) covers only one shoulder. Buddha is accompanied by attendant figures like Padmapani and Valrapani Boddhisattvas. The Buddha image is accompanied by Halo around his head which is very large. With respect to the face of Buddha, it is round with fleshy cheeks.

Factor	Mathura School	Gandhara School
Origin	No foreign Influence, however, later it cross fertilized with the Gandhara School.	Strong Greek influence.
	Its development took place indigenously.	Was based on Greco-Roman norms encapsulating foreign techniques and an alien spirit. It is also known as Graeco-Buddhist School of art.
	Initially inspired by Yaksha Images	Assimilating various traits of Acamenian, Parthian and Bactrian traditions into the local tradition is a hallmark of the Gandhara style
		Initially inspired by Hellenistic features.
Material Used	Spotted Red Sandstone	Blue-grey Mica schist / Grey Sandstone
Image Features	Early period: Light volume having fleshy body	Finer details and realistic images
	Later Period: Flashiness reduced.	Buddha carved out in various Mudras.
	Not much attention to detailed sculpting. Buddha is stout	Curley hair, anatomical accuracy, spatial depth, and foreshortening
		Buddha is sometimes thin
Halo	The halo around the head of Buddha was profusely decorated.	Not decorated, generally.
	Images are less expressive	The images are very expressive,

Amravati School of Art

The third type of sculpture art that Flourished during the Kushana time was at Amaravati and Nagarjunkonda in Andhra Pradesh.

The sculptures of Amaravati and Nagarjunakonda are fully inspired works and display a mastery in which detailed ornamentation and elegance of figure sculpture are joined in a rare harmony. They



unfold the cultural story of a glorious people who had adopted Buddhism as their creed and “linked it with their dynamism both on land and sea as merchants and mariners.

Numerous scenes of dance and music adorn these reliefs, which are very tender in conception and bespeak an irrepressible joy of life.

The sculptural remains of Amaravati have found their way to the British Museum and the Madras Museum. But the carvings of Nagarjunakonda are preserved almost in entirety at the site.

The white lime stone of the sculptures creates the illusion of marble and is as fresh today as it was when it left the hands of the carvers. It is a sensuous art, reflecting the joys of the people who had adopted the way of the Buddha as the new path of freedom and not of estrangement from the world.

The Mahayana religious movement in the Andhra country invested the life of the people with a golden halo whose brilliance is fully reflected in the sculptures of Amaravati and Nagarjunakonda.

The themes were Buddha’s life and Jatakas tales. The curly hairs of Buddha are a feature that is influenced by the Greeks. In these schools, the Kings, Princes, Palaces etc. have got prominence.

Ancient Metal Sculpture

The lost-wax process for casting is known to Indian from as long ago as the Indus Valley Civilization. The process of making alloy of metals by mixing copper, zinc and tin which is called bronze is also known to Indians for more than 5 thousand years.

The ‘Dancing Girl’ in *tribhanga posture* from Mohenjodaro is the earliest bronze sculpture datable to 2500 BC. Bronze statuettes of a well sculpted Chariot have also been discovered at Daimabad (Maharashtra) datable to 1500 BC.

The Bronze sculptures and statuettes of Buddhist, Hindu and Jain deities have been discovered from many regions of India. Most of them date from 2nd century AD till 6th century AD.

Most of these metal images were used for ritual worship. They have been sculpted with exquisite beauty and aesthetic appeal.

The metal casting process has also been used for making articles for various domestic purposes such as utensils for cooking, eating, drinking, etc.

Jaina Images

Bronze images of Jain Tirthankaras have been discovered from Chausa, Bihar, belonging to the Kushana Period (2nd Century AD). These images reflect how the Indian metal sculptors had mastered the modelling of masculine human physique and simplified muscles. The most remarkable metal sculpture is found in the depiction of **Adinath** or Vrishabhath, who is identified with long hairlocks. (Other tirthankaras have short curly hair).

Buddha Images Gupta / Vakataka

Majority of the Buddha images in metal, that were cast in Northern India are in Abhayamudra. Such



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images have been commonly found in Uttar Pradesh and Bihar and belong to the Gupta / Post-Gupta periods. In these images, the **Sanghati** or the monk's robe is wrapped to cover the shoulders which turn over the right arm, while the other end of the drapery is wrapped over the left arm (Mathura Style).

Vakataka bronze images of the Buddha from Phophnar, Maharashtra, are contemporary with the Gupta period bronzes.

In these images, the Buddha's right hand in *abhayamudra* is free so that the drapery clings to the right side of the body contour. The result is a continuous flowing line on this side of the figure. At the level of the ankles of the Buddha figure the drapery makes a conspicuous curvilinear turn, as it is held by the left hand.

There was one more advantage of the Gupta and Vakataka Buddha images that they were portable. The monks could carry them from place to place for individual worship or to install them at Buddhist Viharas.

Sultanganj Buddha

The most outstanding example of the ancient Indian metal sculpture is the Buddha image at Sultanganj, Bihar, which is quite a monumental bronze figure of Gupta era. The statue is dated by archaeologists at between 500 to 700 AD and is 2.3m high and 1m wide, weighs over 500 kg and was made using the lost wax technique.

Ancient Metalcraft in India Examples



Four-faced Vishnu



Shiv Family

Jaina Images Gupta / Vakataka

Most of the Gupta / Vakataka metal images found are of the Jaina tirthankaras like Mahavira,



Parshvanath or Adinath and majority of them have been found in Rajasthan and Gujarat.

Among the Jaina images, the female images were also cast representing yakshinis or Shasanadevis of some prominent tirthankaras for example Chakreshvari is the Shasanadevi of Adinath and Ambika is of Neminath.

Four Faced Vishnu

In the later ancient India, there was a noteworthy development in the iconography of Vishnu images. The most notable example is that of the Four-headed Vishnu, also known as *Chaturanana* or *Vaikuntha Vishnu*. In this image, the central face represents Vasudeva, while the other two faces are that of Narasimha and Varaha. These images were normally found in Himachal Pradesh and other northern states.

Medieval Metal Sculpture

In the early medieval period, a great relationship of adoration and love was developed between devotees and the deities worshipped in the Brahmanical traditions. The human form of deities made it easy for the devotees to relate themselves to them. This led to the creation of the divine families, so that the people were able to easily engage themselves with their deities through their everyday lives.

Utsava Murtis Tradition of South India

According to the ritual texts, there are two kinds of *utsavas*. First is that take place as a regular part of worship, in which the deity may make a circumambulatory tour of the temple. Second is that which occurs once a week, month or year. The most important are the grand celebrations called *maha-utsavas*, that occur as annual celebrations.

The importance of these Utsavas is that the deity leaves the *sanctum sanctorum* and becomes approachable to all.

In the medieval period, a great tradition of *utsava murtis*, or festival images began. The deity, in many manifestations of the human form, comes out onto the streets. Sometimes the deity performs a journey to a place of pilgrimage or may be taken for a ritual bath or even to the seashore to enjoy the breeze.

Taalamana System with reference to Bronze sculpture in Tamil Nadu

In the 8th century, the *Utsava Murthis* were made in Bronze in Tamil Nadu. This tradition of Bronze sculpture reaches its zenith during the Chola period. The themes of the images are eternal.

In those times, a very different **tradition of modelling** was followed in India and particularly in the South Indian bronzes. Unlike the European tradition of using models, the images were all made using mnemonic techniques, whereby the craftsmen were meant to memorise *dhyana shlokas* which describe the attributes of various goddesses and gods and they used the taalamana system of measurement to essentially visualise the image and then sculpt it out of their own imagination rather



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than using models. Taalamana is a complex system of iconography derived from the *Shilpa Shashtra*. Shilpa shastra normally employ divisions on a scale of one (eka tala) to ten (dasa tala). Each tala is subdivided into 12 angulas. It is called *Taalamana paddathi* or Taalamana system, the system of measurements by Tala, the palm of hand.

Nataraja Image

The most magnificent image in the bronzes is Nataraja, Siva in his cosmic dance. In this dance, he creates and destroys the world. The richness of symbolic meaning in the Nataraja image makes it one of the greatest icons created by man.



The important features of this image have been described below:

Ring of Cosmic Fire

There is an oval ring around the original figure of Shiva Nataraja. It represents the cosmic fire he uses to destroy the universe as part of the cycle of destruction and creation. Each flame has three points.

In the eleventh and twelfth centuries, a round circle of fire with flames of five points became typical for the Shiva Nataraja image.

Third Eye

Shiva's third eye represents his cosmic knowledge.

Multiple Arms

The Hindu deities are depicted with multiple arms to illustrate divine power. Shiva Nataraja's four arms each take a different position or hold symbolic objects, showing his strength and constellation of skills.

Cloths

Shiva wears a veshti around his waist. Across his torso is the *Yagyopveet* (Janeu in Hindi) the sacred



thread of the Brahmin priestly class.

Earrings

On Shiva's right ear is an earring depicting a makara, a mythical water creature. His left ear is adorned with a circular earring worn by women. The pair represents Shiva's male and female aspects (*Ardhnarishwar*). He is sometimes depicted with his consort Parvati (Uma) as a half-male, half-female form, illustrating the cosmic balance of male and female energies.

Hands, Damaru, Snake, Cosmic Fire, Jata, Moon and Ganga

The left hand points downward to indicate sanctuary for the soul of the devotee. The open palm of Shiva's right hand forms the *abhayamudra*, or hand gesture, signifying that the worshipper need have no fear. In one hands, he has Damaru, that Shiva beats a rhythm that brings the universe into creation.

Shiva takes the snake and coils it around himself, thereby neutralizing it as a weapon. Poised in one of Shiva's hands is a flame of the cosmic fire he uses to end the universe in its cycle of creation and destruction. Matted locks of Jata reflect Shiva's role as a yogi who sometimes meditates for hundreds of years high in the Himalayan mountains.

Shiva is associated with the moon in a number of different narratives and wears the crescent moon in his locks. The tiny figure perched in Shiva's hair is the River Ganga (Ganges) in the form of a goddess. In response to devastating drought, Ganga agreed to descend to Earth, where Shiva received her in his matted locks to soften the impact of her landing.

Feet and Apasmara

Nataraja has been shown balancing himself on his right leg and suppressing the apasmara, the demon of ignorance or forgetfulness, with the foot of the same leg. At the same time he raises his left leg in *bhujangatrasita* stance, which represents tirobhava that is kicking away the veil of maya or illusion from the devotee's mind. He looks blissfully up at the conquering Lord Shiva.

Modern Indian Sculpture

The modernism in Indian sculpture has come via the transition from academism of the 20th century to well-defined non-objectivism of recent times. In early 20th century, the Indian sculpture adapted to the western academic art traditions and thus, the artists who trained in the academic realist style at British art schools worked on secular subjects.

This was a significant departure from the ancient and medieval norms, where the artists worked on myths and deities. This was the phase of intense and exaggerated realism in Indian sculpture. Many of the famous sculptors were trained painters and vice versa.

This phase continued with more and more developments added by important sculptors such as D.P Roy Chowdhury, Fanindranath Bose and V. P. Karmarkar.

The most important turning point in the modern Indian sculpture was in the form of works by



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Ramkinkar Baij in 1940s and 1950s. Baij looked afresh at both western and traditional Indian norms, and mixed them up in modern context. He not only was able to input the indigenous content in the sculptures but also experimented with unconventional material such as concrete, gravel and cement. The rural landscape and tribal communities were his subjects.

The 1950s onward, a variety of experiments have been done in the Indian sculpting. This includes experiments with wood, stone and unusual material such as hemp.

The following section deals with the contribution of important modern sculptors of India.

D.P Roy Chowdhury

D.P Roy Chowdhury (1899-1975) was basically a realistic artist, well known for his monumental sculptures installed in the public spaces. He was also a painter from the Bengal School of art, trained under Abhanindranath Tagore. In sculpture he was inspired by the Impressionist works of the modern Western sculpture, Auguste Rodin (French). Roy Chowdhury's forte was casting rather than carving. He is known for portraits of Mahatma Gandhi and Swami Vivekananda, his notable sculptures are **Triumph of Labour** (statue located at Marina beach Chennai) and **Martyrs' Memorial** (Bhopal).



Triumph of Labour, Marina Beach, Chennai by D.P Roy Chowdhury

Fanindranath Bose (1888 – 1926)

Fanindranath Bose lived only for 37 years, yet has left a profound impact on the New Sculpture, though he remains to be an unsung hero. He is best known for reproducing the human body in bronze.

He was trained at Calcutta School of Art before moving to Europe to fulfil his ambition to become a sculptor. He got enrolled at the Board of Manufacturers School of Edinburgh and married a Scottish woman and settled in Edinburgh. He was recruited by Sayaji Rao III Gaekwad, Maharaja of Baroda, to teach briefly at Baroda College whilst he was making eight sculptures for the Gaekwad's Laxmi Vilas Palace and two for Baroda Gallery. Bose turned down an invitation to work on the Victoria Memorial in Calcutta for unknown reasons. Important works are: *Boy in Pain*, *Hunter*, *The Sahdu*, *The*



snake charmer, An Indian peasant girl, St John the Baptist.

V. P. Karmarkar

Vinayak Pandurang Karmarkar (1891-1966) was born in Raigad district in the year 1891. His father used to make Ganesh idols. Karmarkar was interested in drawing and get his first sculpture lessons at home from his father. That time, the district collector Otto Rothfield saw a drawing of Shivaji made by Karmarkar and realized his talent. His efforts were able to get Karmarkar enrolled in the JJ School of Arts. He was later trained at Calcutta School. He also started his own studio in Kolkata for some period but had to return back to Bombay due to lack of patronage over there. After that, he was taken up by the Maharashtra nationalists who wished to commemorate the nationalist icon Chatrapati Shivaji with a life size equestrian statue. He sculpted the bronze statue of King Shivaji which weighs 8 tons and is 13.5 feet high. This statue is situated at the Military preparatory school in Pune. He did some excellent work by making sculptures of Gopal Krishna Gokhale, Acharya Kripalani and Matsyagandha. Later he studied at the London Royal Academy. He was awarded the Padmashri by the Indian government in 1962.

Ramkinkar Baij

Ramkinkar Baij (1906-1980), was a powerful modern painter and sculptor, best known for his magnum opus "Santhal Family" sculpture. Born in the Bankura District of West Bengal, Baij was a son of a village masseuse and barber. He came to Santiniketan on account of the skilful posters he painted during the non-cooperation movement. Here, he became another disciple of Nand Lal Bose, and then became one of the pioneers of modern Indian sculpture. He joined the Visva-Bharati University at Santiniketan as a fine arts student. At Santiniketan, under the guidance of Nandalal Bose, his artistic skills and intellectual horizons acquired new depth and complexity.

Initially, he started making sculptures which were innovative in subject matter and personal in style.

Santhal Family

His first magnum opus in this genre was the Santal Family done in 1938. Santhal Family is widely considered to be the first public Modernist sculpture in India. This sculpture depicts a mother, father, child and dog from the Santhal tribe, carrying their few possessions with them to a new life. It was made of cement cast and laterite pebbles.

The artistic creations of Ramkinkar Baij have been inspired by the lifestyles of rural dalit or Adivasi communities. Through his sculptures, he represented the tribal peasants of the region, giving the figures iconic presence and dignified grace that was so far limited to the images of Gods and Rulers. He took a great interest in human figures, body language, and in the general human drama. His main points of reference were modern western art and pre and post-classical Indian art. Regarding his work, he said: "I do not know whether what I am doing is modern or not, but it is based on my experience."

**Yaksha and Yakshini**

Another famous work of Ramkinkar Baij was the Yaksha and Yakshini sculpture at the gates of RBI building in New Delhi. The art form of the male 'Yaksha' was drawn from the statue of the 'Parkham Yaksha' in the Mathura museum and the art form of the female Yakshini was derived from "Bisnagar Yakshini" from the Calcutta Museum.

Famine

The sculpture Famine was invariably triggered by the Bengal Famine of 1943, a happening that made him enter a pictorial space from the real.

Gandhi Dandi March

Despite its name, the sculpture depicts Gandhi at Noakhali in 1947. The skull at his foot stands for the violence he walked into. The larger version of the work executed in concrete is at Santiniketan. This is the original model and is from the NGMA collection.

Mill Call

Mill Call installed in Santiniketan, depicts a working-class family setting off for work on hearing the mill siren. It was done in concrete and laterite pebbles: Baij would throw the concrete inside the armature, a technique he used for the last time in this sculpture.

Paintings

His paintings too take on expressionist dimensions like his sculptures, which are filled with force and vitality.

Legacy and awards

There is a book called 'Dekhi Nai Fire' based on Baij's life and work, written by Samaresh basu. In 1975, Ritwik Ghatak wisely made a documentary on Baij named 'Ramkinkar' where he featured him as a political icon. He was awarded Deshikottom by Visva-Bharati University. In 1970, he was honoured with Padma Bhushan by the Government of India. He died in 1980.

Sankho Chaudhuri

Sankho Chaudhuri was a student of Ramkinkar Baij. He began close to cubism and then was influenced by Istvan Beothy. His themes have included the female figure and wildlife. Chaudhuri was best known for carving his pieces out of wood and stone or moulding in metal simple and austere forms mostly intertwined with each other or broken into angles.

These often had a sweeping loftiness and smooth and polished surfaces. Besides a variety of wood, he used marble, both black and white and with zebra stripes, and limestone, which were characterised by a sheen.

He was worked in a wide range of media, and has produced both large-scale reliefs and mobiles. He expired in the year 2006. In 1956, he received the National Award by Lalit Kala Akademi. He also became the Padma shri recipient in the year 1971. He became the Fellow of Lalit Kala Akademi in 1982. He was delivered the Desikottama by Viswa Bharati University in 1988. In 2000-02, he



received the Kali Das Samman.

Prelims Model Questions

1. The Amaravati School of Art:

1. was patronized by Satavahanas and Ikshavakus
2. generally used white marble
3. represents Buddha symbolically

Which among the above is / are correct?

[A] Only 1 & 2

[B] Only 2 & 3

[C] Only 1 & 3

[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

All are correct statements about Amravati school.

2. Which among the following is / are key features of Gandhara School of Art?

1. Lifelike statues of Buddha
2. Stress on portraying the physical features
3. Numerous folds and turns in the dress
4. Heavy use of spotted red sandstone

Select the correct option from the codes given below:

[A] Only 1 & 3

[B] Only 1, 2 & 3

[C] Only 2, 3 & 4

[D] 1, 2, 3 & 4

Answer: [B] Only 1, 2 & 3

Fourth statement is related to Mathura School of art rather.

3. Consider the following statements:

1. Both Maurya art and Gandhara school were influenced by Greek Art
2. Buddha image from Sarnath is a distinct example of Hellenistic influence on Kusana art

Which among the above is / are correct statements?

[A] Only 1

[B] Only 2

[C] Both 1 & 2

[D] Neither 1 nor 2

Answer: [A] Only 1



The second statement is incorrect because the Sarnath Buddha is an example of Gupta art. Three most outstanding examples of Gupta art are the seated Buddha image from Sarnath, the inscribed image of the standing Buddha in the Mathura Museum, and the colossal copper statue of the Buddha (about 7% feet high) from Sultanganj, now in the Birmingham Museum.

4. Which among the following is / are the features of the statues of the Gandhara School of art?

1. Large Number of life like statues of Buddha were created
2. Great care was taken to show the physical features, muscles etc.
3. Use of rich ornaments, costumes and drapery
4. Buddha depicted more or less like Greek God Apollo

Choose the correct option from the codes given below:

[A] Only 1 & 2

[B] 1, 2 & 3

[C] 1, 2, 3 & 4

[D] Only 1 & 3

Answer: [C] 1, 2, 3 & 4

The given statements are features of Gandhara School of art.

5. The Indus Valley People commonly used the following metals / alloys?

1. Gold
2. Silver
3. Copper
4. Brass
5. Bronze
6. Iron

Choose the correct option from the codes given below:

[A] 1, 2, 3, 4 & 5

[B] 1, 2, 3, 4, 5 & 6

[C] 1, 2, 3 & 5

[D] 1, 2, 3 & 4

Answer: [A] 1, 2, 3, 4 & 5

These people were aware of Gold, Silver, Copper, Brass, Bronze and Tin but did not know much about Iron. Copper was the most widely used metal.

6. The oval ring around the original figure of Shiva Nataraja represents___?

[A] Universe

[B] Cosmic Fire



[C] Cycle of birth and death

[D] Cosmic rhythm

Answer: [B] Cosmic Fire

There is an oval ring around the original figure of Shiva Nataraja. It represents the cosmic fire he uses to destroy the universe as part of the cycle of destruction and creation. Each flame has three points. In the eleventh and twelfth centuries, a round circle of fire with flames of five points became typical for the Shiva Nataraja image.

General Knowledge Today



Indian Culture-5: Indian Architecture- Ancient and Early Medieval

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Model Questions

Prelims MCQs

Please check Prelims Model Questions at the end of this module.

Mains Model Questions

1. Discuss the salient features of the town planning in Indus Valley Civilization.
2. To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present day urbanization?
3. “The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris.” Discuss giving salient examples.
4. “The sculpture at Ajanta Caves despite being among the finest ever created in India, has often not given the attention it deserves.” Evaluate.
5. In what way, the sculptures at Sanchi Stupa were different from Bharhut?
6. Sanchi stupa represents a testimony to the Maurya, Sunga as well as Saatavahana art in India. Examine.
7. Differentiate between the Sandhara, Nirandhara and Sarvatobhadra Temples.
8. Discuss the Basic Structure of a Hindu Temple outlining the key differences between Nagara, Dravida, Vesra, Gadag and Kalinga style of temple architecture.
9. Discuss the salient Features of Gupta Architecture.
10. Discuss the salient Features of the Temple Architecture of Badami Chalukyas and Western Chalukyas
11. Mention the distinctive features of Dravida style and discuss how it developed under the Pallavas and Cholas describing the architecture of one temple of each dynasty.
12. Mention the distinctive features of Vesara style and discuss how it developed under the Chalukyas and the Hoysals describing the architecture of one temple of each dynasty.
13. Discuss critically the development of rock-cut architecture under the Pallavas.
14. Discuss the salient features of the Chola Architecture.
15. Discuss the salient features of the Kalinga School of Architecture. How it is different from the Nagara style?
16. What could be the possible reasons of sculpting the erotic images at Khajauraho?



Architecture of Indus Valley

There was a sophisticated concept of town planning in the Indus Valley Civilization. From the excavated remains, it is clear that it possessed a flourishing urban architecture. There were well-planned grids with broad main roads and smaller lanes intersecting at right angles. There were large networks of hundreds of wells, which supplied water to the residents. A sophisticated drainage system was in existence and even the smallest houses were connected to it. Houses were made of bricks. The standardised dimensions of these bricks, found in the many cities across this civilization, are remarkable. The houses had several storeys.

Salient Features of Indus Valley Town Planning

Grid Pattern

Harappa and Mohen-Jo Dero were laid out on a grid pattern and had provisions for an advanced drainage system. Streets were oriented east to west. Each street was having a well organized drainage system.

City Walls

Each city in the Indus Valley was surrounded by massive walls and gateways. The walls were built to control trade and also to stop the city from being flooded.

Each part of the city was made up of walled sections. Each section included different buildings such as: Public buildings, houses, markets, craft workshops, etc.

The acropolis and the lower cities

A typical city would be divided into two sections, each fortified separately.

- One section was located on an artificially raised mound (sometimes called *acropolis*) while the other level was on level ground.
- The acropolis contained the important buildings of the city, like the assembly halls, religious structures, granaries and in the great bath in case of Mohenjo-Daro.
- The lower section of the city was where the housing for the inhabitants was located. It was here where some truly amazing features have been discovered. The city was well connected with broad roads about 30 meters long which met at right angles. The houses were located in the rectangular squares thus formed.

The Residential Buildings

The residential buildings, which were serviceable enough, were **mainly made up of brick** and consisted of an open terrace flanked by rooms. These houses were made of standardized baked bricks (which had a ratio of length to width to thickness at 4:2:1) as well as sun dried bricks. Some houses even had multiple stories and paved floors.



Indus Valley Architecture



Granary



The Great Bath

In-house wells

Almost every house had its own wells, drains and bathrooms. The in-house well is a common and recognizable feature of the Indus Valley Civilization.

Drainage System

Each house was connected directly to an excellent drainage system, which indicates a highly developed municipal life.

Granaries

The largest building found at Mohenjo-Daro is a granary, running 150 feet long, 75 feet wide and 15 feet high.

The granary was divided into 27 compartments in three rows.

It was well ventilated and it was possible to fill grain in from outside. The large size of the granary probably indicates a highly developed agricultural civilization.

Great Bath

The Great bath at Mohenjo-Daro is about 179 feet long and 107 feet wide.

The complex has a large quadrangle in the center with galleries and rooms on all sides. In the center of this quadrangle there is a large swimming enclosure that is 39 feet long, 23 feet wide and 8 feet deep.

The entire complex is connected to an elaborate water supply and sewer system. The Great Bath was probably used for religious or ritualistic purposes.

No Temples

There are no traces of temple architecture or other religious places, yet the people practiced religion. The great bath has been linked to some religious practice.

No weaponry / warfare monuments

Excavations across this culture have not revealed evidence of military forces or weaponry for warfare. While the art of other civilisations has many images of prisoners, monuments to war victories and of other activities related to warfare, the art of the Indus Valley has not a single such depiction. The archaeological evidence points to the fact that the early river valley civilisation in



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India was remarkable in being a cooperative culture without the rule of kings. The emphasis appears to have been on peaceful trade and not on the development of military might.

Town Planning at Lothal

A different kind of town planning we found at Lothal, in present-day Gujarat, on the western coast of India. This city was divided into six sections and each section had a wide platform of earthen bricks. Lothal is different from other sites of Indus Valley Civilization in terms of town planning that it has entry to the houses on the main street while in other sites have shown lateral entry.

Lothal Dockyard

Lothal has a large structure that has been identified as a tidal dock for sea-faring ships. There is a great deal of evidence that Indus Valley cities traded extensively with other civilisations of that period. Mesopotamian records mention trade with cities here, and objects from the Indus region have been found in West Asian cities. Lothal's dock—the world's earliest known, connected the city to an ancient course of the Sabarmati river on the trade route between Harappan cities in Sindh and the peninsula of Saurashtra when the surrounding Kutch desert of today was a part of the Arabian Sea. It was a vital and thriving trade centre in ancient times, with its trade of beads, gems and valuable ornaments reaching the far corners of West Asia and Africa.

Lessons of Urban planning from Indus Valley Civilization

The Indus Valley Civilization displayed remarkable planning in its urban towns, especially in the area of sanitation and drainage. To a great extent, it can provide inputs to the present day urbanization. One of the major challenges of urban planning, in India, has been dealing with the haphazard construction of buildings. In the IVC, the streets were built on grid-like patterns, which allowed for methodical and planned growth. In modern times, Le Corbusier's plans for Chandigarh provided for a rectangular shape with grid iron pattern, which enabled fast movement of traffic and reduced the area. In the IVC, the town was also demarcated clearly between residential areas and common/public areas. The granaries of IVC are also an example of intelligent design, with their strategically placed air ducts and the platforms being divided into units. The houses in the IVC were constructed in such a manner that it didn't disturb the layout of the roads in any way. The houses had doors that opened out into the lanes instead of the roads. The warehouse in Lothal is an exemplary instance of designing with precision. The drains in the IVC connected each and every house, and enabled them to dump their waste directly. These drains were covered, and they directly connected to the larger sewerage outlets. There were inspection holes on the drains for maintenance purposes and there were manholes on the streets. Thus, urban planning of the IVC has extensively helped us learn from it.



Ancient Rock-cut Architecture

India has more than 1,500 rock cut structures most of which are religious. They belong to the ancient and medieval era, and are considered to be the amazing achievements of structural engineering and craftsmanship of Indian sculptors, monks and general public.

Maurya Rock-cut Architecture: Barabar Caves

Between second century BC and first millennium AD, Rock-cut architecture had become the key feature of Indian architecture. The roots of this architecture are found in Maurya era. The Mauryan caves were made for *Ajivika, Buddhists, Jains as well as the Hindu religions*.

The first example of rock-cut architecture seems to be a small cave called **Son Bhandar** at Rajgir. This is considered to be the site of first Buddhist council and therefore may be from Pre-Mauryan times. This cave has an oblong chamber with a crudely vaulted roof and square undecorated doorway.

Barabar Caves

The oldest examples of Mauryan rock-cut architecture in India are the Barabar caves, located in the Barabar hills, in Jehanabad District of Bihar. There are four caves in Barabar dating back to reign of Asoka (273-232 BC) and his grandson Dasaratha, initially for the Ajeevika sect.



Four Caves at Barabar are as follows:

Lomas Rishi cave

This is the most popular Barabar cave. The decorative arch above the entrance (facade) of Lomas Rishi Cave was made in imitation of the wooden architecture of the time. This became a constant feature in the later Chaityas and is known as the *Chaitya Arch*. It also continued as a decorative motif in later temples.

Sudama cave

This cave known for the bow shaped arches and has Asokan inscriptions.

Karan Chaupar



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It has a single rectangular room with polished surfaces, contains inscription dating back to Maurya era.

Visva Zopri

There are two rectangular caves over there.

Another group of caves is in the nearby **Nagarjuni hills**, and these bear inscriptions of king Dasaratha, the grandson of Asoka. Like the Barabar caves these appear to have been dedicated to the Ajivika sect.

Various forms of Barabar Caves

The Barabar caves have several forms. While the Lomas Rishi Cave has an oblong vaulted room, others contain circular domed shrines, with elements of timber structure represented in stone. The interiors of several of the caves bear the high polish generally called the 'Mauryan polish'.

Importance of Barabar Caves

No other rock-cut caves in any part of India can claim equal antiquity, and those of the succeeding centuries witness to the steady growth of technical skill and design on the part of their craftsmen. For this reason it can be concluded that Barabar caves represent the beginnings of the tradition of rock-cut architecture in India.

Satavahana / Vakataka Rock-cut Architecture: Ajanta Caves

Ajanta is located about a hundred kilometers from Aurangabad, in the horse shoe shaped gorge of the Waghora River in the Sahyadari. The Ajanta caves are divided into 2 groups, which we can call Saatavahana phase and Vakataka Phase for our convenience.

Saatavahana Phase

The first group of caves which were great shrines and monasteries was carved out in the second century BC, under the patronage of Saatavahana Kings. This phase is often called the Hinayāna phase, as Buddha was revered symbolically. Thus, the first Saatavahana period caves lacked figurative sculpture, emphasizing the stupa instead.

Vakataka Phase

The second group of caves was created in 5th and 6th century AD during Gupta and Post Gupta periods under the rule of the Vaktaka Kings, with a renewed activity that was richer and more ample. It is called Mahayana Phase because Buddha has been depicted as a human. The caves of the second period the overwhelming majority of images represent the Buddha alone, or narrative scenes of his lives. The Buddha was represented in Human and these representations are found both on the facades and in the interior. Finally, the wall painting, profuse and sensitive, constitutes, no doubt, the most striking artistic achievement of Ajanta.

Notable paintings and Sculptures at Ajanta

The paintings of Ajanta are known to be the fountainhead of all the classic paintings of Asia. Ajanta's



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paintings occupy the pre-eminent position in the mural traditions of Asia. However, its sculpture, among the finest ever created in India, is often not given the attention it deserves.

Cave 1: This is most famous cave. Seated Buddha in Dharmachakrapravartana mudra is notable sculpture while the notable paintings include Padmapani and Vajrapani.

Cave 2: Sculpture of Yaksha figures (Sankhanidhi and Padmanidhi) to the left and Hariti and her consort Pancika to the right

Cave 16: Largest and certainly the finest and most interesting monastery (Vihara) of Ajanta from the perspective of art and architecture. Its colossal hall, ornate doors and windows, beautifully painted galleries, sculptures, ornamented pillars, cistern was the gift of Varahadeva a minister of Vakataka King Harisena (475-500 A.D.) A central hall is surrounded by 14 cells on three sides, and sanctum housing Buddha image is shown seated in *pralambapadasana*. The sanctum of this cave is devoid of doorway and antarala. Originally the entire cave was beautifully painted but now very little of the painting now remain. Several interesting scenes from the life of Buddha.

Cave 19: Chaitya. It is in excellent state of preservation and is considered as one of the most perfect specimens of the Buddhist art in India, datable to 5th century A.D. Total 17 pillars and at the centre of the Chaitya stands a globular stupa. This cave has only one entrance door. A sculptural form of Buddha offering begging bowl to his son Rahula and sculpture representing a Nagaraja and his wife, and the opposite site of this image, a porch which probably was place of rest for pilgrims.

Cave 26: Mahaparinirvana of Buddha on the right aisle wall and the assault of Mara during Buddha's penance adorns the same wall.

One of the most prominent and outstanding figures are of humanized serpents, a Nagaraja and Nagini with an attendant figure as finest sculptures in human forms. The Mahaparinirvana of the Buddha, when he finally achieves release from the mortal world, is a profoundly moving scene.

Ellora Caves

Ellora caves located near Aurangabad in Maharashtra were initially built by the Rashtrakutas. The caves belonging to the 6th to 10th century AD represent the epitome of the Indian Rock Cut architecture and are one of the World Heritage sites. The **Buddhist, Brahmanical and Jaina** caves of Ellora were made on the *trade route from nearby Paithan to Ujjain* in central India. There are 34 caves carved out of the Charanandri hills. Out of them, 12 are Buddhist Caves, 17 Hindu Caves and 5 Jaina Caves. Oldest caves are Hindu Caves.

The caves of the three faiths were made in overlapping periods, and as everywhere in ancient India, this demonstrates the generous attitude of rulers towards the worship of all divinities.

The Carpenter's Cave / Vishvakarma Cave at Ellora

All except one of the Buddhist Caves at Ellora are Viharas. The sculptures include those of the



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Gautama Buddha, bodhisattvas and saints. In many of these caves, sculptors have endeavoured to give the stone the look of wood. The Cave number 10 also known as *Vishwakarma Cave* is the only chaitya.

Cave 10 or the **Vishvakarma cave** or **Carpenter's Cave** is the most famous Buddhist Cave at Ellora. This cave has a pillared *verandah* whose columns have massive squarish shafts and *ghata-pallava* (vase and foliage) capitals. The main hall is apsidal on plan and is divided into a central nave and side aisles by 28 octagonal columns with plain bracket capitals. In the apsidal end of the chaitya hall is a stupa on the face of which a colossal 3.30 m high seated Buddha in *akhyana mudra* (teaching posture) is carved. The ceilings of this Chaitya hall has been sculpted in such a way that it appears having wooden ribs.

Kailasnath Temple, Ellora

The grand climax of rock-cut architecture in India was the making of Kailashnath Temple at Ellora. It is a vast multi-storey structure, carved inside and outside, made out of the heart of a rock. This temple is a remarkable example of the *Dravidian architecture with Pallava influence*. It was designed to recall Mount Kailas and was carved out of one single rock. It was built in the 8th century by the Rashtrakuta king Krishna I.

Vertical Excavation

The Kailashnath Temple has been carved via the vertical excavation in which the carvers started at the top of the original rock, and excavated downward. The temple has been adorned with pillars, windows, inner and outer rooms, gathering halls, and an enormous stone lingam at its heart. The sculptures include the niches, plasters, windows as well as images of deities, mithunas and other figures. The deities belong to both the Shaivite as well as Vaishnav faith. The grand sculpture of Ravana attempting to lift Mount Kailasa, the abode of Lord Shiva, with his full might is a landmark in Indian art.



Ravana Shaking Mt. Kailasa
Kailashnath Temple, Ellora



Ribbed Ceilings
Vishwakarma Cave, Ellora



Kailashnath Temple, Ellora



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Indra Sabha (Jaina)

The five Jain caves at Ellora belong to the Digambara sect. These caves show dimensions of Jain philosophy and tradition and reflect a strict sense of asceticism. They are known for detailed work in sculpture. The notable Jaina caves are *Chhota Kailash*, *Indra Sabha* and *Jagannath Sabha*. Out of them, the Indra Sabha is a two storeyed cave with one more monolithic shrine in its court. It has a very fine carving of the lotus flower on the ceiling. Its name is a misnomer and derives from the sculpture of a Yaksha Matanga on the elephant, which was mistaken for Indra. It possesses an imposing image of Ambika, the yakshini of Neminath, seated on her lion under a mango tree, laden with fruits.

Kanheri Caves

The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris. The earliest example of excellent rock cut architecture in Western Ghats are Kanheri (Krishnagiri originally) Caves (109 in number) which are located north of Borivali in Mumbai within the Sanjay Gandhi National Park.

The earliest caves were excavated in the 1st and 2nd century BC. These caves were continuously occupied by the Buddhist monks as well as inland traders as stopovers till 7th century AD. With the increase in the royal patronage and mercantile sponsorships, the interiors of these caves were made more and more decorated.

At Kanheri, we find both the Chaityas and Viharas. While creating them, the elements of wooden construction have been retained.



Entrance at a Kanheri Cave



The 22ft Colossal Buddha
Kanheri Caves



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Significances of Kanheri Caves in Indian Architecture

Amidst the natural surroundings, which have been well preserved by the national park administration, this site provides a view of developments in Buddhist art for a thousand years, from the 1st century A.D. onwards. Its proximity to the sea and thriving ports would have ensured its continual patronage by the mercantile class.

Expressions of rock-cut art in Western India

The caves at Kanheri present the last expressions of the early rock-cut tradition of western India. Simultaneously, this site heralds developments in iconography of the Buddhist art of the later period.

Beginning of the traditions of Colossal Buddha Figures

The Kanheri Caves are home to a colossal Buddha statue (22 ft in height) which was created in 5th or 6th century. This image marks the beginning of a long tradition of colossal Buddhas which became a popular representation across the Tibetan plateau and Central Asia, in later times.

Influence

In the Mithuna couples of Kanheri, we find the influence of the Kushana and later, these caves were influenced by Gupta art also. At the same time, Kanheri influenced Elephanta Caves, being earlier than the later.

Bhaja and Karla Caves

The Pallavas bridged the transition from rock-cut architecture to structural stone temples. Mahendra Varman I gloried in the construction of temple without the use of bricks, timber, metal or mortar. He built a number of rock-cut mandapas. They were simple pillared halls. The main feature of the front facade is a row of pillars each 7 feet high, the shaft being square in section with a 2 foot side above and below and the corners chamfered in the middle third to give an octagonal section. A heavy bracket provides the capital. In the earliest examples at Mandagappatu and Trichinopoly, there is no cornice above the pillars, but later roll moulding was added as at Pallavaram.

Mahendra I also built a rock-cut temple of Anantasayana at Undavalli (Guntur district) and the series at Bhairavakonda (North Arcot District) towards the end of his reign. In these temples at Undavalli, Mahendra attempted to copy a Buddhist vihara. It consists of four storeys of pillared mandapas set one above the other and rising to a height of 50 feet. His successor Narsimha Varman I (Mahamalla) built the rock-cut mandapas at Mamallapuram (Mahabalipuram).

Narsimha Varman also built monolithic *rathas* popularly called the seven pagodas.

Group of monuments at Mahabalipuram

Mahabalipuram is known for its world heritage site complex of **Group of monuments** of the **Pallava Period**. Most of the monuments at Mahabalipuram are rock cut and monolithic. They denote the early Dravidian architecture and have inculcated in themselves the Buddhist elements of architecture.



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The monuments at Mahabalipuram include the following:

Thirukadalmallai

This is first and foremost of Mahabalipuram sculptures. It is one of the 108 Divya desam. This temple, dedicated to Lord Vishnu, was built by Pallavas to safeguard the sculptures from the ocean. It is told that after building this temple, the remaining architecture was preserved and was not corroded by sea. It's not a rock cut temple but was built as free standing temple.

Descent of the Ganges or Bhagiratha's Penance

This is a giant open-air bas relief. It depicts Bhagiratha bringing down the Ganges to earth. It is world's largest open air bas relief.

Varaha Cave Temple

Varaha Cave Temple or the Adivaraha Cave Temple is a rock-cut cave temple located at Mahabalipuram. This rock cut temple dates back to 7th century and is considered to be one of the finest testimonial to the ancient Vishwakarma Sthapathis. The most prominent sculpture in the cave is that of Lord Vishnu in the incarnated form of a Varaha or boar lifting Bhudevi, the mother earth goddess from the sea.

Shore Temple

Shore Temple is granite made temple at Mahabalipuram built during the reign of Narsimhavarman. This group of temples is a UNESCO World Heritage Site and is oldest structural temple (in contrast with rock cut temples) in India. Its a beautiful 5 storied temple, which is a combined complex of 3 shrines; 2 dedicated to Shiva and one to Vishnu.

Importance of Shore Temple

The Shore Temple marks the culmination of the architectural efforts that began with the *cave temples and monolithic rathas*. **Pancha Rathas** (Five Chariots) – five monolithic pyramidal structures named after the Pandavas (*Arjuna, Bhima, Yudhishtira, Nakula and Sahadeva*) and Draupadi. An interesting aspect of the rathas is that, despite their sizes they are not assembled – each of these is carved from one single large piece of stone. The close examination of the rathas at Mahabalipuram reveals that



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there used to be a school for young sculptors. For example, each of the different Rathas has been carved in a different style.

Buddhist Architecture

The three key elements of Buddhist architecture are Stupas, Viharas and Chaityas.

Stupas

A stupa refers to a mound-like structure that contains some relic of Buddha or Buddhist monks. The origin of Stupas is considered to be from the Shramana tradition in which the Shramana monks were buried in seated position. When Buddha died, his remains were cremated and the ashes were divided and buried in eight mounds.

The foundation of Buddhist stupas was mainly laid by Asoka. He is said to have built over 84,000 stupas, most of which are not extant today. The earliest and largest stupa found in Sanchi is ascribed to Asoka.

The best examples of Buddhist stupas are found at Amaravati, Sanchi, Barhut and Gaya.

Three Types of Stupas

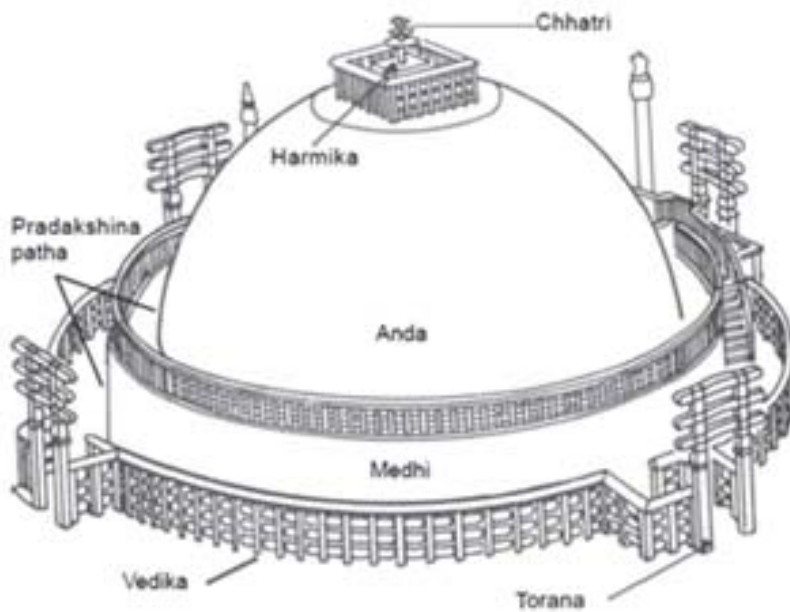
The Saririka Stupa, Paribhogika stupa and Uddeshika stupa were three Major types of Buddhist stupas. Out of them, the Saririka Stupa contained the buried bodily remains of the Buddha, while Paribhogika stupa contained buried belongings of Buddha. The Uddeshika Stupa were created as memorials.

The Bharhut Stupa

Around 100 B.C., a great *stupa* was made at Bharhut, in the eastern part of present-day Madhya Pradesh (in Satna District). Bharhut stupa was initially built by Asoka and was later improvised by the Sungas. The railings of the *stupa* and its one surviving gate are at the Indian Museum in Kolkata. This is the earliest stupa railing to have survived. Unlike the imperial art of the Mauryas, the inscriptions on railings of Bharhut stupa show that the reliefs and figures were donated by lay people, monks and nuns. Thus, it is one of the earliest examples of Maurya popular art. The railings contain numerous birth stories of the Buddha's previous lives, or Jataka tales. The Bharhut stupa represents the aniconic phase of Buddhist art. Buddha has been represented in the form of symbols.

Sanchi Stupa

Sanchi in Madhya Pradesh is a site of three stupas out of which the first and the oldest Great Stupa was originally commissioned by Asoka. The 'Great Stupa' at Sanchi is the **oldest stone structure of India** and was originally commissioned by the Ashoka in the 3rd century BC, vandalized by Pushyamitra Sunga and rebuilt by his son Agnimitra and again improvised by Saatavahana kings. Thus, this stupa represents a testimony to the Maurya, Sunga as well as Saatavahana art in India.



Structure outline of great stupa of Sanchi

Its nucleus was a hemispherical brick structure built over the relics of the Buddha. It has upper as well as lower *pradakshinapatha* or circumambulatory path. It has four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas. Figure compositions are in high relief, filling up the entire space, thus showing remarkable improvement from the Bharhut.

The narration in the inscriptions which was concise in the Bharhut has got elaborated at Sanchi. However, the Symbols continue to be used representing the Buddha. The historical narratives such as the siege of Kushinagara, Buddha's visit to Kapilavastu, visit of Ashoka to the Ramgrama Stupa are carved with great details.

Dhamekha Stupa

The Dhamekha stupa is located at Sarnath, 13 km away from Varanasi. It marks the deer park or *Rishipattana* where Buddha gave his first sermon. As per an inscription dated 1026 AD, recovered from the site, its older name is Dharmachakra Stupa. Archeologist, Alexander Cunningham in search of a relic casket bored a vertical shaft through its center down to the foundation and at a depth of around 91 centimeter he found a slab with an inscription....*Ye Dharma Hetu Prabhava Hetu*....written in Brahmi script. This inscription is of 6th or 7th century. Below this, one more stupa made of mauryan bricks has been found which gives in indication that Asoka might have commissioned it.

Chaityas and Viharas

Both early Chaityas and Viharas were made by woods and later stone cut Chaityas and Viharas were made. A Chaitya was a rectangular prayer hall with a stupa placed in the centre, the purpose was prayer. The Chaitya was divided into three parts, and had an apsidal ending i.e. a semicircular rear end, the central part of the hall (also called the nave) was separated from the two aisles by two rows of pillars, Chaityas also had polished interior walls, semicircular roofs and horse-shoe shaped



windows called the Chaitya windows. Viharas were the residences of the monks.

Temple Architecture

The Sandhara, Nirandhara and Sarvatobhadra Temples

With the construction of the Stupas, the construction of the Hindu temples also started as free standing structures. The subject matter of the deities in the Hindu temples were the mythical stories narrated in the Puranas. There were three kinds of the temples on the basis of access and the circumambulatory path built in it.

- **Sandhara:** These types of the temples have a square sanctum enclosed by a gallery of pillars meant for Pradakshina. Thus, the Sandhara temples have a Pradakshinapatha.
- **Nirandhara:** This type of temples do NOT have Pradakshinapathas
- **Sarvatobhadra:** These types of the temples have four functional doors on cardinal direction and also a Pradakshinapatha with a row of 12 pillars around the santum sanctorum. These types of temples could be accessed from all sides.

The earliest temples of India include the Dasavatar temple at Deogarh, in Uttar Pradesh, Nachna-Kuthara and Udaygiri near Vidisha in Madhya Pradesh. All of these temples are simple structures consisting of a veranda, a hall and a shrine at the rear.

Basic Structure of a Hindu Temple

A simple Hindu temple comprises the following the following parts essentially:

- **Garbhagriha:** It is a cave-like sanctum. In the earliest temples, it was a small cubicle with a single entrance and grew into a larger chamber in time. The garbhagriha is made to establish the main diety. The establishment of the deity itself is a great ritual practice called Prana Pratishtha.
- **Mandapa:** Mandapa is the entrance of the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers.
- **Shikhara / Vimana:** From the fifth century AD, the free standing temples started getting a tower which is called Shikhar in north India and Vimana in southern India.
- **Vahana:** This refers to the mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.

Different Temple Architecture Styles

A simple Hindu temple comprises the following the following parts essentially:

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Mandapa

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Shikhara / Vimana

From the fifth century AD, the free standing temples started getting a tower which is called Shikhar in north India and Vimana in southern India. Vimana refers to the mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.

Different Temple Architecture Styles

The temples can be distinguished with the Shikhara or Vimana. On this basis, there are two types of temple viz. Nagara which is North Indian and Dravida, which is South India.

- The northern-style (Nagara), Shikhara is shaped like a beehive and is made up of layer upon layer of architectural elements called kapotas and gavakshas. The temple also has a very unusual, open ambulatory around the sanctum, with pillars and no wall on the outside.
- In Dravida style, tower consists of progressively smaller storeys of pavilions.
- The Vesara style has characters of both Nagara and Dravida.
- The Gadag style is a feature of the Western Chalukya temples and it is characterized by ornate columns.
- The Kalinga architecture is has Rekha Deula, Pidha Deula and Khakhara Deula types of temples. Out of them the Khakhara Deula is essentially of a female deity such as Durga or Chamunda. Konark Sun temple is a Pidha Deula.

Architecture of Gupta Period

Gupta Period is called Golden or Classical age of India partially due to the unprecedented activities and development in the arts, architecture, sculpture, painting and literature. The rock cut architecture reached at its zenith in Gupta era and a new beginning of free standing temple architecture began.

Key examples

The key examples of Gupta architecture among temples are Dasavatara temple of Deogarh, Bhitargaon temple, Vishnu Temple of Tigawa Jabalpur, Shiva Temple of Bhumara, Parvati Temple of Nachria Kathura, Mukund Darra Temple of Kota, Lakshaman Temple of Raipur, Shiva Temple of Koh and Bhitari Temple at Ghazipur. Among stupas, the Dhamekh stupa is the most prominent masterpiece of Gupta architecture.

Gupta Temple Architecture

Most prominent architectural marvels of Gupta period are temples. Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatars of Vishnu and Lingams) and Goddesses. The Shikhara was **not** much prominent in the early Gupta temples but was prominent in



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later Gupta era. There was a single entrance or mandapa or Porch.

Gupta style temple was modelled on the architectural norms of the Mathura school. Sanchi temple at Tigwa has a flat roof. Dasavatar Temple at Deogarh , Bhitargaon temple and Mahadev Temple at Nachna Kuthar have a square tower of Shikhara. Manyar Math at Rajgriha is a circular temple of Gupta Era. Main style of temple architecture in Gupta period is Nagara style.

Dasavatara temple, Deogarh Uttar Pradesh

The most important temple of Gupta era is Dasavatar Temple of Deogarh, Uttar Pradesh. The temple was discovered by **Captain Charles Strahan** and was named so by Alexander Cunningham.

Comment on architecture of Dasavatara Temple

A transition to a new style had begun towards the end of the Gupta period in around 500 A.D. and it can be seen in the Dasavatara temple at Deogarh, which is first North Indian temple with a sikhara, though its shikhara is curtailed and part of it has disappeared. It is said that originally, its shikhara was of about 40 feet. Its stones were secured together by dowels and its four porches afforded relatively more space for the worshippers to congregate. The sikhara in this temple is in three tiers rising on the top of square cells, and embellished with an elegantly carved doorway on one side and three big panels placed outside the three walls. The sanctum of this temple stood on a raised plinth occupying the central square of the open terrace. The doorway leading to the sanctum was the chief centre of the attraction, serving as an elegant outer frame to set off the image installed in the cells. The temple depicts the ten avatars of Vishnu. This temple has also been linked to the "Sarvatobhadra temple" mentioned in the Vishnudharmottara Purana by several scholars.



Dasavatara Temple, Deogarh, Uttar Pradesh

Bhitargaon Temple

Bhitargaon Temple is located in Kanpur District of Uttar Pradesh. It is the oldest remaining Hindu temple, and was built in the Gupta Era in 6th century. The special feature of this temple is that it is made entirely in bricks. It is conceived from top to bottom in terms of terracotta and bricks. It is beautified with several courses of well-preserved friezes and moulded bricks with designs exceedingly varied and beautiful. The temple has a pyramidal roof and its walls were decorated on the outside with terracotta panels, depicting scenes from Hindu mythology. Architecturally, the temple is important as it possesses the earliest true arch in India.



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Bhitarkanika Temple

Dhamekha Stupa

The Dhamekha stupa is located at Sarnath, 13 km away from Varanasi. It marks the deer park or Rishipattana where Buddha gave his first sermon. It was constructed by Asoka. It is cylindrical in shape and about 34 m high and 28.3 m in diameter. The lower portion of the Stupa is covered completely with beautifully carved stones. The borders of Dhamekha Stupa have delicately carved geometrical and floral designs and figures of humans and birds. The base of the Stupa is made of stone with the upper areas of brickwork which probably once had a carved stone fencing. It is believed that Lord Buddha delivered his first sermon at the Dhamekha Stupa. Dhamekha Stupa bears special significance at Sarnath as it signifies the “seat of the holy Buddha”, as he proclaimed his faith.

Temple Architecture of Chalukyas of Badami

The Badami Chalukya era (7th and 8th century) was an important period in the development of South Indian architecture. Their style of architecture is called “Chalukyan architecture” or “Karnata Dravida architecture”. Nearly a hundred monuments built by them, rock cut (cave) as well as structural, and are found in the Malprabha river basin in modern Bagalkot district of northern Karnataka. The building material they used was reddish-golden Sandstone found locally. Though they ruled a vast empire, the Chalukyan workshops concentrated most of their temple building activity in a relatively small area within the Chalukyan heartland – Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state.

Salient Features

These temples are a **mixture of Northern and Dravida style of temple architecture** and represent a transition as well as experimentation in the temple architecture. The temples are located on the banks of River Tungabhadra and Malprabaha in Karnataka and Alampur in Andhra Pradesh, which is near Kurnool. The largest temple of Chalukyas of Badami is **Virupaksha Temple**, whose complex encloses 30 sub shrines and a large Nandi mandapa. This was also earliest example of Shiva temples, which have a Nandi pavilion in front of the temple.



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Temple Architecture of Badami Chalukyas



Ravana Phadi Cave



Virupaksha Temple



Lad Khan Temple



Navabramha Group of Temples, Alampur

Examples

Ravana Phadi Cave

The earliest monument of Chalukyas of Badami is the **Ravana Phadi Cave** at Aihole, not far from Badami. It was probably made around A.D. 550 and is dedicated to Siva. Ravana Phadi Cave is one of the Earliest Rock Cut Temple located at Aihole, the first capital of the early Chalukyas. At Aihole, they built more than 70 Hindu Temples later.

Badami Cave Temples

Badami cave temples are located at Badami. The red sandstone cliffs of Badami offered a spectacular setting for the excavation of four caves, **three Brahmanical and one Jaina (Parshwavanath)**. The largest and most impressive of these is Cave 3, dedicated to Vishnu. An inscription next to a Varaha depiction states that Mangalesa, a brother of King Kirtivarman, dedicated the cave in A.D. 578. Members of the royal family of Chalukyas patronized many Chalukyan monuments. All of them were created in sixth and 7th century. **The architecture is a mixture of the Nagara style and Dravida style.** Apart from the above four, there is a fifth natural Buddhist cave in Badami.

Virupaksha Temple, Hampi

Virupaksha Temple is located in Hampi in Karnataka on the banks of the Tungabhadra river. Virupaksha Temple is dedicated to Lord Shiva and was created by the Chalukyas of Badami initially in 8th century. The temple was improvised in Vijaynagar Empire. It is in the Virupaksha temple at Hampi that full glory of the Early Chalukyan art can be seen. This temple was built in 735 AD by a queen of Vikramaditya II to celebrate the victory over the Pallavas of Kanchipuram.

Ladkhan Temple, Aihole

The Ladkhan temple is the earliest temple of Aihole, which dates back to 5th century AD. An inscription on this temple says that it was dedicated to Durga. There is a Shiva ling out there. The temple is known as Lad Khan after its owner (in most recent times) at a place used as cattle sheds or houses. This temple has a large porch and is made in a Panchayat hall kind of design with 12 pillars. This was earliest experiment for a pillar based structures in the temple architecture.

Navabramha Group of Temples, Alampur

The **Navabramha Group of temples** is located at Alampur in Andhra Pradesh. There are total 9 temples and present a marvelous piece of art of the Chalukyas of Badami outside Karnataka. These



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temple are based upon the Nagara style and do not reflect the Dravidian style of temple architecture (8 out of 9 are clearly Nagara style). The Alampur temples are the finest example of the Chalukyas of Badami Art. The Nava Bhramma temples are Taraka Bhramma, Swarga Bhramma, Padma Bhramma, Bala Bhramma, Garuda Bhramma, Kumara Bhramma, Arka Bhramma, Vira Bhramma and the Vishwa Bhramma. These temples are all enclosed in a courtyard on the left bank of the river Tungabhadra.

Temples at Pattadakal

Numerous temples at Pattadakal on the bank of river Malprabha, some kilometers from Aihole mark the return of the Chalukya patronage to Karnataka after several years of activity in the Andhra Pradesh. The first temple is Galagnatha Temple which is in Nagara style similar to the Alampur temple.

Temple architecture of Rashtrakutas

The reign of Rastrakutas of Manyakheta was from 753 AD to 982 AD. The rastrakutas were great patrons of architecture. The Rastrakuta architecture was a splendid form of Rock cut architecture. Most of the shrines were Buddhist caves such as Ellora and Elephants at Maharastra. Notable example is the Kailashnath Temple at Ellora, which has been discussed above in this module.

Temple Architecture of Western Chalukyas

While the buildings of the Chalukyas of the Badami are centred in and around Pattadakal, Aihole, Badami & Alampur, the buildings of the Western Chalukyas are widely dispersed, which reflect the system of the local government and decentralization in the Western Chalukyan Administration.

The major improvement over the previous Badami Chalukya temple was the “Architectural Articulation” or **ornamentation on the outer walls of the shrine** The presence of Figure sculpture such as Heroes of Ramayana and Mahabharata and loving couples (Mithun) was additional structure of these temples at the earliest period. The Western Chalukyan Temples are either **Ekakuta** (one mandapa of one shrine) or **Dvikuta** (a common hall attached to two shrines).

The style has characters of both the Northern as well as Dravidian temple architecture. This combination of **both of these styles is known as Vesara Style**, also **Central Indian Style**, which is represented by the Hoyasala Temples.

Most of the temples of the Western Chalukyas are dedicated to Shiva, some of them dedicated to Vishnu and Jain Tirthankars also. The Hoysalas architecture was clearly influenced by the Western Chalukyan Architecture.

Salient Features

The western Chalukya temples show an improvement over the previous experiments. These temples are show a transition from the Nagara to Dravida style and create a new style called *Karnatadravida*.



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The ornate columns are seen as one of the most important features and that is why some of the temples such as “Mahadeva Temple” are called finest in Karnataka after Halebid. The Temple plan in most of the plans is star shaped. Most temples are dedicated to Shiva and Nandi at the entrance of the shrine appears as a main feature.

Examples

Truketshwara Temple, Gadag

The Gadag Style, which can be recognized by the **ornate columns** in the temples, originated in the period of the Western Chalukya King Someshwara I. The finest example of Gadag style is **Trikuteshwara Temple** at Gadag.

This temple was created during the reign of Someshwara I in the 11th century. The temple is dedicated to Shiva and has three lingams mounted on a single stone. The ornate pillars are located in an exclusive Saraswati Shrine in the temple complex.

Temples of Lakkundi

Lakkundi is a tiny village in Gadag District of Karnataka. Here, we find 50 temples of the Western Chalukyan Empire, most important of which are **Mahadeva Temple and Kahi Visheveswar Temple**. The place is also a source of around 30 inscriptions of the Chalukyas, Kalachuris, Seunas, Kadambas and Hoysalas.

Kasivisvesvara Temple, Lakkundi

Kasivisvesvara Temple, Lakkundi is one of the most ornate temples in Karnataka. This temple was initially built in the Western Chalukyan Empire and later additions were done by Vereva Ballala II, the great Hoysala King. It's a Dvikuta Temple.

Mahadeva Temple, Itagi

About 20 kilometers from Nakkundi is located the Mahadeva Temple of Itagi. It was built by one of the **commanders of the Western Chalukya King Vikramaditya VI** in 1112 AD. This temple is one of the finest example of “Dravida Articulation” in Nagara style.

Doddabasappa Temple, Dambal

Doddabasappa Temple located at Dambal in Karnataka is one more example of fine Western Chalukyan Art. This temple is a variant of **Dravida style** called the **karnatadravida Temple style**. The temple is built on uninterrupted 24 pointed star shaped floor plan, which is different from the pre existing 6-12 and 24 interrupted star shaped temples.

Other Western Chalukya Temples are located at Kuknur, Lakmeshwar, Bankarupa etc.

Temple Architecture of Hoysalas

By the 13th century, the power of the Cholas had declined. This was the time for a great and sophisticated culture when marvelous temples were built in Karnataka and parts of Tamil Nadu. Hoysala influence was at its zenith during the 13th century and the artists of this empire freely



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borrowed from the Chalukya and Chola traditions and created a style unique in many ways. Hoysala history is clear from the time of King Vishnuvardhana, who ruled from A.D. 1108 to A.D. 1142. Inscriptions show that the king, his wife and his ministers were generous patrons of temples.

Salient Features of the Hoysala Temples

- The Hoysala built around 1500 temples at 958 centers between 1000 AD to 1346 AD. The finest temples were commissioned during the times of Vishnuvardhana.
- He was a subordinate to the Western Chalukyas and probably after declaring independence wanted to excel in this art also. This is evident from one of his inscriptions which says “built it from the wealth which he amassed from the sword”.
- The Hoysala temple architecture was heavily influenced by the Western Chalukyas, Cholas as well as Pallavas, though there was a departure from the Chalukyan style.
- This is evident from the fact that in the beginning, the temples were not over decorated, but the later temples have this feature in almost of its totality.

Examples

Chennakesava Temple, Belur

Vishnuvardhana, who defeated the imperial Cholas in A.D. 1116, in the memory of establishment of his dynasty and this victory, built a temple for Kesava, or Chennakesava, at Belur, and named it the Vijayanarayana temple. The temple is a classic example of the ornate style of temple art under the Hoysalas. They inherited a rich tradition of temple building from the Chalukyas and the Cholas.

Hoysaleswar Temple, Halebid

Hoysaleswar Temple was built between A.D. 1121 and A.D. 1160 in the area of Halebid, known then as Dorsamudra, which was the capital of the Hoysalas. It was also built during the reign of Vishnuvardhana. The temple is Dvikuta, means two shrines which are called “Hoysaleswara” and “Shantaleswara”. Shantala was queen of Vishnuvardhana. The temple is best known for sculptures on the outerwalls.

Chennakesava Temple, Somanathapura

Chennakesava Temple, Somanathapura was built by Soma, a commander of the Narsimha III. It is also one of the finest structures of the Hoysala architecture.

Temple Architecture of the Pallavas

In the beginning of the medieval period, the Kings did not directly patronize the religious shrines and gave only indirect support. Most of the artworks were produced by the guilds of the artists who were actually funded by the villages, traders and monks. **The tradition of direct patronization of the temples began with the Pallavas.**

Under the ablest kings such as Mahendravarman, Pallavas extended their territories to the Tamil Nadu. From the time of great Mahendravarman, finest examples of Pallava art were created in Tamil



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Nadu such as **Shore Temple** and **7 pagodas of Mahabalipuram**.

Today's Mahabalipuram was known as **Mamalai** (Green Hill) in ancient times. Pallava King Mahendravarman successor Narsimhamvaraman was known as "**Mamalla**" or "The warrior". This port city was named "Mamallapuram" after Narsimhamvaraman. This was one of the greatest ports of ancient times and here was a "cosmopolitan" culture where people rubbed their shoulders with the Romans. This is evident from the roman coins found here and traces of a roman colony located here.

Salient Features of the Pallava Architecture

- The Pallava architecture **shows the transition from** the Rock Cut Architecture to the Stone built temples.
- The earliest examples of the Pallava art are the rock cut temples of the 7th century AD, while the later examples are of structural temples built in 8th and 9th century.
- The rock cut reliefs of the Pallavas are the earliest surviving royal portraits after the Kushana images.

At the end of 6th century, King Harsha ruled in the North and he patronized the Buddhist Institutions. In South, Pallavas expanded themselves from the much of the Andhra Pradesh of today to much of Tamil Nadu. The Pallava Kings are known to be one of the greatest patrons of the art, music, architecture, dance and literature. King Mahendravarman was a poet and a playwright who wrote a satire on contemporary life titled "*Mattavilasa Prahasana*". Another King of Pallava Dynasty named Rajsimha (Narsimhamvaraman) was such a great lover of art that he used the title "**Kalagamudra**" for himself.

Pallava Temples Examples

Pallava Architecture Examples



Mandagapattu rock cut temple



Kailasanathar Temple, Kanchipuram



Shore Temple, Mahabalipuram

Mandagapattu rock cut temple

The earliest monument of Mahendravarman was Mandagapattu rock cut temple which was a single rock cut temple built without any wood, brick or metal. It is located near Villupuram in Tamil Nadu. This temple has the icons of large *Dwarapalas* which later became a characteristic of almost all south Indian temples.



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However, one of the most marvelous chapters opened with the reign of successor of Mahendravarman i.e. Narsimhavarman “Mamalla” or Rajsimha. During his reign at Mahabalipuram, massive boulders were transformed into a world of divine. These are earliest styles of temples in South India. Kanchipuram was the capital of the Pallavas from 4th to 9th century. Huen Tsang visited this city and wrote it a glorious city. Here, Buddhaghosa lived in 6th century.

Kailasanathar Temple, Kanchipuram

Kailasanathar Temple is best building created during the reign of Pallava King Narsimhamvaraman. This temple is one of the most beautiful temples in India which has well balanced sculptures like a jewel box. This temple is important for historic point of view because:

- This temple inspired Rajraja Chola I to built another great beauty Brihadeshwar Temple at Tanjore.
- The direct & close intervention of the rulers started after creation of this temple.

Thus, the Kailasanathar temple began a new tradition in India where the kings took deep interest in building the temples with great structural design and antiquity. This temple has **Lion Sculptures** everywhere. Lion was the insignia of the Pallavas.

Vaikuntha Perumal temple, Kanchipuram

Vaikuntha Perumal temple is located at Kanchipuram in Tamil Nadu. It was built by Nandivarman. It is one of the 108 Divya Desams (108 holiest Shrines of Vishnu). The temple was named “Parameshwara Vishnugriham” after the original name Parmeshwara of Nandivarman.

Shore Temple, Mahabalipuram

Shore Temple is a granite made temple at Mahabalipuram built during the rein of Narsimhavarman. This group of temples is a UNESCO World Heritage Site and is oldest structural temple (in contrast with rock cut temples) in India. Its a beautiful 5 storyed temple, which is a combined complex of 3 shrines; 2 dedicated to Shiva and one to Vishnu.

Importance of Shore Temple

The Shore Temple marks the culmination of the architectural efforts that began with the cave temples and monolithic rathas.

Shore Temple and the 7 Pagodas

7 Pagodas is a term associated with the Shore Temple of Mahabalipuram. It is said that 6 more temples were associated with it, all now submerged in water. The legend is that prior to Narsimhamvaraman, the construction of the cave temples had started in the time of Mahendravarman. But later the order for free standing structures was given and 7 rathas (free standing temples) were created. After the 2004 Tsunami, the sand deposits of around 500 meters from the Shore temples were gulped by the sea and a clear arrangement of manmade structures was



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seen (TOI, February 26, 2005). The ASI started the excavations and it was said that sonar system indicated manmade structures under the sea.

Temple Architecture of Cholas

The Chola period saw the culmination of Dravida temple art resulting in the most sophisticated buildings of medieval India. The Tamil Nadu temples were fully evolved in their style and design by the 8th century.

Special Features of the Chola Architecture

- The *dvarapalas*, or guardian figures, at the entrance to the mandapa, or hall which started from the Palava period became a unique feature of the Chola Temples.
- The Dravidian Style got fully developed after a transition from the rock cut structures of the Pallava Period.
- Early Chola temples at the Bank of river Kaveri were smaller and brick made, in comparison to the colossus buildings of the Imperial Cholas.
- The temples of the Imperial Cholas are covered with exquisite well composed sculptures and frescoes.
- Largest and tallest of all Indian temples i.e. Siva Temple of Thanjore was built in Chola Period.
- Ganas, among the sculptures at the temple, are the most memorable figures made in Chola temples

Examples

Vijayalaya Cholisvara Temple, Thanjore

Under Pallavas, some of the finest temples had been created at Mahabalipuram and Kanchipuram. However, the largest and most impressive buildings were created under the Cholas post 850 AD, when Vijayalaya Chola took the control of Thanjore. The earliest Chola Temple we find at **Narthamalai**, where Vijayalaya Chola commissioned a temple named **Vijayalaya Cholisvara** temple, dedicated to lord Shiva.

Koranganatha Temple, Srinivasanallur

Koranganatha Temple is located at Srinivasanallur, in Tiruchirapalli District, on the banks of river Cauvery. This temple was built by Parantaka Chola -I . The base of this temple has the sculpted mythical animals 'Yazhi' . **Yazhi is a recurring pattern and unique feature of Chola architecture.**

Muvarkovil, Pudukkottai

"Muvarkovil" literally means temple of three. It was commissioned by Parantaka Chola -II or one of his feudatories. It has three shrines standing side by side, however, only two are extant now.

Tirualisvaram temple, Tirunelveli



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Tiruvallisvaram temple is the first example where all features of the Chola temple architecture are seen. It is covered with well composed sculptures and friezes. Entire cornice of the temple has been ornated with creepers and foliage.

Brihadeeswarar Temple of Tanjore

Brihadeeswarar Temple or Peruvudaiyar Kovil or Rajrajeshwaram temple at Thanjavur is the world's first complete "granite" temple. It was built by Rajaraja Chola-I and is a part of UNESCO's world Heritage sites. The Vimana or the temple tower (known as Raja Gopuram) is 216 Feet in height and is one of the tallest buildings of its kind. The Nandi is carved out of a single rock. This temple has completed 1 millennium in 2010. It was dictated by lord Shiva to Rajaraja Chola I, when he triumphed **Ilam** (Sri Lanka) Island.

Brihadisvara temple, Gangaikondacholapuram

Brihadisvara temple at Gangaikondacholapuram was made by King Rajaraja's son Rajendra I, who assumed the title "Gangaikonda".

The Temples of Odisha

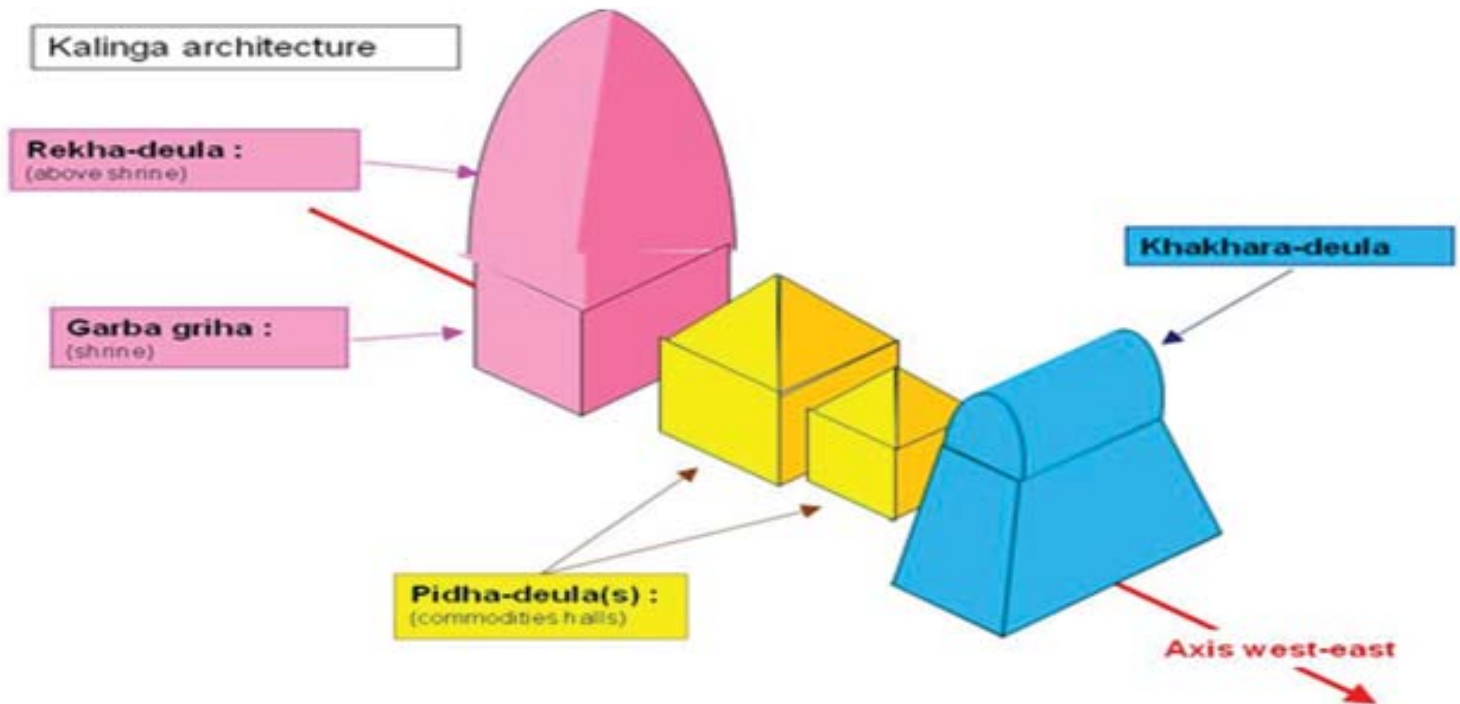
The Kalinga School of Architecture

The Indian temples are broadly divided into Nagara, Vesara, Dravida and Gadag styles of architecture. However, the temple architecture of Odisha corresponds to altogether a different category for their unique representations called **Kalinga style** of temple architecture. This style **broadly comes under the Nagara style**.

In Kalinga Architecture, basically a temple is made in two parts, **a tower and a hall**. The tower is called **deul** and the hall is called **jagmohan**. The walls of both the *deul* and the *jagmohan* are lavishly sculpted with architectural motifs and a profusion of figures. The most repeated form is the horseshoe shape, which has come from the earliest times, starting with the large windows of the *chaitya-grihas*. It is the *deul* or *deula* which makes three distinct types of temples in Kalinga Architecture.



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The Deul or Deula

In Odia language a shrine is called **Deula**. Accordingly, the temples in Odisha are three types of Deula viz. *Rekha Deula*, *Pidha / Bhadra Deula* and *Khakra Deula*.

Rekha Deula

Rekha Deula is a tall building with a sikhara. The most distinct example of Rekha Deula is the Lingraj Temple of Bhubneshwar. The Rekha Deula means a shrine with different parts in a line. The Lingraj Temple has *avimana* (structure containing the sanctum), *jagamohana* (assembly hall), *natamandira* (festival hall) and *bhoga-mandapa* (hall of offerings), each increasing in the height to its predecessor.

Pidha Deula

Pidha Deula refers to the square building with a pyramid-shaped roof, like the vimanas. The assembly hall of the Konark Sun Temple is an example.

Khakhara Deula

The Khakhara Deula is altogether a different style of architecture closely appearing similar to the Dravidian Gopuran design. The word is derived from Khakharu (Pumpkin, gourd) as the crown looks like a barrel-vaulted elongated roof. It is a rectangular building with a truncated pyramid-shaped roof, like the *gopuras*. The temples of the feminine deities as Shakti are temple of that type. One example is the *Baitala Deula* of Bhubneshwar, dedicated to Chamunda. The Sakta temples are generally of Khakhara order. Brahmi temple of Chaurasi in Puri and Gouri temple of Bhubaneswar are two other glaring examples of Khakhara temple.

Sthapatis of Odisha



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Odisha is also a state where, among a few surviving families of *sthapatis*, or builders and artists, the traditions and canons have been passed on from father to son up to today.

Examples of Kalinga Architecture

Kalinga School of Architecture Examples



Lingraj Temple, Bhubhneswar



Baitala Deula of Chamunda Bhubhneswar



Bho in Shatrughaneshwara Temple



Lingraj Temple, Bhubhneswar



Konark Sun Temple at Front



Khichakeshwari Temple



Rajarani Temple, Bhubhneswar, Odisha

Shatrughaneswara Temples

The area around Bhubaneswar was a great centre of spiritual activity from the Maurya Era. This region is best known for the Asoka's edicts of the 3rd century B.C. and Jaina caves of the 2nd century B.C. In this region, the **oldest surviving structural temples belong to the 6th or 7th Shatrughaneswara group**. These temples are of the Pashupata sect and dedicated to Siva.

The Bho and Kirtimukha Motifs

The Shatrughaneswara temple must be noted for the **Bho** feature in Indian temples. **Bho** refers to a temple feature that consists of a "chaitya" arch with a "kirtimukha" above it. The adjacent image shows the "bho" of the Shatrughaneswara temple. The Bho and Kirtimukha represent the vital energy of nature and a profusion of mythical and worldly forms.

Mukteshwar Temple, Bhubhneswar

The 10th century Mukteswara Temple in Bhubaneswar represents the full development of the Kalinga Architecture its "deul", or tower, and "jagmohan", or assembly hall.

Both structures as well as the "torana" entrance are profusely carved.

It is small, with a *deul* of less than 35 feet height. However, it is acclaimed as a gem of Kalinga architecture and is richly carved.

Nagas and Naginis can be seen here with their long serpent tails coiled around the pilasters on which



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they are made. This was one of the favourite themes of Odia sculptors and is rarely seen in any other part of India.

Rajarani temple, Bhubneshwar

The Rajarani temple was built around A.D. 1000 in Bhubneshwar. This temple is unique in Indian architecture, because it is believed that this *temple led to development of the architecture of other temples of central India, particularly, Khajuraho*. It is also known as **‘love temple’** on account of the erotic carvings of maidens and mithunas in the temple. Its *jagmohan* has a *pidha* roof in many layers, in the established Kalinga style. However, the *deul* has many clusters of the tower shape built around it. This gives it the appearance of mountain peaks.

The entrance to the *jagmohan* has marvellous depictions of a Naga and a Nagini created around pilasters. Beautiful Yaksha and Yakshis have also been carved. These represent the abundance of as well as the protective forces of nature and are a theme seen in Indian art from the earliest times.

Lingaraj Temple, Bhubneshwar

The Lingaraj temple of the 12th century considered to be a high point in the tradition of temple building in Odisha.

It has a *deula* that rises to a height of about 150 feet. The balance and proportions of the various parts of the temple and the elegance of its surface treatment make it one of the crowning achievements of the Kalinga Style of Architecture.

The Lingaraja temple faces east and is built of sandstone and laterite. It is believed that the original deity of the Lingaraj temple was under a Mango tree (*Ekamra*) and that is why its location was called *Ekamra Khestra*. The presiding deity was a Linga (aniconic form of Shiva). The present temple was probably built by the rulers of the Somavamshi dynasty as a Shaiva temple but with the arrival of the Vaishnavite Ganga dynasty, the temple was remodelled and elements of Vaishnavism were inculcated in it. Thus, the temple deity came to be known as **Harihara** (Hari=Vishnu, Hara=Shiv), a mixed form of Shiva and Vishnu. The consort of *HariHara* is *Bhubneshari*.

The main entrance is located in the east, while there are small entrances in the north and south. The temple is built in the *Deula* style that has four components namely, *vimana* (*structure containing the sanctum*), *jagamohana* (*assembly hall*), *natamandira* (*festival hall*) and *bhoga-mandapa* (*hall of offerings*). The dance hall was associated with the rising prominence of the devadasi system that existed during those times. The various units from the Hall of offering to the tower of the sanctum increase in height.

Sun Temple Konark

Konark Sun ^(Kona=Angle, Arka=Sun) Temple or the **Black Pagoda** is a 13th century temple of Odisha, built by Narasimhadeva I of the Eastern Ganga Dynasty. It's a World Heritage Site.



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This temple was made essentially according to the regional style, but with a dramatic difference. Its tower, or *deul*, and its hall, or *jagmohan*, were designed to be a giant chariot for god Surya. The belief is that Surya rides in his chariot, driven by Aruna, or the dawn, across the skies each day. The ratha has 24 large wheels, 12 on each side, representing the months of the year. It has seven horses at the front to pull it forward at a spirited gallop.

The *deul* of the Sun temple originally stood over 200 feet (60 metres) tall, higher than any other temple in India. The *jagmohan* still stands over 130 feet (39 m) tall. The temple is made of three types of stone.

- Chlorite, which endures very well, was used for the most important areas, including the doorways, the icons in the shrines and the wonderful musicians made high above.
- Laterite forms the unseen core of the platform and the foundation.
- The main structures are made of khondalite, which unfortunately weathers very easily. None of the stones is available in the area and must have been brought over long distances by rafts on the river.

Its soaring tower was lost; most probably by the attack of **Kala Pahad**, a Hindu convert general of Sulaiman Khan Karrani, the ruler of Bengal in circa. 1568. Even with its soaring tower lost, the Sun temple is still a picture of majesty and grandeur. The structures are perfectly proportioned and covered with an endless wealth of sculpture. Architecture and carvings are intrinsically linked in the scheme of an Indian temple.

Khichakeswari Temple

Kishakeshwari Temple of goddess Chamunda is a 7th or 8th century temple located in Khiching in the Mayurbhanj district of Odisha. It was built by a local Bhanja ruler, whose capital was Khiching.

This temple is one of the earliest temples of the Kalinga Architecture, though the temple is disproportionate in its structure.

But it is noted for its high quality of the sculpture, particularly that of its deity Chamunda and Durga, killing the Mahisasur. The structure is made of blue fine-grained chlorite, a stone that endures well and is conducive to fine carving.

Chandela School – Temples at Khajuraho

The history tells us that in the ancient India, the kings did not sponsor directly the making of rock-cut caves, *stupas* or temples. None of the *stupas* have sculptures of the Kings and rulers of those times. None of the Mathura school or Gandhara School has made many images of the kings of those times, except one statue of Kushana King Kanishka in the Mathura school. The kings provided **only indirect support** to monasteries and shrines of all faiths. But with the arrival of the medieval period, rulers began to **patronise personally** the making of temples. In fact many of the temples



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were made to commemorate a victory or to fulfil the order of the deity which came in the dream of the King and asked him to make a temple for him or her.

The personal attention of the rulers led to the making of the larger temples, especially from the 10th or 11th century onwards, under the Cholas in South India. Similar changes were seen under the rule of the Chandelas in the central India.

About Chandela Dynasty

Bundelkhand was known as **Jejakabhukti**, which roughly corresponds to the old Mahajanapadas of Chedi. This region has a long history of temple building and art. It witnessed the making of the Bharhut *stupa*, with its sculpted railings; in the 2nd century B.C. Exquisite temples were made here at Deogarh and Nachna during the 6th century A.D. during the Gupta period.

In medieval period, these countries had two dynasties named Chandelas and Kalachuris. Both of them had marital relations and were constantly in touch with each other either as foes or as friends.

Chandela dynasty was well established and there was peace and prosperity in 10th and 11th century. Art and culture flourished there as the kings were great patrons of poetry and theatre. The culmination of their cultural achievements was at their capital city of Khajuraho (in present-day Madhya Pradesh), where, between the 10th and 12th centuries, one of the most splendid temple cities in the history of the world was created. There were originally 85 temples at Khajuraho, of which 25 remain today.

The first king who started construction in Khajuraho was **Harsha** who built the 64 Yogini Temples. The most notable prince of this dynasty was King **Dhanga** whose time is known for building the most beautiful Khajuraho Temples of Parsvanath and Vishwavanath. His grandson Vidyadhara built the Kandariya Mahadev Temple.

Why all temples at a single place?

The group of temples at Khajuraho is a *strikingly homogenous group*. All the temples there were built within a *relatively short period*. The concerted effort of making numerous grand temples at a single place hints that the one place speaks of the dynasty's desire to create a grand centre of worship and learning at Khajuraho.

Important Temples at Khajuraho

Chausath Yogini Temple

It is dedicated to Goddess Durga, it is the first temple built at Khajuraho. In this temple, goddess Durga is shown attended by 64 yoginis or female mystics. The lawa stone idols were plundered and disfigured by Muslim invaders.

Lakshman Temple

Lakshmana temple is dedicated to *Vaikuntha Vishnu*. It was built by the Chandela Ruler Yashovarman (*aka. Lakshavarman*) during c. 930-950 CE. This temple is made up in **Panchayatana style**. A temple



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is a Panchayatana one when the main shrine is surrounded by four subsidiary shrines at four different corners.

Visitors enter the temple from the east, passing through an *ardha-mandapa* entranceway, followed by a *mandapa* and a larger *maha-mandapa* en route to the Garbha-griha. The Garbha-griha is surrounded by a *Pradakshinapatha*. Here, you must note that the *Lakshmana temple* shows a distinction from the Panchayatana temples of Odisha because here, the Garbha-griha and the Maha-mandapa are fused together. In Odisha temples, and also other temples at Khajuraho such as *Kandariya Mahadev Temple*, there is a interregnum between the Garbha-griha and Maha-mandapa. This is how a local style at Khajuraho is different form of the Nagara Style, showing a departure from Kalinga Architecture.

On the plinth of the Lakshmana temple is the victorious celebration of Yashovarman's powerful armies. An inscription reads: "He easily conquered the Kalinjara mountain, the dwelling place of Siva, which is so high that it impedes the progress of the sun at midday."

The *apsaras* and *nayikas* depicted here have won universal admiration for their grace and charm.

The deity here is the *Vishnu Chaturmurti*, which has four faces. Under a canopy in front of the temple stands a monolithic *Varaha*, an *avatara* of Vishnu. Exquisitely finished, the *Varaha* has 674 figures carved on its body.

Kandariya Mahadev Temple

The largest and most ornate temple at Khajuraho is the *Kandariya Mahadeva*, dedicated to Siva. It was probably constructed by King *Vidyadhara* between A.D. 1017 and A.D. 1029. This temple is considered one of the best examples of temples preserved from the medieval period in India.

The towering *shikhara* and its subsidiary replicas, clustered at varying heights, present a grand analogy to Mount Kailasa, Siva's abode. The temple is over a hundred feet (30 metres) tall. Its monumentality is in keeping with the trend in all parts of India at this time.

The *Kandariya Mahadeva* temple is adorned on all sides with celestial nymphs, *mithunas* and many deities. Over 600 figures are carved on the exterior of the temple and more than 200 inside. It is built on Panchayatana style. In its layout plan, it is similar to the Kalinga architecture style.

Chaturbhuja Temple

This temple is located five kilometres from the village of Khajuraho is the southern group of temples. The temple is simple consisting of a sanctum without *pradakshinapatha*, *vestibule*, *mandapa* and an *ardhamandapa*. It is built on a modest platform.

The *Chaturbhuja* temple is a magnificent temple of the beginning of the 12th century. Its finely sculpted figures provide an ordered view of the world and transport one to a realm of grace.

Why erotic art at Khajauraho?

- By the time of prominence of Chandelas, the Indian temple form had fully developed. The



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objective of the temple was that a devotee comes to it with the aspiration of the self-transcendence and to receive the grace of the deity in the *garbha-griha*.

- The devotee came to the temple to awaken the best of them within themselves and to realise the whole creation of the world is the manifestation of the deity in the *garbha-griha*. This was to realise the truth of the oneness of the whole creation.
- While visiting the temple, as the devotee circumambulated the temple, he / she would come across those worldly figures which were familiar to him. He came across all the manifestation of the divine reality. Each sculpture gives its own message and all of them together create a vision of the cosmos, whose everyone is a part.
- Thus, the temple at Khajuraho was a complex form in which the numerous parts were seen as the manifestation of the deity's creation. Every sculpture is beautiful in its own place, but every one has its related and own meaning in context with the deity within the *garbha-griha*.

At the same time, some believe that the erotic art suggest tantric sexual practices. It's worth note that only 10% of the carvings contain sexual themes and rest of the sculptures depict the everyday life of the common persons such as women putting on makeup, playing games, dancing, knotting and unknitting their girdles, and others themes such as musicians, potters, farmers etc. Thus, these massive platforms have ornately carved depictions of contemporary life. On the walls of the temples of Khajuraho, there is a profusion of depictions of women in every possible posture. As in ancient *stupa* railings and in later art, they portray the rich abundance of nature and the joy of life as *Yakshikas* and *Mithunas*; this depiction reaches at its climax at Khajuraho!

On the temple walls, one can see Siva, Vishnu, Brahma, Indra, Agni and their spouses. There are celestials around them bearing garlands and offerings. The multifaceted walls of the temple provide a vast canvas for the depiction of these innumerable manifestations of the divine.

Prelims Model Questions

1. With reference to temples at Khajuraho, consider the following statements:
 1. Kandariya Mahadev Temple is the largest and oldest among all temples at Khajuraho
 2. All temples of Khajuraho have presence of the erotic carvings that adorn their walls
 3. The Devi Jagdambi temple was originally a Vishnu temple but later converted to a different deity

Which among the above is / are correct statements?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] 1, 2 & 3
- [D] Only 3



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Answer: [D] Only 3

The first and second statements are not correct.

1. It is true that Kandāriā Mahadevā Temple is the largest among all the temples in Khajuraho, but it is not the oldest. Oldest temple is Chausath Yogini temple, which is also oldest only one that is made of local granite. All the other temples are made up of sandstones.
 2. Not all temples have erotic carvings. For example, Chaturbhuj temple, dedicated to lord Vishnu and is the one (and only) temple that is devoid of any erotic art.
 3. Third statement is correct.
2. The temple architecture of which among the following has shown a transition from the Rock Cut Architecture to the Stone built temples?
- [A] Cholas
[B] Cheras
[C] Chalukyas
[D] Pallavas

Answer: [D] Pallavas

Most important Features of the Pallava Architecture

§ The Pallava architecture shows the transition from the Rock Cut Architecture to the Stone built temples.

§ The earliest examples of the Pallava art are the rock cut temples of the 7th century AD, while the later examples are of structural temples built in 8th and 9th century.

§ The rock cut reliefs of the Pallavas are the earliest surviving royal portraits after the Kushana images.

§ At the end of 6th century, King Harsha ruled in the North and he patronized the Buddhist Institutions. In South, Pallavas expanded themselves from the much of the Andhra Pradesh of today to much of Tamil Nadu.

The Pallava Kings are known to be one of the greatest patrons of the art, music, architecture, dance and literature. King Mahendravarman was a poet and a playwright who wrote a satire on contemporary life titled "Mattavilasa Prahasana". Another King of Pallava Dynasty named Rajsimha (Narsimhamvaraman) was such a great lover of art that he used the title "Kalasamudra" for himself.

3. Which of the following Orissan temples has a khakhara type of Sikhara?
- [A] Jagannath Temple
[B] Lingaraja Temple
[C] Rajarani Temple
[D] Baital Deula Temple



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Answer: [D] Baital Deula Temple

The Khakhara Deula is altogether a different style of architecture closely appearing similar to the Dravidian Gopuran design. The word is derived from Khakharu (Pumpkin, gourd) as the crown looks like a barrel- vaulted elongated roof. It is a rectangular building with a truncated pyramid-shaped roof, like the gopuras. The temples of the feminine deities as Shakti are temple of that type. One example is the Baitala Deula of Bhubneshwar, dedicated to Chamunda. The Sakta temples are generally of Khakhara order. Brahmi temple of Chaurasi in Puri and Gouri temple of Bhubaneswar are two other glaring examples of Khakhara temple.

4. The Vesara style of architecture:

1. has its roots in the Buddhist chaityas
2. is a midway between the Nagara towers and the Dravida tiers
3. was used prominently in western India and Deccan

Which among the above statements is / are correct ?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [D] 1, 2 & 3

Hindu temple architecture in India has developed over time into several distinct, mature styles. The earliest phases are based on early Buddhist architectural forms, such as the rock-cut cave temple (chaitya) or enclosed courtyard (vihara). Some of these early Hindu rock-cut temples include those at Ellora and Elephanta; others are free-standing but based on this form, as at Aihole. Later Hindu architecture has three basic styles: Nagara, Dravida, and Veshara, of which the first two are the most important.

Each of these styles is found in a certain area of India: the Nagara in the north and east, the Dravida in the south, and the Veshara in the west and in Deccan. The basic differences between them can be simplified to the different styles of the temple towers. The Nagara style emphasizes verticality, with the whole temple building culminating in a single highest point. Different emphases in the ways of treating the tower led to different substyles: In the temples at Khajuraho, the entire structure gradually leads up to the central tower, whereas the Orissa style stresses a single enormous tower surrounded by much smaller subsidiary parts. In the Dravida style, the towers tend to be composed of horizontal tiers, with the visual emphasis on horizontal rather than vertical. In the later Dravida temples, the tallest structures are the gopurams, the central gateways in the walls enclosing the temples.



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A Dravida-style temple may have a fairly modest tower over the central shrine, but the area covered by the temple is often enormous, and many of them are cities in their own right.

The Veshara style has a barrel roof over the sanctuary, an architectural feature with roots in the Buddhist chaityas (rock-cut cave temples). This architectural style is midway between the Nagara towers and the Dravida tiers.

5. The Badami Cave Temples of Karnataka include the temples dedicated to ___:

1. Hinduism
2. Jainism
3. Buddhism

Choose the correct option from the codes given below:

- [A] Only 1 is correct
- [B] Only 1 & 2 are correct
- [C] Only 2 & 3 are correct
- [D] 1, 2 & 3 are correct

Answer: [B] Only 1 & 2 are correct

Badami cave temples are located at Badami. The red sandstone cliffs of Badami offered a spectacular setting for the excavation of four caves, three Brahmanical and one Jaina (Parshwavanath). Largest Cave is dedicated to Vishnu.

6. The Ellora Caves, Mahabalipuram Caves and Khajuraho Temples are ascribed to respectively?

- [A] Rastrakuta, Pallava, Chandela
- [B] Rastrakuta, Chola, Chandela
- [C] Saatvahana, Pallava, Chandela
- [D] Saatvahana, Chola, Chandela

Answer: [A] Rastrakuta, Pallava, Chandela

General Knowledge Today



Indian Culture-6: Indian Architecture- Medieval and Modern

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Model Questions

Mains Model Questions

1. Discuss the salient Features of Indo-Islamic Architecture. What new elements were added to the Indian architecture by the Muslims?
2. Discuss the reasons and advantages of introducing the Double Dome feature in Indo-Islamic architecture.
3. What do you understand by “Indian functionalism”. Discuss with examples.
4. What was the role of mason’s guilds in the development of provincial architecture in Gujarat. Discuss.
5. While keeping monuments at Mandu in focus, throw light on the rainwater harvesting system. Can Mandu’s antique water system be restored and revived? Can it help to solve the drinking water problem in the surrounding areas? Discuss.
6. Discuss the salient features of the Mughal Architecture. How it was different from the earlier architecture of Delhi Sultanate?
7. One of the greatest early deeds of Mughals is that they brought the Persian Charbagh style to India. Discuss with giving examples of monuments in India which were built in Charbagh style.
8. Akbar’s Tomb at Sikandara is the best example of Akbar’s style. Elucidate.
9. Discuss the Importance of Chhatri in Mughal Architecture.
10. What are the main features Palladian Style and Victorian Gothic Style? Give some examples of monuments built in these styles in India.
11. Critically comment on the architecture of Le Corbusier with emphasis on the so called “International Style” in architecture.
12. Why Laurie Baker is known as the “conscience keeper of Indian architecture” and “Gandhi of Indian architecture”? Evaluate his architectural style.



Indo-Islamic architecture: Salient Features

Islam spread towards India and Europe in the 7th and 8th century. In our country, Islam did not come from the north as is commonly believed. It came through Arab traders to the Malabar region in Kerala, and Muslims flourished as a trading community there. The Moplah community of Kerala traces its origin to the Arabs.

Cheraman Perumal

The first mosque in India was built at Kodungalloor by the Chera King Cheraman Perumal in A.D. 629, within the lifetime of the Mohammad, the Prophet. This is one of the oldest mosques in the world.

Salient Features of Indo-Islamic Architecture

Islam came along with the migration of Muslim merchants, traders, the saints and finally the conquest of Muslim rulers. The early Islamic architectural activity was visible as back as 8th century in some parts such as Sindh and Gujarat, yet the large scale building activity began only in the early 13th century by the Turkish state after the Turkish conquest of north India.

Although Mughal architecture of north India is famous, the fascinating richness of Islamic architectural heritage in other parts of the country is not so well known. India has more beautiful medieval Islamic architectural heritage than any other country. This is a fact which most of us are not aware of.

Identification

Islamic architecture is characterised by a few visible symbols. One is the **arch**, which frames the space; the second symbol is the **dome**, which looms over the skyscape; and the third is the **minaret**, which pierces the skies. Minarets were actually symbols in the middle of deserts. They represented fire, which was lit atop them to guide travellers. The dome represents the infinite and also the sky.

Different decorations

Hindus so far conceived manifestations of god everywhere in multiple forms as part of their religious faith whereas a Muslim thought of only one with Muhammad as His Prophet. Hence, Hindus adorned all surfaces with sculptures and paintings. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts *arabesque, geometrical patterns and calligraphy on plaster and stone*. In spite of the obvious Saracenic, Persian and Turkish influences, Indo-Islamic structures were heavily influenced by prevailing sensibilities of Indian architectural and decorative forms. A lot depended on the availability of materials, limitations of resources and skills and the sense of aesthetics of the patrons.

The New Elements Added by Muslims to Indian Architecture

- The Indo-Islamic architecture inculcates the elements of Saracenic, Turkish and Arab



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architecture.

- The Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. So, a mix of many structural techniques, stylised shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements.
- The first new element added in the Indian architecture was the **use of shapes instead of natural forms**. This apart, **use of calligraphy** as inscriptional art was also a new element added to by Muslims.
- Muslim added the **inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles**.
- The **Dome was a new element** added by the Muslims. In contrast to the indigenous Indian architecture which was of the trabeated order i.e. all spaces were spanned by means of horizontal beams, the Islamic architecture was arcuate i.e. an arch or dome was adopted as a method of bridging a space. Here, we have to note that the arch or dome was not an invention of the Muslims but was borrowed and improvised from the architectural styles of the post-Roman period.
- The Muslims used the cementing agent in the form of mortar / Limestone / *Chuna* for the first time in the construction of buildings in India.
- The Indo-Islamic monuments were typical mortar-masonry works formed of dressed stones. It must be emphasized that the development of the Indo-Islamic architecture was greatly facilitated by the knowledge and skill possessed by the Indian craftsmen, who had mastered the art of stonework for centuries and used their experience while constructing Islamic monuments in India.

Different kinds of Buildings

The major buildings include Mosques, Tombs, Dargahs, Minar and Minaret, Hammams, Gardens, Madarasa and Sarais.

Categories

Indo-Islamic architecture is conventionally categorised into the following four categories:

- Imperial Style (Delhi Sultanate)
- Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur)
- Mughal Style (Delhi, Agra, and Lahore)
- Deccani Style (Bijapur, Golconda).

Amongst provincial styles, the architecture of Bengal and Jaunpur is regarded as distinct, while the style of Gujarat was marked with borrowed elements from regional temple traditions such as



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toranas, lintels in mihrabs, carvings of bell and chain motifs, and carved panels depicting trees, for tombs, mosques and dargahs.

The Building Material

- One thing is very common in these buildings that the walls are extremely thick and largely constructed of rubble masonry, which was easily available.
- These walls were then cased over with limestone plaster or dressed stone.
- A variety of stones were used such as quartzite, sandstone, buff, marble, etc.
- In some cases, the Polychrome tiles were used to finish the walls.

From the seventeenth century onward, bricks were also used for construction and these imparted greater flexibility to the structures. In this phase there was more reliance on local materials.

Architecture of Delhi Sultanate

The architecture of Delhi sultanate includes the buildings and monuments built in 320 years in Delhi and surrounding areas by Slave, Khalji, Tughluq, Sayyid and Lodi dynasties.

Salient Features

Sultanate era marked the evolution and development of a new-type of Hindu-Muslim architecture in which decorative exuberance of the Hindu architecture was toned down and its place was taken by new elements such as use of geometrical shapes, calligraphy, inscriptional art etc. However, the elements of Hindu architecture still formed the basis of new architectural style. This was mainly because of three reasons. *Firstly*, the Muslim rulers had to employ Indian architects and masons; *Secondly*, early mosques were built by demolition of temples and the Muslim rulers used the same material of Hindu temples in making their mosques and tombs. *Thirdly*, rather than building new monuments from scratch, the early Muslim rulers resorted to convert the Hindu and Jain temples into mosques by making few alternations here and there.

From Delhi Sultanate era, we see the beginning of *use of the false archs and false domes (such as Quwwat-ul-islam Mosque) to true arch and domes (begins from Alai Darwaja) and reached its mature phase as Indo-Islamic art in the Mughal Era.*

While numerous square-plan mausoleums were built in Delhi, the new form of octagonal plan with a surrounding colonnade was developed from the last stage of the Sayyid through the Lodi rule. This is the best represented by Muhammad Shah's Tomb (1443) and Sikandar Lodi's Tomb (1517/8) in Lodi Gardens.

Introduction of the Double Dome feature

The tomb of Sikandar Lodi was the first example with a double dome. The method of making double dome was originally practised in East Asia before it was imported into India.



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A double dome has two layers and its objective was to lift the height of the monument and also keep its attraction intact. The problem with the single dome was that if it was erected very high, it left a deep void inside the building. If it was kept low, then it diminished the monumental effect of the building. To shoot both the birds with one arrow, the double dome was devised. In double dome, the dome instead of consisting of one thickness of masonry was composed of two separate shells viz. inner and outer with ample space between them.

The inside layer provides ceiling to the interior of the building, while the outer layer crowns the buildings. Use of two domes enables the ceiling inside to be placed lower and in better relation to the Interior space it covers. This is done without disturbing the proportions and the effect of elevation of the exterior. The attempts in the direction of Double Dome started with tomb of Taj Khan (1501) and the tomb of Sikandar Lodi (1518), both in Delhi. However, the fully mature form of the double dome is seen, for the first time in India in the tomb of Humayun.

Example Monuments of Delhi Sultanate

The starting point for the development of the Delhi Sultanate architecture was Qutub Complex in Mehrauli of New Delhi. Here some 27 Hindu and Jain temples built previously during Tomars and Chauhans were destroyed. Using the same material in haste, the new mosques and minars were built. Due to hasty process of their making, the structural techniques of archs and dome were not used. Many of these building collapsed later but few of them are standing there even this date. The important monuments in Qutub Complex are as follows:



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Alai Darwaza

Mamluk dynasty did not employ true Islamic architecture styles and used false domes and false arches. The first example of the true arch and true dome is in Alai Darwaza located in Qutub Complex. It was built by Ala-ud-din Khilji in 1311 AD.

Qutb Minar

The minar is originally inspired by the Afghan architecture. It was to be built as a Victory Tower, to commemorate the victory of Mohammed Ghori. Its construction, as we all know was started by Qutub-ud-din and was finished by Iltutmish and later repaired by Firoz Shah Tughlaq and Sikandar Lodi.

The Qutb Minar was constructed from material collected from Hindu buildings and temples. For its decoration the Hindu craftsmen were used and they applied the same style of inlaying which they had been using in building temples. The floral designs, bells and chains were made to decorate the minar from existing material remains of temples.

Quwwat-ul-Islam Mosque

This was first mosque built in Delhi after the Islamic conquest of India and the oldest surviving example of Ghurids architecture in Indian subcontinent. Built mainly on the rubbles of the 27 Hindu and Jain temples.

Alauddin Khilji's tomb and madarsa

This stands as one of the early example of amateur Islamic architecture in India.

Alai Minar

Alauddin wanted to build a minar that should be double of height of the Qutub Minar. But this dream could never become true as the Sultan died even when the first storey was not complete!

In the oldest courtyard stands an iron pillar 7.5m long, which is thought to have been produced by Chandragupta II, in the 4th century. It was a Stambha dedicated to a Vishnu temple according to its inscription, and it seems to have been brought here before the Islamic conquest. This wrought iron pillar, with a Gupta-style capital on the top, is so highly refined that it has not suffered rust at all in spite of its exposure to the elements for 1,600 years.

Tughlaqabad

Tughlaq Dynasty constructed Tughlaqabad with magnificent stone ramparts. The important building is the tomb of Sultan Ghiyasuddin, which is a cubic structure of red sandstone crowned with a dome of white marble, becoming a model of later brilliant Mughal mausoleums in spite of its small scale. Tughlaqs also constructed the Firozabad, of which only the ruins of the fort of Firoz Shah Kotla and a part of the Friday Mosque remain.

Indo-Islamic Architecture in Gujarat

Before the Muslim conquest, Gujarat was under the influence of Jainism. The master-craftsmen whom the Muslims employed to construct their buildings adopted Hindu and Jain designs with



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necessary modifications to suit the puritanical taste of Islam. Sultan Ahmad Shah was a great builder. He founded the city of Ahmedabad in the first half of the fifteenth century and built mosques and palaces. Numerous buildings were erected during the fifteenth century at Ahmedabad, Cambay, Champaner and other important places. One of the most beautiful buildings is the mosque of Muhafiz Khan, which was built towards the close of the century. Besides mosques and tombs, Gujarat is famous for its step-wells, irrigation works and public orchards.

The Gujarat Style was a judicious mix of Islamic and Indian traditions of architecture. The most notable point is that the **mason's guilds** worked here and these guilds were able to retain the high techniques of stone architecture and sculpture that had greatly developed in Gujarat before the Muslim invasion. This was a significant departure from the Sultanate monuments of Delhi, where the style used was relatively archaic. However, in Ahamadabad also, false domes and archs were used such as in Rani Sipri Mausoleum.

The first mosque **Ahmad Shah's Mosque** (1414), was made by the columns taken from existing temples. It was constructed in a wooden-like post and beam structure without using arches except for openings facing the courtyard and the Mihrab. Around the same time in 1424, the Jama Mosque was created which has great resemblance to the Jaina temples in Mt Abu and Ranakpur.

In Gujarat style, we find a lots of use of the Jaali work in stone. The example of exquisite Jaali work is the Sidi Sayyid Mosque (1572), which employs delicate design on the motif of a tree spreading its branches, is especially celebrated.

Monuments of Indo-Islamic Tradition in Jaunpur

Jaunpur is located some 60km northeast of Varanasi. This place is known for a Jaunpur Sultanate of medieval times. The city dates back to 11th century but was devastated by the Gomati River. In 1359, Firoz Tughlaq had created a fortress there and later when the Tughlaqs became weaker due to the attacks of Mongols, one **Malik Sarwar**, a designated governor of Firoz declared himself independent and established the Dynasty of Sharqi. This Sharqi dynasty was a patron of art but they just demolished the temples and created monuments there. However, it was such grandeur of the monuments out there that Jaunpur was known as **Shiraz of India** in those times. There was a temple of **Atala Devi** in Jaunpur, which was broken and a new **Atala Masjid** was built over there.



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Atala Masjid, Jaunpur

The politics of Jaunpur became so powerful that they challenged the hegemony of Delhi once upon a time. But as the time changed, Jaunpur suffered the destruction by the Lodhi Dynasty in 1495 and its numbers of edifices were demolished in retaliation for the past. Today, Atala Masjid remains one of the few monuments as testimony to the once powerful Jaunpur Sultanate.

Monuments of Indo-Islamic Tradition in Mandu

The Malwa kingdom, the capital of which was Dhar, was subjugated in 1305 by the Khalji Dynasty. When Alauddin Khilji was hiding himself in the Siri Fort to save himself from the Mongols, the Afghan-origin governor Dilawar Khan took advantage of the opportunity and declared himself independent. His son, Hoshang Shah (1405-35) relocated his capital in 1405 from Dhar to Mandu, a hill-plateau surrounded by deep gorges with magnificent views, and renamed it “Shadiabad”, the City of Joy.

Monuments of Mandu



These were the days of prosperity for Mandu. An array of mosques, mausoleums and palaces were built in the so called **Malwa Style of Architecture**. But later, Malwa was annexed by the Gujarat kingdom in 1526 and finally by Mughals in 1566. Later, Malwa was taken by Marathas, who reverted capital of the region to Dhar. After that, Mandu became a Ghost town.

Notable Structures

During monsoon, Mandu is most romantic. Today people visit Mandu not for ruins but for the stories of unparalleled love of Baz Bahadur and Rani Roopmati. Here are the monuments of note at



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Mandu:

Darwazas

Mandu is the largest fortified city of medieval India. The wall encompassing Mandu has 12 major gates or darwazas.

Jahaz Mahal

This palace is located between two artificial lakes. It was built by Ghiyas-ud-din-Khilji, and it served as a harem for the sultan, with a reportedly aggregation of 15000 ladies inside.

Hindola Mahal

This Swing palace has sloping sidewalls.

Hoshang Shah's Tomb

This tomb is said to be India's first marble structure and one of the best examples of Afghan architecture. It is truly Islamic in architecture with a beautifully proportioned dome, intricate marble lattice work and porticoed courts and towers. *The Hoshang Shah's tomb may have been used as a template for building the Taj Mahal.*

Jama Masjid

Built on the rubble of the Hindu Temples, the most is a simple structure with large courtyards and grand entrances.

Rewa Kund

Rewa Kund was a reservoir that supplied water to the Rani Roopmati's Pavilion. It was constructed by her lover Baz Bahadur.

Rani Roopmati's Pavillion

It was actually an army observation post. Rani Roopmati – the love interest of Baaz Bahadur lived here and is said to have gazed at the Baz Bahadur's Palace – situated below and also at Narmada river, flowing through the Nimar plains far below, a river which the queen revered.

Baz Bahadur's Palace

Built by Baz Bahadur, this 16th-century structure is famous for its large courtyards encompassed by large halls and high terraces. It is situated below Roopmati's Pavilion and can be seen from the pavilion.

Features of Architecture at Mandu

The architecture of Mandu is described as Indian functionalism. It generally lacks the expression and decoration. The mosques at Mandu are of Arabian type, lacking even a minaret, and their hypostyle worship rooms and cloisters surrounding a courtyard are built continuously and homogeneously.

Jahaz Mahal of Mandu and the Rainwater Harvesting System

Mandu is located 2000 ft above sea level and had no aquifers or ground water; and had to be dependent upon rainwater during monsoon months. The Jahaz Mahal at Mandu is known for an elaborate rainwater storage tank which not only harvested the rainwater but also provided a soothing climate around the palace. Jahaz Mahal was built by Ghiyasuddin Khilji mainly to house the



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15000 ladies of his harem. There was a system of curlicues for filtering the rainwater and set of wells and baoris to store the filtered water. The water also fed two ponds (munja Talab and Kapur Talab) at both the sides of the palace. When these ponds were full of water, evaporation from them combined with the breeze and cooled down the building. This, coupled with the ship like site plan of the palace gave a feeling of sailing a ship; thus named Jahaz Mahal. Further, there were also swimming pools of heated water. In summary, Jahaz Mahal used rainwater as well as passive solar energy harvesting in conjunction with natural processes around it. Most of these structures have become defunct now except the wells and baoris which still provide some water to local inhabitants.

Rainwater Harvesting System at Mandu



Water Filtration System



Ponds by the side of Palace



A Baori (step well) at Mandu

The question is: Can Mandu's antique water system be restored and revived? Can it help to solve the drinking water problem in the surrounding areas?

The answer may be yes but we have already lost the minute details of these ancient and medieval technologies of water harvesting, filtration, passive solar energy harvesting, natural cooling and heating etc. Further, pumping up water was more convenient than maintaining these structures, which although boasted of excellent architecture but also were primarily built around luxuries for the rulers. The interest in rainwater harvesting has revived only in last few decades when we are on brink of a water crisis.

Monuments of Indo-Islamic Architecture at Bijapur

The name of Bijapur comes from the ancient Hindu name Vijayapura. It was a capital of the Adil Shahi Dynasty, established by the governor of Belgaum, Yusuf Adil Khan, first of all among the Five Deccan Kingdoms viz. Bijapur, Berar, Ahmadnagr, Bidar, and Golconda, disunited from the Bahmani Dynasty in the 15th-16th centuries. Bijapur was the longest lasting among the five kingdoms, thriving for two centuries, until its destruction by Mughal emperor Aurangzeb in 1688.



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Monuments at Bijapur



Mihtar Mahal



Gol Gumbaz

Salient Features

As a matter of fact, Bijapur suffered little destruction in the wars and that is why, this city beautifully shows the monuments of the Medieval era, which were made in the Deccani style. The structures here match the mature Mughal architecture of north India. The special features are bulbous dome, whose lower part is wrapped in **rose/ lotus-petal-like elements** and numerous smaller domes instead of the *Chhatris* that are visible in mughal style. This is evident in the Gol Gumbaz, which is the summit of Islamic architectural achievement in Bijapur. This Gol Gumbaz is the Mausoleum of Muhammad Adil Shah II who was the successor of Ibrahim Adil Shah II.

Gol Gumbaz

Gol Gumbaz or the rose dome is the mausoleum of Mohammed Adil Shah, built by architect Yaqut of Dabul. The structure is composed of a cube, 47.5 metres on each side, capped by a dome 44 m in external diameter.

Eight intersecting arches created by two rotated squares that create interlocking pendentives support the dome. The crossed arches in annulations based on a square plan, is the largest scale in India and the largest volume in the world.

Such a great space as high as 50m indicates that Indians perfectly mastered the technology of Islamic architecture in 17th century and surpassed Middle Eastern architecture.

Monuments of Islamic Architecture at Sasaram

Sasaram in Bihar was the base of Shershah Suri, who declared independence from the Lodi Dynasty in 1535 and established the Sur Dynasty. In 1540, he defeated Humayun of the Mughal Empire and held hegemony in northern India entirely. But his death amid the warfare led to the destruction of Sasaram by Humayun.



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Tomb of Shershah Suri, Sasaram

Mausoleum of Shershah

Sasaram represents a stage just before the development of Mughal Architecture. The place is known for the Mausoleum of the Afghan tiger Sher Shah. The mausoleum was erected on a square podium on an island-like square stylobate, created in an artificial lake.

It attains 46m in height and the inside diameter of its dome is 22m, the inner volume of which is the largest in northern India.

This mausoleum was made in sandstone and it appreciated as one of the best octagonal mausoleums in India due to its good proportion and brilliant formation arranging two tiered chhatris, which are analogs of the main dome.

Mughal Architecture

Neither Babur nor Humayun lived long enough to enjoy the newly founded Mughal Empire. The reign of Akbar (1556-1605) witnessed the development of the mughal architecture. The most important features of the Mughal monuments in India are the **bulbous domes** with constricted necks, the **slender minarets** with *cupolas at the four corners*, **large halls**, **massive vaulted gateways** and **delicate ornamentation**. Red Sandstone was amply used in Mughal monuments.

- The largest difference from other regions of Islamic art from the Mughal Art is that the Mughals produced many masterpieces in mausoleums than in mosques.
- The Mughal art was essentially Persian in character in the beginning. Once defeated by Shershah, Humayun had fled to Safavid's Persia for 15 years and then returned to Delhi in 1555, bringing a large number of Persian architects and painters with him, greatly contributing to Mughal art afterward, encouraging its Persian character.

The Concept of Charbagh

One of the greatest early deeds of Mughals is that they brought the Persian **Charbagh** style to India.

- Charbagh is a Persian-style garden layout, in which the main building is put at the centre of a quadrilateral garden, divided by walkways or flowing water into four smaller parts.
- **Humayun's tomb** and **Taj Mahal in India** are the most famous examples of this style. In



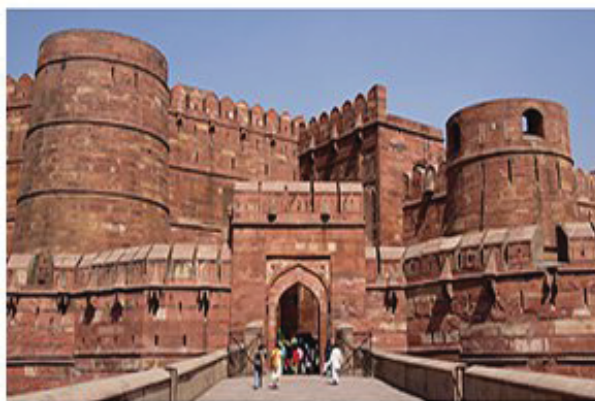
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the Charbagh at the Taj Mahal, each of the four parts contains sixteen flower beds.

- **Ram Bagh** (corrupted form of Aram Bagh) was the oldest Mughal Garden in India, originally built by the Mughal Emperor Babur in 1528, in Charbagh style. It located about five kilometers northeast of the Taj Mahal in Agra, India. Babur was temporarily buried there before being interred in Kabul.
- Another typical example of the Charbagh style is the mausoleum and its garden of **ʿtimād-ud-Daulah (1628)**, father of Nur Jahan, located in Agra. The tomb, embellished with delicate inlaid works using colored stones despite a white house of white marble wholly, is a jewel of Mughal architecture.
- When Humayun tumbled out of this world silently under the influence of opium, his widow made the first full-blown piece of Mughal architecture, the Humayun's Tomb in Charbagh style in Delhi.
- The Humayun's tomb is the **first garden-tomb in India**. It was also the first structure to use red sandstone at such a scale. The tomb was declared a UNESCO World Heritage Site in 1993. This was the first splendid monument of the times of Akbar, created mainly in red sandstone and white marble.

Akbar's built the Red Fort at Agra in Red Sandstone. The grand mosque and palaces at his *ad hoc* capital in Fatehpur Sikri and his own tomb at Sikandra are the best example how the Islamic architecture merged with Indian traditional wooden-like post and beam structure. Some call it the **Akbar Style!**

Mughal Architecture Examples



Agra Fort



Akbar's Tomb Sikandra



Chhatri at Diwan-i-Khas; Fatehpur Sikri

Monuments of Mughal Architecture at Agra

Agra Fort
The Agra Fort was originally a brick fort of Hindu Sikarwar Rajputs. It was first captured by Ghaznavis in 1080 AD. Four centuries later, Sikandar Lodi would become the first Sultan of Delhi to live here (in 1488) and make it his second capital. Sikandar Lodi died in the fort itself and his son Ibrahim Lodi was able to sustain it for some 9 years before he was defeated and departed to the other



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world by forces of Babur. The Mughals were able to capture the huge treasures of this fort which also included the *Koh-i-noor* diamond, the one which did not impress Babur. Here, the coronation of Humayun took place in 1530. In 1540, Humayun was defeated by Shershah and for next 15 years, the fort remained with Suris. Later it was captured by Humayun again and remained the capital of Mughals for next three generations. Till the time Akbar conquered it, it was a brick structure called Badalgarh. During the times of Akbar, Red Sandstone was imported from Barauli area of Rajasthan and thousands of workers made it in a span of eight years.

- The main material of the buildings in the fort were also red sandstone, but the only extant building is the Jahangir Mahal, the others were reconstructed entirely with white marble by Shah Jahan, such as the *Khas Mahal* and *Diwan-i-Aam*.
- The Moti Masjid which was originally the Friday Mosque and Nagina Masjid the Royal Oratory, are also Shah Jahan's white mosques.

Taj Mahal

The climax of the Charbagh Style was Taj Mahal, which Shah Jahan constructed for his deceased favourite wife, Mumtaz Mahal, and the garden of the other side of the river, the Mahtab Bagh. The tomb is considered as the supreme masterpiece of Indo-Islamic architecture due to its figure of pure whiteness with the highness of refinement and superb proportion.

Monuments of Mughal Architecture in Delhi

Purana Quila

- Humayun commenced constructing the sixth city, **Dinpanah**, in greater Delhi in 1534. But when Humayun was defeated by Shershah, its construction was continuing, renaming it Shergarh. There remains the Purana Qila with the **Qila-i-Kuhna Mosque**
- This Purana Quila is oldest known structure of any type in Delhi. The site seems to be the ancient Indraprastha, the capital of the Pandavas.
- The **Qila-i-Kuhna Mosque** built by Sher Shah in 1541 is an example of pre-Mughal design. There is extensive use of the pointed arch in the region with the 'true' horseshoe-shaped arches.

Humayun's Mausoleum

- This tomb was created in 1571 and here, the principles of tomb architecture of that sort on the height of Mughal architecture were established. This tomb is in Charbagh style, a four-faced building open to four directions by means of Iwans and crowned with a white marble dome and enlivened with Chhatris on the roof.
- The dome is Double Dome, providing a ceiling at a height suitable for the interior, and a roof at a height desirable for the exterior view.
- The tomb itself is also doubled, with a cenotaph on the ground floor and a true sepulchre



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underground.

- This mausoleum was designed by Persian architect, Mirak Mirza Ghiyath and most of the later mausoleums in India followed this form and its climax was the Taj Mahal.

Shahjahanabad

This is the 7th city of Delhi built by Shahjahan and today we know it as Old Delhi. It is approximately shaped like a quarter circle, with the Red Fort as the focal point. It is surrounded by a wall enclosing about 1,500 acres, with 14 gates, out of which 13 survive today. Through the palaces and Charbaghs in the Delhi Fort (1639-48), also called the Red Fort (Lal Qila) like the Agra Fort because of its red sandstone walls, the emperor's intention to actualize the earthly paradise was consistently fulfilled.

Monuments of Mughal Architecture at Fatehpur Sikri & Sikandara

Fatehpur Sikri was the first planned city of the Mughals. It is also the place demonstrating the first heritage of the Mughal architecture. It was virtually the capital of Akbar from 1571 to 1585. However, later it was abandoned mostly because of the problem of drinking water supply.

Fatehpur Sikri is a world heritage site declared in 1986. The important monuments in Fatehpur Sikri are:

- Buland Darwaja : Built in 1576-77 in commemoration of Akbar's Gujarat Victory.
- Jama Masjid
- Tomb of Salim Chisti: This is a singular monument encased in white marble encrusted with mother of pearl (Nacre) mosaic. the Jalis in the circumambulation with intricate geometric designs is its special feature.
- Diwan-i-aam: The hall of public audience
- Diwan-i-Khas: The hall of private audience.
- Naubat Khana: the Drum House
- Panch Mahal: The court for ladies.
- Birbal's house: the home to the favourite Vazir of Akbar.
- Anup Talao: A pool

Today, this beautiful city, though a great tourist destination, is a deserted. It was abandoned and ever since has remained the desolate and abandoned city. A few years back, some Jain & Hindu idols were found which were dated 1010 AD near the **Birbal ka Tila** site which have rise to a hot debate that this beautiful city was actually a great Hindu site, that was vandalized by the great Mughal.

Whatever may be the truth, but palaces, tombs, mosques, baths, lake and everything at Fatehpur Sikri is a great Indian Heritage through which we recognize the grandeur and pomp of Akbar, greatest of Indian emperors.

Mausoleum of Salim Chishti

The Mausoleum of Salim Chishti standing in the courtyard, entirely made of white marble, is a gem



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of tomb architecture despite its relatively small scale, with deep Chajja (stone eave plates) and delicate Jali (stone lattice works).

Akbar's Tomb at Sikandara

The tomb was also built (1603-1613) in Charbagh style. The area of the precinct comes up to 48 hectares, four times grander than the Humayun's tomb and is the *largest Charbagh in the world*.

The tomb itself is not covered with a dome, but there are piling numbers of chhatris like a jungle gym on a high platform, and making the roofless terrace on the top floor an open tomb hall.

Akbar's style

The building projects done during the times of Akbar are mostly constructed of red sandstone with limited use of white marble. The central theme is the use of the trabeated system, arcuate forms being adopted mainly for decorative purpose. The ornament consists chiefly of carvings or bold inlay, perforated screen work, artistically painted design on the walls and ceilings in gold or colours. The architectural style of Akbar is marked by a judicious mix of purely indigenous and foreign forms. The buildings lack domes but there is extensive use of Chhatris.

Its construction began in 1603 during the lifetime of Akbar and it appears that his intentions to reconcile Muslims and Hindus for the sake of the empire were also applied to his architecture. This tomb is an excellent example of the fusion of Hindu architecture based on the post and beam structure and Islamic architecture based on pure geometry, an unprecedented striking mausoleum came into being.

If we compare this monument with Taj Mahal and other monuments, we can say that Akbar's tomb is the most Indianized Islamic architecture. This method, called "**Akbar Style**" was in fact inspired from the buildings in Fatehpur Sikri.

Importance of Chhatri in Mughal Architecture

Chhatri is an architectural decoration that developed and became quite popular in Indo-Islamic architecture, particularly under the Mughals. It is a small turret with stone columns, principally four, supporting a dome with Chajja under the dome.

The Islamic architecture is known to support the domes with walls. But Indian had been working on the wooden architecture since ancient times. They adhered to a wooden-like post and beam structure and that is how created such a light architectural component, using stone columns, to embellish all kinds of buildings, on the roofs, walls, and towers.

Chhatris are commonly used to depict the elements of pride and honor in the **Rajput architecture of Rajasthan**. They are widely used, in palaces, in forts, or to demarcate funerary sites. Originating in Rajasthani architecture where they were memorials for kings and royalty, they were later adapted



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as a standard feature in all buildings in Rajasthan, and most importantly in Mughal architecture. As a component of buildings, Chhatri continued in the colonial architecture of Indo-Saracenic style also.

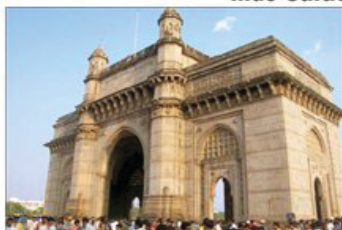
Indo-Saracenic style

Saracenic was a term used by the ancient Romans to refer to a people who lived in desert areas in and around the Roman province of Arabia, and who were distinguished from Arab. Some use this term to refer to Indo-Islamic Architecture. However, it basically refers to the style that diffused from the 1870's to the early 20th century for **colonial buildings in India**, adding the elements of Mughal architecture, to the base of **Victorian Gothic style**.

Indo-Saracenic Architecture Examples



Victoria Terminus, Mumbai



Gateway of India, Mumbai



Madras High Court, Chennai



Rastrapati Bhawan, New Delhi

Initially the British constructed governmental and public buildings in European classical styles regardless of Indian local climate and traditions. Only after the 1858, the local architectural traditions, especially the Mughal tradition were introduced to the colonial erections. This was also the time of Gothic Revival, so Gothic features were used as the base and the domes and Chhatris were used to produce the external appearances to the buildings. This is the reason that it is also known as **Indo-British style**.

- Early examples of Indo-British Style are the New Palace of Kolhapur (1881) designed by Charles Mant and Muir College (1886) in Allahabad designed by William.

The Palladian Style

When the British became a power, there were three styles prevalent in England viz. the **Palladian**, **Baroque** and the **Victorian**. The Palladian style of architecture is based on the works of Andrea Palladio (17th century) of Italy. It could be identified with a few features such as the ceilings as an ornamental focus, mouldings often featuring masks, terms and shells or other depictions of nature, fireplaces and wall painting. A great central tower rising from a succession of traced roofs is one important characteristic of this style. The another important feature is **Palladian window**, which consists of a central section with semicircular arch over and two sections on either sides, all supported by pillars, as shown in the adjacent image. This was a feature inculcated in India in some buildings (in Lucknow for example) though as such we don't find any monument made purely on Palladian style.

La Martiniere Lucknow



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The early Britons sought to introduce the Palladian style in the form of the La Martiniere in Lucknow. It was built by Claude Martin, a wealthy eighteenth-century Frenchman, who was an officer in the French and later the British East India Company. Martin acquired his fortune while serving Asaf-ud-Daula, the nawab wazir of Awadh, and was reputedly the richest Frenchman in India. The building, called Constantia at that time is now serves as a college.

The Victorian Gothic Style

When, India saw the emergence of presidencies of Madras, Bombay and Bengal, the fashion in England was of Gothic revival and neoclassical architecture. At the same time, the Victorian style was also in vogue. So, in the years to come, the buildings and monuments saw a mix of Indian (Mughal) style, Victorian, Gothic, Palladian, Baroque and other styles. However, none of the styles prevalent in Europe in those times were original. All of them were either imitated features from earlier Romanesque or Georgian architecture. The Victorian Gothic Architecture thus, was basically a hotch-potch of early European styles mixed with the introduction of Middle East and Asian influences.

The Victoria terminus station (Now the Chhatrapati Shivaji Station), in Mumbai, is one of the examples of **Victorian gothic revival architecture** in India. This monument represents the themes deriving from Indian traditional architecture. This building designed by F.W. Stevens, became the symbol of Bombay as the gothic city. The other such important buildings were as follows:

- **Mumbai:** Rajabai Tower
- **Bangalore:** The Glass House, Lal Bagh Botanical Gardens
- **Kolkata:** The Victoria Memorial Hall, GPO, Raj Bhawan and High Court of Calcutta
- **Delhi:** The Darbar Memorial, Mutiny Memorial, St. Stephen's College, Secretariat Complex, North Block
- **Kottayam:** Holy Trinity Cathedral
- **Mysore:** St Philomena's Church
- **Shimla:** St Michael's Cathedral, Christ Church, Gaiety Theatre , Gorton Castle , Viceregal Lodge

The Victorian Gothic buildings in India represented the British imperial wishes to perpetuate the memory of Queen Victoria. In some cases, they also wished to satisfy the Indian aspirations by inculcating the oriental substance and elements in the buildings. This was the beginning of the **Indo-gothic or Indo-Saracenic revival**. The monuments now created drew the elements from the indigenous and indo-Islamic architecture and combined it with the gothic revival and neo-classical



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styles favoured in Victorian England. One the best example is the Victoria Memorial Hall of Kolkata, which inculcates numerous Mughal elements in its design.

Such monuments were built on advanced engineering standards. The material such as steel, Iron and poured concrete started getting used. The most important features of the buildings of this revival were as follows:

- Bulbous domes along with many miniature domes
- Overhanging eaves
- Pointed arches, cusped arches, or scalloped arches
- Vaulted roofs
- Domed chhatris, pinnacles, towers and minarets
- Open pavilions
- Pierced arcades.

Architecture in Delhi

In 1911, the capital of British India was shifted to Delhi. From 1912 to 1931 British architects Sir Edwin Landseer Lutyens and Sir Herbert Baker designed the new imperial capital of India. The objective was to successfully combine the local traditions with a statement of colonial power. These architects studied the Buddhist, Hindu and Islamic features while drawing and redrawing their plans. The Lutyens Delhi finally emerged with a huge dome with most if the building representing elements of the Hindu or Islamic architecture. The structures such created like the Mughal Gardens brought the majesty of Mughal periods, though the utility of the structures were comprised to a great extent.

The Viceroy's House (Now Rashtrapati Bhawan) was inspired by the neoclassicism but to a great extent was able to bring back the Mughal architecture in its use of red and yellow sandstone, its dome, and in other details.

Post-Independence Architecture

Immediately after the independence of India, the Modernism swept through the new buildings constructed to meet the new needs such as for schools, government buildings, housing for the poor, urban renewal, and new capital cities of various states. Collaboration with internationally renowned architects created distinctive design innovations that blended modernist and Indian style.

Immediately after the independence, the field of Indian architecture saw two major challenges:

- To bring back the glory of the past
- To step forward with new-fangled concepts.

The architects were successful in creating an architecture which could define the post-independence era to some extent. Right from commercial architecture, urban design and re-development, low cost



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architecture to housing, institutional, industrial and sensitive issues like conservation and sustainable architecture; all have acquired an exceptional connotation.

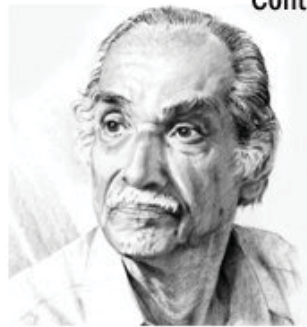
Contemporary Indian architecture to a large extent is reflected in its new boom of corporate campuses, shopping malls, and skyscrapers. Many of them reflect a growing trend of sustainable and green architecture.

The contemporary architects have induced a multi disciplinary approach to architecture which includes consideration of climate, ecology, energy efficiency, engineering and programming skills, use of 3d for better visualization, alternative technology and lost cost architecture.

Contemporary Architects



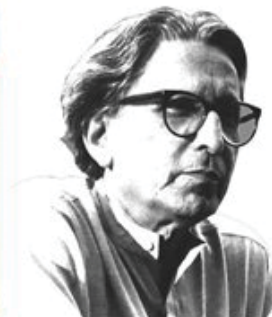
Le Corbusier



Achyut Kanvinde



Laurie Baker



B V Doshi



Charles Correa

Le Corbusier

The best-known architect recruited to the efforts of creating a new India was one of the founders of modernism in architecture, the Swiss Le Corbusier. The showpiece of his genius is Chandigarh, built as the capital of Punjab and Haryana. Outside Chandigarh, Le Corbusier's most influential structures include:

- Sarabhai House, Ahamadabad
- Millowner's Association Building, Ahmedabad.
- Interstate Bus Terminal, New Delhi
- Permanent Exhibition Hall of Prāgati Maidan, New Delhi

Architecture of Le Corbusier: Critical Appraisal

The original name of Le Corbusier was Charles-Edouard Jeanneret. He was born in Switzerland in 1887 and when he moved to Paris at the age of 20, adopted name of his maternal grandfather as his pseudonym. He was one of the founding fathers of the modernist movement and of what has come to be known as the "International Style" in architecture. He is best known for the idea of a house as a "machine" to live in. His urban planning ideas were influential; readily accepted and implemented on grand scale. However, critics claim that most of them were cold inhuman totalitarian plans and resulted either in failures or in misery. Indeed, some of his plans were utopian provocations and indeed resulted in failures {example Ville Radieuse, Ville Contemporaine}. Nevertheless, Corbusier was more an architect than an urban planner.



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Achyut Kanvinde

Achyut Kanvinde (1916-2002) has been regarded a pioneer of the modern architecture in India. His influence on the wide use of flexible concrete column and beam grid in India has been much acclaimed. However, his main contribution to India's built environment remains giving priority to people's need over imposing intentions of designers. The **Iskon Temple** and National **Institute of Bank Management** (NIBM) at Pune are some of his hallmark architecture. He is known to have many institutional buildings in India such as ___:

- Physical Research Laboratory, Ahmedabad
- Council of Scientific and Industrial Research
- IIT Kanpur Campus (1966)
- Institute of Rural Management, Anand
- Nehru Science Center, Mumbai
- National Science Center, New Delhi
- ISKCON Temple, East of Kailash, Delhi

Laurie Baker

Laurie Baker (1917-2007) is known as the "*conscience keeper of Indian architecture*" and "*Gandhi of Indian architecture*". He is known to have learnt from the practices of vernacular architecture and turned the indigenous methods into the modernism.

He was famous as a builder of **affordable homes for the poor**. His greatest contribution was showing that cost-effective and ecologically sustainable construction does not automatically imply shoddy building and reduced creative freedom. Instead, when technologies are adopted with care and creativity, they could lead to a unique architectural expression.

He was known as the conscience keeper of Indian architecture **because** his method was the *very opposite of the prevalent model in India which followed the British system*. At a time when Indian architects were following the British way of designing and directing operations from their drawing boards as 'consultants' far away from the bustle of the site, Baker organized his work as a designer-builder in the manner of the traditional Indian mason. He is not known to have maintained a regular office or a battalion of assistants.

He generally sketched on wastepaper, and designed largely on site. His personal approach resulted in the cost-effectiveness design, which would have been impossible in normal professional mode.

His architecture has been associated with brick (largely exposed), landscaped courts, jaalis, traditional Indian sloping roofs. He did profess that an architect's design responsibility is realised when the user is not just kept in mind but understood by his manner of living, within the space as well as in the regional spirit of collective growth, in the physical as well as time frames.



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B V Doshi

B V Doshi (born 1927) is considered an important figure of South Asian architecture, and his work is known as an essential gauge of Asian identity in the global milieu. He is known for contributions to the evolution of architectural discourse in India. He is known for his contributions to the architecture of **Indian Institute of Management Bangalore**.

He is also known for a peculiar design of the **Amdavad ni Gufa** in Ahmedabad. **Amdavad ni Gufa** is an underground art gallery, which exhibits works Maqbool Fida Hussain. It is a cave-like underground structure whose roof is made of multiple interconnected domes, covered with a mosaic of tiles. On the inside, irregular tree-like columns support the domes.

His works are known for his preference of exposed materials and subdued natural tones.

Charles Correa

Charles Correa (1930-2015) played a pivotal role in the creation of architecture for post-Independence India. His works are known to have brought forth a skilful use of colour in Indian architecture.

His working style implies adeptness in comprehending traditional architecture and in merging the modern typology with **South Asian elements**.

The visual imagery and treatment of surfaces brings an element of youthfulness in all his projects.

His famous project namely Cidade de Goa shows his artistic play of light and shade on the walls.

His famous works are the **Mahatma Gandhi Memorial Museum** at the Sabarmati Ashram in Ahmadabad and the **Jawahar Kala Kendra in Jaipur**. He is also behind the planning of Navi Mumbai, MIT'S Brain and Cognitive Sciences Centre in Boston and the *Cidade de Goa* in Goa.

General Knowledge Today



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Target 2016: Integrated IAS General Studies

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Model Questions

Prelims MCQ Topics

Please check prelims model questions at the end of this module.

Mains Model Questions

1. Differentiate between the Marga Sangeet and Pathya Sangeet of ancient India.
2. Discuss the contribution of Amir Khusro to Indian Music.
3. The Bhakti cult directly contributed to the theory and practice of music, which deeply impacted the Hindustani Classical Music. Discuss.
4. Five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature. Elaborate.
5. Differentiate between Natya Dharmi and Lok Dharmi traditions as mentioned in ancient Indian scriptures.
6. Elaborate about various types of Puppetry Art in India.
7. Give a detailed account of the evolution of Veena through different stages, from ancient times to modern times.
8. There is no adherence to rules so strictly in Folk music as compared to classical music. Elucidate
9. Write short note on musical stone pillars in temples.
10. Discuss the modern trends in Indian classical music.
11. What do you understand by Abhinaya? What are different kinds of Abhinaya?
12. With reference to ancient Indian art forms, throw light on the concept of Navarasa.
13. Elucidate the Karna and Angahgara components in context with classical Indian dances.
14. "Kathakali is a distinct combination of Natya, Nritya and Nritya." Discuss.
15. "Of all the Vishnu incarnations Krishna is one of the most popular and is portrayed prominently in all dance forms." Discuss.



History of Indian Music

Music is as old as our civilization. The presence of music / dance in Indus Valley Civilization is evident from some musical instruments, such as the arched or bow-shaped harp and few varieties of drums on terracotta figures and pictographs on the seals. Further, the dancing girl figurine is a testimony to this. However, what kind of music or dance was prevalent that time, we are totally ignorant about it.

Music in Vedic Era

In the Vedic era, the priests composed hymns in praise of the nature gods, which had to be sung or chanted at religious sacrifices. This tradition led to the composition of a sizable body of the religious poetry, which we call **Shruti Literature**. The Vedic hymns or **Richās** were not committed to written texts but the hymns and the method of chanting them, was handed down by word of mouth from one generation to generation. So, the richās of the Vedas are arranged as per the priestly families, who composed and chanted them. The composition of Yajurveda and Samveda followed the Rig-Veda. While Yajurveda tells us the procedures followed in the sacrifice, the Samveda contains the hymns to be sung by those who chanting them. Samveda basically consists of a *samhita* (collection) of richās or their portions from the Sakala Sakha of the Rig-Veda. How these Rigvedic richās should be sung – is known as **Sām**. This implies that Sām is the composition of Rig-Veda richās in the form of notes, while **Sāmgana** is the song thus sung. This music is called the **Vedic Music**. It is the testimony to the deep relationship of music with religion in India. The sāmgana included the instrumental music also. The prominent instruments in the Vedic Music were the veena, tunav, dundubhi, bhoomi-dundubhi, talav etc.

Origin of Sargam

The initial notes in Indian music were three viz. *udatta, anudatta and svarita*. The Samaveda employed more notes and thus finally settled down on seven notes, which were *krusht, pratham, dwitiya, tritiya, chaturth, mandra and atiswār*. This later evolved into what we call the seven Svaras.

Divine Origin of Indian Music

As per the Indian mythology, Indian Music is of divine origin. Narada was the first sage to whom the laws of music were revealed. Veena is the oldest music instrument, which was invented by Narada. Tumburu was the first singer. Saraswati was the goddess of music and learning; and Bharata was the first to draw up rules for theatre, of which music was a major and integral part.

The seven Svaras are the basic notes of an octave named *āṁjaṁ, Rīṁabh, Gāndhār, Madhyam, Pañcham, Dhavata and Nīṁād* (*Sa Re Ga Ma Pa Dha and Ni*) respectively. Collectively, they are called **Sargam**. A



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series of the seven notes is also known as **Saptak**.

Music in Maurya Era – Buddhist and Jain Sources

The way the Yakshas and Yakshis have been depicted in the Buddhist sculptures, it is obvious that Maurya era had a richly flourished music. However, Buddhist theology saw music as distraction, but nevertheless, music flourished in that era very well.

In Jain theology as well we find that some of the rare instruments have been discussed in these texts. Some of them are *bhambha*, *mukund*, *machal*, *kadamb* etc. Some of them may be the instruments of the folk music.

Later Development of Indian Music

The Gupta period is known for the excellence in all fields of Indian art and culture. The reference to Music in Gupta period comes from the works of Kalidasa and Vatsyayana among others. Kalidasa has written the names of some instruments such as *Parivadini Veena*, *Vipanchi Veena*, *Pushkar*, *Mridang*, *Vamshi* and *Shankha*. He has also discussed different types of songs such as *Kakaligeet*, *Streegeet* and *Apsarogeeti*, apart from some technical terms such as *Murchana*, *Swarasaptaka* and *Tana*.

Vatsyayana has listed 64 Kalas or arts in his *magnum opus Kamasutra*, wherein he includes the singing, dance and playing of musical instruments among these Kalas.

Fa-hien, who visited during Gupta period, has noted that music was remarkably prevalent in Indian society. From Gupta age onwards, various genres of Indian Music were played in temples.

After Guptas, we find a great development in art in literature in times of Harsha, who himself was a singer. His plays 'Nagananda', 'Ratnavali' and 'Priyadarshika' discuss the making of music.

Brihaddeshi

In post Gupta period, a great treatise only after *Natyashashtra* was composed in Sanskrit as Brihaddeshi by **Matanga Muni**. Brihaddeshi is the first text that speaks about *rāga* and distinguishes the music genres into **Marga Sangeet** (Classical Music) and **Desi Sangeet** (Folk Music). Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the *Natyashashtra* itself and has clarified many things which were unclear in the Bharata's text.

Influence of Islam

Around the 9th century, the Sufis tradition had itself a firm foothold in India. The Sufi mystics are known for their great love for music and acceptance of many indigenous customs. The followers of Nizamuddin Chishti (1324 AD) included the 'Basant' and 'Rang' celebrations in their religious practices. Similarly during the time of Kaikubad (1287-1290 AD), both Farsi and Hindi songs found a place in performances. By the 12th century, Islam started making great impact on Indian Music. Amir Khusrau, the "father of qawwali" enriched Indian Classical Music by introducing Persian and Arabic



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elements in it. He was originator of Khayal and Tarana style of classical music. On the other hand, Man Singh Tomar consolidated Dhrupad style of vocal classical music.

Impact of Bhakti Movement

The impact of Bhakti Movement on Indian music was through the **Ashtachap** and **Haveli sangeet** along with the Bhajan and Kirtans. Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music. The works of composers like Jayadeva (11th century), Vidyapati (1375 AD), Chandidas (14th-15th century), Bhakta Narasimha (1416-1475 AD) and Meerabai (1555-1603 AD) were used as literary bases to the music. The advent of the Dhrupad, Khayal and Tappa, the dissociation of dance from music, and the shift from the pakhawaj to the tabla, all happened during the Bhakti Movement period.

Mughal Era

During the Mughal period, and especially under Akbar's reign, temple music was largely overshadowed by the Darbar Sangeet, in which music was composed mainly to eulogise patrons.

The court of Akbar employed many musicians Indians as well as Persians. The musicians were divided into seven orders. There was one for each day of the week. Headed by the legendary Tansen, there were 19 singers, three who chanted and several instrumental musicians. The main instruments, as per records of Abul Fazal, were the *sarmandal, been, nay, karna and tanpura*.

The times of Akbar are known for a complete fusion of the Persian and Indian music systems. Jehangir was genuinely interested in music and generously patronised the art. Same was with Shahjahan. However, puritan Aurangzeb banned the court music. Still, some literary works on music were produced in his times, such as Persian translation of **Makutuhul**.

With the Mughal power in Delhi weakening after Aurangzeb's death, there was a quick succession of emperors. But, there was a relatively long period of prosperity of music during the reign of legendary Muhammad Shah Rangile (1716-1748 AD).

He was a loving and generous patron to many musicians. Qawwali was reintroduced into the Mughal imperial court and it quickly spread throughout South Asia faster than ever before, incorporating many newly patronized instruments such as Sarod, Surbahar, Sitar and Sursingar that bolstered the traditional Tambura, Veena and Tabla.

Khayal was popularized by Niyamat Khan (Sadarang) and his nephew Firoz Khan (Adarang), both musicians in the court of Muhammad Shah Rangile. Khayal was pre-existing at that time, but for the first time, it became so popular that it later almost replaced Dhrupad.

19th century

The thumri form of romantic and devotional music also became popular in the 19th century.



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Ramnidhi Gupta, or Nidhubabu gave us the Bengali tappa, a new genre. This assimilated the features of the Tappa in Hindustani music and the lilting rhythm of Bengali music.

20th century

In the early 20th century, the most important contribution to Hindustani Classical Music was that of **Pandit Vishnu Digambar Paluskar** and Pandit Vishnu Narayana Bhatkhande.

VD Paluskar

Pandit V. D. Paluskar (1872-1931 AD) introduced the first music college, the Gandharva Mahavidyalaya in 1901. *He sang the original version of the bhajan Raghupati Raghava Raja Ram.* He gave an entirely new perspective to the education and propagation of music. He is known to have given the first public concert in Saurashtra, because by that time, music was sung only in temples and palaces. It was his efforts that elevated music and musicians in the social hierarchy! His Gandharva Mahavidyalaya was open to all and one of the first in India to run on public support and donations, rather than royal patronage.

V.N.Bhatkhande

V.N.Bhatkhande (1860-1937 AD) pioneered the introduction of an organised musical system reflecting current performance practices. He wrote the first modern treatise on Hindustani Classical Music. He is best noted for reclassification of the Indian *Rāgas*. So far, the *Rāgas* were classified into *Rāga* (male), *Ragini* (female), and *Putra* (children). Bhatkhande reclassified them into the currently used **Thaat** system. He collected data on music, and documented and analysed performing traditions. His literature on music remains unparalleled even today and is essential for a systematic study of Hindustani Art Music. He classified a total number of 1800 compositions from the major gharanas accessible to him, dividing them in **ten thaats** according to his that system.

Modern trends in Indian classical music

Classical music is definitely not the preferential form of music amongst the general populace today still there are countless Indian classical musicians and singers who are well respected and heard even in contemporary times. The classical music managed to survive despite the fact that it requires rigorous practice and devotion. Some believe that the reason solely responsible for this survival is the Indian *guru-shishya* tradition in which a teacher or *guru* is given the utmost form of respect and student or *shishya* adhere to his teachings. Some other reasons for its survival are a highly scientific structure within which a musician could operate with total freedom, the aesthetic appeal of the music, the melodies and the unmistakable spiritual aspect of the music.

After Indian Independence, several attempts were made to revive the Indian classical music. There was a movement to re-popularize music with the entire population. However, with time the modern society gradually began to take over newer forms of media. The Indian government has made



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consistent efforts to revive the classical arts but the present trend completely turned the face of Indian music around. There is a very popular perception that Indian classical music is 'too cerebral' or 'too heavy'. Nevertheless, recent times have seen a resurging interest in the field. An increase in the number of artists indulging in fusion and a growing number of organizations dedicated to spreading the richness of the tradition has helped revive interest in classical music. The Indian classical music tradition is still there, having survived so many adversities.

Basic Concepts of Swara, Raga, Tala etc.

Swara

Swar or Sur refers to the basic note in an octave. The seven basic notes are shadja, rishabh, gandhar, madhyam, pancham, dhaivat and nishad, shortened to *Sa, Ri, Ga, Ma, Pa, Dha, and Ni*. A series of the seven notes is also known as **Saptak**.

It is believed that primitive sound Oum gave birth to Swar. The swar have special relationships with each other. Although there are only seven notes they repeat in the upper and lower directions. Therefore, when ascending the scale when one reaches Ni, then the scales starts over with Sa, Re, Ga, etc. This is the *upper register*. By the same token when one is descending the scale, it does not stop at Sa but continues down as Ni, Dha, etc.; this is the *lower register*.

We note here that seven notes are not specific to Hindustani classical music but also common to Carnatic as well as Western Music. In Western Music, seven notes are called doh, ray, me, fa, soh, lah, te respectively.

Sruti

Sruti refers to the smallest interval of pitch which human ear can detect. As per ancient Indian texts, the octave of Indian music has been divided into total 22 srutis grouped into two gramas viz. *shadja-grama* and *madhyama-grama*. For example, in *Shadja grama*, the 22 srutis are as follows: Sa (4), Re (3), Ga (2), Ma (4), Pa (4), Sha (3), Ni (2).

Rāga

A *rāga* uses a series of **five or more** musical notes upon which a pleasant melody is constructed. *Rāga* is neither a scale, nor a mode. However, it is a scientific, precise, subtle, and aesthetic melody form with its own peculiar ascending (*aaroh*) and descending (*avroh*) movement which consists of five or more notes. The *Rāgas* are distinguished by the

- Pattern of ascending and descending movement of the notes
- Omission of a jarring or dissonant note
- Emphasis on a particular note,
- Slide from note to another



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- Use of different microtones along with other subtleties.

In the Indian music, there is above all awareness between man and nature, each acting and reacting on the other. Hence, each *Rāga* is associated, according to its mood, with a particular time of the day, night or a season. Improvisation is an essential feature of Indian music, depending upon the imagination and the creativity of an artist; a great artist can communicate and instil in his listener the mood of the *Rāga*. *Rāgas* involve several important elements.

The first element is sound — metaphysical and physical, which is referred to as *Nada*. There are two types of *nada*, *anahata nada* or un-struck sound and *ahata nada* or struck sound. The next element of *rāga* is *pitch*, relegated into *swara* (whole and half tones), and *sruti* (microtones). *Rāga* is based on the principle of a combination of notes selected out the 22 note intervals of the octave. *Rāgas* are placed in three categories:

- *Odava* or pentatonic, a composition of five notes
- *Shadava* or hexatonic, a composition of six notes
- *Sampoorna* or heptatonic, a composition of seven notes

Every *Rāga* must have at least five notes, starting at *Sa*, one principal note, a second important note and a few helping notes. The speed of a *rāga* is divided into three parts: **Vilambit** (slow), **Madhya** (Medium) and **Drut** (fast).

Classification of Rāgas

In the Hindustani Classical Music, all the *Rāgas* have been divided into **10 thāts** by Vishnu Narayan Bhatkhande. In Carnatic Music, there are 72 parent *Rāgas* (*melakarta*). The two streams of Indian Music, the names of the *rāgas* overlaps yet the form of *Rāgas* is different. *Rāgas* in the Carnatic music fall into two categories, the base or **melakarta rāgas** and the derived or **janya rāgas**. The 16 swaras form the basis for the *melakarta* scheme. *Melakarta rāgas* have a formal structure and follow a fairly rigid scheme of scientific organization whereas the *janya rāgas* are rooted in usage and are liable to evolve with the music.

The 10 Thāt are Bilawal thāt , Khamaj thāt, Kafi thāt , Asavari thāt , Bhairvi thāt, Bhairav thāt , Kalyan thāt, Marwa thāt , Purvi Thāt and Todi Thāt.

The time theory of Rāgas

The Time Theory of the Indian music says that each *rāga* has its own stipulated time of singing it or playing it on an instrument. Some ancient texts such as *Sangita-Makaranda* have given warnings to musicians against playing ragas at the incorrect time. In this theory, all the Ragas have been divided into 2 parts of 24 hours of a day viz Poorvi and Uttar. If a Raga is Poorvi, it is sung before noon and if a Raga is Uttar, it is sung after noon. Thus__:



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- **Poorvi:** Raga is sung from Midnight to Noon
- **Uttar:** Raga is sung from Noon to Midnight

The beauty of the rāga is not distorted by singing them at different times than stipulated. Yet, Raga is fully expressed when it is sung in its own time only. Apart from the above broad classification, there is a timetable of most ragas to be sung at particular time. However, there are many Ragas which can be sung any time. The most popular Ragas and there time has been given below: (Don't memorize)

- **Morning Ragas:** Ahir Bhairav, Todi
- **Afternoon Ragas:** Brindavani Sarang, Shuddha Sarang
- Later Afternoon: Bhimpalasi
- **Evening:** Yaman, Puriya, Shuddha Kalyan
- **Night:** Bageshwari, Chandrakauns
- **Midnight:** Malkauns, Darbari
- **Dawn:** Lalit, Bibhas, Bhatiyar

Season based Ragas

There are some Ragas which best expressed when sung in the stipulated seasons. In other way, when they are sung by a versatile artist, they can create ambience of particular season. For example:
Spring: Rāga Basant and Rainy Season: Rāga Megh, Rāga Malhar, Rāga Miyan Malhar.

Tala

Tala is the second important factor in Indian music. These are rhythmic cycles ranging from 3 to 108 beats. The division in a tala and the stress on the first beat, called sum, are the most important features of these cycles. Tala is independent of the music it accompanies and has its own divisions.

Different talas are recognised like Dadra, Rupak, Jhaptal, Ektal, Adha-Chautal and Teen-Tal. There are over a 100 Talas, but only 30 Talas are known and only about 10-12 talas are actually used. The most commonly encountered one is the one with sixteen beats called the *Teentaal*.

Talas having the same number of beats may have a stress on different beats, e.g. a bar of 10 beats may be divided as : 2-3-2-3-, or 3-3-4, or 3-4-3. The *Laya* is the tempo, which keeps the uniformity of time span. The *Matra* is the smallest unit of the tala.

Carnatic music has a rigid thala structure. The thalas are defined on the basis of intricate arithmetic calculations. The thalas are made up of three basic units, namely, *laghu*, *drutam* and *anu drutam*. The most common thala is the *Adi thala*, which consists of a repeating measure of 8 beats.

- **Alap:** Alap is the first movement of the Rāga. It is a slow, serene movement acting as an invocation and it gradually develops the Rāga.
- **Jor:** Jor begins with the added element of rhythm which, combining with the weaving of



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innumerable melodic patterns, gradually gains in tempo and brings the *therāga* to the final movement.

- *Jhala*: Jhala is the final movement and climax. It is played with a very fast action of the plectrum that is worn on the right index finger.
- *Gat*: It is the fixed composition. A gat can be in any tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast. A gat, whether vocal or instrumental, has generally two sections. The first part is called “*pallavi*” (Carnatic) or “*asthayi*” (Hindustani) which opens the composition and is generally confined to the lower and middle octaves. The following part of the composition is called the “*anupallavi*” (or antara) which usually extends from the middle to upper octaves. In Carnatic music further melodic sections called “*charana*” follows the “*anupallavi*.”

Various Forms of Indian Classical Music

Dhrupad and Khayal are the two forms of classical singing that are popular today. Out of them, Dhrupad is certainly older, which took proper shape in medieval era, replacing the ancient Prabandha. It enjoyed wide popularity till the 17th or early 18th century, after which it gradually declined with the emergence of Khayal, which is more romantic and entertaining style.

- The nature of Dhrupad music is spiritual. It does not seek to entertain, but to induce feelings of peace and spirituality in the listener.
- It is *primarily a form of worship*, in which offerings are made to the divine through sound or Nada. Dhrupad was initially sung only in the temples, the singer facing the Lord. From this early chanting, Dhrupad evolved into a sophisticated classical form of music.
- One significant characteristic of Dhrupad is the emphasis on maintaining purity of the Raga.
- The language of Dhrupad changed from Sanskrit to *Brij Bhasha* some time between the 12th and the 16th century.
- In medieval India, Dhrupad had mainly thrived under the patronage of Mughal and Rajput kings. Later it declined with the shift of interest in Khayal.
- Performance of Dhrupad is done in two parts viz. the **Alap** and In the Alap, the singer uses syllables from Sanskrit Mantra which add texture to the notes. The Raga is slowly and methodically developed in a meditative mode.
- The speed of Alap increases with the use of an accelerating rhythmic pulse that builds to a point, where the melodic patterns literally dance in space. Bandish is a short poem accompanied by the The poem is sung using melodic and rhythmic improvisations. The intricate patterns and improvisations woven by the Pakhawaj player and the singer create a



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dialogue often playing against or complimenting one another.

Khayal

The dhrupad style of music was replaced by the romantic khayal. Khayal is a Persian term which means imagination. The most important feature of a khayal is tāns or the running glides over notes and boltans which clearly distinguish it from dhrupad. The slow (vilambit) and fast (drut) styles of khayal are the two recognised types today. The singer is accompanied generally on Tabla and Harmonium or Sarangi.

Difference between Dhrupad and Khayal

Dhrupad	Khayal
Older in Origin	Younger in origin
Primarily spiritual , purpose worship	Primarily romantic , purpose -entertainment
Short Bandish is used generally	Long Bandish generally
Uses Sanskrit Syllables in Alap	Alap may or may not be in Sanskrit
Special attention to purity of Rāga	Flexible but still Rāga purity is paid attention
Singer is accompanied by Pakhawaj	Tabla and Harmonium, Sarangi for accompaniment
Two parts - Alap + Bandhish	Three parts generally viz. Alap, Bada Khayal and Chhota (Drut) Khayal
Meaning of the words generally not recognizable	Comparatively recognizable.

Tappa

- This is a distinct style having its origin in the Punjab. Its beauty lies in the quick and intricate display of various permutations and combinations of notes.
- It is strange that even though the Tappa lyrics are in Punjabi, Tappa is not sung in the Punjab.

Thumri

- Thumri originated in the eastern part of Uttar Pradesh. Its most distinct feature is the erotic subject matter portraying the various episodes from the lives of lord Krishna and radha.
- The beauty of thumri lies in the artist's ability to convey musically as many shades of meaning as the words of a song can bear. It is a much freer form than khayal.

Dadra

- Dadra bears a close resemblance to the Thumri. The texts are as amorous as those of Thumris. The major difference is that dadras have more than one antara and are in dadra tala. Singers usually sing a dadra after a thumri.



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Dhamar-Hori

- These compositions are similar to Dhrupad but are chiefly associated with the festival of Here the compositions are specifically in praise of Lord Krishna. This music, sung in the dhamar tala, is chiefly used in festivals like Janmashthami, Ramnavami and Holi.
- Hori is a type of dhrupad sung on the festival of Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of *Radha-Krishna*.

Rāgasagar

- *Rāgasagar* consists of different parts of musical passages in different *rāgas* as one song composition. These compositions have 8 to 12 different *rāgas* and the lyrics indicate the change of the *rāga*. The peculiarity of this style depends on how smoothly the musical passages change along with the change of *rāgas*.

Tarana

- Tarana is a style consisting of peculiar syllables woven into rhythmical patterns as a song. It is usually sung in faster tempo.

Chaturang

- Chaturang denotes four colours or a composition of a song in four parts: Fast Khayal, Tarana, Sargam and a “Paran” of Tabla or Pakhwaj.

Ghazal

The ghazal is mainly a poetic form than a musical form, but it is more song-like than the thumri. The ghazal is described as the “pride of Urdu poetry”. The ghazal originated in Iran in the 10th Century AD. It grew out of the Persian *qasida*, a poem written in praise of a king, a benefactor or a nobleman. The ghazal never exceeds 12 shers (couplets) and on an average, ghazals usually have about 7 shers. Even though ghazal began with Amir Khusro in northern India, Deccan in the south was its home in the early stages. It developed and evolved in the courts of Golconda and Bijapur under the patronage of Muslim rulers. The 18th and 19th centuries are regarded as the golden period of the ghazal with Delhi and Lucknow being its main centres.

Concepts Related to Indian Music

Guru-Shishya Parampara

In our country, the music has been passed in on a tradition which we call the Guru-Shishya Parampara. A guru is considered as the metaphysical father of the disciple and is ranked higher than biological parents. This system dates back to the Vedic era.

The pupil, after the initiation ^(by a sacred thread), lived in the house of his guru and studied the Vedas and other subjects under his guidance, for a period of 12 years. The institution of Gurukul was supported by the Kings and was accessible only to the upper classes.



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- The Gurus were of four kinds viz. *Acharya, Pravakta, Shrotriya* and Out of them, the highest category was of the *Acharya*. We know the names of some of the *Acharyas* belonging to the *samhita* period such as *Angiras, Garga, Atri, Brihaspati* and *Vasishtha*, all of them were linked to the composition of the *Richās*.
- The pupils were also of two kinds viz. the *Acharya-bhaga*, who paid fees to the teacher and the *Dharma-shishya* who performed the domestic chores in the guru's house in lieu of the fees.
- Today, what we know as various *Gharanas* of Indian music, have evolved from the *Gurukuls*. Thus, *Gurukuls are the direct precedent of the Gharana concept*. The obvious difference between the *Gurukul* and *Gharana* is the while the former imparted religious education also, the later is confined to the musical training.

Guru Shishya Parampara Scheme

Government of India introduced *Guru Shishya Parampara* scheme in 2003-04. As per the scheme, great masters in the field of Music and Dance, folk and tribal art forms are identified in each zonal cultural centres and students are assigned to them. Financial assistance and Scholarship are given by the government, encouraging the systematic learning of different art forms.

Marg Sangeet and Pathya Sangeet

Marg Sangeet can be seen as the predecessor word used for **Classical Music**. It was the accepted and prestigious mode of the music that became prominent in the epic times. For example, in *Ramayana*, we find Rama describing about the kingdom of *Kishkindha* to *Laxman* in a way which refers to various sounds and rhythms of nature such as flute-like resonance of the bees, the rhythmic croaking of frogs and the *mridang*-like sounds of clouds. This has been called the *Marga Sangeet*. It was said that it was created by *Brahma*. It was for the entertainment of God and was to be performed by **Gandharvas** (Male Singers), **Apsaras** (Female Dancers and wives of *Gandharvas*) and **Kinnaras** (the instrumentalists). The *Ramayana* epic describes various technical musical terms such as *pramana, laya, tala, samatala, kala, matra* and *shamyā*. This describes the rich heritage of Indian music in those ancient times. The *Gandhravashashtra* or musicology becomes more prominent in the *Mahabharata* period. In *Mahabharata*, we learn *Arjuna* learnt the art of music from *Chitrasena*, a *Gandharva*.

Pathya Sangeet

This was another form of Indian music in its early development phase. *Pathya* means words. *Pathya sangeet* was neither for rituals nor for the entertainment of the Gods. It was a special music whose aim was to inform and instruct. Thus, this music was created for imparting knowledge. According to the



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Natyashashtra of Bharat, there are six main features of Pathya viz.

- Seven notes (saptaswara)
- Three basic locations for tone-production (sthanas)
- Four fundamental ways of empowering tonal arrangements (varnas)
- Two basic intonation modes (kakus)
- Six embellishments (alankaras)
- Six aspects (angas).

Haveli Sangeet and Astachap

The impact of Bhakti Movement on Indian music was through the **Ashtachap** and **Haveli sangeet** along with the Bhajan and Kirtans.

Haveli Sangeet

- The Vaishnav tradition has a form of devotional music called Haveli Sangeet. Haveli, literally means “mansion” and also refers to a temple of the Pushtimarg sect. More popular devotional music genres include bhajans and kirtans.
- Nathadwara in Rajasthan was the main seat of this Vaishnava devotional cult. The cult has created a rich historical tradition of ‘Haveli sangeet’.

Astachap

- The Astachap poetry and music is named after the eight musical acharyas or preceptors who composed the music of the Rudra Sampradaya or the Pushtimarga. It’s worth note that Vallabhacharya had propounded the Shudhadvaita Vedanta (pure non-dualism) or Pushtimarga (the road to grace).
- The cult was called Rudra Sampraday. The religious and musical procedures of the cult were systematized by Vallabhacharya’s son Goswami Vitthalnathji (1516-1698 AD). The four of the eight acharyas of Astachap were diciples of Vallabha while four other were diciples of Vallabha’s son Goswami Vitthalnathji. Legendary poet Surdas was also one of the diciples of Vallabhacharya. The impact of the cult was such that Miyan Tansen also came under its influence.
- The impact of Bhakti Movement on Indian music was through the **Ashtachap** and **Haveli sangeet** along with the Bhajan and Kirtans.

Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music. The works of composers like Jayadeva (11th century), Vidyapati (1375 AD), Chandidas (14th-15th century), Bhakta Narasimha (1416-1475 AD) and Meerabai (1555-1603 AD) were used as literary bases to the



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music. The advent of the Dhrupad, Khayal and Tappa, the dissociation of dance from music, and the shift from the pakhawaj to the tabla, all happened during the Bhakti Movement period.

Darbar Sangeet

During the Mughal period, and especially under Akbar's reign, temple music was largely overshadowed by the Darbar Sangeet, in which music was composed mainly to eulogise patrons.

The court of Akbar employed many musicians Indians as well as Persians. The musicians were divided into seven orders. There was one for each day of the week. Headed by the legendary Tansen, there were 19 singers, three who chanted and several instrumental musicians. The main instruments, as per records of Abul Fazal, were the *sarmandal*, *been*, *nay*, *karna* and *tanpura*.

The times of Akbar are known for a complete fusion of the Persian and Indian music systems.

Jehangir was genuinely interested in music and generously patronised the art. Same was with Shahjahan. However, puritan Aurangzeb baned the court music. Still, some literary works on music were produced in his times, such as Persian translation of **Makutuhul**.

Musical Gharanas

The term gharana is derived from the Hindi word 'ghar'. This concept became prominent in the nineteenth century after the fall of the Mughals. The dwindling Mughals could not continue the royal patronage enjoyed by performers traditionally. Performers were then compelled to move to urban centres or princely states. To retain their respective identities, they fell back on the names of the regions they hailed from. Therefore, even today, the names of many gharanas refer to places. Some important Gharanas in Khayal singing are Agra, Gwalior, Patiala, Kirana, Indore, Mewat, Rampur and Jaipur Gharana. A gharana also indicates musicological ideology, the thinking, teaching, performance and appreciation of music.

Evolution of Veena

Veena is the most authentic of all Indian instruments and its origin can be traced to India's Vedic period. This Indian instrument went through a very extensive period of evolution. The whole evolution process can be categorized in seven main stages.

- The first stage is called the **Harp stage**. In this stage, Veena was nothing but a musical bow with strings of different lengths tied to it which when plucked produced different sounds and became the Harp. But unlike the Western harp, the Indian one had no front pillar.
- The second stage of evolution saw the harp with a resonator where a gourd was fixed to the bow to amplify the sound. In the third stage came the tuning pegs in which the strings were tied to the pegs on one end and to the bow on the other end that made it possible for the player to increase or decrease the tension of the strings by turning the pegs. Then the idea of



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pressing the string at various places to produce different sound came and the Lute emerged.



It was only in the 8th century that the first veena with two large gourds emerged and this was the fourth stage of its evolution. These can be seen in paintings of Ellora caves. The next stage of the evolutionary process was the discovery of Nissari veenas which consisted of plain fingerboard without frets and was played with a bow or by plucking. These can be seen in paintings in Ajanta caves. The Saari Veenas were discovered in the sixth stage. This new form veena had frets for the left half of the fingerboard. Paintings of these veenas can be seen in South India's Halebid and Belur sculptures. In the seventh stage came the modern veena. This is the veena with 24 fixed frets and a Meru. Modern Veena is widely used in today's contemporary world. An area of life-long learning, Veena-playing is an area of life-long learning and may be this is the reason due to which this art is facing challenges in a world of increasing pace.

Comparison of Folk Music and Classical Music

India is a multifarious country of different types of people with different languages, cultures, beliefs, habits, religions, traditions and rituals. Folk music is also diversified because of India's vast cultural diversity.

Due to its rural connections, folk music has its own importance in the contemporary India. Folk music is a rustic reflection of the larger Indian society. It is genuine and it may not have strict rules and is part of the basic human society.

Folk music is very different from classical music. Unlike classical Indian music which is bound by certain laws and restrictions having a definite standard and scales, the folk music is not bound by laws or any set pattern. With flexibility in its expressions, it has different forms depending on the region it belongs to. Folk music has its peculiar expressions and emotions and has established a



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tradition of its own.

Classical music can be effective only if the musician renders the raga in its various stages and moods. The emotions in classical music are expressed through a particular raga, though the lyric or composition has its own importance. However, this is not the case with folk music. In folk music, the musical notes have less value and the poetic content has greater impact and rhythm plays a very important role. Folk music is borne out of the heart of the common man which does not lay down any rules.

Musical Stone Pillars in Temples

Indian temples are very famous for their musical stone pillars. These beautiful pillars emit musical notes when tapped, which makes these temple pillars unique and exceptional. These gracefully carved and highly decorated stone pillars are considered to be audio marvels. They are found in the courtyards within the temple campus and there is generally a single pillar is separated into columns or smaller, slender pillars. These musical pillars are four types: *Sruthisthamba* (used during Puja along with “shangu and Yeakalum”), *Ganasthamb*, *Layasthamba* and *Pradharasana sthamba* (used to know the ragas, each pillar sounds different).

These pillars are mainly found in South Indian temples. Historians believe that the original pillars were prepared during the Vijayanagar era and Hampi, the ancient capital of the Vijayanagar dynasty, was the place where earliest musical stone pillars were made. The Sthapathis or sculptors of this era were exemplary craftsmen. They were well versed in the science of building acoustics. They thoroughly search for stones with different resonance and worked with these stones in order to create fascinating musical stone pillars. They experimented with these rare stones and therefore they had to carve upon them with great agility and skill to produce such unique marvels. Apart from their music producing quality, these stone pillars are also praised for their beautiful carvings and sculptures.

Contribution of Different Personalities to Music

Amir Khusro

Amir Khusrow was a Sufi mystic and a spiritual disciple of Nizamuddin Auliya. He lived for 72 years, out of which 60 years he lived in the courts of as many as ten different rulers of the Delhi Sultanate. He was a poet as well as prolific musician. His primary language to write poems was Persian but he composed almost half a million verses in Persian, Turkish, Arabic, Braj Bhasha, Hindavi as well as the Khadi Boli. His *Khaliq-e-bari*, which is known as oldest printed dictionary of the world deals with Hindi and Persian words.



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Contribution of Amir Khusro to Indian Music

He is regarded as the “father of qawwali”. He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the **khayal** and **tarana** styles of music. Khayal later reached to its zenith during the times of Mohammad Shah Rangile and today is integral part of Hindustani classical music. His association with various sultans enabled him to travel and stay in various parts of India and this gave him exposure to various local traditions. This helped him to assimilate diverse musical influences. He was patronized by three Khilji rulers successively.

Sharangdeva

Sharangdeva (1210-1247 AD) is the author of the famous **Sangeet Ratnakara**. This treatise is so highly regarded that the two important systems of art music in India, Hindustani and Carnatic, try to trace their basic concepts to it. It is divided into seven chapters so also known as **Saptadhyayi**. Sharangdev was patronized by the Yadavas of Devgiri.

The Sangeet Ratnakara explains the construction and the techniques of playing 14 kinds of drums. Sangeet Ratnakar shows that by 13th century, Indian music was started getting highly influenced by Islam. This is evident from some of the names of *Rāga* mentioned in it such as *Turushka Todi* and the *Turushka Gaud*.

Man Singh Tomar

Raja Mansingh Tomar of Gwalior (1486-1516 AD) was the driving force behind introducing and consolidating **Dhrupad**. He is also known to have related the Indian music to the common and laymen by replacing many of the the traditional Sanskrit songs by Hindi songs. Man Singh Tomar is credited with composing three volumes of songs viz. Vishnupadas (songs in praise of lord Vishnu), Dhrupads, and Hori and Dhamar songs associated with Holi.

Mansingh’s support gave pride of place to both the Hindu and Muslim musicians. Mankutuhāl was the name of a treatise created under the patronage of Raja Man Singh Tomar.

Miyan Tansen

Tansen (**Ramtanu Pande**/Mohammad **Ata Ali Khan**) was the legendary musician of Akbar’s court. His early training was held in the music school of Raja Mansingh Tomar.

He was born in a Brahmin family but when he was a child, he was taken to Mohammad Ghaus, a sufi mystic of Gwalior for his blessings. While blessing, Mohammad Ghaus is said to have put a little bit of Pan from his mouth to Tansen’s mouth, as a blessing. This is how his religion was converted. There are no proofs to this story. Tansen’s earliest guru was **Swami Haridas**, who is best known for his Vishnupadas and devotional compositions, especially in the Dhrupad style. The name Tansen was later given by Akbar.

Among the many works attributed to him are a treatise named the *Rāgamala*, many ‘Dohas’



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describing the 'lakshanas' or the attributes of *rāgas*, 'Sangeet Saar', and 'Shri Ganesh Stotra'.

It is said that Tansen reduced the 4000 *rāgas* and raginis of his time into a system of 400. He also reduced 92 talas to 12. Some of the famous *Rāgas* of today such as 'Miyan ki Malhar' and 'Miyan ki Todi' were created by Tansen.

The Gharana of Tansen is known as **Senia Gharana**. His elder son Bilaskhan headed the gharana of the Rabab players and is known to have created some new *Rāgas* such as Bilaskhani Todi. One more son Suratsen headed another gharana of Sitar players.

Carnatic Music

Carnatic music is confined to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala. In Carnatic music there is a very highly developed theoretical system. It is based upon a complex system of *Rāgam* (*Rāga*) and Thalam (Tala).

Most compositions in Carnatic music have three parts to their body.

- The first two lines of the song are called *Pallavi*. They occur over and over, especially after each stanza.
- Usually the *Pallavi* is followed by two more lines or sometimes just one more. This portion is called *Anu Pallavi*. This is sung at the beginning for sure, but sometimes even during the end of the song, but not necessarily after each stanza.
- The stanzas of a song are called '*Charanam*'.

Purandardas (1480-1564) is considered to be the father of Carnatic music. To him goes the credit of codification of the method of Carnatic music. He is also credited with creation of several thousand songs. Another great name associated with Carnatic music is that of **Venkat Mukhi Swami**. He is regarded as the grand theorist of Carnatic music. He also developed "Melankara", the system for classifying south Indian *rāgas*.

It was in the 18th century that Carnatic music acquired its present form. This was the period that saw the "trinity" of Carnatic music; **Thyagaraja**, **Shama Shastri** and **Muthuswami Dikshitar** compile their famous compositions.

- *Varnam*: It is a composition usually sung or played at the beginning of a recital and reveals the general form of the *Rāga*. The *Varnam* is made up of two parts: 1) the *Purvanga* or first half and 2) the *Uttaranga* or second half. The two halves are almost equal in length.
- *Kriti*: It is a highly evolved musical song set to a certain *rāga* and fixed tala or rhythmic cycle.
- *Rāgam*: It is a melodic improvisation in free rhythm played without mridangam accompaniment.
- *Tanam*: It is another style of melodic improvisation in free rhythm.



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- *Pallavi*: This is a short pre-composed melodic theme with words and set to one cycle of tala. Here the soloist improvises new melodies built around the word pallavi.
- *Trikalam*: It is the section where the Pallavi is played in three tempi keeping the Tala constant.
- *Swara-Kalpana*: It is the improvised section performed with the drummer in medium and fast speeds.
- *Rāgamalika*: This is the final part of the Pallavi where the soloist improvises freely and comes back to the original theme at the end.

Comparison of Hindustani and Carnatic music

Carnatic Music	Hindustani Classical Music
Most popular in South Indian states viz. Tamil Nadu, Andhra Pradesh, Karnataka and Kerala	Popular in North India
Purely indigenous, normally isolated from alien influences	Influenced heavily from Persian music and other genres of music
Gives more importance to literary aspects of singing	Give more importance comparatively to the aesthetics
A song composed in the Carnatic style necessarily comprises of a Pallavi, Anupallavi and one or two or more Charanas. Each of these parts of the song is given importance, while singing in the Carnatic style.	More importance is given to the Rāga
Carnatic music has its own way of delineating rāga. It does with alapana in the beginning. Alapana consists in the elaboration of the particular rāga in which the Kṛiti is composed. The alapana is followed by the rendering of Pallavi. It is followed by Niraval accompanied by Kalpita Svaras. The musician is given the liberty to explore the rāga and the various aspects of rāga finally concluding with the Kṛiti.	Unlike Hindustani music, Carnatic music does not adhere to Time or Samay concepts and instead of Thaats, Carnatic music follows the Melakarta concept.

Devotional Music of India

In the Vedic period (3000-1500 BC), music was solely ritualistic. Some of the major earlier forms of Indian Classical music like Prabandh Sangeet and Dhruvapada were all devotional in character. Gradually other forms of devotional music like bhajans, kirtans, shahbads and qawwalis came into being.

Bhajan

Bhajans owe their origin to the Bhakti Movement. The word bhajan is derived from bhaj which means 'to serve' in Sanskrit. Bhajan is a popular form of devotional singing prevalent in north India.



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It is usually sung in temples in praise of god or is addressed as a plea to him.

- Bhajans are usually sung in groups. There is a lead singer who sings the first line or stanza and is followed by the chorus.
- The compositions are usually based on *Shantam Rasa*. Stories and episodes from the Ramayana and Mahabharata are popular themes for bhajans, as are the episodes from the lives of Lord Rama, Lord Krishna and Lord Shiva.
- Meera, Kabir, Surdas, Tulsidas, Guru Nanak and Narsi Mehta are some of the most significant names in bhajan singing.

Kirtan

- Kirtans are another type of folk music usually sung by the Vaishnavas and are based on the love stories of Krishna and Radha. It is prevalent in Bengal. Kirtans were transformed into song and dance congregations by Chaitanya Mahaprabhu (15-16th Century AD), drawing inspiration from Jayadeva's Geet Govinda.
- Kirtans are of two types: Nama-Kirtana and Lila-Kirtana. The first involves constant uttering of the name and singing of the glory of God, while the second describes the various anecdotes of the Radha-Krishna love.
- The singing of Kirtans is accompanied by musical instruments like mridanga and cymbals.

Qawwali

- Qawwali is a devotional form of music, prevalent among the
- The lyrics are in praise of Allah, Prophet Mohammad, members of Prophet's family or renowned Sufi saints.
- It is written in Persian, Urdu and Hindi and is composed in a specific *rāga*.
- Qawwali is usually sung in a group, with one or two lead singers.
- Originally it was sung to the beat of the daff. However, now the Qawwali singing is accompanied by the dholak, tabla, manjira and the harmonium.

Shabad

- Shabads are devotional songs of the *Sikhs* sung in gurdwaras on religious occasions. They are ascribed to Sikh gurus and many Bhakti saint-poets.
- Shabad originated as a musical composition around the 17th century AD. Guru Nanak and his disciple Mardana are credited with the development and popularity of shabad.
- Shabads are sung to the accompaniment of the harmonium, tabla and often the dholak and chimta.
- Today, three distinct styles exist in shabad singing. They are *rāga*-based shabads, traditional shabads as mentioned in the Adi Granth and those based on lighter tunes.



Indian Classical Dance

The common root of all Indian classical dance forms can be traced to **Bharata's Natyashastra**. It contains deliberations on the different kind of postures, the mudras, the kind of emotions, the kind of attires, the stage, the ornaments and the audience. According to the Natyashastra, Brahma, the creator of the Universe, created drama. He took the following components to create the fifth Veda called Natyaveda:

- Pathya (words) from the Rigveda
- Abhinaya (gesture) from the Yajurveda
- Geet (music and chant) from Samaveda
- Rasa (sentiment and emotional element) from Atharvaveda

There are ample evidences of the popularity of dance in the Indian society right from the Mesolithic period. The first and the oldest of evidences to date are the discovery of the bronze figurine of a dancer from the Indus Valley Civilization excavations at Mohenjodaro and Harappa. Indian classical dances are dances of the mind and soul and are extremely traditional. It is very sensuous but the experience of ananda (bliss) it evokes is very spiritual.

There are eight classical dances recognized by the Government of India viz. Bharatnatyam, Kathakali, Kuchipudi, Kathak, Manipuri, Odissi and Sattriya.

Among them, the *five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature (Panchatatva) in the human body*. These include Odissi (element of water), Kuchipudi (element of earth), Mohiniattam (element of air), Bharatnatyam (element of fire) and Kathakali (element of sky or aether).

Here we look at them very briefly:

Bharatanatyam

Originated in Tamil Nadu, name possibly derived from Bharat. In Natya Shastra, Bharatanatyam is described as *ekaharya* in which one dancer depicts many roles. Siva as Nataraja, the Lord of Dance is depicted in various dance forms. Bharatnatyam leans heavily on the abhinaya or mime aspect of dance – the nritya, where the dancer expresses the sahitya through movement and mime (gestures and facial expression). Bharatanatyam is usually accompanied by the classical music. It is practiced by male and female dancers.

- Noted Exponents: Rukmini Devi Arundale, Mallika Sarabhai, Yamini Krishnamurthy

Kuchipudi

Its name derived from a village in Krishna district of Andhra Pradesh. Its worth note that there are many similarities between the Kuchipudi and **Yakshagana**. In fact, the evolution of Kuchipudi and Yakshagana seems to be common. The Kuchipudi style was conceived by Siddhendra Yogi, a talented



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Vaishnava poet of 17th century. It begins with an invocation to Lord Ganesha followed by nritta (non-narrative and abstract dancing); shabdham (narrative dancing) and natya. The dance is accompanied by song which is typically Carnatic music. The singer is accompanied by mridangam, violin, flute and the tambura. Like other classical dances, Kuchipudi also comprises pure dance, mime and histrionics but it is the *use of speech* that distinguishes Kuchipudi's presentation as dance drama.

- Noted Kuchipudi exponents are: Raja Reddy and Radha reddy, Sonal Mansingh, Yamini Krishnamurthy

Difference between Bharatnatyam and Kuchipudi

Bharatnatyam	Kuchipudi
Ancient in origin	Relatively younger than Bharatnatyam
State - Tamil Nadu	State - Andhra Pradesh
Panchatatva - Element of Fire	Panchatatva - Element of Earth
Precise and Rhythmic Steps	Rounded Steps
Lot of focus to the "aramandi (half -sit in ground)	Dancers don't sit low on ground
	Some items include dancing on Brass Place (Tarangam)
Dress has three fans of differing length	Dress has one Fan longer than other fans, which may not be three

Kathak

Kathak dance is a combination of music, dance and narrative. The name Kathak is derived from the Sanskrit word *katha* meaning story. This dance form traces its origins to the nomadic bards of ancient northern India, known as Kathaks, or storytellers. The present day Kathak dance mainly depends on the medieval period *Ras Lila*, a local dance in the Braj region of Uttar Pradesh. Kathak became highly stylised in both Hindu and Muslim courts and came to be regarded as a sophisticated form of entertainment. There are three major schools or gharanas of Kathak from which performers today generally draw their lineage. These include the Lucknow Gharana, Jaipur Gharana and the Banaras Gharana.

- Noted Kathak exponents are: Shambhu Maharaj, Sitara Devi, Pandit Birju Maharaj

Manipuri

Originated in Manipur and associated with the rituals and traditional festivals. The central theme is the Raslila of Radha and Krishna. The themes often depict the pangs of separation of the gopis and



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Radha from Krishna. The vital elements of this dance are the characteristic symbols (kartal or manjira) and double-headed drum (pung or Manipuri mridang) of sankirtan into the visual performance. The most popular forms of Manipuri dance are the Ras, the Sankirtana and the Thang-Ta. Guru Naba Kumar, Guru Bipin Singh, Rajkumar Singhajit Singh, his wife Charu Sija Mathur, Darshana Jhaveri are some of the prominent exponents of this classical dance form.

Sankirtana

The Kirtan form of congregational singing accompanies the dance which is known as Sankirtana. The male dancers play the Pung and Kartal while dancing. The masculine aspect of dance – the Choloms is a part of the Sankirtana tradition.

Thang-ta

The martial dancers of Manipur – the *Thang-ta* – have their origins in the days when man's survival depended on his ability to defend himself from wild animals. Today, Manipur has an evolved and sophisticated repertoire of martial dances, the dancers use swords, spears and shields. Real fight scenes between the dancers show an extensive training and control of the body.

Kathakali

Evolved from many social and religious theatrical forms of Kerala. This dance form is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics. Poet Vallathol, composed the classical Kathakali dance form. Noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with the anchor playback music and complementary percussion. Kathakali is considered to be a combination of five elements of fine art:

- Expressions (Natyam, the component with emphasis on facial expressions)
- Dance (Nritham, the component of dance with emphasis on rhythm and movement of hands, legs and body)
- Enactment (Nrithyam, the element of drama with emphasis on “mudras”, which are hand gestures)
- Song/vocal accompaniment (Geetha)
- Instrument accompaniment (Vadyam)

Noted Kathakali exponents are: Kalamandalam Ramankutty Nair, Kalamandalam Gopi, Madavoor Vasudevan Nair

Odissi

Odissi is known as the oldest dance form of India on the basis of archaeological evidences. The reason is the bass reliefs of 1st century BC in the Udaygiri caves. The Natya Shastra speaks of the dance from this region and refers to it as *Odra-Magadhi*. Characterized by various *Bhanga*s (Stance), which involves stamping of the foot and striking various postures as seen in Indian sculptures. The



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common Bhangas are *Bhanga*, *Abanga*, *Atibhanga* and *Tribhanga*.

The techniques of movement are built around the two basic postures of the Chowk and the Tribhanga. The *chowk* is a position imitating a square – a very masculine stance with the weight of the body equally balanced. The *tribhanga* is a very feminine stance where the body is deflected at the neck, torso and the knees. There are three traditions of the Odissi Dance viz. Mahari, Gotipua and Nartaki Schools.

Mahari

Maharis were Oriya devadasis or temple girls, their name deriving from Maha (great) and Nari or Mahri (chosen) particularly those at the temple of Jagganath at Puri. Early Maharis performed mainly Nritya (pure dance) and Abhinaya (interpretation of poetry) based on Mantras and Slokas. Later, Maharis especially performed dance sequences based on the lyrics of Jayadev's Gita Govinda.

Gotipua

Gotipuas were boys dressed up as girls and taught the dance by the Maharis. Only this tradition out of these three remains extant today.

Nartaki

Nartaki dance took place in the royal courts. During the British time the misuse of devadasis came under strong attack, so that Odissi dance withered in the temples and became unfashionable at court..

- Noted Odissi exponents are: Kelucharan Mohapatra, Sonal Mansingh

Mohiniyattam

It is a classical dance form from Kerala. It is considered a very graceful form of dance meant to be performed as solo recitals by women.

The term Mohiniyattam comes from the words "Mohini" meaning a woman who enchants onlookers and "aattam" meaning graceful and sensuous body movements. The word "Mohiniyattam" literally means "dance of the enchantress".

There are two stories of the Lord Vishnu disguised as a Mohini. In one, he appears as Mohini to lure the asuras (demons) away from the amrita (nectar of immortality) obtained during the churning of the palazhi or Ocean of Milk. In the second story Vishnu appears as Mohini to save Lord Shiva from the demon Bhasmasura.

The dance involves the swaying of broad hips and the gentle movements of erect posture from side to side. This is reminiscent of the swinging of the palm leaves and the gently flowing rivers which abound Kerala.

- There are approximately 40 basic movements, known as atavukal.
- The vocal music of Mohiniyattam involves variations in rhythmic structure known as chollu.
- Noted exponents of Mohiniyattam are: T. Chinnammu Amma, Kalamandalam Sugandhi



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Sattriya Dance

The Sattriya dance form was introduced in the 15th century A.D by the great Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith. Sankaradeva introduced this dance form by incorporating different elements from various treatises, then prevalent dance forms and local folk dances combined with his own rare outlook. Sattriya dance is a clear indication of the influence of the former on the latter. Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc. Many hand gestures and rhythmic syllables are strikingly similar in these dance forms.

- Noted Sattriya exponents are: Indira PP Bora, Maniram Datta Moktar

Folk Music and Dance of India

Brihaddeshi was the first text that speaks about *rāga* and distinguishes the music genres into **Marga Sangeet** (Classical Music) and **Desi Sangeet** (Folk Music).

Important Folk Music of India

- **Uttarakhandi folk music** had its root in the lap of nature. The pure and blessed music have the feel and the touch of nature and subjects related to nature. The folk music primarily is related to the various festivals, religious traditions, folk stories and simple life of the people of Uttarakhand.
- **Lavani** is a popular folk form of Maharashtra. Traditionally, the songs are sung by female artists, but male artists may occasionally sing Lavanis.
- The dance format associated with Lavani is known as Tamasha.
- **Bhavageet** (literally 'emotion poetry') is a form of expressionist poetry and light music. This genre is quite popular in many parts of India, notably in Karnataka.
- **Pandavani** is a folk singing style of musical narration of tales from ancient epic Mahabharata with musical accompaniment and Bhima as hero. This form of folk theatre is popular in the Indian state of Chhattisgarh and in the neighbouring tribal areas of Orissa and Andhra Pradesh.
- **Naatupura Paatu** is Tamil folk music. It consists of Gramathisai (village folk music) and Gana (city folk music). It is also sung in Rajasthan
- **Rajsthani Folk Music:** Traditional music includes the women's Panihari songs, which lyrically describe chores, especially centred around water and wells, both of which are an integral part of Rajasthan's desert culture.

Important Folk Dances



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Gaur dance

Gaur means Bison, and in this dance, the dancers mimic the movements of a ferocious bison such as charging, tossing of horns, hurling wisps of grass into the air etc. This dance is performed in the Bastar district of Madhya Pradesh.

Pandavani Dance

Pandavani dance and music is a folk singing style of musical narration of tales from ancient epic Mahabharata with musical accompaniment and Bhima as hero. It is a folk dance of Chhattisgarh. *Teejan Bai* is a known Pandavani artist.

Chhau Dance

Chhau means a mask. Chhau dance probably originated as a martial art and performers, apart from a mask, hold swords and shields and performing vigorous movements and leaps. This is a popular dance in Odisha, Bihar and Bengal. The stages are decorated and brightly lit by torches, lanterns and flickering oil lamps. The musical instruments used are the Dhol, Nagara and Shehnai. The themes often revolve around mythological heroes and warriors from the Mahabharata and Ramayana.

Jatra Dance

Jatra dance is a folk dance of West Bengal & Bangladesh. The name literally means 'going' or 'journey'. It is performing art combining acting, songs, music and dance. The dance form developed from ceremonial functions conducted before setting out on a journey such as the processions brought out in honour of various deities.

Bihu Dance

Bihu is a popular folk dance of Assam. It is an integral part of the Bihu festival in April when the harvesting of crops is over. Young men and girls perform the Bihu dance together to the accompaniment of drums and pipes.

Love forms the subject matter of the songs that are sung during the performance. The dances are performed in circles or parallel rows.

Bidesia, Bihar

It is a popular form of dance drama prevalent in the Bhojpuri-speaking region of Bihar. Bhikari Thakur is believed to be the creator of these dramas. It dealt with many social issues, contradictory topics & conflict between the traditional and the modern, the urban and rural, and the rich and the poor.

In Bidesia, the female roles are also played by the male actor-dancers. The plays and style of theatre is very popular for their rhythmic language, sweet songs and appealing music.

Jat-Jatin Dance, Bihar

It is one of the most admired folk dances of North Bihar (including the Mithila and Koshi region). It is normally performed in a couple. The original theme of the dance explains the story of the lovers Jat and Jatin, who were separated and living in difficult situations. But now through many social



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situations are also discussed like natural calamities situation like droughts and floods. Many socially concern topics like poverty, sorrow, love, all find its expression in this dance.

Jumari Dance, Bihar

It is a folk dance of Mithilanchal of Bihar. It is somewhat similar to garba and only married women perform it. As many other rituals that are performed by married women, it also signifies a good omen. It is usually performed in the beginning of karthik month as per the Hindu calendar. At this time, the sky is crystal clear. This creates Maids in love go on dancing, singing and celebrating the turns of the season.

Paika Dance, Bihar

The word `paika` is believed to derive from the Sanskrit word `Padatika` which means the infantry. Therefore, the name of the dance is Paika (battle) dance. The Paika dance is performed with employing shield and sword. It is a dance of martial character. In the dance performance, skills & ability of the dancers in handling sword and shield is displayed. The dance reach at the climax with the fast beats produced by `Mandal`.

Cheraw Dance

Cheraw is also known as **Bamboo Dance**. It is a folk dance of Mizoram, in which the dancers move by stepping alternately in and out of the pairs of horizontal bamboos. Thus, a grid of bamboo poles is an integral part of this dance. The performers tap the bamboos open and closed in They tap the bamboos open and closed in rhythmic beats. The dancers step in and out of the squares formed by the bamboos with ease and grace. The pattern and stepping of the dance resemble the movements of birds, swaying of trees

Dumhal Dance

Dumhal dance is performed by the men folk of the Wattal tribe of Kashmir. This dance is performed with long colourful robes, tall conical caps. Dumhal dance is accompanied by songs which the performers themselves sing. Performers of this dance place a banner into the ground at a fixed location. They begin to dance around this banner.

Kariyala

It is a popular art form of Himachal Pradesh. The plays celebrate local traditions of dress, worship, and morality, by telling stories of ordinary life using a range of familiar characters. Music, dance, and satirical humour enliven the performances, which sometimes last all night.

There is also a religious element with a chorus that sings praises to the gods. This form of shows present sharp and pungent satires about the bureaucracy and social issues very boldly.

Namagen

In Himachal, the Namagen dance is performed for the celebration of the autumnal hue in the month of September. The most striking dance performance amongst these is the Gaddis. The costumes that are used in this dance are of woolens and women wear richly studded ornaments of silver. The



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dancing steps & rhythm of the dance is wonderfully mixed with each other. Drum plays an important part in this dance performance.

Bhangra Dance

Bhangra is a form of dance-oriented folk music that has now evolved into a pop sensation. It is the folk dance of the agriculturist class of Punjab. Traditionally this dance is associated with the harvesting season and was performed on a full moon day. People sing Boliyaan (lyrics or couplets) in the Punjabi language. Dhol is an integral part of Bhangra. Bhangra has eventually become a part of social occasions including weddings

Gidda Dance

Gidda is a female counterpart of the Bhangra, performed by women and girls.

Langvir Dance

Langvir nritya is a folk dance form of Uttarakhand. The acrobatic dance movements are performed only by males. Dancer climbs a pole and balance himself on his navel on the top of the pole. To the accompaniment of drum beats and music, he balances skilfully and rotates on his belly, performing several acrobatic stunts.

Padayani

This dance is performed in Southern Kerala and is associated with the festival of certain temples, called Padayani or Padden. One can easily identify this dance by the size of the huge mask (Kolams) used by the performers. The dance is performed traditionally in Bhagvati temples. Such temples are in Alleppey, Quilon, Pathanamthitta and Kottayam districts.

Dollu Kunitha

This folk dance is performed in Karnataka state. Large drums are adorned with colored clothes and hang around the necks of men. The songs used in this dance usually have religious and battle fervour. The main emphasis is on quick and light movement of the feet and legs. The Dollu Kunitha dance forms a part of the ritualistic dances of the Dodavas of Karnataka.

Dhimsa

This dance is popular among the tribes inhabiting the Araku Valley region of Vishakhapatnam, in Andhra Pradesh.

Garba and Ras

Dandiya is a form of dance-oriented folk music that originated in Brindavan and became popular in western India. These songs sung in honor of Hindu goddesses and gods during Navratri. It is sung in the honour of god Krishna, hanuman, ram etc. This dance form is actually the staging of a mock-fight between Goddess Durga and Mahishasura, the mighty demon-king.

Difference between Garba and Ras

The main difference between Garba and Raas is that Raas is played with Dandiyas (pair of colourfully decorated sticks), while Garba consists of various hand and feet movements. Sometimes instead of



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sticks, people also use “Swords”. The circular movements of Dandiya Raas are much more complex than that of Garba. The Dandiya Raas dance originated as devotional Garba dances, which were performed in Goddess Durga’s honor. This dance is also nicknamed ‘The Sword Dance’. The sticks of the dance represent the sword of Goddess Durga.

Ghoomar Dance

Ghoomar is a folk dance of Rajasthan and is characteristic dance of the Bhils. It is a community dance performed by groups of women on auspicious occasions. The name is derived from the word ghoomna (pirouetting).

Kalbelia Dance

Kalbelia dance is performed by the womenfolk hailing from the Kalbelia (Snake charmers) community in Rajasthan. They pursue the centuries-old profession of catching snakes and trading snake venom. The dance movements and the costumes have an uncanny resemblance to the slithery creatures. Kalbelia dance has been included in UNESCO intangible cultural heritage list.

Bhavai Dance

In Rajasthan, this spectacular dance form consists of veiled women dancers balancing nearly seven or nine brass pitchers as they dance dexterously, pirouetting and swaying with the soles of their feet perched on top of a glass or on the edge of a sword.

Khayal Dance

It is amongst the most famous dances of Rajasthan. The themes for the dance are derived from the great Hindu epics i.e. the Ramayana and the Mahabharata. These dances are performed by the Bhawai caste. Thought to have been originated from the Jats, these Bhawai castes perform the Khayal dance on heredity basis. They enact these dance-dramas and have numerous ballets; some of which are humorous and depict the comic characters of ‘baniyas’, barbers and moneylenders with bitterest satires. Women do not participate in Bhawai dances.

Rasdhari Dance:

It occupies an artistic middle ground between Rasalila and Khyal dances of Rajasthan. It is closer to the latter with its combination of entertaining dance, song, and dialogue. It started as a community activity expressing devotional joy and later the troupes became professional and the performances started serving as their livelihood.

Folk Theatre

Bharata’s Natyashastra was the earliest and most elaborate treatise on dramaturgy written anywhere in the world. India has a longest and richest tradition in theatre going back to at least 5000 years. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country. Hindu theorists from the earliest days conceived of plays in terms of two types of production:

- **Lokadharmi** (realistic), which involved the reproduction of human behaviour on the stage and



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the natural presentation of objects

- ***Natyadharmi*** (conventional), which is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic

Theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: literature, mime, music, dance, movement, painting, sculpture and architecture – all mixed into one and being called ‘Natya’ or Theatre in English.

Important Theatrical Forms of India

Bhand Pather: Jammu & Kashmir

This is a traditional satirical theatre form of Kashmir with unique combination of dance, music and acting. Biting satire, wit and parody characterize the form.

The actors of Bhand Pather are mainly from the *farming community* and the impact of their way of living, ideals and sensitivity in the drama is discernible.

Swang : Rajasthan, Haryana, UP and Malwa

Swang is a folk dance drama of Rajasthan, Haryana, Uttar Pradesh and Malwa region of Madhya Pradesh. It incorporates suitable theatrics and mimicry accompanied by song and dialogue *It is dialogue-oriented rather than movement-oriented.*

Religious stories and folk tales are enacted by a group of ten or twelve persons in an open area or an open air theatre surrounded by the audience. The themes draw variously from themes of morality, folk tales, lives of inspiring personalities, stories from Indian mythology and in recent times, more current themes like health and hygiene, literacy, etc.

The two important styles of Swang are from *Rohtak* and *Haathras*. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.

Nautanki: Uttar Pradesh, Rajasthan, Punjab etc.

In entire north India, it was the most popular entertainment art before arrival of Cinema. The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras. This popular art form has now dwindled and its existence is in threat. In contemporary times, the street plays resemble to the Nautankis.

Generally, there is an intense melodic exchange between two or three performers; a chorus is also used sometimes. The Storyline of traditional Nautankis range from mythological and folk tales to stories of contemporary heroes.

Raasleela : Uttar Pradesh

Raasleela is a theatre form of Uttar Pradesh. It is based exclusively on Lord Krishna legends. It is believed that *Nand Das* wrote the initial plays based on the life of Krishna. The dialogues in prose combined beautifully with songs and scenes from Krishna’s pranks.

Maach, Madhya Pradesh



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Maach is a traditional theatre form of Madhya Pradesh. The term Maach is used for the stage itself as also for the play. In this theatre form songs are given prominence in between *the dialogues*. *The term for dialogue in this form is bol and rhyme in narration is termed vanag*. The tunes of this theatre form are known as *rangat*.

Ramman, Uttarakhand

Ramman is a folk theatre of Uttarakhand. It is a multiform cultural event combining theatre, music, historical reconstructions, and traditional oral and written tales. It is celebrated every year in *Baisakh* month (April) in the courtyard of the temple of Bhumiya Devta situated in Chamoli district, Uttarakhand. Mask dance performed exclusively by the Bhandaris (Ksatriya caste). Ramman has been also included in the UNESCO Representative list of Intangible Cultural Heritage of Humanity.

Jatra, Bengal

Jatra refers to the musical plays performed at fairs in honour of gods, or religious rituals and ceremonies. This dance-drama born and flourished in Bengal. **Krishna Jatra** became popular due to Chaitanya's influence. Later, however, worldly love stories too, found a place in Jatra. The earlier form of Jatra has been musical. Dialogues were added at later stage. The actors themselves describe the change of scene, the place of action, etc.

Bhaona

Bhaona is a traditional form of musical theatre with religious messages. It is performed in Assam and one can see the glimpses of culture of Assam, Bengal Orissa, Mathura and Brindavan in this folk dance drama. In this form, the narrator called **Sutradhār** begins the story, first in Sanskrit and then in either Brajboli or Assamese. The actors are called Bhaoriya.

Ankiya Nat

It is a single act drama, in which several characters get involved giving active role to only one of the performers. This dance is a classic mixture of music & words, which were interspersed by small dialogues and descriptive matter by a sutradhara for each time. The Sutradhara of an Ankiya Nat plays an important role, since he recites slokas, sings dances and explains every act of the play in prose.

Bhavai

Bhavai is a traditional theatre form of northern Gujarat and southern Rajasthan. Bhavai is partly entertainment and partly a ritual offering made to Goddess Amba. In the courtyard of the Ambaji temple near Mount Abu the Navratri festival is celebrated with Bhavai performances. Amba is the presiding deity of Bhavai.

Tamāsha

Tamāsha is a traditional folk theatre form of Maharashtra. It has evolved from the folk forms such as Gondhal, Jagran and Kirtan. Unlike other theatre forms, in Tamaasha the *female actress* is the chief



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exponent of dance movements in the play. She is known as *Murki*. Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

The themes of Tamasha have been used in some Marathi films also.

Dashavatar, Goa and Konkan

Dashavatar is a popular theatre form of the Konkan and Goa regions. The performers personify the ten incarnations of Lord Vishnu-the god of preservation and creativity. Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

Krishnattam, Kerala

Krishnattam is the folk theatre of Kerala. It came into existence in 17th century under the patronage of King Manavada of Calicut. Krishnattam is a cycle of eight plays performed for eight consecutive days, presenting the story of lord Krishna. The plays are Avataram, Kalamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.

Mudiyettu

Mudiyettu is a traditional ritual theatre and folk dance drama from Kerala that enacts the mythological tale of a battle between the goddess Kali and the demon Darika. The ritual is a part of the Bhagavathi or bhadrakali cult. It is performed in Kerala's Bhagvati Kavus, the temples of the Mother Goddess, between February and May after the harvesting season. In 2010 Mudiyettu was inscribed in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, becoming the second art form from Kerala after Koodiyattam. The seven characters in Mudiyettu: Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up.

Theyyam

Theyyam is a traditional and extremely popular folk theatre form of Kerala. The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God. Hence it is called God's dance. Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes. One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

Koodiyaattam/ Kuttiaattam

Koodiyattam is one of the oldest traditional theatre forms of Kerala and is based on Sanskrit theatre traditions. The characters of this theatre form are *Chakyaar* or actor, *Naambiyaar*, the instrumentalists and *Naangyaar*, those taking on women's roles. The *Sutradhar* or narrator and the *Vidushak* or jesters are the protagonists. It is the Vidushak alone who delivers the dialogues. Emphasis on hand gestures and eye movements makes this dance and theatre form unique. It was UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.



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Yakshagaana

Yakshagana is the traditional theatre form of Karnataka. It is based on mythological stories and Puranas. The most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.

Therukoothu

Theukoothu, literally meaning street play, is the most popular form of folk drama of Tamil Nadu. It is mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. Kattiakaran, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and Komali entertains the audience with his buffoonery.

Veedhi Natakam

In Telugu, 'Veedhi' means 'street or an open place'. Since the plays on Bhagavan were performed in an open place, therefore, they were called *Veedhi Natakam*. The plays were performed by Bhagathas, who were devotees of Bhagwan, so they were sometimes also referred as Veedhi Bhagavathams. It is the most popular folk theatre form of Andhra Pradesh.

Burrakatha/ Harikatha

Harikatha is a storytelling play used in villages of Andhra Pradesh, Karnataka and Tamil Nadu. The term 'burra' is used for tambura, a musical string instrument with a hollow shell and 'katha' means story. It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes. Burrakatha tellers are called as budagajangalu. The topic will be either a Hindu mythological story or a contemporary social problem. It played an effective role in conveying message to people and awakening them during Indian Independence Movement.

Puppetry Art

In Puppet Theatre various forms, known as puppets, are used to illustrate the narratives. In India, the roots of the puppet theatre lie in a dancer's mask. Excavations at several Harappan sites have revealed a number of toys whose body parts can be manipulated with strings.

There are basic four kinds of puppets used in India as follows:

- String Puppets – This includes Kathputli of Rajasthan, Kundhei of Odisha, Gombeyetta of Karnataka and Bomallattam art of Tamil Nadu.
- Shadow Puppets – This includes the Togonalu Gombeyatta of Karnataka, Tholu Bommalata of Andhra Pradesh, Ravanachhaya of Odisha
- Rod Puppets – This includes Putul Nautch of West Bengal and Yampuri of Bihar
- Glove Puppets – Important form is Pavakoothu of Kerala

The puppeteer narrates his story in verse or prose, while the puppets provide the visual treat. Stories



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adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc. The presentation of puppet programmes involves the creative efforts of many people working together.

String Puppets

String puppets are also called as marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.

Kathputli, Rajasthan

Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed. The **Kathputli** is accompanied by a highly dramatised version of the regional music. Oval faces, large eyes, arched eyebrows and large lips are some of the distinct facial features. These puppets wear long trailing skirts and do not have legs. Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.

Kundhei, Odisha

Made of light wood, the Kundhei puppets of Odisha have no legs but wear long flowing kirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate. The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation. The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre. The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.

Gombeyatta, Karnataka

Gombeyatta is a puppetry art of Karnataka. The puppets are styled and designed like the *characters of Yakshagana* theatre form of the region. The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop. Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time. Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays. The music that accompanies is dramatic and beautifully blends folk and classical elements.

Bommalattam, Tamil Nadu

Bommalattam combine the techniques of both rod and string puppets. They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head. A few puppets have jointed arms and hands, which are manipulated by rods. The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms.



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Bommalattam theatre has elaborate preliminaries which are divided into four parts – Vinayak Puja, Komali, Amanattam and Pusenkanattam.

Shadow Puppets

Shadow puppets are flat figures, cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Odisha Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

Togalu Gombeyatta, Karnataka

These puppets are mostly small in size. The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

Tholu Bommalata, Andhra Pradesh

The puppets are large in size and have jointed waist, shoulders, elbows and knees. They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen. The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.

Ravanachhaya, Odisha

The puppets are in one piece and have no joints. Hence the manipulation requires great dexterity. They are not coloured, hence throw opaque shadows on the screen.

The puppets are made of deer skin and are conceived in bold dramatic poses. Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used. Although, Ravanachhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.

Rod Puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.

Putul Nautch, West Bengal

The Puppets are carved from wood and follow the various artistic styles of a particular region.

The Bengal rod-puppets are about 3 to 4 feet in height and are costumed like the actors of Jatra theatre form. These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.

A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. The puppeteers each holding one puppet, stand behind a head-high curtain and



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while manipulating the rods also move and dance imparting corresponding movements to the puppets. While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals.

Yampuri, Bihar

These puppets are made of wood. Unlike the traditional Rod puppets of West Bengal, these puppets are in one piece and have no joints. As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.

Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of Papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.

Pavakoothu, Kerala

It came into existence during the 18th century due to the influence of Kathakali. In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag. The face of the puppet is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc. The musical instruments used during the performance are **Chenda**, **Chengiloa**, **Ilathalam** and **Shankha**. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

Other Topics & Concepts in Dance and Drama

Abhinaya

Abhinaya is the representational aspect of dance where a text or poem is interpreted by the dancer to evoke "rasa" in the spectators. It deals with the sentiment and emotions of the song, using the technique of the dance style. There are four kinds of Abhinaya as follows:

- Angika Abhinaya: Use of Body and Limbs.
- Vachika Abhinaya: Use of song and speech
- Aharya Abhinaya: Use of costumes and adornment
- Satvika Abhinaya: Use of moods and emotions

Angika Abhinaya

Angika Abhinaya is shown by movements of limbs. It is performed with Angas (major limbs) Upangas (minor limbs) Pratyangas (auxiliary limbs). Angika Abhinaya depends on the gestures of the



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hands, fingers, eyes, eyebrows, eyeballs etc. along with the whole body.

Vachika Abhinaya

Vachika Abhinaya constitutes “Kavyas” (poems) and “Natakas” (dramas). In dance, Vachika abhinaya mainly includes the music accompanying the dance. It is usually a lyrical or narrative poetry, set to swaras (notes) or melody in a given tala (rhythmic cycle).

Aharya Abhinaya

Aharya abhinaya includes the decoration of the body by means of makeup and costume.

Satvika Abhinaya

Satvika abhinaya is performed with Satvika emotions. According to Abhinaya Darpana motionlessness, perspiration, state of being horrified, change of voice.

Rasa Bhava Theory

The Rasa-Bhava is the central concept in Indian performing arts such as dance, drama, cinema, literature etc. Bhava means “to become”. *Bhava is the state of mind* while Rasa is the *aesthetic flavour that results from that Bhava*. The Bhava themselves carry no meaning in the absence of Rasa. Thus Rasa is basically forms and manifestations of Bhava in the form of multitude of sensations through taste, emotion, and delight. In other words, Rasa is the dominant emotional theme that is invoked in the audience. When we watch a movie, a sad scene makes us cry – that is Rasa. The Rasa-Bhava is what establishes a relationship between the performer and the audience.

The Rasa theory was basically propounded by Bharata in Natyashastra. He described eight Rasas viz. Śṅgāram (love, attractiveness), Hāsya (laughter, comedy), Raudram (fury, wrath), Kāruṇyam (compassion, tragedy), Bībhatsam (disgust, aversion), Bhayānakam (horror, terror), Vīram (heroic mood) and Adbhutam (wonder, amazement). Further, Abhivangupta introduced a ninth rasa called Śāntam which denotes the peace or tranquillity. These total nine rasas make the Navarasa.

Karna and Angahara in Indian Classical Dances

Karna is a combined movement of the feet and the hands, which, though momentarily static, is a dynamic series of movements which culminates in a specific pose. Natya Shastra has described 108 karnas, each comprising of movements of abstract dance. Each of the Karna comprises specific movement of foot, calf, thigh, knee, waist, chest, neck, arms, and hands. According to Bharata’s Natyashashtra, Karna is not a pose but the complete unit of dance movements. Karna is the most important primary unit of movement.

Angahara is the name of collective movements comprising several Karnas. When Shiva performs the Tandava, several Karnas are linked together to form a garland of dance poses and movements. These become the Angaharas, garlands of dance poses of Lord Hara (Shiva). Longer sequences of movements are like garlands and are thus known as Angahara.



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Natya, Nritta and Nritya

Natya means drama, Nritta means 'abstract dance' and Nritya means 'interpretative dance.' Kathakali is a story-play. It involves elaborate dance depicting the stories of the victory of truth over falsehood. For such presentation, one of the features of Kathakali is the use of elaborate makeup and colorful costumes which is used mainly to emphasize that the characters are supreme beings from the other world. In other words, Kathakali is overwhelmingly dramatic in which a performer enters the stage with elaborate makeup, grand costumes, and headgears belonging exclusively to the world of Myth and Legends. Then, the entire story is enacted with the most significant language of hand gestures. Not a word is spoken except for the weird cries of the demons. In this way, Kathakali is a distinct combination of Natya, Nritta and Nritya.

Krishna in Classical Dances

Legends say that hearing the call of Krishna's flute, hoard of Gopis went in search of him. Krishna then multiplied himself and danced with each Gopi, as he felt that he owed the Gopis a debt that can never be paid for, they came to him renouncing everything. This relation of the lover (Krishna) and beloved (Gopis) has been compared to that of Parmatama (Krishna) with the Gopis (individual souls) in the field of consciousness called Brindavan.

Dasavatara

The 10 avatars are Matsya, Kurma, Boar, Narasimha, Waman, Parashurama, Rama, Krishna, Buddha and future Kalki avatara. Lord Krishna is the archetypal lover and personification of transcendent love and desire. Legends have grown around him and his exploits as a Makhanchor Child, Cowherd, a Lover, a statesman, a soldier and a philosopher.

This love also was portrayed as **Madhur Bhakti Bhava**, the eternal / timeless love between lord and his devotees i.e. Gopis, among whom Radha has the highest position. The portrayal of this eternal love of Radha and Krishna is seen in all the classical dance styles. Further, there is an immense impact of "Geeta Govindam" the love poetry of Radha Krishna written by 12 century Sanskrit poet Jayadev. This is evident from the following:

Odissi dance is famous for its dances based on the Gita Govinda.

The devadasis throughout South India used to perform padams and javalis (poetic dance compositions) centering on a heroine's longing for Krishna.

Kuchipudi tradition originated as a type of Bhagavata Mela, a dramatic sadhana in which themes from the life of Krishna were acted out by Brahman males.

Krishna Leela is one of the Abhinaya in Bharatnatyam, Kathakali and Kuchipudi dances



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The Rasa dance evolved with the legends of gopis and Krishna dancing together. The cult of Radha and Krishna, particularly the raslila, is central to the themes of Manipuri dance.

In Sattariya dance, one of the major dances is the Krishna Nritya which portrays the activities of young Krishna. Another dance style in Sattariya dance is based on the life of Lord Krishna; Nadubhangi Nritya covers the story of Lord Krishna defeating the poisonous snake “Kaliya”.

In this way, virtually every classical Indian dance tradition came to include a plethora of dances based on the themes of Krishna’s life.

Prelims Model Questions

1. Consider the following comparisons of the Hindustani Classical Music and Carnatic Music:
 1. In contrast to Hindustani Classical music, Carnatic Music is relatively unaffected by Arabic and Iranian Influences
 2. In contrast to Hindustani Classical music, Carnatic music is more thoroughly oriented to the voice
 3. There is a wide difference between the basic principles of raga and tala in Carnatic and Hindustani Music

Which among the above comparisons is / are correct?

- [A] Only 1 & 2 are correct
- [B] Only 2 & 3 are correct
- [C] Only 1 is correct
- [D] 1, 2 & 3 are correct

Answer: [A] Only 1 & 2 are correct

Carnatic Music has evolved from ancient Hindu traditions. It was relatively unaffected by the Arabic and Iranian influences that have characterized the Hindustani music of northern India since the late twelfth and early thirteenth centuries as a result of the Islamic conquest of the north. In contrast to northern styles, Carnatic music is more thoroughly oriented to the voice. Even when instruments are used alone, they are played somewhat in imitation of singing, generally within a vocal range, and with embellishments that are characteristic of vocal music. Fewer instruments are used in Carnatic than in northern Indian music, and there are no exclusively instrumental forms.

The basic principles of raga (melody type, or framework for improvisation) and tala (cyclical rhythmic pattern) are the same in the south and north, but each musical tradition has its own repertoire of actual ragas and talas, and there are many stylistic differences as well. Carnatic music, with its more homogeneous Indian tradition, has evolved far more orderly and uniform systems for the classification of ragas and talas. The chief centres in India for



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present-day Carnatic music include Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala.

2. For the first time, Indian Music genres were divided into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music) by ___?

- [A] Natyashashtra
- [B] Brihaddeshi
- [C] Sangeet Ratnakara
- [D] Sangeet Martand

Answer: [B] Brihaddeshi

In post Gupta period, a great treatise only after Natyashashtra was composed in Sanskrit as Brihaddeshi by Matanga Muni. Brihaddeshi is the first text that speaks about rāga and distinguishes the music genres into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music). Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the Natyashashtra itself and has clarified many things which were unclear in the Bharata's text.

3. The impact of Bhakti Movement on Indian music was mainly through ___:

- 1. Marg Sangeet
- 2. Pathya Sangeet
- 3. Haveli Sangeet
- 4. Bhajans
- 5. Asta Chhap

Select the correct option from the codes given below:

- [A] Only 1, 2 & 3
- [B] Only 2, 3 & 4
- [C] Only 3, 4 & 5
- [D] Only 3 & 4

Answer: [C] Only 3, 4 & 5

- The impact of Bhakti Movement on Indian music was through the Ashtachap and Haveli sangeet along with the Bhajan and Kirtans.
- Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music.

4. With reference to the various Ragas used in Indian Classical Music, consider the following statements:

- 1. Each Raga has at least five notes



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2. If a Raga is Poorvi, it is sung before noon and if a Raga is Uttar, it is sung after noon

Which among the above statements is / are correct?

- [A] Only 1 is correct
- [B] Only 2 is correct
- [C] Both 1 & 2 are correct
- [D] Neither 1 nor 2 is correct

Answer: [C] Both 1 & 2 are correct

5. The asta-chhap (eight poets) tradition has contributed significantly to Indian Classical Music. Consider the following statements with this reference:

1. Asta-chhap tradition flourished during 16th century, particularly the period of Akbar
2. Surdas was one of the asta-chhap poets

Which among the above is / are correct statements?

- [A] Only 1
- [B] Only 2
- [C] Both 1 & 2
- [D] Neither 1 nor 2

Answer: [C] Both 1 & 2

Eight Disciples of Vallabhacharya are called the Ashta-chhap, meaning, eight reprints (of the Master). Surdas is considered to be the foremost among them. In the 16th century devotional renaissance in India, poems were sung when recited, and the great mystic poets of those times were often great musicians. Therefore, the poetry composed by the eight Ashta Chhap poets is meant to be sung to music. Its essence is rhythmic invocation, and its real meaning is best expressed when performed as part of devotional service.

6. With reference to the Mohiniattam dance, consider the following statements:

1. Mohiniattam is based on the legend of the Hindu mythological seductress Mohini, who tempted Shiva.
2. It is patterned on bharatanatyam with elements of kathakali.
3. It uses Malayalam songs with Carnatak music

Select the correct option from the codes given below:

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [D] 1, 2 & 3



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7. Mohiniattam:

1. is based on the legend of the Hindu mythological seductress Mohini, who tempted Shiva.
2. is patterned on bharatanatyam with elements of kathakali
3. uses Malayalam songs with Carnatak music

Select the correct statements from the codes given below:

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [D] 1, 2 & 3

8. A typical performance of bharatanatyam lasts for about two hours and consists of six parts. Which among the following is the concluding part?

- [A] Allarippu
- [B] Jatisvaram
- [C] Varnam
- [D] Tillana

Answer: [D] Tillana

A performance of bharatanatyam lasts for about two hours and consists of six parts

1. Allarippu: This literally means “to decorate with flowers”. It is the devotional prologue that shows off the elegance and grace of the dancer.
2. Jatisvaram: The second part is jatisvaram, a brilliant blaze of jatis (“dance phrases”) with svaras (“musical sounds”).
3. Shabdham: Shabdham is singing words that prepare the dancer to interpret through abhinaya (gesture language) interspersed with pure dance.
4. Varnam: The fourth part is varnam, a combination of expressive and pure dance.
5. Padams: Padams are songs in Telegu, Tamil, or Kannada that the dancer dramatizes by facial expressions and hand gestures. The accompanying singer chants the line again and again, and the dancer enacts the clashing and contrasting meanings. Her virtuosity consists of exhausting all possible shades of suggestion.
6. Tillana: The performance ends with tillana, a pure dance accompanied by meaningless musical syllables chanted to punctuate the rhythm. The dancer explodes into leaps and jumps forward and backward, from right and left, in a state of ecstasy. Tillana ends with three clangs of the cymbals while the dancer executes a triple blaze of jatis, thumping her feet with a jingling flourish of ankle bells.



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9. Sattriya dance form:

1. started out as a ritual dance form in the latter part of the Bhakti movement
2. is deeply influenced by bharatnatyam and kuchipudi
3. usually depicts mythological stories

Which among the above is / are correct?

[A] Only 1 & 2

[B] Only 1 & 3

[C] Only 2 & 3

[D] 1, 2 & 3

Answer: [B] Only 1 & 3

The Sattriya dance form was introduced in the 15th century A.D by the great Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith. Sankaradeva introduced this dance form by incorporating different elements from various treatises, then prevalent dance forms and local folk dances combined with his own rare outlook. Sattriya dance is a clear indication of the influence of the former on the latter. Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc Many hand gestures and rhythmic syllables are strikingly similar in these dance forms.

10. Consider the following difference(s) between Dandia Ras and Garba Dance?

1. While decorated sticks are used in Dandia, Garba includes hand and feet movements
2. While Dandia originated from an ancient sports, Garba originated from an ancient ritual

Which among the above statements is / are correct?

[A] Only 1 is correct

[B] Only 2 is correct

[C] Both 1 & 2 are correct

[D] Neither 1 nor 2 is correct

Answer: [A] Only 1 is correct

The main difference between Garba and Raas is that Raas is played with Dandiyas (pair of colorfully decorated sticks), while Garba consists of various hand and feet movements. Sometimes instead of sticks, people also use "Swords". The circular movements of Dandiya Raas are much more complex than that of Garba. The Dandiya Raas dance originated as devotional Garba dances, which were performed in Goddess Durga's honor. This dance form is actually the staging of a mock-fight between Goddess Durga and Mahishasura, the mighty demon-king. This dance is also nicknamed 'The Sword Dance'. The sticks of the dance



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represent the sword of Goddess Durga.

11. Which among the following dance forms of India was known as Bhagavata Mela Natakam originally?

- [A] Odissi
- [B] Sattariya
- [C] Kuchipudi
- [D] Bharatnatyam

Answer: [C] Kuchipudi

Kuchipudi tradition originated as a type of Bhagavata Mela Natakam, a dramatic sadhana dedicated to the worship of Vishnu.

12. Consider the following art forms of India:

1. Ramman
2. Mudi yettu
3. Kalbelia

Which among the above are included in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity?

- [A] 1 & 2
- [B] 2 & 3
- [C] Only 2
- [D] 1, 2 & 3

Answer: [D] 1, 2 & 3

The following art forms find mention in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity:-

- Kutiyattam is a form of Sanskrit theatre that originated in Kerala. It is recognised as a oral heritage
- Vedic chanting which is considered the oldest unbroken oral tradition is also recognized as a oral heritage by UNESCO
- All Sanskrit Dramas in their entirety are considered to be a cultural heritage
- The performance of Ram Leela, which is the enactment of Lord Rama's life as described in Ramayana
- Ramman which is a religious festival and ritualistic theatre prevalent in the Garhwal Himalayas
- Mudi yettu, which is a ritual theatre and folk dance drama performed in temples in Kerala, and is representative of the mythological battle between Kali and the demon,



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Darika

- Kalbelia is a sensuous form of folk dance and song prevalent in Rajasthan
- Chhau Dance is a tribal martial dance form found in Odisha, Jharkhand and West Bengal
- Novruz, which is the observance of the Persian or Parsi New Year in India
- Chanting of sacred Buddhist texts in the Ladakh and J&K region is also an oral cultural heritage.

13. The classical dances of India have two types of temperaments viz. tandava and lasya. With this reference, consider the following statements:

1. While Tandava represents the fearful male energy of Shiva; lasya represents lyrical grace Parvati
2. While Bharatnatyam is predominantly of lasya character, Kathakali is predominantly of Tandava mood

Which among the above statements is / are correct?

- [A] Only 1
- [B] Only 2
- [C] Both 1 & 2
- [D] Neither 1 nor 2

Answer: [C] Both 1 & 2

The classical Indian dance have two types of temperaments **tandava**, representing the fearful male energy of Shiva, and **lasya**, representing the lyrical grace of Shiva's wife Parvati. The dances which are predominantly of Tandava temperament are performed by male artists and those which have lasya mood are performed by female. For example, Bharatanatyam has the lasya character and that is why it is performed by women only, though there are male gurus and teachers also. Kathakali on the other hand is in tandava mood with towering headgear and elaborate facial makeup. It is generally performed by males. Further, Kathak is a mixture of lasya and tandava characterized by intricate footwork and mathematical precision of rhythmic patterns. It is done equally by men and women. Manipuri, with its swaying and gliding movements, is lasya, and its performers are mainly female.

14. With reference to Natya Dharmi and Lok Dharmi traditions in Indian performing arts, consider the following statements:

1. While Natya Dharmi refers to symbolic representation, Lok Dharmi is the natural representation
2. While Natya Dharmi is mainly used in classical dances, Lok Dharmi is used in Drama



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Which among the above is / are correct?

[A] Only 1

[B] Only 2

[C] Both 1 & 2

[D] Neither 1 nor 2

Answer: [C] Both 1 & 2

With reference to ancient Indian dances, Dharmi refers to the “mode” of dramatic representation. There are two types of Dharmis viz. Natya Dharmi and Lok Dharmi. Lok Dharmi representation follows practice of people, while Natya Dharmi follows the theatrical mode or symbolic representation. Natyadharmi is a stylized way of presentation used mainly in classical dance. It is suggestive way of stage presentation. Lokdharmi is used in proper drama, which is a direct mode of presentation. It is the way of the world (Loka).

15. Jatra and Tamasha are two important theatre arts of India. Consider the following statements with this reference:

1. While Jatra originated in Bengal as a result of the bhakti movement, Tamasha originated in Maharashtra for entertainment of the camping Mughal armies

2. While Jatra flourished in the court of Nawabs of Bengal, Tamasha flourished in the courts of Maratha rulers

Which among the above statements is / are correct?

[A] Only 1

[B] Only 2

[C] Both 1 & 2

[D] Neither 1 nor 2

Answer: [A] Only 1

The first statement is correct but second one is half correct.

Jatra

The jatra, popular in Orissa and eastern Bihar, originated in Bengal in the 15th century as a result of the bhakti movement, in which devotees of Krishna went singing and dancing in processions and in their frenzied singing sometimes went into acting trances. This singing with dramatic elements gradually came to be known as jatra, which means “to go in a procession.” In the 19th century the jatra became secularized when the repertoire swelled with love stories and social and political themes. Until the beginning of the 20th century, the dialogue was primarily sung. The length has been cut from all night to four hours. The jatra performance consists of action-packed dialogue with only about six songs. The singing



Indian Culture-7: Indian Performing Arts

chorus is represented by a single character, the vivek (“conscience”), who can appear at any moment in the play. He comments on the action, philosophizes, warns of impending dangers, and plays the double of everybody. Through his songs he externalizes the inner feelings of the characters and reveals the inner meaning of their outer actions.

Tamasha

The tamasha (a Persian word meaning “fun,” “play,” or “spectacle”) originated at the beginning of the 18th century in Maharashtra as an entertainment for the camping Mughal armies. This theatrical form was created by singing girls and dancers imported from North India and the local acrobats and tumblers of the lower-caste Dombari and Kolhati communities with their traditional manner of singing. It flourished in the courts of Maratha rulers of the 18th and 19th centuries and attained its artistic apogee during the reign of Baji Rao II (1796–1818). Its uninhibited lavani-style singing and powerful drumming and dancing give it an erotic flavor.

General Knowledge Today



Indian Culture-8: Notes on Fairs and Festivals

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Indian Culture-8: Notes on Fairs and Festivals

Model Questions

This document is suitable for Prelims Examination and also other PSC examinations in which one or two questions are always asked. Kindly check Prelims Model Questions at the end of this module.



Select Fairs and Festivals Various States and UTs

Select Fairs & Festivals from Andaman & Nicobar

Subhash Mela

- Subhash Mela is celebrated at Havelock Island in Andaman & Nicobar Islands in January to celebrate the birth anniversary of Netaji.

Block Mela

- Block Mela is celebrated at Diglipur in Andaman and Nicobar Islands in January or February to draw attention to the rural development in the island.

Select Fairs & Festivals from Andhra Pradesh

Rajula Festival

- Rajula Festival falls in month of Ashadha (June – July) on full moon day. It is celebrated in honour of Polam Raju or Nagoba deity, which protects the cattle and herdsmen.

Bodemma Festival

- Bodemma is a worship of goddess Gauri, so Bodemma festival is the festival of unmarried girls.

Select Fairs and Festivals from Arunachal Pradesh

Losar Festival

- Losar is a New Year festival of the Monpas are the major people of Arunachal Pradesh.
- This festival is also most important holiday in Tibet and Bhutan. The Tibetan calendar is made up of twelve lunar months and Losar begins on the first day of the first month, which generally falls in February or March.
- In the monasteries, the celebrations for the Losar begin on the twenty-ninth day of the twelfth month. That is the day before the Tibetan New Year's Eve. Before the commencement of the festivities, the Monpas make a local beverage *equivalent to beer* which is called **changkol**. They enjoy the **changkol** and wish each other happy New Year by saying *Tashi Delek*.

Solung Festival

- SOLUING is a socio-cultural festival of the the **Adi community of Arunachal Pradesh**. The festival is celebrated in first week of September every year
- **Solung festival** also called *festival of refreshment* is celebrated for better and rich harvests. `Ponung` is the dance associated and organised with the Solung festival. It is also known as `Solung-Ponung`.

Mopin- Adi Festival

- Mopin festival of the Adi community of Arunachal Pradesh is a festival of Goddess of peace

Indian Culture-8: Notes on Fairs and Festivals



and welfare and is celebrated in order to get rid of natural calamities diseases, effects of evil spirits and for good harvest, health, wealth and prosperity.

- It falls in April generally.

Select Fairs and Festivals from Assam

Bihu

Bihu is the name of the biggest festival of the Assam. The people in Assam celebrate three Bihus as follows:

- **Bohag Bihu:** In mid-April, this is the largest festival and also the state festival of Assam. Related to spring season. It is also known as **Rongali Bihu**. This festival celebrates the onset of the Assamese New Year and the coming of Spring. It continues for seven days which is called Haat Bihu (Saat (seven) for Hindi). These are called Chot Bihu, Goru Bihu, Manuh Bihu, Kutum Bihu, Senehi Bihu, Mela Bihu and Chera Bihu
- **Magh Bihu:** In mid-January. Related to winter season.
- **Kati Bihu:** in mid-October, related to autumn season. This is also known as Kangali (poor) Bihu. It coincides with the arrival of Kartik month of Hindu Calender and coincides with the autumnal equinox. The people pray and welcome Goddess Lakshmi and lighten the mustard oil lamps in the fields where paddy is growing, in front of the sacred tulasi (basil) plant, store (bharal ghar) etc. for one entire month.

Dehing Patkai Festival

- Dehing Patkai Festival, whose name is a combination of the Patkai hills and Dehing river, is an annual festival celebrated in the Lekhapani in Tinsukia district of Assam. This festival is organized by the Government of Assam since 2002 as a tourist attraction.
- Several events such as tribal fairs, tea heritage tours, golfing, adventure sports and wildlife safaris are organized. It also organizes a trip to 2nd World War cemeteries and the Stilwell Road, once the passage to Myanmar.

Me-Dam-Me-Fie festival

- 'Me-Dam-Me-Phi' festival of the Tai Ahom community has been celebrated across Assam with religious fervour and traditional gaiety.
- The Tai-Ahoms offer oblations to their departed ancestors and offer sacrifices to Gods in traditional manner on this day. The Tai-Ahoms believe that their worthy ancestors are still living in the Heaven.
- The Ahom Kings, who ruled Assam for around six hundred years till 1826, performed this annual 'ancestor worship' initially at Charaideo, the erstwhile capital of the Ahom Kingdom, now at Sibsagar in Upper Assam.

Indian Culture-8: Notes on Fairs and Festivals



Select Fairs and Festivals of Bihar & Jharkhand

Chhath Puja

- This is the main festival of people of Bihar, celebrated elaborately in Bihar, Jharkhand, Eastern UP and the Terai regions of Nepal as well as all over Indian and world by migrants of these areas.
- The festival is dedicated to Sun God so Chhat Puja is also known as **Surya Shasti**. It is celebrated on the sixth day after Deepawali, for a period of four days. They include holy bathing, fasting and abstaining from drinking water (Vratta), standing in water for long periods of time, and offering prashad (prayer offerings) and aragh to the setting and rising sun.
- The married women flock on the bank of any river or other waterbody and make ritual offerings to Sun God thanking him for sustaining life and seeking prosperity, happiness and peaceful life of their family members as well as the long lives of their husbands. Offerings include cow's milk, coconut and other fruits.

Sarhul (Tribal Festival)

- Sarhul is the most popular of all tribal festivals in Bihar and Jharkhand. It is celebrated during spring season when the Saal trees get new flowers on their branches, very much like the Vasant Panchami of other parts of northern India.
- It is a worship of the village deity who is considered to be the protector of the tribes. The new Saal flowers are offered to the deity. The people sing and dance with Dhol, Nagara and Turhi.

Karma festival

- This festival is observed by the tribals as well as non-tribals of Bihar and Jharkhand. The tribal youths spend the whole night singing and dancing. The songs sung on this occasion narrate the legends of Karma and Dharma.

Select Fairs and Festivals of Chandigarh

Rose Festival

- Rose Festival or the Festival of gardens is the biggest Rose Show in India, celebrated in Chandigarh. This show is organized by the Tourism Department of Chandigarh Administration in the last week of February, at Dr. Zakir Rose Garden in Chandigarh, which is one of the largest Rose Gardens of Asia.
- Around 500 exotic varieties of roses are displayed in the three day long celebrations, which also include the cultural programs consisting of classical and folk dances, musical performances, flower shows and exhibitions by local artists.



Indian Culture-8: Notes on Fairs and Festivals

Select Fairs and Festivals of Daman & Diu

Garba Festival

- The most important festival of Daman and Diu is the Garba festival, which pays homage to Goddess Amba. This festival stretches for nine days.

Select Fairs and Festivals of Delhi

International Mango Festival

- International Mango Festival is a two day festival held in Delhi's Talkatora Indoor Stadium in the month of July. Some 500 varieties of Mango are displayed and enjoyed in the festival. Several competitions on Mango eating and mango cuisines are organized.

Select Fairs and Festivals of Goa

Various Jatras

- Jatra is a festival dedicated to the temple deities in Goa. Jatra in Goa is best celebrated at Shantadurga Temple at Fatropa in Quepem, at Bogdgeshwar Temple in Mapusa and Devki Krishna Ravalnath Temple at Marcela in Ponda.
- Fair is held during the Jatra at Shree Dev Bodgehwar Temple in December or January.

Feast of St Francis Xavier

- St Xavier was a Catholic missionary, who preached the Gospel of Jesus Christ to the people of Asia. His body lies in a silver casket in the Church of Bom Jesus in Goa.
- This mummified body was displayed for public in the month of December till 1990s. It is not displayed anymore but the festivities are organized in December every year. The feast of Saint Francis Xavier is celebrated on 3 December. It is a large celebration in Velha Goa, Goa and beyond.

Chovoth

- Chovoth, which is the local term used for Ganesh Chaturthi, is the most important festival of Goa. This festival is generally celebrated for three days or more. Worships of Gauri, Mahadev and Ganapati are held.

Shigmo Festival

- Shigmo is a colored spring festival of Hindu community of Goa. It is celebrated in Falgun (March). The celebrations begin with the Holi.
- This festival commemorates the homecoming of the warriors who had left their homes and families at the end of Dussera to fight the invaders.
- During Shigmo festival ripening of the winter crop is also included as a reason for the festivities. Artists display the martial dances like 'Ghode-morni' or the horse dance, with main figures in display of legendary rulers of the area like the Rashtrakuts, Kadambs, Portuguese etc. The themes are mostly from Hindu scriptures. Sita-haran ; Draupadi's vastraharan and



Indian Culture-8: Notes on Fairs and Festivals

Lord Krishna coming to her help; Luv-Kush taking on Lord Rama by trying to tame the horse after the Ashwamedh Yajna; the conquest of Ravana's Lanka; etc.

- There are two variants of Shigmo festival: **Dhakto Shigmo** ("small Shigmo") and **Vhadlo Shigmo** ("big Shigmo"). Dhakto Shigmo is generally celebrated by farmers, the labour class and the rural population, while Vhadlo Shigmo is of greater consequence and is celebrated by everyone together.

Vasco Saptah

- Vasco Saptah, a seven day festival, is held in Vasco da Gama. It is celebrated in the month of Shravan (July-August) at the Shri Damodar temple, dedicated to Lord Damodar, an incarnation of Lord Shiva.
- As per the Department of Tourism website of Goa, this is the biggest festival in Goa in terms of sheer number of vendor stalls, the crowds and the duration of its celebration.

Goa Carnival

- The Goa carnival is an annual event held in February. The streets of Goa come alive with colour for three days and nights just before Lent. Celebrated by the Christian population in Goa, the festival is an integral part of the Portuguese heritage of the state that was a dominion of Portugal till 1961.

Select Fairs and Festivals of Gujarat

Uttarayan: International Kite Festival

- This festival coincides with the Makar Sankranti in rest of north India. In 1989, the International Kite Festival was organized for the first time.
- It is now held every year on January 14 and is a major tourist attraction in Ahamadabad as well as other major cities of Gujarat.

Rann Mahotsav

- The 'Kutch Mahotsav' or the 'Rann Mahotsav' is celebrated at the time of the Shiv Ratri in February/ March. The centre of the festival is Bhuj in Kutch.
- It has crafts, fairs and folk dances and music and cultural shows, all organized by the Gujarat Tourism. This is a month long festival which introduces the visitor to the indigenous cultural and ethnical flavor of the people of Katch.

Modhera Dance Festival

- Modhera is a small village near Mehsana, which is home to a Sun Temple built in 1026 AD by King Bhimdev of the Solanki dynasty.
- Modhera dance festival is held in the third week of January every year. The objective is to present classical dance forms in an atmosphere they were originally presented in. The festival is organised by the Tourism Corporation of Gujarat.



Indian Culture-8: Notes on Fairs and Festivals

Dangs Darbar Fair

- Dang is a district of Gujarat. Here an annual fair is held in Ahwa, which is known as Dangs Darbar also as Jamabandi Darbar. Its origin goes back to the British Era when a darbar of Rajas and Naiks of neighbouring area used to assemble there. The Dangs is one of the most delightful districts of Gujarat and is located high in the Saputara hills, the original home of the adivasis, the tribal population of Gujarat. It is essentially an important tribal fair of Gujarat.

Shamlaji Fair

- Shamlaji is an important pilgrim site in the Sabarkantha district of Gujarat, where the 11th century Shamlaji Temple of Lord Vishnu is located. The diety of this temple is known with various name such as Gadadhar (bearer of the mace) and Shaksi Gopal. A fair is organized here in the month of Karthik in which thousands of tribal people flock. The fair lasts for 2 weeks.

Select Fairs and Festivals of Himachal Pradesh

- Haryali Teej and the Surajkund Mela are the important fairs and festivals of Haryana.

Surajkund Mela

- Objective of the annual Surajkund Crafts Mela organized by the Haryana Tourism Department is to promote the traditional Indian Handicrafts in rural ambience.
- The Surajkund mela was first time organized in 1981. It offers to its visitors, skilful paintings, textiles, wood stock, ivory work, pottery, terracotta, stonework, lac work and cane and grass work.

Select Fairs and Festivals of Himachal Pradesh

Kullu Dassehra

- A week-long international Kullu Dussehra is organized from Dussehra day onward in Kullu in Himachal Pradesh. About 200 local deities converge at Kullu to pay obeisance to Lord Raghu Nath Ji, which make the festival rare.

Fulaich

- Fuliach is a festival of flower-watching (*ukhyang*) in the Kinnaur valley. It commemorates the dead.

Minjar

- Minjar is one of the important Monsoon Festivals of Himachal Pradesh.

Select Fairs and Festivals of Jammu & Kashmir

- In Jammu & Kashmir, the Hindu festivals are celebrated in Jammu, Muslim ones in the Kashmir Valley and Buddhist temple festivals in Ladakh and Zanskar.
- The latter, held around local monasteries, typically feature masked dances and village fairs. The important fairs and festivals of Ladakh include the Spituk (January), Stok (March) and



Indian Culture-8: Notes on Fairs and Festivals

Thiksey (November), Lamayuru (June), Hemis (July) and Takthog (July).

Leh Singhe-Khababs Festival (Sindhu Darshan)

- The Sindhu Darshan or Sindhu Festival is celebrated in Leh-Ladakh, Jammu & Kashmir and projects the Indus as a symbol of India's unity and communal harmony. The festival promotes tourism in the country.
- Now the State Government of Jammu and Kashmir has renamed the Sindhu Darshan Festival as "Leh Singhe-Khababs Festival (Sindhu-Darshan)" based on the recommendation of Ladakh Hill Development Council (LAHDC) Leh. This festival is being held every year in the month of June.

Losar Festival

- This is the festival of Ladakhi New Year, celebrated in Buddhist homes and gompas with feasts, rituals and dances.

Dosmoche Festival

- It is the Buddhist New Year festival held in February or early March. It is marked by masked dances; and burning of the effigies representing the evil spirits of the old year.

Hemis Festival

- This is celebrated every year in the month of June in the Hemis monastery in Ladakh to mark the birth anniversary of Padmasambhava, the patron deity of the gompa or the monastery.

Select Fairs and Festivals of Karnataka

- Navarasapur-Pattadakal (January), Coorg Festival (February), Hoysala Mahotsava held at Belur, Halebid (April), Vijayanagar Hampi Festival (November).

Mysore Dasara Festival

- The Mysore Dasara festival was first started by the Raja Wodeyar I (1578-1617 CE) in the year 1610 at *Srirangapatnam*. After fall of Vijayanagar Kingdom, the Wodeyar's of Mysore continued the Dasara Festival. This festival continues for 10 days.
- The Wodeyar royal couple performs a special puja to Goddess Chamundeshwari in the Chamundi Temple on the top of Chamundi Hill at Mysore. It was followed by a special durbar, which is still held as a private Darbar by the members of the Wodeyar royal family.
- 2010 marked 400th anniversary of the event.

Select Fairs and Festivals of Kerala

Onam

- Onam is Kerala's most important festival, celebrated in honour of the ancient asura king Mahabali. The occasion also heralds the harvest season. It falls in the month of 'Chingam' usually in August or September. This ten day festival is the state festival of Kerala coinciding with the rice harvest season. The people celebrate the Asura King Mahabali's annual visit

Indian Culture-8: Notes on Fairs and Festivals

from Sutala.

- King Mahabali is welcomed from **Atham**, which is the first leg of the festival. The main festival is held for four days of which 'Tiruvonam' is the last and most important as Mahabali is supposed to visit his kingdom on this day. The festivities end with Thiruvonam- the tenth day of Onam Celebrations.
- Major attraction of the Onam celebrations is the famed snake boat races along the backwaters at *Champakulam, Aranmula and Kottayam*.

Aarattupuzha Pooram

- The famous Ayyapa temple at Aarattupuzha is just 14 kms from Thrissur and celebrates its annual Pooram festival during March. The final pooram is conducted with sixty one caparisoned elephants bearing bright colored umbrellas and parasols, presenting an unparalleled spectacle. The temple ensemble lends a majestic tenor to the extravaganza.
- Boat Race (*Cochin-Alleppey-Quilon – January*) and Great Elephant March (December) are other important events of Kerala.

Select Fairs and Festivals of Madhya Pradesh

Tansen Samorah, Gwalior

- Tansen Sangeeth Sammelan or Music festival is held in Gwalior in memory Tansen. The festival is held, near the tomb of Tansen at Morar, Gwalior in the month of November/December every year.
- Renowned classical singers from the country gather and perform for five night-long sessions.

Khajuraho Dance Festival, Khajuraho

- This festival is organized in the first week of February at the Western Group of temples, Khajuraho. This cultural festival highlights the richness of the various Indian classical dance styles such as Kathak, Bharathanatyam, Odissi, Kuchipudi, Manipuri and Kathakali with performances of some of the best exponents in the field.
- The dances are performed in an open air auditorium, usually in front of the Chitragupta Temple dedicated to Surya (the Sun God) and the Vishwanatha Temple dedicated to Lord Shiva, belonging to the western group.

Dhrupad Samorah, Bhopal

- Dhrupad Samorah is one among the important event in Bhopal, that organizes various musical concerts of notable classical musicians in Dhrupad style of Hindustani Music.

Lokrang Festival, Bhopal

- The five day long festival of Lokrang in Bhopal begins every year on 26th January (the republic day). It is a cultural exposition organised by Madhya Pradesh Adivasi Lok Kala Academy.

Indian Culture-8: Notes on Fairs and Festivals

- The main features of the Lokrang are folk and tribal dances, classical dances, performing art form, exhibition and presentation of art and craft and cultural presentations from abroad also are a big draw.

Kalidas Samorah, Ujjain

- First Kalidasa Samaroh at Ujjain was inaugurated by Dr. Rajendra Prasad in 1958. This important annual festival at Ujjain is organized in November (Kartika Shukla Ekadashi) and attracts the best known artists in the field of dramatics and dance performance.
- The Samaroha consists of Productions of Kalidas's original plays in Sanskrit, versions of Sanskrit plays in Hindi and other Indian Languages, performances of traditional theatrical and dance forms, ballets, and dance recitals, and an All India Exhibition of Art and Sculpture. Weeklong seminars, scholastic discussions and encounters on various aspects of Kalidasa, Sanskrit theatre and literature highlight the celebrations.
- Kalidasa Akademi
- Government of Madhya Pradesh established Kalidasa Akademi at Ujjain in order to organize the Samaroha every year. Accordingly, the Akademi starts to organize the Samaroha from the year 1979 in collaboration with Vikram University under the patronage of the department of culture Government of Madhya Pradesh.

Select Fairs and Festivals of Maharashtra

Banganga Festival, Malabar Mumbai

- There is a legend that Rama, on his way to Lanka, stopped on the hillock of Malabar Hill. He shot an arrow into the ground to obtain fresh water of Ganga for his followers. This mythological story is related to many places around India.
- Every year, in January, a cultural festival is organised at Banganga, where top artistes from around the country perform live classical music concerts. This two day musical extravaganza is a major tourist attraction of Mumbai.

Elephanta Festival

- It is being held every year in February since 1989 at the Elephanta Island, near Mumbai. During the festival, renowned dancers and musicians perform outside the caves to a select audience.

Ellora Festival

- Organised by Maharashtra Tourism Development Corporation (MTDC) every year in December at the Ellora Caves, near Aurangabad. Renowned artistes display their virtuosity in music and dance during the festival.

Indian Culture-8: Notes on Fairs and Festivals



Narali Pournima

- The full moon day of the month of Shravan is celebrated with characteristic fervour in different parts of Maharashtra and is known variously as *Narali Pournima*, *Shravani Pournima*, *Rakhi Pournima* or *Raksha Bandhan*.

Vithoba Festival

- This festival is held thrice in a year in April, July and November at the Vithoba Temple at Pandharpur, Maharashtra in the honour of Lord Vithoba. **This is a major festival of the Varkari sect.**
- The festivals associated with Vithoba primarily correspond to the bi-annual yatras (pilgrimages) of the Varkaris.
- The pilgrims travel to the Pandharpur temple from *Alandi and Dehu*, the two towns closely associated with *Dnyaneshwar and Tukaram*. On the way to the temple, they sing abhangas dedicated to Vithoba and repeat his name, carrying the palkhis of the two important Varkari sect.
- Kindly note that the members of the Varkaris sect don't engage in ritual worship but only practice darshan of the deity. The ritual worship is restricted to the Vithoba festival and is done only by the priests.

Vithoba

God Vithoba is known by many names, including: Vitthala, Panduranga, Pandharinath, Hari and Narayan. He is one of the manifestations of Vishnu or his avatara Krishna, often depicted as a dark young boy, sometimes accompanied by his main consort Rakhumai (refers to Rukmini). Vithoba's main temple stands at Pandharpur in Maharashtra. Vithoba legends revolve around his devotee Pundalik, who is credited with bringing the deity to Pandharpur. Tukaram and Dhyaneswar, as we all know, are two main saints of this sect.

Sawai Gandharva Bhimsen Festival

- We all know that Sawai Gandharva was guru of Pandit Bhimsen Joshi. He trained him from 1936 to 1940. Sawai Gandharva died in 1952 and in his memory; Pandit Bhimsen Joshi started the annual Sawai Gandharva Music Festival in Pune in 1953.
- This is most popular and biggest music festivals of India. Now it is known as **Sawai Gandharva Bhimsen Festival** and is organized by the Arya Sangeet Prasarak Mandal (ASPM).

Select Fairs and Festivals of Manipur

Indian Culture-8: Notes on Fairs and Festivals



Yaoshang Festival

- Yaoshang Festival of Manipur coincides with Holi in other parts of the country. This festival is celebrated for six days commencing from the full moon day of Phalguna. This is the biggest festival of Manipur.
- In this festival, the bamboo huts, Yaosangs (precisely Yawol Shang) are constructed on the roadside and Manipuri god “Pakhangba” is remembered by his plays in there. This hut is later set on fire and the idol of god is removed before it is burnt.
- During Yaoshang, Manipuri Vaisnavite elders perform the traditional Holi Pala and Eshei (devotional songs) at various places of worship including the historic Shri Govindajee temple at the Kangla Fort compound in the heart of Imphal and other places.
- Main highlight of the festival is the **Thabal Chongba** Thabal Chongba is a Manipuri folk dance where boys and girls form a circle and hold hands and sing and dance.

Cheiraoba / Sajibu Cheiraoba

- Cheiraoba is the new year of Manipur. Since the festival is observed on the first lunar day of the Sajibu month of Manipuri Calender, that falls in March or April, it is also known as Sajibu Cheiraoba. People of Manipur clean and decorate their houses and worship the local diety Sanamahi.

Kang Festival

- Kang Festival is the Ratha Jatra of Manipur. It is one of the greatest festivals of the Hindus of Manipur in which Lord Jagannath leaves his temple in a car, pulled by hordes of pilgrims.

Ningol Chakouba

- Ningol Chakouba is a social festival of the Meiteis, of Manipur.

Select Fairs and Festivals of Meghalaya

Wangala

- Wangala is an important harvest festival of the Garo people in Meghalaya, held in honour of Saljong, the Sun-god of fertility. Wangala literally means “Hundred Drums”, during this festival; the entire valley is resounded by the Drum beats and dances.
- That is why it is also known as **Hundred Drum Wangala Festival**. This festival was first started in the 1970s and now has become a prominent festival of the Garos.

Shad Nongkrem

- Shad Nongkrem is the important religious festival of the Khasi people. It is held annually at Smit, the capital of the Khyrem Syiemship near Shillong in November. An important part of this festival is Pomblang (sacrificing of goats by decapitation) and offerings are made to the Gods. Important feature is the Nongkrem dance, during this five day long religious festival of Khasis held at Smit village.

Indian Culture-8: Notes on Fairs and Festivals



Behdiengkhlam

- It is the most important festival of the Jaintias and is celebrated annually at Jowai in Jaintia Hills during the month of July.

Select Fairs and Festivals of Mizoram

- The festivals are called Kut in Mizo language. The three Kuts viz. Chapchar Kut, Mim Kut and Pawl Kut. All the three festivals are connected with agricultural activities. The festivals are celebrated with feasts and dances. These festivals have faded out in recent times.

Chapchar Kut

- This is a thanksgiving festival after the completion of the cutting of jhums. It is celebrated in March after successful Jhum cutting. The festival is marked by wide scale killing of pigs and usage of alcohol beverage called Zu.

Mim Kut

- Mim Kut is celebrated in September and this festival is related to memory of those who were died in the previous year. It is also related to the Jhum cultivation. Fresh vegetables, maize bread, necklaces and cloth are placed on the memorials of the dead as offerings to them.

Pawl Kut

- Pawl Kut is also a harvest festival.

Select Fairs and Festivals of Nagaland

Hornbill Festival

- Hornbill Festival is a weeklong annual event of Nagaland. The popularity and importance of Hornbill festival is not just a national phenomenon but has gained popularity around the world.
- Organized by the State Tourism and art and Culture Department, Hornbill Festival dubbed as the Festival of Festivals in Nagaland, encourages inter-tribal interaction, showcasing the entire array of Naga life and culture.
- Hornbill Festival is held at Naga Heritage Village, Kisama which is about 12 km from Kohima.
- All the tribes of Nagaland take part in this festival. The aim of the festival is to revive and protect the rich culture of Nagaland and display its extravaganza and traditions.

Moatsu Festival

- The Moatsü Mong is a six day festival, celebrated by the Ao people of Nagaland in May after the sowing is over. During this festival one of the symbolic celebrations is Sangpangtu where a big fire is lit and women & men sit around it.
- The best women serve the best wine and meat and make merry. Forecast is made by the righteous men who live by the guidance of the Almighty to see whether good or evil days are



awaiting the people.

Select Fairs and Festivals of Odisha

Important fairs of Odisha are

- **Magha Mela** (Jan-Feb): Popular festival of Konark that falls on the 7th day of the bright half of 'Magha'.
- Dola or Holi (March-April)
- Taratarini Mela.

Important festivals are

- **Ashokastami**: Car Festival of Lingraj in Bhubneshwar
- Chaitra Parba
- Sitalasasthi
- **Rath Yatra**: Rathayatra (Car Festival) is the most spectacular event in Jagannath temple at Puri. This festival is celebrated in the month of Asadha (June-July).
- **Bali Yatra**: Held in Cuttack to commemorate the glorious past of commercial voyages to the islands of Bali, Java and Sumatra by Odia traders.
- **Konark Dance Festival**: Konark Festival was organized for the first time in 1989 in the Open Air Auditorium at Konark. Conceived as a festival of Classical Dances of India, the objective of Konark Festival was to promote Konark, as well as Orissa as a tourist destination. An array of celebrated dancers from all over the country performs in the open air auditorium. The festival is a celebration of the much appreciated Odissi, Bharathnatyam, Manipuri, Kathak and Chau Dance.

Select Fairs and Festivals of Puducherry

International Yoga Festival

- Government of Pondicherry conducts an annual international Yoga festival from January 4th-7th. It aims to develop the conscious process at all levels-physical, mental, emotional and spiritual-and completeness in every aspect of life.
- The programme consists of practical Yoga classes and discussions on the various topics of Yoga.

Bastille Day

- Bastille Day is the English name of the French National Day – La Fete Nationale. This day is celebrated by French people everywhere, in France and also in their old colonies across the globe on 14 July.
- In India, Bastille Day is recognized and celebrated in Pondicherry. The day commemorates the Fete de la Federation of 1790, which was celebrated during the first anniversary after the



Indian Culture-8: Notes on Fairs and Festivals

storming of the Bastille. The storming of the Bastille occurred on the 14th of July, 1789.

Sani Peyarchi festival

- Sani Peyarchi festival is a famous festival of Pondicherry held in December at Sri Agneeswarar temple popularly known as 'Pongu Saneeswarar' temple at Keeralathur near Mannargudi. The 'karuppu ellurundai' (gingili cake), signifying the auspicious gift from the Lord, is distributed free to all the devotees.

Select Fairs and Festivals of Punjab

Baisakhi

- Baisakhi is the rural festival of North India, marking the beginning of the solar year. This festival is especially celebrated in Punjab. For Sikhs, the Baisakhi day is celebration of New Year along with the commemoration of the founding of the 'Khalsa Panth' by Guru Gobind Singh in 1699.
- Baisakhi also signifies the end of the harvest of Rabi crop.

Hola Mohalla

- Hola Mahalla or Hola is a sports event which begins on the first day of the Chet month of Nanakshahi calendar (generally March). This week long event consists of camping out and enjoying various displays of fighting prowess and bravery, followed by kirtan, music, and poetry. Langars are integral part of this festivity. The event concludes with long, military-style procession near Takht Sri Keshgarh Sahib, one of the five seats of temporal authority of the Sikhs.

Select Fairs and Festivals of Rajasthan

Bikaner festival

- Organized in January, the Bikaner festival is dedicated to the indispensable 'ship of the desert', camel.
- The festival starts with magnificent procession of bedecked camels against the backdrop of the Junagarh Fort.

Gangaur

- The Gangaur festival of Rajasthan is dedicated to Gauri, a manifestation of Goddess Parvati; consort of Lord Shiva, which commences on the first day of Chaitra, the day following Holi and lasts for 18 days.
- The festival is celebrated by girls and married women. The images of Gauri are ornamented and offerings are made.
- Gauri is worshipped by unmarried women for blessing to get a good husband and by married women for the welfare, health and long life of their husbands. This is also an auspicious day for young people to select their life partners.

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Teej

- Teej refers to the monsoon celebrations coinciding with the commemoration of Goddess Parvathi's union with Lord Shiva. The festival commemorates the day when Parvati was united with Lord Shiva after a penance of a hundred years – making them a symbol of an ideal marriage.
- It is believed that invocation of Parvati's blessings on this day results in continued marital bliss. The festival falls in Shravan month of Hindu calendar. The images of Teej Mata are taken out in ceremonial processions escorted by caparisoned elephants, camels and horse drawn chariots, as the bride Parvathi leaves her parents home for her husband's.

Desert Festival, Jaisalmer

- Desert Festival is organized in the golden city of Jaisalmer which coincides with the full moon in February. It is a major tourist attraction and during these three days, Jaisalmer gets a chance to parade its exuberant charm to the world.
- Major attractions are exciting camel dances, camel acrobatics, camel races, and camel polo, competitions for the best decorated camel and tug-of-war between musclemen.

Ajmer Urs

- Urs is held every year at the tomb of the Sufi Saint **Khwaja Moinuddin Chisti**, commemorating his death.
- It is celebrated from the 1st to the 6th day of Rajab; the seventh month of the Islamic calendar. This is one of the important Islamic Pilgrimage sites of the world.

Elephant Festival, Jaipur

- This is held in the month of March during the festival of Holi. Several spectacular elephant sports and vibrant festivities mark the event.

Pushkar Fair

- Pushkar is the venue of the largest cattle fair in India and is held in the month of November. Intriguing bazaars, auctions, sports and cultural events mark the Pushkar Fair.

Select Fairs and Festivals of Sikkim

- Traditional local festivals of Sikkim include Maghe Sankranti and Bhimsen Puja, among the Hindu festivals and *Losar* (called Loosong in Sikkim), Saga Dawa (refers to Buddha Purnima), *Lhabab Duechen*, *Drupka Teshi* and *Bhumchu* among the Buddhist festivals. During the Losar (Tibetan New Year), most offices and educational institutions are closed for a week.
- **Losoong**: It is the New Year Festival of Sikkim and corresponds to Losar.
- **Pang Lhabso**: This festival is celebrated to worship Kanchenjunga, the guardian deity of Sikkim.

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- **Saga Dawa:** It is considered as the “Triple Blessed Festivals” and holiest of all the Buddhist festivals, corresponding to Buddha Purnima. It is on this day Lord Buddha was born, achieved Enlightenment and attained Nirvana.

International Flower Show

- Sikkim is home to around 5,000 species of flowering plants, numerous rare orchids, primula and rhododendron species, oak and bamboo varieties, Fern and Medicinal plants.
- The International Flower Show is a rare show of exotic varieties of flowers, orchids and other plants native to Sikkim. It is held in March every year.

Select Fairs and Festivals of Tamil Nadu

Pongal

Pongal or Tamizhar Thirunaal, which is Makara Sankranti elsewhere in India, is a four-day harvest festival of Tamils. The saying *Thai Pirandhal Vazhi Pirakkum* – literally meaning, the birth of the month of Thai will pave way for new opportunities – is often quoted with reference to this festival. It is held from last day of the Tamil month Maargazhi to the third day of Thai.

Pongal takes its name from the surging of rice boiled in a pot of milk. It is very popular particularly amongst farmers. Rice and pulses cooked together in ghee and milk is offered to the family deity after the ritual worship.

The four different days have different names as follows:

- **Bhogi Pongal:** This is the first day of Pongal festivities. It is celebrated by throwing away and destroying old clothes and materials by setting them on fire to mark the end of the old and emergence of the new.
- **Surya Pongal:** This is the second day. It is the main day of festivities which falls on the first day of the tenth Tamil month Thai.
- **Mattu Pongal:** The third day, Maattu Pongal, is meant to offer thanks to the cattle, as they provide milk and are used to plough the lands.
- **Jallikattu**, a bull taming contest, marks the main event of Mattu Pongal among the Pongal festivities.
- **Kaanum Pongal** – This is the third day on which brothers pay special tribute to their married sisters by giving gifts and Landlords present gifts of food, clothes and money to their workforce. Kaanum literally means to view and on this day, people visit relatives and friends to enjoy the festive season.

Chitrai

- Chitrai is the first month of Tamil Calender and it corresponds to advent of spring. On the full moon day, the images of gods and goddesses from the temples in and around Madurai are

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taken to the bed of the river Vaigai, in colourful processions accompanied by the hundreds and thousands of people and musicians.

- The atmosphere is one of mirth and merriment. The festival marks the marriage of Madurai's powerful presiding deity, Meenakshi with Lord Shiva.

Mahamagam Festival

- Mahamagam Festival is a holy festival celebrated once in twelve years in Tamil Nadu. Mahamagam Festival, which is held at Kumbakonam. This festival is also called as Kumbamela of South.

Select Fairs and Festivals of Tripura

- Durga Puja, Kali Puja, Ashokastami and the worship of the Chaturdasha deities are important festivals of Tripura.

Select Fairs and Festivals of Uttar Pradesh

- Kumbh Mela, organised in the month of Maagha, is a major festival held every three years in rotation at Allahabad, Haridwar, Ujjain, and Nasik.
- Lath mar Holi is a local celebration of Holi at Barsana near Mathura.
- Taj Mahotsav, held annually at Agra, is a colorful display of the culture of the Braj area.
- Dussehra, Diwali, Holi and Ramnavami are major festivals of Hindus.
- Buddha Purnima, which marks the birth of Gautama Buddha, is a major Hindu and Buddhist festival, while Christmas is celebrated by the minority Christian population.
- Other festivals are Makar Sankranti, Vasant Panchami, Ayudha Puja, Ganga Mahotsava, Janmashtami, Sardhana Christian Fair, Maha Shivaratri, Mahavir Jayanti, Moharram, Bārah Wafāṭ, Eid, Bakreed, Chhath puja, Lucknow Mahotsav, Kabob and Hanuman Jayanti

Lathmaar holi of Barsana in Mathura

- It is a special form of traditional festivity. It is famous and Unique Holi with sticks wherein women beat up men with sticks and men protect themselves with shields. It takes place at Barsana near Mathura in the state of Uttar Pradesh and well before the actual Holi. The main attraction is Radharani temple.

Select Fairs and Festivals of West Bengal

- Durga Puja in October is the most popular festival in the West Bengal.
- Poila Baishakh is the Bengali New Year.
- Other festivals are Rathayatra, Dolyatra or Basanta-Utsab, Nobanno, Poush Parbon (festival of Poush), Kali Puja, SaraswatiPuja, LaxmiPuja, Christmas, Eid ul-Fitr, Eid ul-Adha and Muharram.
- Jhapan is the most important festival of Vishnupur, held in the glory of Manasa, the daughter

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of Shiva and goddess of snakes. Jhapan represents the snake worship cult in Bengal. It is basically a regional harvest festival and closely associated with the fertility cult too.

Fairs and Festivals celebrated all over India

Makar Sankranti

Makar Sankranti Celebrated as follows:

- Thai Pongal : Tamil Nadu
- **Makar Sankranti:** Andhra Pradesh, Bengal, Kerala, Bihar, Goa, Karnataka, Odisha, Madhya Pradesh, Maharashtra, Manipur, Uttar Pradesh
- **Uttarayana:** Gujarat and Rajasthan
- **Lohri:** Haryana, Himachal Pradesh and Punjab
- Magh Bihu or Bhogali Bihu: Assam

Here are some more notable points about the Makar Sankranti, which you can read and ignore.

- In Uttar Pradesh, Sankranti is called '*Khichiri*'. Taking a dip in the holy rivers on this day is regarded as most auspicious. A big one-month long Magha-Mela' fair begins at Prayag on this occasion. Apart from Triveni, ritual bathing also takes place at many places like Haridvar and Garh Mukteshwar in Uttar Pradesh, and Patna in Bihar
- In West Bengal every year a very big mela is held at Ganga Sagar where the river Ganga is believed to have dived into the nether region and vivified the ashes of the sixty thousand ancestors of King Bhagirath. This mela is attended by a large number of pilgrims from all over the country.
- In Andhra Pradesh, it is celebrated as a three-day harvest festival Pongal. The Telugu people call it 'Pedda Panduga' meaning big festival. The whole event lasts for four days, the first day *Bhogi*, the second day *Sankranti*, the third day *Kanuma* and the fourth day, *Mukkanuma*.
- In Maharashtra on the Sankranti day people exchange multi-colored tilguds made from til (sesame seeds) and sugar and til-laddus made from til and jaggery.
- The festival in Karnataka is also celebrated in the same way by exchanging 'Ellu Bella' (sesame seeds and Jaggery).
- In Gujarat, Sankranti is observed more or less in the same manner as in Maharashtra but with a difference that in Gujarat there is a custom of giving gifts to relatives.
- In Punjab huge bonfires are lit on the eve of Makar Sankranti is celebrated as Lohri". The following day is celebrated as "Maghi".
- In Kerala, the 40 days anushthana by the devotees of Ayyappa ends on this day in Sabarimala with a big festival.



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- The Bhuya tribals of Orissa have their Maghyatra in which small home-made articles are put for sale.
- In Assam, the festival is celebrated as Bhogali Bihu.

New Year festivals

Different regions follow different cultures and so the New Year traditions also vary. Every Indian state has its own history behind the New Year celebrations. People in various parts of the country celebrate New Year as per their traditional calendar.

Ugadi

- Ugadi is celebrated as New Year's Day in Karnataka and Andhra Pradesh. The name Ugadi is derived from the name "Yuga Adi", which means 'the beginning of a new age'. It is celebrated on the first day of the Hindu month Chaitra, which marks the onset of spring.

Gudi Padwa

- Gudi Padwa is celebrated as New Year's Day in Maharashtra. It is celebrated on the same day as Ugadi i.e., the first day of the month Chaitra. Lord Brahma is worshipped on this day and the gudi, Brahma's flag (also called Brahmadvaj), is hoisted in every house as a symbolic representation of Rama's victory over Ravana.

Puthandu

- Puthandu, also known as Varuda Pirappu, is celebrated as New Year's Day in Tamil Nadu. It is celebrated on the first day of the Tamil month Chithirai, which falls on 14 April.

Vishu

- Vishu is celebrated as New Year's Day in Kerala. It is celebrated on the first day of the Malayalam month of Medam (mid-April on the Gregorian calendar). Offerings to the divine called Vishukanni are neatly arranged on the eve of the festival and consist of rice, linen, cucumber, betel leaves, holy texts, coins and yellow flowers called konna (Cassia fistula). It is considered auspicious to see the Vishukanni first thing in the morning.
- On this day, people read the Ramayana and go to temples, Hindu places of worship. Children burst crackers, people wear new clothes and prepare special dishes and the elders of the house give out money to the children, servants and tenants. The money given is called Vishukaineetam.

Navreh

- Navreh is the lunar New Year celebration in Kashmir. This coincides with the first day of the Chaitra (spring) Navratras. This day finds mention in Rajtarangini and Nilamat Purana of Kashmir and is regarded as sacred in Kashmir as the Shivratri. Navreh falls on the same day as Ugadi or Cheiraoba or Gudi Padwa.



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Mahavishuva Sankranti

- Mahavishuva Sankranti is celebrated as the Odiya New Year. On this day, religious people offer delicious Pana, a sweet drink, to their deities.

Bestu Varas

- Bestu Varas is the New Year's Day for Gujaratis and this falls on the day next to Diwali. On this day, people greet each other on this day with "Nutan Varsha Abhinandan".

Chaitti and Basoa

- The festivals of Chaitti and Basoa are celebrated as New Year festivals in the state of Himachal Pradesh. Chaitti is celebrated on the first day of month of Chaitra. The first day of this month is considered very important and is celebrated all over the state.
- The festival of Basoa, also known as Bishu, is celebrated on the first day of the month of Baisakh. The aboriginal and the farming folk celebrate the Basoa festival.

Baisakhi

- Baisakhi falls on 13 or 14 April, the first day of the second month of the year according to the Nanakshahi Calendar.

Nowruz

- Nowruz is the name of the Iranian/Persian New Year in Iranian calendars. Originally being a Zoroastrian festival, and the holiest of them all, Nowruz is believed to have been invented by Zoroaster himself. It is celebrated on 21 March every year, a date originally determined by astronomical calculations.
- Nowruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends. It is included in the UNESCO list of Intangible Cultural Heritage.

Kumbh Mela

- Held four times every 12 years at four different locations across central and northern India, the Kumbh Mela is the largest religious congregation and largest peaceful gathering on the planet. This vast celebration attracts tens of millions of Hindu pilgrims, including mendicant nagas.
- Kumbh is held every third year at one of the four places by rotation: Haridwar, Allahabad, Nashik and Ujjain. Thus the Kumbha Mela is held at each of these four places every twelfth year. The Ardha Kumbha Mela, which is next in sanctity, is held only at Haridwar and Allahabad. In summary:
 - Kumbha Mela: Held at all four places.
 - Ardha Kumbha Mela: Held at Haridwar and Prayag, every 6 years.
 - Purna Kumbha Mela: Held only at Prayag every 12 years.

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- Maha Kumbha Mela: Held only at Prayag, every 144 years.
- The rivers at these four places are Ganga at Haridwar, the Prayag Sangam at Allahabad, the Godawari at Nashik, and the Shipra at Ujjain. The largest crowd is held on Mauni Amavasya. The Bhagvat Purana is the first written evidence of the Kumbha Mela. Another written evidence of the Kumbha Mela is in the works of Huen Tsang, who visited India in 629–645 AD, during the reign of Harsha. The Samudra manthan episode is mentioned in the Bhagavata Purana, Vishnu Purana, the Mahabharata, and the Ramayana.

Select Muslim Festivals Celebrated in India

Muharram / Ashura

- Muharram is the first month of the Islamic calendar and considered to be the most sacred of all the months, excluding Ramadan. The tenth day of Muharram is the **Day of Ashura**, which to Shia Muslims is part of the Mourning of Muharram.
- Ashura, which literally means the “Tenth” in Arabic, refers to the tenth day of Muharram. The festival is the day of mourning for the martyrdom of Hussein ibn Ali, the grandson of Muhammad.

Mawlid / Baarah Wafaat

- Rabi' al-awwal which is the third month of the Islamic calendar is considered as month of birth of prophet Muhammad. He was born on 12th day of this month. Muslims celebrate Mawlid on this day. However followers of Shia Islam consider the 17th day of this month as month of birth of Prophet Mohammed.

Shab-e-barat

- The festival of the Shab-e-barat is based upon the faith of the Muslims that on this night, the almighty composes the fortunes of all humans for the approaching year by taking into accounting the feats committed by them in the yesteryear.
- This festival is celebrated on the 13th or 14th day of Shaban, the 8th month of the Islamic Calender. This happens to be fifteen days before the beginning of Ramazan. Shab-e-Barat means the **night of forgiveness** or **Day of Atonement**.
- People pray to god both in preparation for Ramazan and for the forgiveness of the sins committed by them. In Arabic, the day is called **Lailatul Baraat**, meaning the night of emancipation. Shab-e-Barat is also seen as a night of good luck and a common legend says that on this night the Prophet travels to each house and allays the ails of agony of humanity.

Indian Sports, Games and Martial Arts

Bharashram and Bharamanshram

- Bharashram and Bharamanshram are two Sanskrit words that corespond to the weight-lifting

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and walking. Both of these have been part of ancient Indian Martial arts and have been described widely. Both of them are established Olympics disciplines at present times.

Malla Khamba

- Malkhamb is an ancient sport in which a gymnast performs feats and poses in concert with a vertical wooden pole or rope. The sport is as ancient as our Epics. The players are required to have a unique technique and players mastering it can also excel in wrestling, gymnastics, pole vault and other sports. *It is also state sports of Madhya Pradesh.*

Chaturanga

- Chaturanga is the ancient parent of Chess. In Mahabharata period, Chaturanga referred to the four limbs of the army viz. elephants, chariots, cavalry and infantry. The most reliable sources say that Chess originated in India during Gupta period from a game of Chaturanga that existed earlier. Chaturanga was played on an 8×8 uncheckered board, called **Ashtāpada**. A variant played on a larger ten-by-ten board is known as Dasapada.

Dhopkhel

- Dhopkhel is the name of a traditional ball game of Assam. The game is played between two eleven member teams on a 125m by 80m field bounded by four flags. The players take turns throwing the ball at the opponent to knock them out of the game, while seeking to catch the ball and evade other players. It is a test of speed, stamina, and acrobatic skills. The game was once played to amuse Ahom royalty as a spectator sport. It is no longer widely played in Assam, though efforts are being made to revive it.

Asol Aap and Asol – Tale Aap

- These two terms are related to Andaman and Nicobar Islands. *Asol* means Canoe (Small and light boat; pointed at both ends; propelled with a paddle), and *Aap* means race.
- Asol Aap is the Canoe racing and the Asol Tale Aap is Canoe Race on Sand. These are two traditional games of the Nicobarese.

Vallam Kali

- Vallam Kali is a Malayalam word meaning Boat Game. This term refers to the traditional canoe racing in Kerala, particularly as a part of Onam festivities.
- The race of snake boats (Chundan Vallam) is the major event. Most spectacular of the boat races, are those held at Aranmula, Champakulam and Kottayam.

Kalaripayattu

- Kalaripayattu is an Indian martial art from Kerala. It is one of the most ancient fighting systems that are even practiced today. It was originally practised in Kerala and some parts of Karnataka. Today it is practiced in Kerala, Tamil Nadu as well as Karnataka and some parts of Sri Lanka.



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- It originated in 4th century and reached its zenith in the 16th century, in the days of **Thacholi Othenan** – a celebrated chieftain of north Malabar. This art includes the physical exercises and mock duels – armed and unarmed combat.
- It is not accompanied by any music or drumming, but is a silent combat, where style matters the most. Kalari Payattu is practiced by women also. Kalari Payattu is now seen as a method of physical fitness, and an empty-handed means of self-defence.
- Yet, it is tied to traditional ceremonies and rituals. In recent years, efforts have been made to further popularise the art, with it featuring in international and Indian films.

Musthi-Yuddha

- Musti-yuddha or mushti-yuddha is “fist combat”. It seems to be one of the most ancient art, as we find its refernce in Rig-Veda. During Mahabhart, its variant was the Duel, called *niyuddham*, which were often fought to the death. Bheema killed Jarasandha in a Niyuddham only, which was planned by Krishna.

Jallikattu

- Jallikattu is the bull taming sport played in Tamil Nadu as a part of Pongal celebrations on Mattu Pongal day. Jellicut is the name of a special breed of bull for this fighting. The majority of jallikattu bulls belong to the pulikulam breed of cattle.

Yubi lakpi

- Yubi lakpi is a seven-a-side traditional football game played in Manipur using a coconut. The game has some similarity with rugby.

Mokshapat

- Mokshapat means “Moksha” or “Patana” (fall). The game is Snakes & Ladders, which was invented by Gyandev.

Indian Rural Olympics (Kila Raipur Sports Festival)

The Kila Raipur Sports Festival, which is popularly known as India’s Rural Olympics, is held during the winter season in Kila Raipur on the outskirts of Ludhiana, Punjab. The festival has been held annually since 1933. During the festival, competitions are held for major Punjabi rural sports including horse racing, horseback acrobatics, and other games related to demonstrations of strength. The competitors can be anybody from youth to old. Competitions are also held for animals such as horses and dogs.

Prelims Model Questions

1. Identify the festival of India with the help of given information:
 1. It is a harvest festival.
 2. It is celebrated in the month of August-September according to Gregorian Calendar.
 3. King Mahabali and Lord Vishnu are revered during the festival.

Indian Culture-8: Notes on Fairs and Festivals



Select the correct answer from options given below:

- [A] Onam
- [B] Pongal
- [C] Bihu
- [D] Ugadi

Answer: [A] Onam

All the above features are of Onam Festival, a 10 day festival celebrated in Kerala state of India.

2. Consider the following festivals:

1. Vaisakhi
2. Losar
3. Vishu

Which among the above is / are predominantly harvest festivals?

- [A] Only 1
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [A] Only 1

Vaisakhi is the harvest festival of the Punjabis. It also marks the establishment of Khalasa Panth. Vishu is the Malayalam new year and is celebrated with much fanfare and vigour in all parts of Kerala. The Loser festival marks the beginning of the New Year in Ladakh and China's Tibet and considered to be the most important festival of the region. During this festival the Ladakhi Buddhists make religious offering before their deities in the domestic shrines or in the Gompas.

3. Consider the following festivals with the states in which they are celebrated:

1. Mahamaham → Odisha
2. Hemis → Jammu & Kashmir
3. Vishu → Kerala

Which of the above is/are correctly matched?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [B] Only 2 & 3

Indian Culture-8: Notes on Fairs and Festivals



~~Mahamaham~~ → Odisha Mahamaham → Tamil Nadu

- Mahamaham is a Hindu festival celebrated every 12 years in the Mahamaham tank located in the South Indian town of Kumbakonam in Tamil Nadu, India.
- The Hemis festival is one of the biggest and the most famous religious festivals of Ladakh.
- Vishu is a Hindu festival celebrated in Kerala, India. It marks the start of the Hindu New year. People celebrate Vishu to commemorate the return of "Sun God".

4. Consider the following:

1. Flamingo Festival – Tamil Nadu
2. Dree Festival – Arunachal Pradesh
3. Hornbill Festival – Nagaland

Which among the above is / are correct matches?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [B] Only 2 & 3

Flamingo Festival

The annual "Flamingo Festival" recently began at Sullurpeta near the Pulicat lake bird sanctuary in Nellore district of Andhra Pradesh. The festival was being held every year to bring together the people and various departments in the task of preserving the Pulicat Lake and surroundings. Every year approximately 15,000 Greater Flamingos are reported to visit the lake along with pelicans, kingfishers, herons, painted storks, spoonbills and ducks.

Dree Festival

The Dree Festival is an Apatani agricultural rite in Arunachal Pradesh. It involves the sacrifice of fowls, eggs and animals to the gods – Tamu, Metii and Danyi Pilo (Sun and Moon God). The purpose of the festival is to appease these gods so that famine could be avoided. This rite is observed by the Apatanis in Arunachal Pradesh. The Apatanis, who inhabit a tranquil pine clad valley called Ziro at the core of Lower Subansiri District of Arunachal Pradesh, are famous for their unique practice of wet rice cultivation.

Hornbill Festival

It's a festival in Nagaland.

5. Consider the following matches:

1. Bohag Bihu □ advent of the cropping season
2. Bhogali Bihu □ harvest festival
3. Kongali Bihu □ Assamese new year



Indian Culture-8: Notes on Fairs and Festivals

Which among the above is / are correct?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [A] Only 1 & 2

Assam has an exclusive range of colourful festivals. Bihu is the chief festival celebrated on three occasions. Rongali Bihu or Bohag Bihu marks the advent of the cropping season and it also ushers in the Assamese New Year. Bhogali Bihu or Magh Bihu is the harvest festival and Kati Bihu or Kongali Bihu coming in autumn is a simple affair.

6. Both Onam and Pongal are:

1. celebrated in same months of the Gergorian Calender
2. harvest season festivals
3. related to Lord Vishnu's avatars

Which among the above is / are correct?

- [A] Only 1 is correct
- [B] Only 2 & 3 are correct
- [C] Only 2 is correct
- [D] None of them is correct

Answer: [C] Only 2 is correct

7. Consider the following:

1. Thang-Ta
2. Kalaripayattu
3. Silambam
4. Mudiyetu

Which among the above is / are Indian martial arts?

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1, 2 & 3
- [D] 1, 2, 3 & 4

Answer: [C] Only 1, 2 & 3

Thang-ta

Thang-ta is a weapon-based Indian martial art created by the Meitei of Manipur. In the Manipuri language, thang means sword and ta means spear, referring to the art's primary weapons. Thang Ta is also a popular form in Manipuri dance.

Indian Culture-8: Notes on Fairs and Festivals



Silambam

Silambam is a weapon-based Indian martial art from Tamil Nadu, but also traditionally practised by the Tamil community of Sri Lanka and Malaysia. It is closely related to Keralan kalaripayat and Sri Lankan angampora.

Kalaripayattu

Kalaripayattu is an Indian martial art from Kerala. It is one of the most ancient fighting systems that are even practiced today. It was originally practised in Kerala and some parts of Karnataka. Today it is practiced in Kerala, Tamil Nadu as well as Karnataka and some parts of Sri Lanka.

Mudiyettu

Mudiyettu is the name of a dance drama of Kerala, which is based upon the mythological tale of battle, depicting glory and triumph of Bhagavathy over the demon Darika. This along with Koodiyattam, Ram Lila and Vedic Chanting have been recognized by the UNESCO as ‘Intangible Cultural Heritage of Humanity’?

General Knowledge Today



Indian Culture-9: Religion, Sects and Philosophy Basics

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Model Questions

Prelims MCQs

Please check Prelims Model Questions at the end of this module.

Religion has been an important part of India's culture throughout its history. Religious diversity and religious tolerance are both established in the country by law and custom. A vast majority of Indians (over 93%) associate themselves with a religion. Four of the world's major religious traditions; Hinduism, Buddhism, Jainism and Sikhism are originated at India. These religions are also called as 'Eastern Religions'.

Hinduism

Hinduism has been defined as a religion or a set of religious beliefs and practices or a religious tradition or a way of life. This term applies to the form of religion which succeeded to Vedic religion.

Hindu Philosophy

Hindu philosophy is traditionally divided into six āstika schools viz. Samkhya, Yoga, Nyaya, Vaisheshika, Mimansa (or Purva Mimansa) and Vedanta (or Uttar Mimansa), which accept the Vedas as supreme revealed scriptures. Further, there are Nāstika schools such as Cārvāka, Ājīvika etc. which don't accept the Vedas as supreme scriptures.

Astika Schools

Samkhya School

Samkhya is the oldest of the Aastika or Orthodox philosophical systems in Hinduism. Samkhya means Enumeration. The founder of the Sankhya school of Philosophy was **Maharishi Kapil**.

Basic Philosophy

The Samkhya School believes in Dualism and says that there are only two realities viz. **Purusha** and **Prakriti**. While Purusha is eternal, pure consciousness, Prakriti is substance or realm of matter. Prakriti consists of varying levels of three dispositions or categories of qualities viz. Activity (rajas), Inactivity (tamas) and Harmony (sattva). An imbalance in the intertwined relationship of these three dispositions causes the world to evolve from Prakriti. This evolution from Prakriti causes the creation of 23 constituents, including intellect (buddhi), ego (ahamkara) and mind (manas).

As per this school, life or Jiva is a state in which **puruṣa is bonded to prakriti through the glue of desire**, and the end of this bondage is **moksha**. Thus, the Samkhya school does not believe in existence of God but only two realities Purush and Prakriti. However, it does not describe what happens after moksha and does not mention anything about God, because after liberation there is no essential distinction of individual and universal puruṣa. Thus, what happens after Moksha is



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irrelevant thing for this school. However, despite not believing in God, the Samkhya school believed in Doctrine of Karma and transmigration of souls. It also believes in existence of many living souls (Jeevatmas) who possess consciousness. It says that Puruṣa, the eternal pure consciousness, due to ignorance, identifies itself with products of Prakriti such as intellect (buddhi) and ego (ahamkara). This results in endless transmigration and suffering. However, once the realization arises that Puruṣa is distinct from Prakriti, the Self is no longer subject to transmigration and absolute freedom arises.

Difference between Dualism of Samkhya and Dualism of West

In Samkhya School of philosophy, the dualism consists of fundamental difference between consciousness and matter. It is different from the dualism in west, because in that the dualism differentiates between mind and body.

The Sankhya system of philosophy lost ground in the Gupta period because its theism was absorbed by the epics and its categories of Prakriti, Purusa and Gunas were taken over by Vedanta.

Yoga School

Yuj means “control” and Yoga also mean to “add”. This philosophy is very close to Samkhya and can be easily distinguished as

Yoga= Samkhya + Divinity.

Thus, yoga school accepts the samkhya psychology and metaphysics, but is more theistic than the samkhya, because it also includes **the divine entity** to the samkhya’s elements of reality.

- Patanjali is widely regarded as the compiler of the formal yoga philosophy. The yoga philosophy of Patanjali is also known as **Raja Yoga**. The other branches include **Karma Yoga, Jnana Yoga, Bhakti Yoga, and Hatha Yoga**.

Raja Yoga is a system for control of the mind. As per Patanjali Yoga is defined as चित्तवृत्तिनिवृत्तिः, which means that Yoga is **the inhibition of the modifications of the mind**

विवेकानन्दा translated the sutra as *Yōga is restraining the mind-stuff from taking various forms*

Hindu philosophy distinguishes seven major branches of Yoga:

- **Rāja Yoga** (Classical Yoga), a system of yoga codified by Patañjali and classified as one of the six āstika (“orthodox”) schools of Hindu philosophy.
- **Jnana yoga**, (buddhi-yoga) centred on the faculty of discernment and ‘virtually identical with the spiritual path of Vedānta’.
- **Karma-yoga**, in which the world of everyday work becomes the tool by which self is transcended.
- **Bhakti-Yoga** the path of devoted service to God.
- **Tantra-yoga** focused on the techniques and psycho-physical teachings contained within a body of texts called tantras.



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- **Mantra-yoga**, one of the most ancient forms of yoga in which the psycho-acoustical properties of the spoken word are used to concentrate the mind.
- **Hatha yoga**, a system of physical purification designed to reintegrate and re-balance the mind and body in preparation for Raja-yoga (first described by Yogi Swatmarama).

Ashtanga Yoga

The Yogasutras of Patanjali later became the basis of **Ashtanga Yoga**. This eight-limbed concept derived from Patanjali's Yogasutra is a core characteristic of practically every **Raja yoga** variation that is practiced today. These eight limbs are as follows:

- **Five Yama:** Yama refers to the five "abstentions". These abstentions are
 - Ahimsa (non-violence)
 - Satya (Truth, non-lying)
 - Asteya (non-covetousness)
 - Brahmacharya (non-sensuality, celibacy)
 - Aparigraha (non-possessiveness).
- **Five Niyama:** The Niyama refers to five "observances". These are
 - Shaucha (purity)
 - Santosha (contentment)
 - Tapas (austerity)
 - Svadhyaya (study of the Vedic scriptures to know about God and the soul), and
 - Ishvara-Pranidhana (surrender to God).
- **Asana:** Asana means to be seated. Patanjali's Sutras refers to the seated position used for meditation.
- **Pranayama** ("Suspending Breath"): Prāna, breath, "āyāma", to restrain or stop. Also interpreted as control of the life force.
- **Pratyahara** ("Abstraction"): Withdrawal of the mind or senses from an object or event.
- **Dharana** ("Concentration"): Fixing the attention on a single object.
- **Dhyana** ("Meditation"): Intense contemplation of the nature of the object of meditation.
- **Samadhi** ("Liberation"): merging consciousness with the object of meditation.

Hathayoga Versus Rajayoga

The Yogasutras of Patanjali which mainly postulate the Raj Yoga, date back to Mauryan Period while Hathayoga was introduced by Yogi Swatmarama. *The major difference between Raj Yoga and Hathayoga is that Raja Yoga aims at controlling all thought-waves or mental modifications, while a Hatha Yogi starts his Sadhana, or spiritual practice, with Asanas (postures) and Pranayama. So Raj Yoga starts from Mind and Hathayoga starts from Body.*



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Nyaya School

Literally means recursion. It is based on texts known as the Nyaya Sutras, which were written by **Aksapada Gautama** from around the 2nd century AD. The basic theme of this darshana is acquiring the **Valid Knowledge**. The system is based upon Logic. On this basis, the **knowledge can be valid or invalid**.

- There are **four means of obtaining valid knowledge** viz.
 - perception (pratyakṣa),
 - inference (anumāna),
 - comparison (upamāna) and
 - verbal testimony (śabda).
- Invalid knowledge includes
 - memory (smṛti),
 - doubt (saṁśaya),
 - error (viparyaya) and
 - hypothetical reasoning (tarka).

The followers of Nyaya believed that obtaining valid knowledge was the only way to obtain release from suffering. They therefore took great pains to identify valid sources of knowledge and to distinguish these from mere false opinions. The most important contribution made by this school is its methodology. This methodology is based on a [system of logic](#) that has subsequently been adopted by the majority of the Indian schools.

Vaisheshika School

Vaisheshika is a kind of Atomism. It was proposed by **Maharishi Kanaad**. It postulates that all objects in the physical universe are reducible to a finite number of atoms. The school deals in detail with “Padarth” or Matter. Vaisheshika system developed independently from the Nyaya, but the two eventually merged because of their closely related theories. In its classical form, however, the Vaisheshika school differed from the Nyaya in one crucial respect: where Nyaya accepted four sources of valid knowledge, the **Vaisheshika accepted only perception and inference**.

Vaisheshika is also different from the Modern Atomic Theory because Vaisheshika says that the behaviour of the atoms is guided by the Supreme being.

The Vaisheshika School classified the matter or **padartha** into six categories:

- **Dravya (substance):** There are nine substances viz. pṛthvī (earth), ap (water), tejas (fire), vāyu (air), ākaśa (ether), kāla (time), dik (space), ātman (self) and manas (mind). **The first five are called bhūtas (Panchabhutas)** the substances having some specific qualities so that they could be perceived



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by one or the other external senses.

- **Guṇa (quality):** There are 17 Gunas or qualities of matter *The Gunas are different from Dravya. While a Dravya is capable of existing independently by itself, a guṇa (quality) cannot exist so.* The 17 Gunas are rūpa (colour), rasa (taste), gandha (smell), sparśa (touch), saṁkhyā (number), parimāṇa (size/dimension/quantity), pṛthaktva (individuality), saṁyoga (conjunction/accompaniments), vibhāga (disjunction), paratva (priority), aparatva (posteriority), buddhi (knowledge), sukha (pleasure), duḥkha (pain), icchā (desire), dveṣa (aversion) and prayatna (effort). To these Praśastapāda added another Gunas such as gurutva (gravity), dravatva (fluidity), sneha (viscosity), dharma (merit), adharma (demerit), śabda (sound) and saṁkāsra (faculty).
- **Karma (activity):** Activity is a feature of the some of the Dravyas. Ākāśa (ether), kāla (time), dik (space) and ātman (self), though substances, are devoid of karma (activity)
- **Sāmānya (generality):** When a property is found common to many substances, it is called sāmānya.
- **Viśeṣa (particularity):** By means of viśeṣa, we are able to perceive substances as different from one another. As the ultimate atoms are innumerable so are the viśeṣas
- **Samavāya (inherence):** Samavaya is basically cause and the effect by two substances. According to Praśastapāda, it is the relationship existing between the substances that are inseparable, standing to one another in the relation of the container and the contained

One more category was later added called abhāva (non-existence). Here, the first three categories are defined as **artha (which can perceive) and they have real objective existence** The last three categories are defined as *budhyapekṣam (product of intellectual discrimination) and they are logical categories.*

Difference between Vaisheshika and Nyaya

“In the Indian Philosophy, the Vaisesika system is closely allied to the Nyaya system of philosophy.” Enumerate the similarities and differences between the two. Vaisesika is allied to the nyaya system of philosophy. Both systems accept the liberation of the individual self as the end goal; both view ignorance as the root cause of all pain and misery; and both believe that liberation is attained only through right knowledge of reality. There are, however, two major differences between Nyaya and Vaisesika.

- **First**, nyaya philosophy accepts four independent sources of knowledge — perception, inference, comparison, and testimony — but vaisesika accepts only two — perception and inference.
- **Second**, nyaya maintains that all of reality is comprehended by sixteen categories



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(padarthas), whereas vaishesika recognizes only seven categories of reality. These are: dravya (substance), guna (quality), karma (action), samanya (generality), visesa (uniqueness), samavaya (inherence), and abhava (nonexistence). The term padartha means “the object denoted by a word,” and according to vaishesika philosophy all objects denoted by words can be broadly divided into two main classes

— that which exists, and that which does not exist. Six of the seven padarthas are in the first class, that which exists. In the second class, that which does not exist, there is only one padartha, abhava, which stands for all negative facts such as the nonexistence of things.

Mimansa (Purva Mimansa)

Mimansa means **investigation or enquiry**. The primary enquiry is into the nature of **dharma** based on close theology of the Vedas. It has two divisions, Purva Mimansa and Uttar Mimansa. Poorva Mimansa is ancient.

Dharma, Karma and Rta

The Mimansa philosophy says that the *dharma* is not accessible to reason or observation, instead, it **must be inferred from the authority of the Vedas**, which are considered eternal, authorless, and infallible. This implies that rather than paying attention to God exists not, this philosophy focuses on the character of the **Dharma**.

The Pūrva Mīmāṃsā explains the Dharma as a “virtue”, “morality” or “duty”. The duty is to follow the prescriptions of the Saṃhitās and their Brāhmaṇa commentaries relating the correct performance of Vedic rituals. This implies that Dharma is the essentially ritualism, and there is a great significance of the Karma or action in attaining Dharma.

*In this way, Dharma is also fundamentally different from the Rig-Vedic **Rta or Rita** which is a principle of natural order which regulates and coordinates the operation of the universe and everything within it. While Dharma and Karma are related to each other, Rta is described as that which is ultimately responsible for the proper functioning of the natural, moral and sacrificial orders.*

The Purva Mimansa was postulated by Jamini. The ideology of Poorva Mimansa was to counteract the challenge by Buddhism and vedanta which marginalized the Vedic supremacy and sacrifices. This school got momentum in Gupta period and reached its climax in 7-8th century. Sabara and Kumaril Bhatta were two main interpretators. It was one of the major forces to decline Buddhism in India, but later itself was eclipsed by **Vedanta**.

Uttar Mimansa / Vedanta School

Vedanta means Veda end or the purpose or goal of the Vedas. It was given by Badrayana or Maharishi Vyasa, who is one of the 7 chiranjivis and wrote “Mahabharta”.

Advaita

Its proponent was Adi Sahnakara and **his Guru Gaudapada**. The essence of this Vedanta is that



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“Brahman is the only reality, and the world, as it appears, is illusory.”

Vishishtadvaita

Its proponent was Rāmānuja. The basic theory is that “jīvātman is a part of Brahman, and hence is similar, but not identical. Brahman, matter and the individual souls are distinct but mutually inseparable entities”. Vishishtadvaita advocates Bhakti to attain God.

Dvaita

The proponent of the Dvaita was Madhwāchārya. This theory is also known as Tatvavādā – The Philosophy of Reality. It identifies God in the Brahman (Universe) and its incarnations such as Vishnu and Krishna. It says that all individual souls (jīvātman) and matter as eternal are mutually separate entities.

Dvaitādvaita

The theory of Dvaitādvaita was given by Nimbarka. It is based upon the early school of Bhedābheda of Bhaskara. It says that jīvātman is at once the same as yet different from Brahman. The jiva relation may be regarded as dvaita from one point of view and advaita from another. This school identifies God in Krishna.

Shuddhādvaita

The proponent of Shuddhādvaita was Vallabha. It says that World is Leela of God that is Krishna and he is **Sat-Chid-Aananda**. It identifies Bhakti as the only means of liberation. Vallabha was also a famous saint of Pushti Marg. He won the famous debate of Brahmavad over Shankars.

Achintya Bhedābheda

The proponent of Achintya Bhedābheda was Chaitanya Mahaprabhu. Chaitanya Mahaprabhu was a follower of the Dvaita vedanta of Sri Madhwacharya. The doctrine of Achintya Bhedābheda or inconceivable and simultaneous one-ness and difference states that the soul or energy of God is both distinct and non-distinct from God and he can be experienced through a process of long devotion. It identified God in Krishna. This Philosophy is followed by ISKCON.

Purnādvaita or Integral Advaita

The proponent of Purnādvaita was Shri Arubindo. He propounded this doctrine in his “The Life Divine”. synthesized all the exant schools of Vedanta and gave a comprehensive resolution integrating cues from the Western metaphysics and modern science. Sri Arubindo is known to be one, who restored the umbilical cord of the Vedantic exegesis with the Vedas.

Modern Vedānta

The proponent of Modern Vedānta was Swami Vivekananda. His philosophy says that the conditions of abject poverty should be removed; only then will people be able to turn their minds toward God.



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School Name	Propounders
Advaita	Adi Sahnakar and his Guru Gaudapada
Vishishtadvaita	Rāmānuja
Dvaita	Madhwāchārya
Dvaitādvaita	Nimbarka
Shuddhādvaita	Vallabha
Achintya Bhedābheda	Chaitanya Mahaprabhu
Purnādvaita or Integral Advaita	Shri Arubindo
Modern Vedānta	Swami Vivekananda

Analysis: Mimansa and Dharma, Karma and Rta

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The Purva Mimansa was postulated by Jamini. The ideology of Poorva Mimansa was to counteract the challenge by Buddhism and vedanta which marginalized the Vedic supremacy and sacrifices. This school got momentum in Gupta period and reached its climax in 7-8th century. Sabara and Kumaril



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Bhatta were two main interpretators. It was one of the major forces to decline Buddhism in India, but later itself was eclipsed by **Vedanta**.

Nastika Schools

The nāstika (heterodox) schools don't draw upon the Vedas as the sole primary authoritative text, but may emphasize other traditions of thought. The main nāstika schools are Cārvāka (pronounced Charvaka) and Ajivika.

Charvaka School

This system was originally called *Lokayat or Brahaspatya*. This school may be called one of the oldest school of Indian materialism. It rejects Vedas, rejects ritualism of Vedas and does not believe in god or any other super natural power. Ajita Kesakambali is thought to be the first Caravaka while Brihaspati is called its founder. Most of its literature is now lost and it is also *not a living tradition* as of now.

Aajivika

Ajivikas are followers of the doctrine of immutability or pre-determined belonging to the religious order or sect founded by Gosala Mankhaliputta, a senior contemporary of buddha and mahavira. The basic theme of ajivikism is the doctrine of niyati or destiny. The main source of information on ajivikism is Bhagwati Sutra.

Major Sects in Hinduism

Academics categorize contemporary Hinduism into four major denominations: Vaishnavism, Shaivism, Smartism and Shaktism. The denominations differ primarily in the god worshipped as the Supreme One and in the traditions that accompany worship of that god.

Vaishnavas worship Vishnu as the supreme God; Shaivites worship Shiva as the supreme; Shaktas worship Shakti (power) personified through a female divinity or Mother Goddess, Devi; while Smartas believe in the essential oneness of five (panchadeva) or six (Shanmata, as Tamil Hindus add Skanda) deities as personifications of the Supreme.

Vaishnavism

- It is focused on worshipping of Vishnu. Vaishnavites lead a way of life promoting differentiated monotheism, which gives importance to Lord Vishnu and His ten incarnations.
- Its beliefs and practices, especially the concepts of Bhakti and Bhakti Yoga, are based largely on the Upanishads, and associated with the Vedas and Puranic texts such as the Bhagavad Gita, and the Padma, Vishnu and Bhagavata Puranas.
- Awareness, recognition, and growth of the belief have significantly increased outside of India in recent years. The Gaudiya Vaishnava branch of the tradition has significantly increased the awareness of Vaishnavism internationally, since the mid-1900s, largely through the activities



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and geographical expansion of the Hare Krishna movement founded by A. C. Bhaktivedanta Swami Prabhupada in New York City in 1966.

Shaivism

- Shaivism reveres the god Shiva as the Supreme Being. Shaivas believe that Shiva is All and in all, the creator, preserver, destroyer, revealer and concealer of all that is.
- Devotees of Shiva wear Sacred ash as a sectarian mark on their foreheads and other parts of their bodies with reverence. The Sanskrit words bhasma and vibhuti can both be translated as “sacred ash”.
- Shaivism has a vast literature that includes texts representing multiple philosophical schools, including non-dualist (abheda), dualist (bheda), and non-dual-with-dualism (bhedābheda) perspectives.

Shaktism

- Shaktism focuses focuses worship upon Shakti or Devi – the Hindu Divine Mother – as the absolute, ultimate Godhead. Shaktism regards Devī as the Supreme Brahman itself, with all other forms of divinity, female or male, considered being merely her diverse manifestations.
- In the details of its philosophy and practice, Shaktism resembles Shaivism. However, Shaktas focus most or all worship on Shakti, as the dynamic feminine aspect of the Supreme Divine.
- Shaktism is practiced throughout the Indian subcontinent and beyond, in numerous forms, both Tantric and non-Tantric; however, its two largest and most visible schools are the Srikula (lit., family of Sri), strongest in South India, and the Kalikula (family of Kali), which prevails in northern and eastern India.

Smartism

- Smartism is a liberal or nonsectarian denomination of the Vedic Hindu religion which accepts all the major Hindu deities as forms of the one Brahman.
- The term Smarta refers to adherents who follow the Vedas and Shastras. Only a section of south Indian brahmins call themselves Smartas now.
- Smartas are followers and propagators of Smriti or religious texts derived from Vedic scriptures. Smarta religion was practiced by people who believed in the authority of the Vedas as well as the basic premise of puranas. As a consequence usually only a brahmin preferred to use this term to refer to his family tradition.
- It is most essential for Smarta Brahmins to specialize in the Karma Kanda of the Vedas and associated rituals diligently, and to teach the subsequent generations.

Varnashrama System in Hinduism

Hindu society has been categorized into four classes, called varnas. They are:



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- Brahmins: Vedic teachers and priests;
- Kshatriyas: warriors, nobles, and kings;
- Vaishyas: farmers, merchants, and businessmen; and
- Shudras: servants and labourers

Bhagavad Gita, the sacred text of Hindus, links the varna to an individual's duty (svadharma), inborn nature (svabhāva), and natural tendencies (guṇa).

Ashram System

Traditionally the life of a Hindu is divided into four Ashramas (phases or stages).

- The first part of one's life ***Brahmacharya***, the stage as a student, is spent in celibate, controlled, sober and pure contemplation under the guidance of a Guru, building up the mind for spiritual knowledge.
- ***Grihastha*** is the householder's stage, in which one marries and satisfies kāma and artha in one's married and professional life respectively.
- ***Vānaprastha***, the retirement stage, is gradual detachment from the material world. This may involve giving over duties to one's children, spending more time in religious practices and embarking on holy pilgrimages.
- Finally, in ***Sannyāsa***, the stage of asceticism, one renounces all worldly attachments to secludedly find the Divine through detachment from worldly life and peacefully shed the body for Moksha.

Shramana Traditions

The Shramana movement was a Non-Vedic movement parallel to Vedic Hinduism in ancient India. The Shramana tradition gave rise to Jainism, Buddhism, and Yoga, and was responsible for the related concepts of saṃsāra (the cycle of birth and death) and moksha (liberation from that cycle). Sramanism, emphasizing thought, hard work and discipline, was one of the three strands of Hindu philosophy. The other two included Brahmanism, which drew its philosophical essence from Mimamsa. The third and most popular strand of Indian philosophical thought revolves around the concept of Bhakti or Theism, based on the idea of God, as understood in most parts of the world.

Philosophy

Śramaṇas held a view of samsara as full of suffering (Dukka). They practiced Ahimsa and rigorous ascetism. They believed in Karma and Moksa and viewed rebirth as undesirable. Vedics, on the contrary believe in the efficacy of rituals and sacrifices, performed by a privileged group of people, who could improve their life by pleasing certain Gods. Beliefs and concepts of Śramaṇa philosophies:

- Denial of creator and omnipotent Gods
- Rejection of the Vedas as revealed texts



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- Affirmation of Karma and rebirth, Samsara and transmigration of Soul.
- Affirmation of the attainment of moksha through Ahimsa, renunciation and austerities
- Denial of the efficacy of sacrifices and rituals for purification.
- Rejection of the caste system

Jainism and Buddhism are the two main schools philosophies that have continued in India since ancient times.

Jainism

The distinguishing features of Jain philosophy are its belief on independent existence of soul and matter, absence of a supreme divine creator, potency of karma, eternal and uncreated universe, a strong emphasis on non-violence, morality and ethics based on liberation of soul.

Jainism is the sixth largest religion in India and is followed throughout the India. Lakshadweep is the only Union Territory/state without Jains. Maharashtra has the highest number of Jain Population. Like most ancient Indian religions, Jainism has its roots from the Indus Valley Civilization, reflecting native spirituality prior to the Indo-Aryan migration into India.

Principles of Jainism

Jainism encourages spiritual development through cultivation of one's own personal wisdom and reliance on self-control through vows or Mahavratas. Ascetics of this religion undertake five major vows:

- **Ahimsa** (Non-violence): The first major vow taken by ascetics is to cause no harm to living beings. It involves minimizing intentional as well as unintentional harm to other living creatures.
- **Satya** (Truth): The vow is to always speak of truth. Given that non-violence has priority, other principles yield to it whenever there is a conflict. In a situation where speaking truth could lead to violence, silence is to be observed.
- **Asteya**: Asteya, is to not take into possession, anything that is not willingly offered. Attempt to squeeze material wealth from others or exploit the weak is considered theft.
- **Brahmacharya**: The vow of brahmacharya requires one to exercise control over senses from indulgence in sexual activity.
- **Aparigraha**: Aparigraha is to observe detachment from people, places and material things. Ascetics live a life of complete renunciation of property and human relations.

Jain metaphysics is based on seven or nine fundamentals which are known as **Tattva**. These are an attempt to explain the nature and solution to the human predicament. These are:

- **Jiva**: The living entities are called Jiva. It is a substance which is different from the body that houses it. Consciousness, knowledge and perception are the fundamental attributes of the



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Jiva.

- **Ajiva:** The non-living entities which consists of matter, space and time falls into the category of Ajiva.
- **Asrava:** Due to the interaction between the two substances, jīva and ajīva, there is influx of a special ajiva called karma into the soul. This karma then sticks to the soul.
- **Bandha:** The karma masks the jiva and restricts it from having its true potential of perfect knowledge and perception.
- **Saṁvara:** Through right conduct, it is possible to stop the influx of additional karma.
- **Nirjarā:** By performing asceticism, it is possible to shred or burn up the existing karma.
- **Moksha:** The jiva which has removed its karma is said to be liberated and have its pure, intrinsic quality of perfect knowledge in its true form.

Authors sometimes add two additional categories: the meritorious and demeritorious acts related to karma. These are called **puṇya** and **pāpa** respectively.

Tirtankara in Jainism

Jainism has been preached by a succession of twenty-four propagators of faith known as **Tirthankara**. Tirtankara is a human being who helps in achieving liberation and enlightenment as an “Arihant” by destroying all of their soul constraining (ghati) karmas, became a role-model and leader for those seeking spiritual guidance. There are 24 Tirthankaras and each of them revitalized the Jain Order.

Tirthankara is also said to mean “full moon,” a metaphorical reference to Kevala Jnana. Keval Gnan is a state of permanent, perpetual, absolute knowledge of the Soul; it is the precursor to moksha, final liberation from samsara, the cycle of birth and death.

Jaina tradition identifies Rishabha (Adinath) as the first tirthankara. The last two tirthankara, Parshva and Mahavira are historical figures whose existence is recorded.

A **Chakravarti** is an emperor of the world and lord of the material realm. Though he possesses worldly power, he often finds his ambitions dwarfed by the enormity of the cosmos. Jaina purana give a list of twelve Chakravarti. One of the greatest Chakravarti mentioned in Jaina scriptures is Bharata. Tradition says that India came to be known as Bharata-varsha in the memory of this Bharata.

There are nine sets of **baladeva, vāsudeva and prativāsudeva** Baladeva are non-violent heroes. Vasudeva are violent heroes and prativāsudeva can be termed as villains. Vasudeva ultimately kills prativāsudeva. Baladeva goes to heaven. On the other hand, vasudeva go to hell on account of their violent exploits, even if they were to uphold righteousness.



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Jain sects

In the 4th century CE, Jainism developed two major divisions Digambara (sky clad ascetics) and Svetambara (white robed ascetics). Both Digambara and Svetambara communities have continued to develop, almost independently of each other. With the passage of time, both had further sub-sects. Except for some minor differences in rituals and way of life, their belief and practices for the spiritual progress are the same. The four main sects with a sizable population are Digambara, Svetambara, Murtipujaka, Sthanakavasi and Terapanthi.

The Digambaras, like Mahavira, practice total nudity to avoid all attachments. The Shvetambaras reject nudity as an exterior symbol having no significance on their inner spiritual development. They also accepted women into the monastic community early on, unlike the Digambaras.

Jaina Literature

The fourteen Purvas was a body of Jain scriptures preached by tirthankara of Jainism. These teachings were memorized and passed on through ages, but became fairly vulnerable and died off within one thousand years after Lord Mahavira's nirvana (liberation).

Agamas are canonical texts of Jainism based on Mahavira's teachings. Mahavira's preachings were orally compiled by his disciples into various Sutras (texts) which were collectively called Jain canonical or Agamic literature. These Agamas are composed of forty-six texts: twelve angās, twelve upanga āgamas, six chedasūtras, four mūlasūtras, ten prakīrnaka sūtras and two cūlikasūtras.

Svetambaras accept thirty-two to forty-five aagamas, final redaction of which took place at the Council of Valabhi (453 – 466 BCE). Digambaras accept two canonical texts Satkhandaagama and Kasaayapahuda composed in 2nd century CE.

Jains had a major influence in developing a system of philosophy and ethics that had a great impact on Indian culture. They have contributed to the culture and language of the Indian states Tamil Nadu, Karnataka, Gujarat and Rajasthan.

Jain Rituals

Navkar Mantra is the fundamental prayer of Jainism. In this prayer there is no mention of names, including that of the tirthankara. It does not ask for favors or material benefits, it simply serves as a gesture of deep respect towards beings they believe are more spiritually advanced and to remind followers of the Jainism of their ultimate goal of nirvana.

Jains follow six obligatory duties known as Avashyakas includes samyika (practising serenity), chaturvimshati (praising tirthankara), vandan (respecting teachers and monks), Pratikramana, Kayotsarga, pratyakhyana (renunciation).

Paryushana is one of the most important festivals for the Jains. Normally Svetambara Jains refer it as Paryushana, while Digambara Jains refer it as Das Lakshana. It is believed that the deva do



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ashtprakari puja of tirthankara and it takes them eight days to do this ashtaprakari puja. This is called Ashtanhika Mahotsav, so at the very same time Jains celebrate it as Paryushan. Paryushana lasts eight days for Svetambara Jains and ten days for Digambaras Jains.

Mahavira Jayanti, the birthday of Mahavira, is celebrated on the thirteenth day of the fortnight of the waxing moon, in the month of Chaitra.

A unique ritual in this religion involves a holy fasting until death called **Sallekhana**. Through this one achieves a death with dignity and dispassion as well as a reduction of negative karma to a great extent. This form of dying is also called **Santhara**.

Paryushan and Das Lakshana in Jainism

Paryushan is most important Jain festival which is celebrated in the months of August-September. It is also known as *Pajjosavana*. It means “abiding, coming together”. The followers take vows and observe fasts with intensity at par with monasticism.

The date for the festival is assigned to be the Bhadra shukla chaturthi. It must be initiated by the fifth day (panchami) of the shukla paksha phase of Bhadra. The festival comes to a close on Samvatsari which is short for Pratikramana. Basically it comes at a time when the wondering monks stopover for shelter during monsoon season for four months (chaturmasa).

The two sects of Jains refer to it by different names:

- Svetambaras call it Paryushana. They observe it for 8 days. Recite Kalpa sutra on fifth day (this is recitation describing the birth of Lord Mahavira).
- Digambaras call it Das Lakshana. They observe it for 10 days. Recite Tattvartha sutra on fifth day (this is compendium of Jain principles).

Rituals and Observances

- Fasting:
 - It is observed during the festival of Paryushana
 - It can last from a duration of 1-30 days
 - Digambar sravakas or laymen take food and water only once a day
 - Svetambaras only take boiled water between sunrise and sunset.
 - Fasting is not encouraged among diabetics, pregnant women and other people suffering from any ailments.
- Pratikramana Samayika :Meditation
 - Pratikramana stands for turning back in which the devotee reflects on his spiritual journey and thus reinforces his faith.
 - During festival, the day is begun at 5:45 am with Jain meditation
 - This is then followed by prayers for universal peace and brotherhood.



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- It is a regular meditation for both the sects. The period can be either morning or evening, after every lunar month or can be after every four months.
- The annual pratikramana is known as Samvatsari Pratikramana which overlaps with the end of Paryushana.
- There are six essential elements of the meditation:
 - Samayika: Union with self
 - Chauvisantho: Praying to Five Supremes, 2 jinas, 4 mangalas
 - Vandana: Prayer to the Master
 - Pratikramana: Reflections on past
 - Kayotsarga: Detachment from body
 - Pratyakhyana: Resolutions and vows
- Asking for Forgiveness
- On the end of festival Jains ask for forgiveness from each-other for any offences committed in the past year.
- It is asked by telling Micchami Dukkadam or Uttam Kshama to each other which means “if I have hurt you knowingly or unknowingly, in thought, word or deed , then I seek your forgiveness”.
- It is usually done on Paryusha Day for Svetambaras and on Pratipada Day for Ashwin Krashna for Digambaras.

Dashlakshana or the ten righteous virtues which find mention in Jain texts are :

1. *Uttam Kshama*(forbearance):
2. *Uttam Mardava*(supreme modesty)
3. *Uttam Aarjava*(straightforwardness)
4. *Uttam Satya*(truth)
5. *Uttam Shauch*(purity)
6. *Uttam Sanyam*(supreme restraint)
7. *Uttam Tap*(austerity)
8. *Uttam Tyaga*(renunciation)
9. *Uttam Aakinchanya*(non-attachment) and
10. *Uttam Brahmcharya*(supreme celibacy)

These are usually observed as a 10-day vrata every year during Shukla Panchami to Chaturdashi of Bhadrapada. The word Uttam signifies that all the virtues are strictly practiced by the Jain monks while the commoners only practice subtle versions of the same for ten days-each day for one virtue.



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Buddhism

Buddhism is a religion indigenous to the Indian subcontinent that encompasses a variety of traditions, beliefs and practices largely based on teachings attributed to Siddhartha Gautama, who is commonly known as the Buddha.

Buddha is recognized by Buddhists as an awakened or enlightened teacher who shared his insights to help sentient beings end suffering (dukkha) through eliminating ignorance (avidyā) by way of understanding and seeing dependent origination (pratītyasamutpāda) and eliminating craving (taṇhā), and thus attain the highest happiness, nirvāṇa.

Buddhism reached its peak under the Mauryan Empire (322-185 AD). Ashoka gave royal patronage to Buddhism and made it a pan-Asian religion. He sponsored Buddhist missions to various areas within his empire and also to the Greek-ruled areas of the Northwest, Sri Lanka in the south as well as the Central Asia. After the death of Ashoka, Buddhism did not get a direct royal patronage. Soon Buddhism declined and was almost wiped out from India but instead spread to the South East Asian countries and to Sri Lanka.

Gautama Buddha

Siddhārtha Gautama was born in Lumbini in modern-day Nepal, around the year 563 BCE, and raised in Kapilavastu. Young prince Gautama was kept away from seeing the sufferings of normal people since an astrologer prophesied that he would renounce the material world if sees the miseries of Life. In a series of encounters, known in Buddhist literature as the *four sights*, he learned of the suffering of ordinary people, encountering an old man, a sick man, a corpse and, finally, an ascetic holy man, apparently content and at peace with the world. These experiences prompted Gautama to abandon royal life and take up a spiritual quest.

For six years, Siddhartha submitted himself to rigorous ascetic practices, studying and following different methods of meditation with various religious teachers. But he was never fully satisfied. One day, however, he was offered a bowl of rice from a young girl and he accepted it. In that moment, he realised that physical austerities were not the means to achieve liberation. From then on, he encouraged people to follow a path of balance rather than extremism. He called this *The Middle Way*.

At the age of 35, Siddhartha sat under the Bodhi tree, in the town of Bodh Gaya in India, and meditated. He purified his mind of all defilements and attained enlightenment after many days, thus earning the title Buddha, or “Enlightened One”.

Thereafter, he attracted a band of followers and instituted a monastic order. He spent the rest of his life teaching the path of awakening he had discovered, traveling throughout the north-eastern part of the Indian subcontinent, and died at the age of 80 (483 BCE) in Kushinagar, India.



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Principles

Samsara is “the cycle of birth and death”. Sentient beings crave pleasure and are averse to pain from birth to death. Buddhists strive to end the sufferings by eradicating the causes and conditions, applying the methods laid out by the Buddha and subsequent Buddhists.

Karma in Buddhism is the force that drives saṃsāra. Good, skillful deeds (kusala) and bad, unskillful (akusala) actions produce “seeds” in the mind that come to fruition either in this life or in a subsequent rebirth. The avoidance of unwholesome actions and the cultivation of positive actions is called **śīla**.

Rebirth refers to a process whereby beings go through a succession of lifetimes as one of many possible forms of sentient life, each running from conception to death. Buddhism rejects the concepts of a permanent self or an unchanging, eternal soul, as it is called in Hinduism and Christianity. Each rebirth takes place within one of five realms according to Theravadins, or six according to other schools. These are further subdivided into 31 planes of existence.

Branches of Buddhism

Two branches of Buddhism are generally recognized: Mahayana (“The Great Vehicle”) and Theravada (“The School of the Elders”)

- **Mahayana** The followers of Mahayana believe that Buddha taught universal salvation. One should not aim at personal nirvana and should help ease the suffering of humanity. Mahayana Buddhism is found throughout East Asia (China, Korea, Japan, Vietnam, Singapore, Taiwan etc.) and includes the traditions of Pure Land, Zen, Nichiren Buddhism, Tibetan Buddhism, Shingon, and Tiantai (Tendai). In India, this form of Buddhism is followed in Ladakh, Sikkim and Himachal Pradesh.
- **Theravada** The Theravada Buddhism is better known as the earliest form of Buddhism. The ‘Thera’ means old and ‘Vada’ means school. The aim of this form of Buddhism is to attain personal nirvana through the triple recourse to ethical conduct, mental discipline and higher knowledge or wisdom. It has a widespread following in Sri Lanka and Southeast Asia (Cambodia, Laos, Thailand, Myanmar etc.). In India, this strain of Buddhism is represented by the followers of Dr B.R.Ambedkar known as the Ambedkar Buddhists, who are exclusive to India.

In some classifications, **Vajrayana** practiced mainly in Tibet and Mongolia, and adjacent parts of China and Russia is recognized as a third branch. **Hinayana** is an ugly Mahayana polemical term coined by Mahayanists to both classify and refer to those schools of Buddhism with which the Mahayana disagreed.



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The Four Noble Truths

The teachings on the Four Noble Truths are regarded as central to the teachings of Buddhism. These four truths explain the nature of dukkha, its causes, and how it can be overcome. They can be summarized as follows:

- The truth of dukkha (suffering, anxiety, dissatisfaction): explains the nature of dukkha.
- The truth of the origin of dukkha: It says that the origin of dukkha can be known. The origin of dukkha is commonly explained as craving conditioned by ignorance. On a deeper level, the root cause of dukkha is identified as ignorance.
- The truth of the cessation of dukkha: It says that the complete cessation of dukkha is possible.
- The truth of the path leading to the cessation of dukkha: It identifies a path to cessation of dukkha.

Noble Eightfold Path

The Noble Eightfold Path consists of a set of eight interconnected factors or conditions, that when developed together, lead to the cessation of dukkha. The Eight factors are:

- **Right View (or Right Understanding)**: Viewing reality as it is, not just as it appears to be
- **Right Intention (or Right Thought)**: Intention of renunciation, freedom and harmlessness
- **Right Speech**: Speaking in a truthful and non-hurtful way
- **Right Action**: Acting in a non-harmful way
- **Right Livelihood**: A non-harmful livelihood
- **Right Effort**: Making an effort to improve
- **Right Mindfulness**: Awareness to see things for what they are with clear consciousness
- **Right Concentration**: Correct meditation or concentration, explained as the first four jhānas

Practices

The foundations of Buddhist tradition and practice are the Three Jewels: the **Buddha**, the **Dharma** (the teachings), and the **Sangha** (the community). Taking “refuge in the triple gem” has traditionally been a declaration and commitment to being on the Buddhist path, and in general distinguishes a Buddhist from a non-Buddhist. Other practices may include following ethical precepts; support of the monastic community; renouncing conventional living and becoming a monastic; the development of mindfulness and practice of meditation; cultivation of higher wisdom and discernment; study of scriptures; devotional practices; ceremonies; and in the Mahayana tradition, invocation of buddhas and bodhisattvas.

The Buddhist place of worship is called a **Vihara** or **Gompa**, which usually houses one or more statues of the Buddha. The five great events in Buddha’s life are represented by symbols as under:

- Birth by Lotus and Bull



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- Great Renunciation by Horse
- Nirvana by Bodhi Tree
- First Sermon by Dharmachakra or Wheel
- Parinirvana or death by the Stupa.

Dharmachakra

The Wheel of Law or dharmachakra, is the most important symbol of Buddhism. According to the Buddha, dharma is the law that ensures the welfare of the greatest number of people if practiced faithfully. The wheel symbolises the goodness in every person. The wheel has eight spokes representing the eight virtues enumerated by the Eight Fold Path, the path to salvation.

Tibetan Buddhism

The Tibetan Buddhism is “essentially Buddhism of the Mahayana school, with elements of modified Shaivism and native ritualistic shamanism”. Monks belonging to this strain of Buddhism are called *lamas*. Tibetan Buddhism, also called *Lamaism*, is a predominant religion of Tibet, Mongolia and other parts of the world. In India it is practised by over 1,20,000 Tibetans settled in their different settlements at Dharamsala, Dehradun (UP), Kushalnagar (Karnataka), Darjeeling (West Bengal), Arunachal Pradesh, Sikkim and Ladakh.

The Tibetan Buddhism follows a strict code of traditional hierarchy. The supreme position is occupied by two lamas: the *Dalai Lama* (Grand Lama) and the *Panchen Lama* (Bogodo Lama). Of the two, the Dalai Lama is more powerful and is considered as the spiritual head of Tibetan Buddhism, while the Panchen Lama is the second most senior religious authority. Next in rank are the Hutukhtus, or spiritual dignitaries. The Rimpoches or Hobilghans or bodhisattvas form the third level of authority.

The present and the 14th Dalai Lama, Tenzin Gyatso, was identified and enthroned in 1940, in Lhasa. After the Chinese annexation of Tibet in 1950, the Dalai Lama fled to India in 1959 and established a Government-in-exile at Dharamshala in Himachal Pradesh.

Sikhism

Sikhism began about 500 years ago by Guru Nanak and preaches a message of devotion and remembrance to God at all times, truthful living and equality of mankind and denounces superstitions and blind rituals. Sikhism is open to all through the teachings of its 10 Gurus enshrined in the Sikh Holy Book, *Adi Granth or Sri Guru Granth Sahib*.

Principles of Sikhism

Sikhs believe that God is Monistic or Non-dual. He is the creator of the Universe, whose existence and continued survival depends on His will. God is both Saguna (with attributes) and Nirguna (without attributes) and is called by names such as *Sat* (truth), *Sat Guru* (true Guru), *Akal Purkh*



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(timeless being), *Kartar* (creator) and *Wahi-Guru* (praise to the God).

The belief in the ten Gurus – spiritual guides who dispel ignorance and darkness is the essential element of Sikh religion. According to it the only way to achieve liberation (mukti) from the cycle of birth and death is by being God-conscious (gurmukh).

The Khalsa and five K's

The concept of Khalsa, literally meaning 'the pure', was introduced by Guru Gobind Singh. He established this new fraternity with five followers (later known as Panj Pyares), who were baptized with amrit as Khalsas. The Khalsa symbolised coalescence of serenity and strength, purity and power, shastra (scripture) and shastra (weapon), and the power of wisdom (jnana shakti) and the power of action (kriya shakti).

It was made obligatory for every Sikh to wear the Five K's – Kesha (long hair), Kangha (comb), Kara (steel bracelet), Kaccha (short drawers) and Kirpan (sword).

Sri Guru Granth Sahib

The Guru Granth Sahib (also known as the Adi Granth) is considered the Supreme Spiritual Authority and Head of the Sikh religion. It is a collection of devotional hymns and poetry which proclaims God, lays stress on meditation on the True Guru (God) and lays down moral and ethical rules for development of the soul, spiritual salvation and unity with God.

The writings of the Gurus appear chronologically. Each of the Gurus signed their hymns as *Nanak*. Guru Granth Sahib has 3,384 hymns, of which Guru Nanak Dev contributed 974 hymns including sloks and pauris. It also contains Bhagatas of Kabir, Namdev, Ravidas, Sheikh Farid, Trilochan, Dhanna, Beni, Sheikh Bhikan, Jaidev, Surdas, Parmanand, Pipa and Ramanand. The fifth Guru Arjan Dev began the great task of collection of the holy compositions as Sri (Amritsar) and compiled the Holy Granth Sahib.

Islam

Basic Knowledge

The religion of Islam teaches that in order to achieve true peace of mind and surety of heart, one must submit to God and live according to His Divinely revealed Law. The word 'Muslim' means one who submits to the will of God, regardless of their race, nationality or ethnic background.

Muslims believe that all of God's prophets which include Abraham, Noah, Moses, Jesus and Muhammad, brought the same message of Pure Monotheism. For this reason, Prophet Muhammad is not considered as the founder of a new religion, as many people mistakenly think, but he was the Final Prophet of Islam.

Principles of Islam

According to traditional Islamic belief, the religion has existed since time immemorial. Allah, the



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Almighty God, created Adam (the father of the human progeny) out of a lump of clay and commanded the angels to greet him with a 'Sijda' (prostration in humility). All the angels obeyed the command with the exception of Iblis (the Satan). This resulted in Satan's condemnation and Allah commanded that whosoever followed the Satan's path will forfeit His pleasure and that his abode will be in the fire of hell eternally.

Basic Islamic Beliefs are:

- **Tawheed:** This means, believe in One, Unique, Incomparable God Who is the Creator, the Ruler and the Sustainer of the universe, and none has the right to be worshipped but He alone
- Belief in the existence of Angels of God as the honoured creatures
- Belief in God's Revealed Books
- Belief in the Prophets and Messengers of God
- Belief in the Day of Judgement and Life after Death
- Belief in Predestination – God's complete authority over human destiny

Main sects of Islam

The followers of Muslim are divided into two main sects **Shiah and Sunni**. Though essentially following the same beliefs and tenets, they differ on two points: the succession to Prophet Muhammad, and the religious authority in Islam after him.

Shiism is a minority branch of Islam which makes up about one tenth of the total population of the Muslim world. The Shiites form an important part of the population in a number of Arab countries like Iraq, Bahrain, Lebanon and Iran. The Shiahs consider Ali, the son-in-law of the Prophet as his rightful heir. They maintain that Ali was the first legitimate Imam or Khalifah (Caliph) and therefore reject Abu Bakr, Omar and Usman, the first three Khalifahs of the Sunni Muslims, as usurpers.

There are two main shiite sects:

- The **"Twelvers"** are by far the largest group of Shiah Islam. They believe that the line of Ali became extinct with al-Askari, the Twelfth Imam, who mysteriously disappeared in 873 AD. They however refuse to accept that al-Askari died and believe that he will appear shortly before the end of the world.
- The **Ismailites or Seveners** are the second largest shiite sect. Their spiritual leader is the Aga Khan. The Ismailites only recognize the seven first Imams.

Sunnism is the main branch of Islam and recognizes the legitimacy of the first four Khalifahs or Caliphs. The Sunnis believe that the office of the Prophet was not hereditary and no one could claim to be his sole heir. The community chooses one amongst themselves as their leader or the Khalifah. There are four orthodox sects among the Sunni Muslims i.e. **Hanafiyah** (followers of Imam Abu



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Hanifah), **Shafiyah** (followers of Imam Ash-Shafii), **Malakiyah** (followers of Imam Malik) and **Hanbaliyah** (followers of Imam Ahmed Bin Hanbal).

Khalifah

The word Caliph or Khalifah, means 'successor' or 'deputy'. It is used to designate the Prophet's successor as leader of the Muslim community. This title was used by the successive Arab empires and by the Ottoman sultans. The Ottoman Caliphate was maintained for two years after the abolition of the Sultanate, until it was itself abolished by Kemal Ataturk in February 1924.

Prophets of Islam

According to Islamic belief, Allah has sent various Prophets to the world at different times and different places to guide the people on the righteous path.

The names of the following Prophets are mentioned in the Holy Quran: Adam, Sheth, Idris, Nuh (Noah), Hud, Salih, Lut, Ibrahim (Abraham), Ismail, Ishaq (Isaac), Yaqub (Jacob), Yusuf (Joseph), Shuaib, Dawud (David), Sulaiman (Solomon), Ilyas, Al-Yasa (Elisha), Musa (Moses), Aziz (Ubair or Ezra), Ayyub (Job), Dhul-Kifl (Isaih or Kharqil Bin Thauri), Yunus (Jonah), Zakariya (Zachariah), Yahya (John the Baptist), Isa (Jesus Christ) and Muhammad.

Prophet Muhammad

Prophet Muhammad is considered as the messenger of Allah and the last of all Prophets who restored Islam to its pristine purity. Prophet Muhammad was born in 570 AD at **Makkah**. At the age of 40, Prophet Muhammad received his first revelation from Allah through the Angel Jibreel (Gabriel) in a cave at Mount Hira near Makkah. The revelations continued for 23 years, and they are collectively known as the **Quran**.

He began preaching these revelations to the common populace in Makkah. Due to sever opposition from the unbelievers, Prophet Muhammad and his followers undertook the great migration or **Hijra** to a town called Yathrib, which later came to be known as Medina. This emigration marks the beginning of the Muslim Calendar.

In Medina, Islam began to flourish and Prophet Muhammad died at the age of 63. As a mark of respect to the Prophet, the Muslims use the words 'Peace Be Upon Him' after his name.

Islam in India

Islam first came to India at the Malabar Coast of Kerala through Arab traders as early as 6 AD. Several centuries later the local population that embraced Islam became a well-knit social and cultural group known as the **Moplas**.

Within the next 200 years, the first Muslim empire, the Delhi Sultanate, was established in India with its capital in Delhi. This was followed by several other Muslim dynasties like the Khiljis, the Tughlaqs, the Lodis and the Mughals. The period of the Mughals was the golden age of Islam in



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India. The religion flourished under the Mughal rule and many Indians embraced Islam. Today Muslims constitute about 12% of India's population and are concentrated largely in Andhra Pradesh, Karnataka, Rajasthan, Kerala, Uttar Pradesh, Delhi and Kashmir.

Haj Pilgrimage and Haj Committee

Eid-al-Adha is celebrated by Muslims worldwide, to mark the conclusion of Haj, one of the five pillars of Islam. This festival is celebrated to commemorate Abraham's willingness to offer his promised son as sacrifice according to God's command. In the end, God intervened and asked for a lamb as sacrifice. To mark this event, Muslims worldwide offer sheep as sacrifice.

Haj is one of the five tenets of Islam. It's every Muslim's desire to perform Haj at least once in his life time. Performing Haj is obligatory to every *sane, financially able and adult* Muslim.

The Haj Pilgrimage

This Islamic pilgrimage to Mecca in Saudi Arabia is one of the largest pilgrimages in the world. The Haj is *a demonstration of the solidarity of the Muslim people, and their submission to Allah*. The pilgrimage occurs from the 8th to 12th day of Dhu al-Hijjah, the 12th and last month of the Islamic calendar. It's worth note that due the Islamic calendar being eleven days shorter than the Gregorian calendar, the Haj changes from year to year. There are some rites performed during Haj.

Here are short notes about them:

- **Tawaf:** The pilgrims perform their first Tawaf, which involves all of the pilgrims visiting the Kabah and walking seven times counter-clockwise around the Kaaba.
- **Arafat :** The second day rite is of Arafat. The pilgrims proceed to Mina where they spend the night in prayer.
- **Muzdalifah:** This is the third day rite in which after the sunset, the pilgrims leave Arafat for Muzdalifah, an area between Arafat and Mina. Pilgrims spend the night sleeping on the ground with open sky, and in the morning they gather pebbles for the next day's ritual of the stoning of the Devil (Shaitan) after returning to Mina.
- **Ramy al-Jamarat :** At Mina the pilgrims perform Ramy al-Jamarat, throwing stones to signify their defiance of the Devil. This symbolizes the trials experienced by Abraham while he was going to sacrifice his son as demanded by God. The Devil challenged him three times, and three times Abraham refused. Each pillar marks the location of one of these refusals.
- **Eid al-Adha :** After the Stoning of the Devil, the pilgrims perform animal sacrifices, to symbolize God having mercy on Abraham and replacing his son Ishmael with a ram, which Abraham then sacrificed. Traditionally the pilgrims slaughtered the animal themselves, or oversaw the slaughtering. However now, the pilgrims buy a sacrifice voucher in Makkah before the greater Haj begins, which allows an animal to be slaughtered in their name on the



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10th, without the pilgrim being physically present.

- **Tawaf Al-Ifaadah :** The pilgrims re-visit the Masjid al-Haram mosque in Mecca for another tawaf, to walk around the Kaaba. This is called Tawaf al-Ifadah, which symbolizes being in a hurry to respond to God and show love for Him, an obligatory part of the Haj. The night of the 10th is spent back at Mina
- **Tawaf al-Wida:** Finally, before leaving Mecca, pilgrims perform a farewell tawaf called the Tawaf al-Wida.

Difference between Haj and Umrah

It is not necessary that Mecca can be visited by Muslims at the time of Haj only. *Umrah is a pilgrimage to Mecca performed by Muslims that can be undertaken at any time of the year* So, Umrah is called a 'minor pilgrimage' or 'lesser pilgrimage', the Haj being the 'major' pilgrimage and which is compulsory for every able-bodied Muslim who can afford it. The Umrah is not compulsory but highly recommended.

Haj Committee of India

Haj Committee of India is a statutory body constituted under the Haj Committee Act 2002. It is empowered to make arrangements for the Indian Pilgrims only in India under the present norms.

On reaching Jeddah / Madinah airport the responsibility to look after the Pilgrims and to redress their grievances is that of the Indian Consulate stationed at Jeddah. However, Haj Committee of India is committed to monitor the facilities made available to the Pilgrims and hence any shortcomings should be brought to the attention of its concerned Officers.

Thus, we see that the Haj Committee of India's role is only advisory in nature as far as the arrangements in the Kingdom of Saudi Arabia are concerned. Ministry of Civil Aviation is the nodal agency and is fully responsible for any shortcomings in the air transportation of Pilgrims and their belongings to and from Saudi Arabia.

The precursor to the present Haj Committee was Haj Committee, Bombay which is working since British Era. The current chairperson of the Haj Committee of India is Mohsina Kidwai.

The functions are as follows:

- Organizing the All India Annual Conference for Haj for deliberation upon arrangements.
- Making announcement of Haj via newspapers and inviting applications from sane, physically fit and financial able Muslims.
- The applications are first received by State Haj Committees and then they are forwarded to Haj Committee of India after the last date for submission of applications is over.
- Please note that Haj Quota is not fixed by the Haj Committee. The Haj Quota is fixed by the Government. The State-wise quota of Haj Seats is distributed among the States and Union



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Territories on the basis of Muslim Population of these States/Union Territories. In case the State Haj Committees receive applications in excess of the quota, then the seats are confirmed to the intending Pilgrims through draw of lots, which is called qurrah.

- Haj Applications received through the State Haj Committees are scrutinized by the Haj Committee of India. The data is computerised and sent to Consulate General of India, Jeddah. It is utilized for the purposes of making allotment of accommodation at Makkah and Madina, flight allotment and for the monitoring the movement of the pilgrims.

VIP Haj Quota

There is a VIP Haj quota also. Recently, the Supreme Court of India slashed the VIP quota for Haj pilgrimage from 5050 seats to 300. The remaining 4750 seats will be added to the general category. As per the ruling of the court under the reduced quota, the President of India can recommend 100 pilgrims, the vicepresident 75, the prime minister 75 and the Minister for External Affairs 50 pilgrims, while, the 200 seats would be reserved for the Haj Committee of India (HCI). For Haj 2012, 11000 seats have been reserved under government quota. After cutting the seats under discretionary quota and the HCI, the rest of the seats would go to the Haj committees of various states and Union territories.

Haj Subsidy

The Haj subsidy is an airfare subsidy given to Indian Muslim Haj pilgrims. Since 1973, pilgrims applying through the Haj Committee of India are offered a concessionary fare on Air India. As of 2013, an estimated 100,000 Indian Muslim make use of the subsidy. In 2013-14, government provided Rs. 691 crores as Haj subsidy; while it was Rs. 836 crore in the previous year. We make a note here that in May 2012, the Supreme Court of India ordered the government to end the practice by 2022. Haj subsidy is being provided from year 1991. Also we note that apart from Muslims, no other religious community in India gets any subsidy for a religious pilgrimage. The Haj subsidy is also against the teachings of Islam and this statement was reverberated by Minority Ministry in 2010.

Sufism

Sufism or *tasawwuf*, as it is called in Arabic, is generally understood by scholars and Sufis to be the inner, mystical, or psycho-spiritual dimension of Islam. Today, however, many Muslims and non-Muslims believe that Sufism is outside the sphere of Islam.

The Origin

The origins of Sufism can be traced to the lifetime of the Prophet Muhammad, whose teachings attracted a group of scholars who came to be called "Ahle Suffe", the People of Suffe, from their practice of sitting at the platform of the mosque of the Prophet in Medina. There they engaged themselves in discussions concerning the reality of 'Being', and in search of the inner path and



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devoted themselves to spiritual purification and meditation. These individuals were the founders of Sufism.

Fundamental principles

Sufis represented the inner side of the Islamic creed, which stresses on self-realisation, beautification of the soul through piety, righteousness and universal love for all. The Sufis consider that there is a particular Divine Attribute that dominates the being of every prophet and saint, such that they can be said to be the incarnation of that attribute. The aim of Sufism is the cultivation of Perfect Beings who are mirrors reflecting the Divine Names and Attributes.

Sufism and Communal Harmony

In India, Sufism helped in maintaining communal harmony and social stability by advocating religious tolerance and by borrowing spiritual techniques and practices from other religions. Sufism has adapted extensively from the Vedanta school of the Hindu philosophy.

In Sufism, a perfect being is also called a **Wali** (saint), a word that literally means 'sincere friend'. The superstructure of Sufism is built upon the concept of teacher, **pir** or **murshid**.

The cardinal doctrines of the Sufism included

1. Complete surrender to the will of God
2. Annihilation of the self
3. Becoming a perfect person

These three cardinal principles altogether make the **Doctrine of Fana** which means *annihilation of human attributes through Union with God*.

Sufism had succeeded in inculcating the sentiments of fraternity, equality and equity, coupled with sense of service to humanity, in the followers, irrespective of race, community, caste, creed and colour.

Sama

The musical and ecstatic aspect of Sufism is called Sama. This is a particular kind of devotional dance akin to Kirtana and was introduced by Jalaluddin Rumi. The Sufi, while being spiritually enraptured, gives the attention of his or her heart to the Beloved. With particular movements and often special and rhythmical music, he engages in the selfless remembrance of God.

Sufis identify two types of Sama poetry:

- First praising God (this is called Hamd), Prophet (this is called Naat) and the Sufi saints (this is called)
- The second focussing on spiritual emotion or mystical love, ecstatic states and on separation and union.



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Muslim Religious Movements

Dawoodi Bohras

The word 'Bohra' is derived from the Gujarati word *vohorvu* or *vyavahar* meaning "to trade". The Muslim community of Daudi Bohras traces its ancestry to early conversions to Ismaili Shiism during the reign of the Fatimid Caliph Imam, al-Mustansir (1036-1094 AD). When schisms occurred in the Ismaili dawah (mission) in the eleventh and twelfth centuries in Egypt, the Ismailis in India followed the Fatimid Tayyibi dawah of Yemen. Subsequently, this community split a number of times to form the Jafari Bohras, Daudi Bohras, Sulaymani Bohras, Aliyah Bohras and other lesser-known groups.

The religious hierarchy of the Daudi Bohras is essentially Fatimid and is headed by the **dai mutlaq** who is appointed by his predecessor in office. The dai appoints two others to the subsidiary ranks of **madhun** (licentiate) and **mukasir** (executor). These positions are followed by the rank of **shaikh** and **mullah**, both of which are held by hundreds of Bohras. An **Aamil** leads the local congregation in religious, social and communal affairs. Each town has a mosque and an adjoining jamaat-khanah (assembly hall) where socio-religious functions are held.

The Bohras recognize the seven pillars of Islam. *Walayah* (love and devotion) for Allah, the Prophets, the imam and the dai is the first and most important of the seven pillars. The others are *tahrah* (purity & cleanliness), *salat* (prayers), *zakat* (purifying religious dues), *saum* (fasting), *haj* (pilgrimage to Mecca) and *jihad* (holy war).

The Bohras enjoy a great degree of social and religious cohesion. Every Bohra is required to take an oath of allegiance (**Misaaq**), which is a formal initiation into the faith. The oath, inter alia, commits a Bohra towards adherence to the Shariah and accepting the leadership of the Sayyidna and the dai.

The cult of **Sayyidna**, the high priest, and the **Kothar**, the clergy, is deeply ingrained in the Bohra psyche. Every Bohra follows a system of tax payment to the Syedna, who also exercises a great control over the marriage and death rites. Another distinctive feature is their use of a **Fatimid lunar calendar** which fixes the number of days in each month.

Progressive Dawoodi Bohra

It is a movement within the Dawoodi Bohra subset of Mustaali Ismaili Shia Islam led by Asghar Ali Engineer. They separated from the mainstream Dawoodi Bohra community on social and economic issues. They called themselves as Progressives or Reformists and challenged the absolute authority and supremacy of the Dai, or spiritual leader of the community. They alleged that the 51st Dai Sayedna Taher Saifuddin claimed infallibility and issued new doctrines pronouncing that all



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properties owned by the Bohras belonged to the Syedna, and that they are mere munims or account keepers on his behalf. The Dai Syedna professed to be instituted a doctrine of Raza, which required that without first attaining his permission, his followers could do nothing (secular or religious). It was in the year 1902 when the policy of requiring a Raza began. Several Bohras challenged the authority of Taher Saifuddin through litigation and his claims were rejected by the court. The Progressive Dawoodi Bohra community also claims that the 52nd Da'i Sayedna Mohammad Burhanuddin asserted the same rights as Taher Saifuddin, but, the District Court of Udaipur upheld his claims. However, the Rajasthan High Court at Jodhpur, held later that the Waqf Act of 1954 provided exclusive control of property such as mosques to the Waqf Board, and that the Syedna have no rights over them.

Wahabism

Wahabism was the first great modern expression of the awakening of the Arab Islam in the 18th century. Its founder was Muhammad Ibn Abd-al-Wahab. He preached and propagated the “pure faith” based only on the Holy Quran and the Sunnah and criticised the loosening of moral standards under foreign influences. Wahabism led in 1932 to the creation of the Kingdom of Saudi Arabia. The only other Wahabi state is Qatar.

The Wahabis do not receive the decisions of the four orthodox sects, but say that any man who can read and understand the Quran and the Ahadith can judge for himself in the matters of doctrine. They do not offer prayers to any prophet, wali, pir or saint. They do not even perform any act of reverence at the Prophet's mosque at Madina. They observe only four main festivals, namely, Idul-Fitr, Idul-Azha, Yaum Al-Ashura and the Lailat-al Qadr and do not observe Prophet Muhammad's birthday (Milad-un-Nabi) as a festival.

Christianity

Christianity is the religion of the followers of the teachings of Jesus Christ. Christianity has the largest adherents all over the world numbering more than 1.5 billion.

Origin

Jesus Christ was born as a Jew in Bethlehem in 4 BC. He was believed to have possessed supernatural powers. He began travelling widely and preaching to people in various towns. Alarmed by the growing popularity of Jesus Christ and his preaching, some Jewish priests conspired to kill him and succeeded in having him crucified. On the third day after his Crucifixion, Jesus was resurrected. He lived on earth for another 40 days and then ascended to heaven.

The incidents preceding and succeeding his birth matched the prophecies of the Old Testament, according to which, the son of God would be born on the earth to rid humanity of its sins. The



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followers of Jesus formed a new faith, which was named a **Christianity** (after Christ) and its followers, **Christians**.

Fundamental principles of Christianity

Christians are monotheists and insist that the originator and preserver of creation is one but is represented in the Holy Trinity, as the Father, the Son and the Holy Spirit. Christians see God as the Lord of Israel and the father of the divine and human figure of Jesus Christ. Jesus Christ, was the eternal word of God who assumed human form to serve humanity and to rescue the human beings. Jesus Christ suffered and died to redeem mankind from sin. Christians also believe that Jesus Christ now sits at the right hand of God as the final judge of the dead, and that He will return again as prophesised.

Christians believe that Jesus Christ chose 12 learned men as messengers and directed them to spread his teachings and guide the populace. The 12 **apostles** are Peter (Simon); his brother Andrew; James; and his brother John; Philip and Bartholomew, the sons of Zebedee; Thomas and Matthew; James, son of Alphaeus; Thaddaeus; Simon the Patriot and Judas Iscariot, who betrayed Jesus Christ.

Bible

The holy book of the Christians is the Bible. The Bible contains a collection of writings dating from 9 BC to 1 AD written in Hebrew, Aramaic, Greek and English. The Bible is divided into the Old Testament with 46 books and the New Testament with 27. The **Old Testament** is a Hebrew text, sacred to both the Jews and Christians and contains information about the creation of the world. The life and teachings of Jesus Christ, which form the centre of Christian belief, are recorded in the **New Testament**.

Christian Sects

Christianity became the formal religion of the Roman Empire after Constantine, the Emperor of Rome, converted to Christianity in 313 AD. The religion was known as **Catholic** or universal, with the Roman Pope as its head. By 1054 AD many differences arose and the Church formally split into the **Eastern Orthodox** and the **western Roman Catholic** schools.

In the 15th century, a new school of philosophy began to question the supremacy of the Pope. In the 16th century Martin Luther advocated many reforms in the Church, which led to yet another split in the Christian community and the formation of **Protestant** churches across Northeast Europe. The Protestants disapproved of the authority of the Pope and advanced the cause of the Bible as the sole authority.

Christianity in India

By tradition, Christianity is said to have arrived in South India with the arrival of St. Thomas, one of the apostles of Jesus Christ, at the Malabar Coast in 52 AD. He spent some years in South India and



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died near Madras. However, others believe that the first missionary to arrive in the country was Saint Bartholomew. Historically, Christian missionary activity started with the advent of St. Francis Xavier in 1544 AD.

Throughout the 18th and 19th centuries Catholic as well as Protestant missionaries preached Christian doctrines in India and also made important contributions to social improvement and education in India.

The great period of expansion of Christianity in India began in 1858, when the British government took over rule in India from the East India Company. Christians from many countries came as missionaries.

At present Christians are scattered all across India but most of them are concentrated in the Northeast and in Kerala and other southern states. Today, there are 23 dioceses in India with 11 of them being located in Kerala.

The Syrian Church

- The Christians belonging to the Syrian Church are found in South India and claim an apostolic foundation for their Church.
- They believe that Christianity was introduced in India by St. Thomas in 52 AD at the Malabar Coast. He established seven Christian communities or churches in Kerala.
- The Malabar Church renounced the authority of the Pope and asserted its independence in 1653 AD. This is known in history as the 'Coonen Cross Declaration'.
- The Christian communities then split into many groups – East Syrian Catholics, West Syrian Catholics, Syrian Orthodox, Jacobite Syrian Orthodox, Marthoma, Church of the East and the Latin Church.
- Today, the Chaldean Syrian Church is one of four archbishoprics in the Assyrian Church of the East, and has about 15,000 members in and around Thrissur City. Its cathedral is the Mart Mariam Cathedral, Thrissur City's first Christian church.

The Roman Catholic Church

- With the arrival of the Portuguese to India, the visits of Roman Catholic Missions to India became more organised, and were initially concentrated to Goa, Cochin, Tuticorin and other coastal areas.
- Francis Xavier (1506-52 AD) became the first Jesuit missionary to arrive in India.
- In 1557 AD, Pope Paul IV declared Goa an archdiocese with its supremacy extending from the Cape of Good Hope at the southern tip of Africa to China, and all Christians, including the East Syrian Church, brought under its jurisdiction.

The Protestant Missions

- The first Protestant missionaries, German Lutherans, came to India in 1706 AD at



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Tranquebar, near Tiruchinapally, under the protection of the King of Denmark.

- By the 19th century several other missions were established in different parts of South India.

The North Indian Church

Some consider that St. Thomas had travelled to North India and introduced Christianity. Others consider it to be the influence of merchants from the Persian Gulf and the Arabian Sea.

Under the influence of the Portuguese, several missionaries began to visit North India between 16th-18th Centuries. The Jesuit missions were sent regularly to the Mughal Courts from the time of Akbar to that of Aurangzeb.

William Carey arrived in India in 1793 AD. Carey's pioneering work in Bible translation, primary education and journalism had a profound influence in Bengal and other parts of India. Numerous other missionaries began visiting India after the passing of Charter Acts by the British Parliament in 1813 and 1833 AD.

Judaism

Judaism is one of the oldest religions of the world, evolved in Egypt about 3,700 years ago. It believes in the unity and oneness of the universal Creator. Judaism is the religion, philosophy and way of life of the Jewish people.

History of Judaism

- According to Jewish tradition, **Abraham** was the leader of a tribe named Habiru (Hebrew) in Chaldea in about 2000 BC. He advocated the theory of monotheism and decided to move his tribe to Canaan (Palestine) to propound his theory. Here, the Hebrews mixed freely with local people and eagerly sought converts to their faith.
- Abraham's grandson Jacob had an encounter with a mysterious being who told Jacob that in future, his name would be known as **Israel**. The renamed Israel had 12 sons, who later became the progenitors of 12 tribes named after them. These tribes bore the collective name of **Bene Israel** or 'Children of Israel'.
- The Israelis grew in number and for approximately two centuries dwelt in Egypt, where they were enslaved. In about 1200 BC, under the leadership of **Moses**, they escaped and wandered in the wastes of Sinai (Egypt) for a long time. Here, Moses, the first Prophet of god, received revelation of the law, the **Ten Commandments**, which is today known as the **Sefer Torah**, the Jewish scripture.
- After this, a kingdom was founded in Canaan with Jerusalem as its capital. In this city, a temple was built to perform sacred rites.
- After King Solomon died, Israel was split into two kingdoms. The Southern Kingdom was made up of the tribes of Judah and Benjamin and called Judah with Jerusalem as its capital.



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- The remaining 10 tribes comprised the Northern Kingdom. When the Assyrians invaded the Northern Kingdom, they scattered the Israelites to various parts of their empire, northeast of Israel. Today they are referred to as the ***ten lost tribes***. The Scriptures suggest they will be identified and returned to Israel in the Last Days.

Beliefs and Practices in Judaism

The Jews believe in one god as was instituted by Abraham, Who they call ***Yahweh*** and from whom all creation flows. Judaism believes in prophets, of whom Moses was the first. According to tradition, Moses received the Ten Commandments from God. Every devout Jew follows these commandments till today.

The religion gives great importance to a good moral life and does not advocate asceticism, celibacy or self-imposed suffering, as it believes that the path to salvation is only through good deeds.

The religious scripture ***Sefer Torah*** consists of the first five books of the Old Testament. There are 613 precepts in the Torah to regulate the daily life of every Jew and this number is symbolised in the threads of the prayer shawls (***tsisith***) that every adult male Jew is enjoined to wear for prayers. The ***Talmud***, the body of Jewish law, is considered Yahweh's exclusive and immutable law. The ***Synagogue*** is the Jewish place of worship.

Jewish sects

The Jews have three principle sects: Orthodox, Conservative, and Reformist.

- The ***Orthodox*** cling to all ancient traditions and forms of religious worship and practices
- The founder of the ***Reform*** movement adopted the philosophy of changing with the times, and religious services and rituals were considerably shortened.
- The ***Conservative*** Jews followed a middle path, retaining some features of the Orthodox groups but permitting relaxation in certain cases.

Judaism in India

It is commonly accepted that the Jews have been in India for over 2,000 years ever since they first landed on the West coast of India. The Indian Jews are known as a peace-loving community. They follow the Hebrew calendar. The Indian Jews have a special thanks giving ceremony known as ***Eliyahoo-ha-Nabior*** i.e. 'gratitude to Elijah the Prophet', on festive occasions. Indian Jews fall into five categories:

- **Bene Israel** – meaning Children of Israel. Marati speaking. Arrived in Maharashtra 2,100 years ago.
- **Cochin Jews** – arrived in India 2,500 years ago and settled down in Kerala as traders.
- **Baghdadi Jews** - Jews who came to India as traders from West Asia, mainly from Baghdad. They are settled mainly in Mumbai, Pune and Kolkata.



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- **Bene Menashe** – The Manipur Jews constitute a community which sees itself as descendants of the Manasseh (Menashe) Tribe (which is one of the 10 lost tribes of Jews).
- **Bene Ephraim** – also called “Telugu Jews”. They are a small group who speak Telugu. Their observance of Judaism dates to 1981.

Zoroastrianism

Parsism or Zoroastrianism is about 2600 years old and finds its origin in Persia. The religion was founded by **Spenta Zarathustra** or Zoroaster, who is considered as the Prophet of the Parsis.

Zoroastrian practice is based on the responsibility of every man and woman to choose between good and evil, and to respect God’s creations.

Zarathustra preached the oneness of god and believed that **Ahura Mazda** was the one and only god, who is formless and has six great aspects called the **Amesha-Spentas**. These are Ardibehest, Bahman, Shahrivar, Spendarmad, Khordad and Amardad. The Parsis believe that the Ahura Mazda is eternally in conflict with **Angra Mainyu** or Ahirman, who represents the evil force.

Practices

The Parsi place of worship is called the **fire temple**. Five daily prayers, usually hymns or **Gathas** uttered by Prophet Zarathustra are said in the home or the temple, before a fire, which symbolizes the realm of truth, righteousness and order. Fire is regarded as the son of Ahura Mazda, and represents god.

In Zoroastrianism, **Dakhma-nashini** is the only method of corpse-destruction. This involves the destruction of the dead body in the stone-enclosed Dakhma, by the flesh-eating bird or the rays of the Sun.

Religious Scriptures

Zenda Avesta is the religious scripture of the Parsis. It contains the teachings, sermons and prayers composed by Prophet Zoroaster and his disciples and followers. Avestha is also the name of the language in which it is composed.

It is divided into five parts: the Yasna (worship with ceremony and offerings), the Videvdad (laws against demons), the Yashts (worship), the Khordeh Avestha, which comprises of selected portions of the Avestha and forms the book of daily prayers of the Zoroastrians, and the five Gathas – Ahunavaiti, Ushtavaiti, Spenta-Mainyu, Vohu-Khshathra and Vashishta-Ishti, which contain the 17 hymns of God received by Prophet Zarathustra by way of a Divine Revelation.

Sects

There are three principle sects among the Parsis: Shahenshai, Kadmi and Fasli. The only difference between the three sects is the calendar they adhere to.

- The **Faslis** follow the traditional Persian calendar



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- The **Shahenshais** calculate their calendar from the last Sassanian king, Yazdegard III
- The **Kadmis** claim their calendar is the oldest and most accurate.

Zoroastrians of India

The first Zoroastrians to enter India arrived on the Gujarat coast in the 10th century and by the 17th century, most of them had settled in Bombay. Today, there are approximately 90,000 Parsis in India and are concentrated largely in Maharashtra and Gujarat.

The Bahai Faith

The Bahai Faith is a monotheistic religion founded by **Bahá'u'lláh** in 19th-century Persia. The Bahais believe that the 'Promised One' of all ages and peoples, Bahá'u'lláh revealed himself in 1863. He dispatched one of the distinguished Bahai teachers, Jamal Effendi to India to spread the teachings of the Bahai faith in the years 1874-75.

Beliefs and practices

The Bahais believe in the three cardinal principles – oneness of mankind, oneness of God and oneness of religion. Bahais believe that throughout history the Creator has educated humanity through a series of Divine Manifestations. These Manifestations include: Krishna, Buddha, Abraham, Moses, Zoroaster, Jesus and Muhammad. They believe that in the present age, God has revealed Himself through Bahauallah, whose name means 'The Glory of God'. He is regarded as their Prophet.

The Bahais work for the removal of prejudices based on caste, creed, religion, sex, colour, race and language. They advocate universal education and the inculcation of a scientific outlook among people. The Bahais do not believe in superstitions, ceremonies, rituals and dogmas.

The Bahais pray to the one true God, the Creator of the universe. The act of praying is described as **'a conversation with God'**.

It is obligatory for every Bahai to pray and meditate on the Words of God every day. There are prayers for all occasions and these can be offered individually or collectively.

The Lotus Temple

The Bahai House of Worship at New Delhi is popularly known as the Lotus Temple. The temple gives the impression of a half-open lotus flower afloat, surrounded by its leaves. There is no clergy in the temple, no idols, no pictures, no sermons, no rituals. It is a place for communication between man and his Creator, God.

The shrine has been designed by a young architect, **Mr. Fariburz Sabha**, a Canadian citizen and a Bahai of Iranian descent, who was selected from among the world's top architects.



Prelims Model Questions

1. The Carvaka School in Hindu Philosophy:
 1. is one of the six schools of Hindu Philosophy
 2. is predominantly atheistic
 3. is one of the present living traditions of Hinduism

Choose the correct option from the codes given below:

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 2
- [D] 1, 2 & 3

Answer: [C] Only 2

Hinduism, otherwise a highly theistic religion, hosted atheistic schools; the thoroughly materialistic and anti-religious philosophical Carvaka (Nastika) school that originated in India around the 6th century BCE is probably the most explicitly atheistic school of Indian philosophy. It is not included among the six schools of Hinduism generally regarded as orthodox. Our understanding of Carvaka philosophy is fragmentary, based largely on criticism of the ideas by other schools, and it is no longer a living tradition.

2. With reference to the ancient Sraman tradition, which among the following statements is / are correct?



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1. It was a non-Vedic religious movement
2. It is generally known to have given rise to both Jainism and Buddhism
3. The concepts of Samsara and Moksha are generally ascribed to Sraman tradition

Choose the correct option from the codes given below:

- [A] Only 1 & 2
- [B] Only 2 & 3
- [C] Only 1 & 3
- [D] 1, 2 & 3

Answer: [D] 1, 2 & 3

Sramana was a non-Vedic Indian religious movement parallel to but separate from the historical Vedic religion. The Sramana tradition gave rise to Yoga, Jainism, Buddhism, and some nastika schools of Hinduism such as Carvaka and Ajivika, and also popular concepts in all major Indian religions such as sansara (the cycle of birth and death) and moksha (liberation from that cycle).

3. With reference to the Nyaya philosophy, which among the following statements is / are correct?
 1. Nyaya is predominantly based on reasoning and logic
 2. According to this school, the only way to attain liberation is obtaining valid knowledge of the external world and its relationship with the mind and self
 3. The final goal of this philosophy is to set out the methods and conditions of determining true knowledge

Choose the correct option from the codes given below:

- [A] Only 1 & 2
- [B] Only 1
- [C] Only 1 & 3
- [D] Only 2 & 3

Answer: [A] Only 1 & 2

Statement-1: Nyaya is predominantly based on reasoning and logic

This statement is a correct statement. The Nyaya system of philosophy was established by the sage Gautama. It is primarily concerned with the conditions of correct knowledge and the means of receiving this knowledge. Nyaya is predominantly based on reasoning and logic and therefore is also known as Nyaya Vidya or Tarka Sastra — “the science of logic and reasoning.”

Statement-2: According to this school, the only way to attain liberation is obtaining



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valid knowledge of the external world and its relationship with the mind and self

The above statement is a correct statement. Using systematic reasoning, this school of philosophy attempts to discriminate valid knowledge from invalid knowledge. This philosophy asserts that obtaining valid knowledge of the external world and its relationship with the mind and self is the only way to attain liberation.

Statement-3: The final goal of this philosophy is to set out the methods and conditions of determining true knowledge

This is not a correct statement. The philosophy says that if one masters the logical techniques of reasoning and assiduously applies these in his daily life, he will rid himself of all suffering. But the methods and conditions of determining true knowledge are not the final goal of nyaya philosophy. It sees logical criticism as an instrument that enables one to discriminate valid from invalid knowledge. The ultimate goal of nyaya philosophy, like that of the other systems of Indian philosophy, is liberation — the absolute cessation of pain and suffering.

4. In the Indian Philosophy, the Vaiseshika system is closely allied to the Nyaya system of philosophy. Consider the following statements with this respect:

1. Both Nyaya and Vaisheshika view ignorance as the root cause of all pain and misery
2. Both Nyaya and Vaisheshika accept four independent sources of knowledge — perception, inference, comparison, and testimony
3. Both Nyaya and Vaisheshika accept the liberation of the individual self as the end goal

Which among the above statements is / are correct?

[A] Only 1 & 2

[B] Only 2 & 3

[C] Only 1 & 3

[D] 1, 2 & 3

Answer: [C] Only 1 & 3

Vaisesika is allied to the nyaya system of philosophy. Both systems accept the liberation of the individual self as the end goal; both view ignorance as the root cause of all pain and misery; and both believe that liberation is attained only through right knowledge of reality. There are, however, two major differences between nyaya and Vaisesika.

First, nyaya philosophy accepts four independent sources of knowledge — perception, inference, comparison, and testimony — but vaisesika accepts only two — perception and inference.

Second, nyaya maintains that all of reality is comprehended by sixteen categories



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(padarthas), whereas vaishesika recognizes only seven categories of reality. These are: dravya (substance), guna (quality), karma (action), samanya (generality), visesa (uniqueness), samavaya (inherence), and abhava (nonexistence). The term padartha means “the object denoted by a word,” and according to vaishesika philosophy all objects denoted by words can be broadly divided into two main classes

— that which exists, and that which does not exist. Six of the seven padarthas are in the first class, that which exists. In the second class, that which does not exist, there is only one padartha, abhava, which stands for all negative facts such as the nonexistence of things.

5. Which among the following philosophies originated from relatively secular scholars?

1. Vaisheshika
2. Nyaya
3. Yoga
4. Mimansa

Choose the correct option from the codes given below:

- [A] 1 & 2
- [B] 2 & 3
- [C] 3 & 4
- [D] 1 & 4

Answer: [A] 1 & 2

Vaisheshika and Nyaya are two philosophies which comparatively originated from the secular scholars rather than the religious or divine men.

6. Apart from Quran, Sunnah and Hadith are two important sources of the Islamic Shariah. How Sunnah is different from Hadith?

- [A] While Sunnah denotes the way Prophet Muhammad lived his life, Hadith refers to what has been approved or disapproved by the Prophet
- [B] While Sunnah refers to the laws which one should follow, Hadith refers to what Prophet Mohammad himself followed
- [C] While Sunnah is a binding law on every Muslim, Hadith is a guideline which every Muslim is expected to follow
- [D] None of the explanations given in option A, B and C is correct

Answer: [A] While Sunnah denotes the way Prophet Muhammad lived his life, Hadith refers to what has been approved or disapproved by the Prophet

Islamic Shariah stands for a compendium of Islamic Laws. Shariah is an Arabic word that means a stream of water where people come to quench their thirst. The Islamic Shariah has



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two fundamental sources: the Quran and Hadith, the sayings and guiding acts of the Prophet. Some sources say that Shariah has two fundamental sources viz. Quran and Sunnah.

Sunnah

- In Islam, the Arabic word sunnah has come to denote the way Prophet Muhammad lived his life. The Sunnah is the second source of Islamic jurisprudence, the first being the Quran. Both sources are indispensable; one cannot practice Islam without consulting both of them.

Hadith

- The Arabic word hadith (pl. ahadith) is very similar to Sunnah, but not identical. A hadith is a narration about the life of the Prophet or what he approved – as opposed to his life itself, which is the Sunnah as already mentioned.

The Quran says that Allah has sent His prophets to all peoples in different periods of time, to establish justice, equity and morality. Prophet Abraham was sent to the land that we know today as Iraq. To his prophetic chain belongs Moses, who was bestowed by God His book, the Torah, and His Law, which is called the Shariah of Moses. Likewise, Jesus was blessed by God with the Bible. In the last of the Abrahamic chain of prophets came Mohammad who was born in the Arabian city of Mecca. He was blessed with the divine word, the Quran and Islamic Shariah.

7. How the Sthanakavasi sect is different from other sects of Jainism?

1. The followers of Sthanakavasi faith practice idol worship
2. The followers of Sthanakavasi wear saffron cloths

Choose the correct option from the codes given below:

- [A] Only 1
- [B] Only 2
- [C] Both 1 & 2
- [D] Neither 1 nor 2

Answer: [D] Neither 1 nor 2

Sthanakavasi sect of Jainism believes that soul is nirakar “without form”, and hence do not pray to any statue. They wear white cloths and cover mouth with a white cloth. Except on the crucial point of idol-worship, Sthanakwasi do not differ much from other Shwetambar Jains and hence now-a-days they invariably call themselves as Shwetambar Sthanakwasi. However, there are some differences between the Sthanakwasi; and the Murtipujak Shwetambar in the observance of some religious practices. The Sthanakwasi do not believe in idol-worship at all. As such they do not have temples but only sthanakas, that is, prayer halls, where they carry on



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their religious fasts, festivals, practices, prayers, discourses, etc.

8. Which among the following was the main contribution of Jainism to Indian Philosophy ?

- [A] The doctrine of rebirth
- [B] The doctrine of Syadvada
- [C] The doctrine of immortality of soul
- [D] The doctrine of Brahma is nirguna

Answer: [B] The doctrine of Syadvada

The doctrine of Syadvada is based on the premise that every proposition is only relatively true. It all depends on the particular aspect from which we approach that proposition.

9. Consider the following observations about various branches of Buddhism:

1. Hinayana included what is now called the Theravada
2. Mahayana compiled Sutta Pitaka and the Vinaya Pitaka
3. Vajrayana is otherwise known as Tantric Buddhism

Which among the above statements is / are correct?

- [A] 1 & 2
- [B] 1 & 3
- [C] Only 1
- [D] 1, 2 & 3

Answer:

Buddhism developed in two directions represented by two different groups. One was called the Hinayana (Sanskrit: “Lesser Vehicle”), a term given to it by its Buddhist opponents. This more conservative group, which included what is now called the Theravada (Pali: “Way of the Elders”) community, compiled versions of the Buddha’s teachings that had been preserved in collections called the Sutta Pitaka and the Vinaya Pitaka and retained them as normative.

The other major group, which calls itself the Mahayana (Sanskrit: “Greater Vehicle”), recognized the authority of other teachings that, from the group’s point of view, made salvation available to a greater number of people. These supposedly more advanced teachings were expressed in sutras that the Buddha purportedly made available only to his more advanced disciples.

As Buddhism spread, it encountered new currents of thought and religion. In some Mahayana communities, for example, the strict law of karma (the belief that virtuous actions create pleasure in the future and nonvirtuous actions create pain) was modified to accommodate new emphases on the efficacy of ritual actions and devotional practices. During the second half of the 1st millennium ce, a third major Buddhist movement, Vajrayana



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(Sanskrit: “Diamond Vehicle”), or Esoteric Buddhism, developed in India. This movement was influenced by gnostic and magical currents pervasive at that time, and its aim was to obtain spiritual liberation and purity more speedily.

10. The Four Noble Truths are a central theme in the Buddhism. Which among the following statements conform to the Four Noble Truths?

1. To live is to suffer
2. Origin of suffering is attached to desire
3. Individualism contributes to suffering

Choose the correct option from the codes given below:

- [A] Only 1 & 2
[B] Only 2 & 3
[C] Only 1 & 3
[D] 1, 2 & 3

Answer: [D] 1, 2 & 3

“To live is to suffer” is the essence of first noble truth. It means that life is accompanied by inevitable pain, sickness and disappointment. However, this is life and we live it. While living life we suffer, because suffering is part of living. In the second noble truth there are three kinds of desires: desire for sense pleasure (kama tagna), desire to become (bhava tanha) and desire to get rid of (vibhava tanha). The second noble truth basically states that the origin of suffering is attached to desire. According to teachings of Buddha, individualism contributes to suffering. Buddha says “there is only one of you, if you overemphasize your desires you are not doing your best.” The meaning is that if you are only looking out for your own self and your own well being you are not doing your best because there are so many other people out there that you could be helping.

GENERAL KNOWLEDGE TODAY



INDIAN LITERATURE

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Model Questions

1. The Vedic literature is broadly divided into two categories viz. Shruti and Smriti. Examine the key differences between the two.
2. Aranyakas don't lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. Examine the statement focussing on key content of the Aranyakas.
3. Upanishadas are often called Vedanta. Why?
4. Examine the various kinds of Sutras as a part of Kalpa tradition of ancient Indian literature.
5. "With reference to women, despite being one of the earliest and most authoritative law texts, there are several contradicting verses in manusmriti. " Discuss the stand of Manu giving your arguments.
6. Differentiate between the Purva and Agama texts of Jainism.
7. Elaborate the works of Kalidasa in Sanskrit Drama and poetry.
8. Examine the contribution of Aryabhatta in the field of science and technology in medieval India.
9. Write a short note on the Rasarnava and Dakarnava tradition of ancient India.
10. Elaborate the Charyapadas tradition and Mangal-Kāvya tradition in Indian vernacular literature.
11. Discuss the evolution of the Hindi Literature.
12. Elaborate the four phases of the Adhunik kal or the Modern Period in Hindi literature.
13. Examine the contribution of Premchand in the proliferation of Hindi Literature.
14. Examine the contribution of Bhartendu in the proliferation of Hindi Literature.
15. Discuss the various literary sources, which inspired Mahatma Gandhi to adopt the idea of Satyagraha.
16. Discuss the contribution of Baba Farid and Bulleshah in the development of Vernacular literature in India.
17. Examine the Kissa tradition in Punjabi literature.



Vedic Literature

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

What is Samhita?

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

from the Vedas. We classify the Vedic literature into the following categories:

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

Shruti Literature and Smriti Literature¹

The Vedic literature is broadly divided into two categories viz. Shruti and Smriti. Shruti is "that which has been heard" and is canonical, consisting of revelation and unquestionable truth, and is considered eternal. Shruti describes the sacred texts comprising the central canon of Hinduism viz.

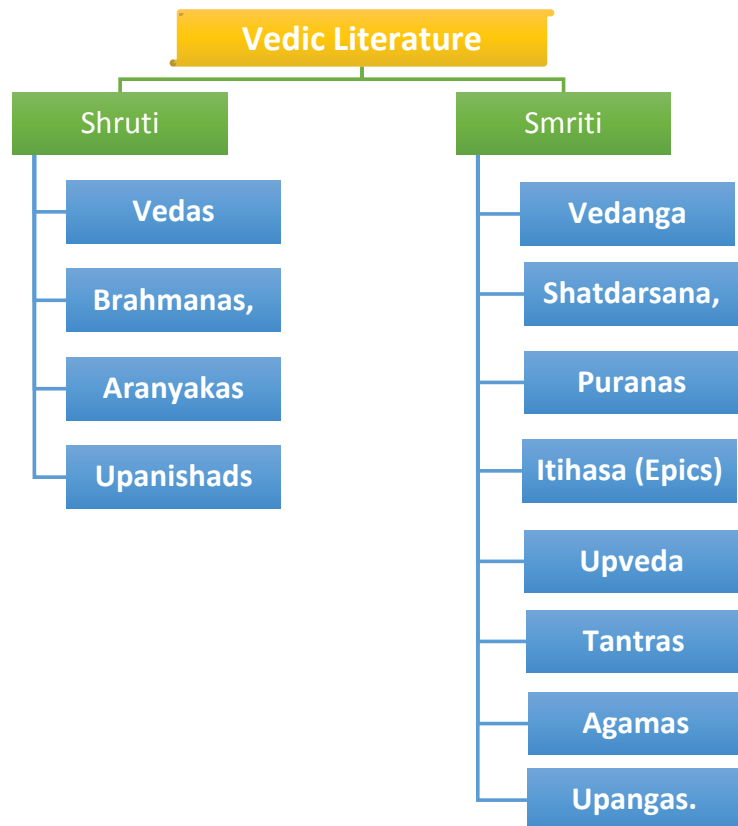
Vedas, Brahmanas, Aranyakas, & Upanishads.

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

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

Rig-Veda

Rig-Veda is known as the oldest religious text in the world. It is also known as "First testament" of mankind. It was composed around 1700 BC. Last hymns were composed between



¹ The Vedic literature is broadly divided into two categories viz. Shruti and Smriti. Examine the key differences between

1500-1200 BC. It's a collection of hymns by a number of priest families. It is organized in 10 books which are called Mandalas. The first and 10th Mandalas are the youngest and the longest books. Second to Seventh Mandalas are oldest parts of Rig-Veda but the shortest books. 8th and 9th books are of mixed ages.

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

Yajurveda

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

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

Distinction between Black and White Yajurveda

World's oldest prose literature of the Indo-Europeans is contained in Yajurveda. There are two distant forms of this Veda. In the oldest, the instructions about rituals are mingled with the verses from the Rig-Veda. The chief recession of this is that taught by a school of teachers called the Taittiriya. This was called **Black Yajurveda**.

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

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

Sam Veda

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

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

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

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

Atharva Veda

Atharva-Veda is entirely different from the other three Vedas and is chronologically the last of the four. It is important and interesting as it describes the popular beliefs and superstitions of the

humble folk. Atharvaveda contains the magic spells, incorporates much of early traditions of healing and magic that are paralleled in other Indo-European literatures.

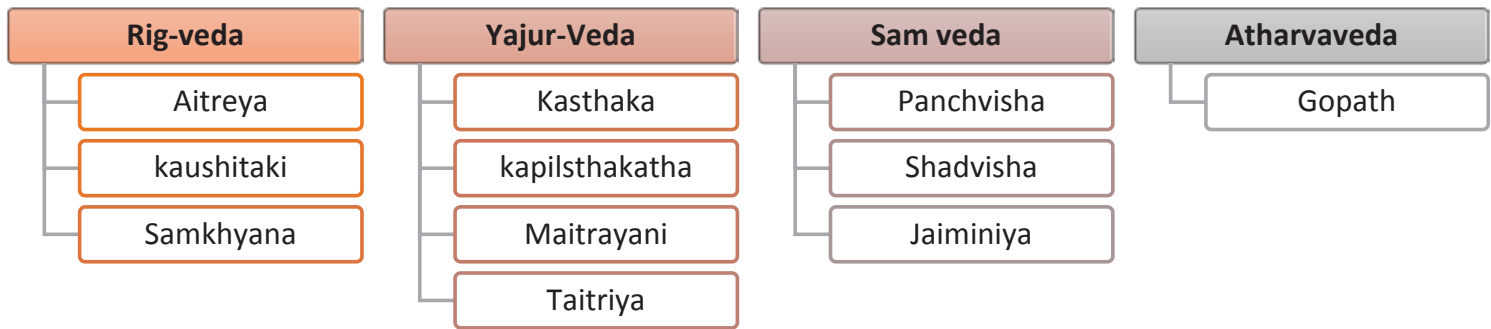
For a very long time it was not included in the category of the Vedas. 'Atharvan' was a legendary Rishi and is considered to have sung the Atharvaveda. He is also said to have first instituted the fire-sacrifice or yagna. Atharvaveda was mainly composed by two groups of rishis known as the Atharvanas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

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

Brahmanas

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

The following diagram shows the Brahmanas of Vedas.



Aranyakas

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

Importance of Aranyakas²

Aranyakas don't lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism.

This is because aranyakas were written mainly for the hermits and students living in the jungles. They lay emphasis not on sacrifices but on meditation. They are in fact, opposed to sacrifices and many of the early rituals. Their stress is on moral values. They form a bridge between way of work (karma marga) which was the sole concern of the Brahmanas and the way of knowledge (gyan marga) which the Upanishads advocated. In other words, Aranyakas are focussed on moral science and philosophy. They also provide the details of the Rishis who lived in jungles.

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

² Aranyakas don't lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. Examine the

The Upanishads

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

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

Why Upanishads are called Vedanta?³

The main motto of the Upanishads is “Knowledge Awards Salvation”. Upanishads are called Vedanta (the end of the Veda) firstly, because they denote the last phase of the Vedic period and secondly, because they reveal the final aim of the Veda.

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

Smriti Texts

Vedangas

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

Shiksha (Phonetics)

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

Kalpa (Ritual Canon)⁴

It contains the sacrificial practice and systematic sutras. There are three kinds of Sutras part of Kalpa:

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

³ Upanishadas are often called Vedanta. Why?

interpret. The most important of these texts are the sutras of Āpastamba, Gautama, Baudhāyana, and Vasiṣṭha.

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

There are four Dharmasutras as follows:

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

Vyakaran (Grammar)

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

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

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

Chhanda (Vedic meter)

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

Jyotisha (Astrology)

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

Epics (Itihasa)

Ramayan

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

Mahabharata

- The Mahabharata is attributed to Maharishi Vyas and the tale known as Bharta is a shorter version of 24,000 verses, while the Mahabharata contains 1 Lakh verses and 1.8 million words which makes it 10 times longer than "Iliad and Odyssey combined" and 4 times of Ramayana.

Puranas

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

Upaveda

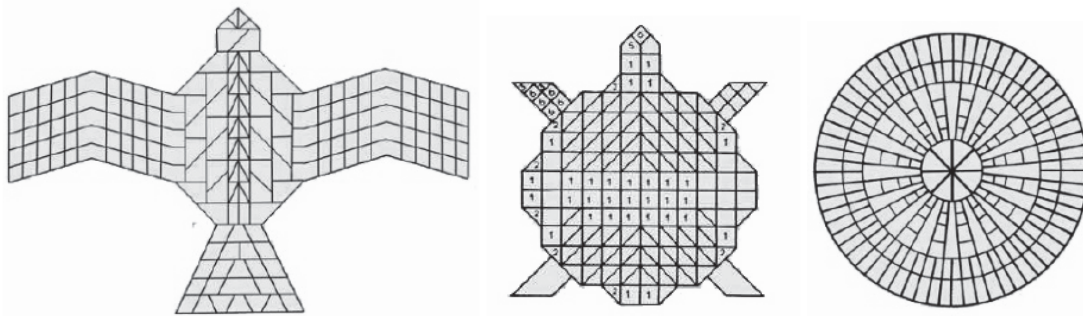
Upaveda means applied knowledge and are traditional literatures which contain the subjects of certain technical works. They are as follows:

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

Early Scholars in Sanskrit and Their Works

Baudhayana, Manava, Apastamba and Katyayana - Salbasutras

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



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

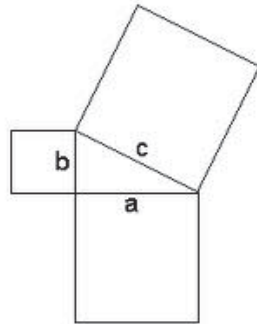
Sulvasutras deal with complex fire altars of various shapes constructed with bricks of specific shapes and area: the total area of the altar must always be carefully respected. This proves that despite of no existence of algebra, there was an awareness of precise purely geometrical calculations.

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

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

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

It is represented as follows



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

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

Manusmriti⁵

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

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

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

1. The genesis of the universe.
2. Procedures of performing ceremonies, the methods of fulfilling vows.

Manusmriti and Dr. Bhimrao Ambedkar

According to Dr. Bhimrao Ambedkar, the Hindu Dharmashastras gave legitimacy to the doctrine of Chaturvana and the caste system. Manusmriti dehumanised the Shudras and untouchables, ruled the Hindu psyche for centuries and created the greatest obstacle to any serious attempt at eradicating the caste system.

This made Ambedkar publicly burn the Manusmriti on the occasion of his historical Mahad Satyagraha in 1927 for establishing the right of untouchables to drink the water of the Chawdar tank in Mahad town in Maharashtra.

⁵ "With reference to women, despite being one of the earliest and most authoritative law texts, there are several

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

Manusmriti and the Concept of Varna

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

Manusmriti and position of Women

Contrary to the common belief that Manusmriti is anti-women, it holds women in high esteem. According to it, the land where women are honoured becomes the favourite abode of gods. The famous shloka "*Yatra naryastu pujyante ramante tatra Devata, yatra itaastu na pujyante sarvaastatrafalaah kriyaah*" comes from Manusmriti only. At the same time, there is one shloka which mentions "*Na stree svaatantryam arhati*", which has been translated as "woman does not deserve independence". This shloka has been taken as the anti-woman stance of Manu.

However, "svaatantryam" here actually refers to "depending on one's own self for sustenance", which was correct in the prevalent conditions in those times. In Manu's perception, a woman is, by her very nature, so divine and unique that she should never be left to fend for herself. It is the duty of society to protect and take good care of her — by her father during childhood, husband in her youth, and son in her old age.

Further, the contradictory stands / verses in manusmriti may also reflect the adulteration of the original text in later times. The text was written in such a time where a person with such derogatory opinion about women could not rise to the position of Maharishi.



Overview of Buddhist Literature

Tripitaka

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

Sutta Pitaka

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

Vinaya Pitaka

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

Suttavibhanga

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

Khandhaka

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

Parivara

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

Abhidhammapitaka

Digha Nikaya

- Comprises the "long" discourses.

Majjhima Nikaya

- Comprises discourses of middle length

Samyutta Nikaya

- Comprises the "connected" discourses

Anguttara Nikaya

- Comprises numerical discourses

Khuddaka Nikaya

- Comprises Minor Collection

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

Jatakas

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

Jatakamala, In Khmer they are known as *cietak*, and in Chinese they are called *Sadok*.

Milinda Panha

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

Dipavamsa

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

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

Mahavamsa

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



Indian subcontinent and is known as world's longest unbroken historical accounts. The consecration of Asoka and details of Selucus and Alexander have been detailed in it.

Mahavastu:

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

Buddha Charita:

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

Mahāvibhāsa Śāstra

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

Lalitavistara

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

Divyavadana:

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

Udanavarga

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

Udana

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

Bodhi Vamsa

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

Select Buddhist Scholars

Moggaliputta Tissa

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

Aśvaghoṣa

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

Nagarjuna

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

Asanga & Vasubandhu

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

Buddhaghosa

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

Dignāga or Dinnaga

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

Candrakīrti or Chandrakīrti

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

Dharmakīrti

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



Overview of Jain Literature

Purva, Agama, Bhadrabahu, Sthulbhadra & Vishaka⁶

- The canonical literature of Jainism is claimed to have started from Adinatha, the first tirthankara. It is said that these teachings were forgotten and revived by the Tirthankaras from time to time.
- The teachings of the Tirthankaras before Mahavir are known as **Purva**. There were total 14 Purvas which were memorized and passed on through the ages, but later lost into oblivion.
- Some Jain traditions say that Jain Scholar Bhadrabahu, who was also a *Sutra Kevali* (one who can recite all sutras), could recite the 14 Purvas. His disciple Sthulbhadra learnt all but last four Purvas. Thus, Bhadrabahu is considered to be the last expert of fourteen Purvas. He later migrated to South India, where he would later become guru of Chandragupta Maurya.
- After Bhadrabahu, the Jainism split into Digambara and Svetambara. The Digambara belong to the lineage of *Acharya Vishakha* and Shvetambar follow the tradition of Acharya Sthulabhadra. In around 1500 AD, the Swetambar sect divided into three sub-sects known as Swetambar Murtipujak, Sthanakvasi, and Terapanthi.
- Jain Literature is called **Jain Agamas**. They are canonical texts of Jainism based on Mahavira's teachings. There are in all 46 texts.
 - 12 Angas: The 12 Angas are as follows:
 1. Ācāranga sūtra
 2. Sūtrakrtanga
 3. Sthānānga
 4. Samavāyānga
 5. Vyākhyāprajñapti or Bhagavati sūtra
 6. Jnātrdhārmakathāh
 7. Upāsakadaśāh
 8. Antakrddaaśāh
 9. Anuttaraupapātikadaśāh
 10. Praśnavyākaranani
 11. Vipākaśruta
 12. Drstivāda (This Anga had disappeared by the time second sangeeti was organized in 512 AD. The remaining Angas were written down in Ardhamagadhi (Jain Prakrit) Language.
 - 12 Upanga Agams: Upanga Agamas are explanations to Angas
 - 6 Chedasutras: These are texts related to behavior of Monks and Nuns.
 - 4 Mūlasūtras: These are texts which provide a base in the earlier stages of the monkhood
 - 10 Prakīrnaka sūtras: These are texts on Independent or miscellaneous subjects
 - 2 Cūlikasūtras: These are texts which further enhance or decorate the meaning of Angas.



Acharang Sutra (Acaranga Sutra)

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

Kalpa Sūtra

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

Classic Sanskrit Literature

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

Asvaghosha

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

Contribution & Works

Asvaghosha wrote in Classical Sanskrit.

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

Śūdraka

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

Mṛcchakaṭika

Mṛcchakaṭika is a play set in the ancient city of Ujjayanai during the reign of a King Pālaka of the Pradyota dynasty. The hero (Nayaka) is Charudatta, a noble but impoverished Brahmin and heroine is Nagaravadhu Vasantsena. The villain is a courtier called Samsthanka, who uses all his tricks but unable to get Vasantsena. He finally tries to kill her but she escapes and is saved by a Buddhist

monk. Charudatta is prosecuted for the murder because the Vasantsena had put her jewellery in the clay cart of his little son, who was playing with it. He is convicted by the foolish king Palaka and his execution is ordered. But before he is executed, Vasantsena appears all of a sudden and tells the reality about the misdeeds of Samsthanka. At the same time, the King Palaka is removed from the throne by a Prince in *coupe de etat* and Samanthaka is arrested and put in jail. Thereafter, she becomes second wife of Charudatta and live happily ever after.

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



Rekha as Vasantsena

Bhāsa

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

Svapnavasavadattam

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

Kalidasa⁷

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

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

Works of Kalidasa

Mālavikāgnimitram

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

Abhi jñānaśākuntalam

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



Vikramōrvaśīyam

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

Raghuvamśa

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

Kumārasambhava

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

Ritusamhara

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

Meghaduta

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

Bhāravi

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

Bhatti

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

Magha

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

Vishakhadatta

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

Dandin

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

Bhatrhari

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

Ishwar Krishna

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

Vyasa

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

Vatsyayana

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

Sanskrit Literature in Science and Technology

Aryabhatta⁸

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

Contributions of Aryabhata (476 AD)

Aryabhattiyam

Aryabhata is the author Aryabhattiyam which sketches his mathematical, planetary, and cosmic theories. This book is divided into four chapters:

- The astronomical constants and the sine table
- Mathematics required for computations,
- Division of time and rules for computing the longitudes of planets using eccentrics and epicycles,
- The armillary sphere, rules relating to problems of trigonometry and the computation of eclipses.

Aryabhata took the earth to spin on its axis; this idea appears to have been his innovation. He also considered the heavenly motions to go through a cycle of 4.32 billion years; here he went with an older tradition, but he introduced a new scheme of subdivisions within this great cycle. According to the historian Hugh Thurston, Not only did Aryabhata believe that the earth rotates, but there are glimmerings in his system (and other similar systems) of a possible underlying theory in which the earth (and the planets) orbits the sun, rather than the sun orbiting the earth. The evidence is that the basic planetary periods are relative to the sun. That Aryabhata was aware of the relativity of motion is clear from this passage in his book "Just as a man in a boat sees the trees on the bank move in the opposite direction, so an observer on the equator sees the stationary stars as moving precisely toward the west."

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

Aryabhata deduced that earth is a rotating sphere: the stars do not move, it is the earth that rotates. Its diameter is 1,050 yojanas. Its circumference is therefore $1050 \times 13.6 \times \pi = 44,860$ km.

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

Varahamihira

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

About Surya Siddhanta

In India, people had started the use of the astronomical instruments before 1000 BC. During this period one of the prominent books 'Suryasiddhanta' was written for astronomical calculations. There are several works with the same name, BUT the Original writer of Surya Siddhanta is UNKNOWN.

The title 'Suryasiddhanta' means sun theory and it highlights the calculations of positions of stars and planets. Some of the Indian mathematicians later have developed their own instruments and developed their own methods to facilitate the theory of 'Suryasiddhanta'. Introduction of zero in mathematics and the decimal method of calculation is one of such invaluable contribution. We should note that Varahamihira had contrasted Surya Siddhanta along with his 4 other treatises in the panchsiddhantika viz. Paitamaha Siddhantas, Paulisha , Romaka Siddhantas and Vasishtha Siddhanta. Citation of the Surya Siddhanta is also found in the works of Aryabhata.

Panchasiddhanta

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

Lalla

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

गोलो भगणश्चक्रं धनघटी शङ्कशकटकर्तयः ।
पीप्टक पालशलाका द्वादशयन्त्राणिसह यष्टया ॥

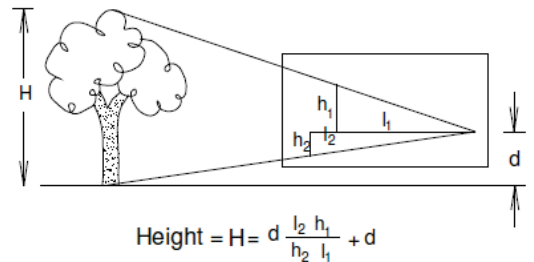
In the above Shloka, Lalla describes the 12 Instruments as follows: Sphere, ring, dial, bow, time measuring water vessel, Gnomon, divider, scissor. Circular seat with central stick, semicircle with stick, combination of sticks, are the twelve instruments along with a stick.

Bhaskaracharya

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

Yashtiantra

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



$$\text{Height} = H = d \frac{l_2 h_1}{h_2 l_1} + d$$

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

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

$$h_1/L_1 = H_1/L \text{ and } h_2/L_2 = H_2/L,$$

where L is the distance to the object. Eliminating L from the equations using $L = H_2 (L_2/h_2)$, and since $H_2=d$, we get

$$H = H_1 + H_2 = (h_1/L_1) L + H_2 = ((h_1/L_1) (L_2/h_2) + 1) d .$$

Pingala

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



Morse Code

1. 1 2 3 4 5 6 7 8 9 0	17. 1 2 3 4 5 6 7 8 9 0	33. 1 2 3 4 5 6 7 8 9 0	49. 1 2 3 4 5 6 7 8 9 0
2. 1 2 3 4 5 6 7 8 9 0	18. 1 2 3 4 5 6 7 8 9 0	34. 1 2 3 4 5 6 7 8 9 0	50. 1 2 3 4 5 6 7 8 9 0
3. 1 2 3 4 5 6 7 8 9 0	19. 1 2 3 4 5 6 7 8 9 0	35. 1 2 3 4 5 6 7 8 9 0	51. 1 2 3 4 5 6 7 8 9 0
4. 1 2 3 4 5 6 7 8 9 0	20. 1 2 3 4 5 6 7 8 9 0	36. 1 2 3 4 5 6 7 8 9 0	52. 1 2 3 4 5 6 7 8 9 0
5. 1 2 3 4 5 6 7 8 9 0	21. 1 2 3 4 5 6 7 8 9 0	37. 1 2 3 4 5 6 7 8 9 0	53. 1 2 3 4 5 6 7 8 9 0
6. 1 2 3 4 5 6 7 8 9 0	22. 1 2 3 4 5 6 7 8 9 0	38. 1 2 3 4 5 6 7 8 9 0	54. 1 2 3 4 5 6 7 8 9 0
7. 1 2 3 4 5 6 7 8 9 0	23. 1 2 3 4 5 6 7 8 9 0	39. 1 2 3 4 5 6 7 8 9 0	55. 1 2 3 4 5 6 7 8 9 0
8. 1 2 3 4 5 6 7 8 9 0	24. 1 2 3 4 5 6 7 8 9 0	40. 1 2 3 4 5 6 7 8 9 0	56. 1 2 3 4 5 6 7 8 9 0
9. 1 2 3 4 5 6 7 8 9 0	25. 1 2 3 4 5 6 7 8 9 0	41. 1 2 3 4 5 6 7 8 9 0	57. 1 2 3 4 5 6 7 8 9 0
10. 1 2 3 4 5 6 7 8 9 0	26. 1 2 3 4 5 6 7 8 9 0	42. 1 2 3 4 5 6 7 8 9 0	58. 1 2 3 4 5 6 7 8 9 0
11. 1 2 3 4 5 6 7 8 9 0	27. 1 2 3 4 5 6 7 8 9 0	43. 1 2 3 4 5 6 7 8 9 0	59. 1 2 3 4 5 6 7 8 9 0
12. 1 2 3 4 5 6 7 8 9 0	28. 1 2 3 4 5 6 7 8 9 0	44. 1 2 3 4 5 6 7 8 9 0	60. 1 2 3 4 5 6 7 8 9 0
13. 1 2 3 4 5 6 7 8 9 0	29. 1 2 3 4 5 6 7 8 9 0	45. 1 2 3 4 5 6 7 8 9 0	61. 1 2 3 4 5 6 7 8 9 0
14. 1 2 3 4 5 6 7 8 9 0	30. 1 2 3 4 5 6 7 8 9 0	46. 1 2 3 4 5 6 7 8 9 0	62. 1 2 3 4 5 6 7 8 9 0
15. 1 2 3 4 5 6 7 8 9 0	31. 1 2 3 4 5 6 7 8 9 0	47. 1 2 3 4 5 6 7 8 9 0	63. 1 2 3 4 5 6 7 8 9 0
16. 1 2 3 4 5 6 7 8 9 0	32. 1 2 3 4 5 6 7 8 9 0	48. 1 2 3 4 5 6 7 8 9 0	64. 1 2 3 4 5 6 7 8 9 0

Pingala's Binary numbers

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

Bhaskara

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

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

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

Madhava

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

Sanskrit Literature in Medieval India

During early medieval period, there was a considerable development in the literature. However, the quality of the content in them was not of a high order. It was basically of general imitative and reproductive character. The list is very big; however, here we note some of the most significant artworks.

Shriharsha

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

Kalhana

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

Jayadeva

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

Govardhanacharya

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

Other works

Rasarnava and Dakarnava⁹

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

Erotic Literature and miscellaneous

The field of erotic literature saw some development. *Ratirahasya* by Kokkaka, *Haramekhala* by Mahuka, *Rativilasa* by Jayamangal etc. are some important works on Kamashastra.

In the field of music we have *Matanga*, *Dhatupatha* as codified by Bhimasena, *Kuttanimatam* of Damodargupta etc.

Bhatta utpala wrote a work on *Vastuvidya*.

On cosmetics we have *Gandhashatra* by Padmashri in his work on erotics. The *Vishnudharmottara* gives much attention to painting was the *chitrasutra* mentioned by Damodargupta. The *Aparajita-Prichcha* is a work on architecture which appears to have been written in Gujarata in AD 1200. The *Sangita-Ratnakara* of Sharangadeva was written in the 13th century in the south. The *Laghvarhannitishastra* of Hemachandra is a work on political science. Another work on the duties and obligations of princes was the *Rajaniti-Kamadhenu* of Gopala.

Assamese Literature

Dhrubajyoti Bora

Dhrubajyoti Bora is the Guwahati-based Assamese playwright, who was awarded 2009 Sahitya Academy award for his novel "*Katha Ratnakar*". He has published novels these are that include *Kalantarar Gadya* (Prose of Tempest), *Tejor Andhar*(Darkness of Blood) and *Arth* (Meaning), a trilogy based on tragedy of Assam have been acknowledged as major literary creations.



Sameer Tanti

Sameer Tanti is a renowned Assamese poet. He was awarded the prestigious Assam Valley Literary Award for the year 2012. The award, instituted by Williamson Magor Education Trust, is given to preserve and promote the rich literary heritage of Assam. Sameer Tanti has penned 12 collections of poems, four critical and literary essay collections, two translations of African poems and love songs and Japanese love poetry and two story collections.



Some of his prominent publications are '*Yuddhabhumir Kabitaa*', '*Kadam Phular Rati*', '*Shokakool Upatyaka*' and '*Somoy Sabdo Sopun*'.

Hiren Bhattacharyya

Hiren Bhattacharyya (1932-2012) was a popular and celebrated Assamese poet and winner of the Sahitya Akademi Award and several honours.



Popularly known as Hiru-da, Bhattacharyya was widely known for using simple words in his poems, through which he could establish direct communication with his readers. He possessed a large vocabulary of simple Assamese words, very rare in contemporary Assamese literature.

He had to his name 10 anthologies of poems apart from two collections of rhymes for children. He won the Sahitya Akademi Award in 1992 for his anthology of poems 'Saichor Pathar Manuh.'

Chandana Goswami

Chandana Goswami is an Assamese Writer and winner of Sahitya Akademi Award 2012 for his work "Patkai Epare Mor Des".

Indira Goswami

Indira Goswami (1942-2011) was an Assamese editor, poet, professor, scholar and writer, who used to write with the pen name **Mamoni Raisom Goswami**. She won the Sahitya Akademi Award (1983) and Jnanpith Award (2001). In 2002, she was also nominated for Padma Shri, which she refused to accept.



She also worked as mediator between United Liberation Front of Asom (ULFA) and the Government of India. Her involvement led to the formation of the People's Consultative Group, a peace committee.

She referred to herself as an "observer" of the peace process rather than as a mediator or initiator. She was awarded the

Ambassador for Peace from the Inter Religious and International Federation for World Peace.

She also received Asom Ratna - the highest civilian award in Assam. The notable works are "*The Shadow of Kamakhya*", "*Pages stained with Blood*" or "*The Moth-Eaten Howdah of the Tusker*" and "*The Bronze Sword of Thengphakhri Tehsildar*".

The Bronze Sword of Thengphakhri Tehsildar

One of the most notable novels of Indira Goswami is on the legendary Bodo heroine Thengphakhri, who had apparently worked as a Tehsildar during the British regime in Assam. This novel was Indira's last work of fiction. Thengphakhri was a tehsildar (tax collector) in Bijni kingdom in lower Assam that was then ruled by the British. It was the late 19th century and Thengphakhri was the first woman to fill the post.

Thengphakhri was initially in favour of the British because they shielded the people from incursions by the Bhutanese army. However, she soon faced an inner conflict when she found the colonial taxes were milking poor farmers of their last pennies in a drought-hit year. The novel ends with Thengphakhri picking up her famed bronze sword to join the underground nationalist movement.

Early and Medieval Bengali Literature

Early Literature: Charyapadas¹⁰

Charyapada is considered to be the *earliest extant work in the field of Bengali, Assamese, Odiya as well as the Maithili Language*. It's a collection of Buddhist mystical poems or songs belonging to 8th-12th century.

These songs have the element of the ritual gathering of practitioners in a tantric feast. The Charyapadas were written by the *Mahasiddhas* or *Siddhacharyas*, who belonged to the various

regions of Assam, Bengal, Odisha and Bihar. Charyapada is also the collection of the oldest verses written in pre-Modern Bengali.

Influence of Vidyapati / Chandidas

Bengali as a distinct language evolved by around 10th century. The early medieval Bengali literature was influenced by Vidyapati, whose *Padas* though written in Maithili; influenced the medieval Bengali poets immensely.

Chandidas is the name of one or possibly more than one poets of Bengali literature, belonging to the 15th century. He / they have been ascribed to around 1250 poems related to the love of Radha and Krishna in Bengali with the bhanita of Chandidas. The modern scholars say that these poems are works of at least 4 poets named Chandidas, who have used different sobriquets.

Development of Bengali Literature in 14th -15th century - Mangal-Kāvya

In the 15th century, adaptations from various events of Ramayana became popular in the Bengali Literature. This led to development of the **Mangal-Kāvya** tradition. Mangal-Kāvya literature was written to popularise the worship of deities such as Manasa and Chandi. This genre of Bengali literature includes the majority of works of the medieval Bengali literature.

This genre includes three sub-genres viz. Manasā Mangal, Chandī Mangal and Dharma Mangal that refer to the portrayal of the magnitude of Manasā, Chandī and Dharmathakur respectively.

Chaitanya Bhagavata

In the 16th and 17th century, the literature that revolved around the life of Chaitanya developed, which was earliest biographical literature in Bengali. The notable work in this was the Chaitanya Bhagavata, written by *Vrindavana Dasa Thakura*. It was the first full-length work regarding Chaitanya Mahaprabhu written in Bengali language. The text details Chaitanya's theological position as a combined Avatar of both Radha and Krishna.

Chaitanya Charitamrita

The Chaitanya Charitamrita is the magnum-opus of the Bengali saint/author Krishna Dasa Kaviraja. It is a hybrid Bengali and Sanskrit biography, documents the life and precepts of the Chaitanya Mahaprabhu. This became the main theological source of the Gaudiya Vashnav sect.

Modern Bengali Literature

The Bengali literature gained momentum in the 19th century. The Bengali Pandits of Fort William College did the tedious work of translating the text books in Bengali to help teach the British some Indian languages including Bengali. This work played a role in the background in the evolution of Bengali prose. This era also saw a rise in new literary publications, magazines and newspapers. A number of educational institutes also appeared all over the region. All these developments helped to nurture and advance the modern Bengali literary movement.

Contribution of Raja Rammohun Roy

In 1814, Raja Ram Mohan Roy arrived in Calcutta and engaged in literary pursuits. Translating from Sanskrit to Bengali, writing essays on religious topics and publishing magazines were some the areas he focussed on. He established a cultural group in the name of 'Atmiya Sabha' (Club of Kins) in 1815.

Raja Rammohun Roy started national press in India. He published "*Sambad Kaumudi*" in 1821. This was one of the pre-reformist publications that had actively campaigned for "Abolition of Sati".



Dinabandhu Mitra - Nil Darpan

Immediately after the revolt of 1857, the Indigo Revolt scattered all over then Bengal region. This revolt lasted for more than a year (In 1859-1860). In the light of this revolt, a great drama was published from Dhaka in the name of 'Nil Darpan' (The Indigo Mirror). Dinabandhu Mitra was the writer of this play.

Ishwar Chandra Vidyasagar

Ishwar Chandra Vidyasagar (1820 - 1891) was a great Sanskrit and Bengali scholar who provided significant contribution to simplify and modernize Bengali prose . He also reconstructed the Bengali alphabet and reformed Bengali typography into an alphabet of twelve vowels and forty consonants. Vidyasagar contributed significantly to Bengali and Sanskrit literature. His "*Barna Porichoy*" is considered a classic in Bengali Literature.

Michael Madhusudan Dutt

Michael Madhusudan Dutt (1824-1873) emerged as the first epic-poet of modern Bengali literature. Dutt, a Christian by conversion, is best known for his Ramayana-based masterpiece, "*Meghnadh Bodh Kabyo*" (Slaying of Meghnath). He is credited to be a pioneer of the blank verse in Bengali literature. His style was deemed as "*Amitrakshar Chhanda*" or **Blank Verse**.

Bankim Chandra Chattopadhyay

Bankim Chandra Chattopadhyay (1838-1894) was one of the greatest scholars of Bengal Movement in 19th century. His first novel was *Durgeshnandini*, published in 1865. He is best known as the writer of "*Vande Mātāram*", the national song of India, which appears in his novel *Anandamath* (1882). *Kapalkundala* and *Devi Cahudhrani* are his other works.

Ishwar Chandra Gupta

Ishwar Chandra Gupta (1812-1859) was a Bengali Poet and writer who is best known to have brought modern era of poetry in Bengali. He did not describe the life of Gods and Goddesses, but the daily life of human beings. He also wrote biographies of many Bengali poets and musicians.

Mir Mosharraf Hossain

Mir Mosharraf Hossain (1847-1912) was considered as the first novelist to emerge from the Muslim society of Bengal. He is principally known for his famous novel *Bishad Sindhu*.

Rabindranath Tagore



The most prolific writer in Bengali is Rabindranath Tagore, who dominated both the Bengali and Indian philosophical and literary scene for decades. His 2,000 Rabindrasangeets play a pivotal part in defining Bengali culture, both in West Bengal and Bangladesh.

He is the author of the national anthems of both India and Bangladesh, both composed in Bengali. Other notable Bengali works of his are Gitanjali, a book of poems for which he was awarded the Nobel Prize for Literature in 1913, and many short stories and a few novels. His contribution is significant in Music, Paintings, Theatre, Novels, Stories as well as poetry.

Kazi Nazrul Islam

Kazi Nazrul Islam was the national poet of Bangladesh, called the 'rebel poet' for his fierce resistance to all forms of repression. His poetry forms a striking contrast to Rabindranath Tagore's poetry. He was an active revolutionary during the Indian Independence Movement. His major works are based on revolutionary notions as well as more spiritual, philosophical and romantic themes.

Through his written *Rajbandir Jabanbandi* (a political prisoner's deposition) and his 40-day hunger strike, he protested against the harassment of British.

In support of him, Tagore dedicated one of his books to him. Other famous books of his include, Bidrohi ("The Rebel"), "Bhangar Gaan" ("The Song of Destruction"), Barangan (prostitute) as well as a biweekly magazine by name "Dhumketu" ("The Comet"). Some of his novels include Bandhan Hara (Free from Bonds), Mrityukshuda (Hunger for Death), Kuhelika (Mystery).

Nurul Momen

Nurul Momen (1908 – 1990) also known as Natyaguru is recognized as the pioneer of modern Bengali dram "acting as a bridge between earlier and later playwrights in terms of content and style", and even referred to as the "Father of Bangladeshi theatre". He was deeply influenced by Rabindranath Tagore.

Works of Rabindranath Tagore

At age sixteen, Rabindranath released his first substantial poems under the pseudonym Bhānusiṃha. It is known as Bhanusimha Thakurer Padabali, comprising 22 songs. It was first written in 1884. In 1874 his first poem 'Abhilash' was published in 'Tattvabodhini Patrika'. Manasi, the first collection of Tagore's poems was published in 1890.

Poems & Books

Manasi (1890), Sonar Tari (1893), Chitra (1896), The Evening Songs, The Morning Songs, Kadi O Komal (1896), Gitanjali (1910), Balaka (1916), The Crescent Moon, The Gardener, Stray Birds, Fruit-Gathering, Lover's Gift, Crossing, Karna and Kunti, Sacrifice, Chaitali (1896) Kalpana (1900), Ksanika (1900), Naivedya (1901), Puravi (1925), Mahuya (1929), Prantika (1938), Navajataka (1940) and Janmadine (1941). The poems Sisu (1903) and Sisu Bholanatha (1922) were meant for children.

Prose-Poems

Punasca (1932), Sesa Saptaka (1935), Patraputa (1936) and Shyamali (1936).

Novels

Bauthakuranir Hat (1885), Choker Bali (1902), Gora (1910), Chaturanga (1916), Raja Aur Rani, Muktdhara, Raj Rishi, Ghare Baire (1916), Seser Kavita (1929), Yogayoga (1930), Car Adhyaya (1934) and Nauka Dubi Bindoni.

Famous Short-Stories

Kabuli Wallah and Kshidit Pashan.

Lyrical Plays (Dan25025ce-Dramas)

Malini (1895), Chaitrangada (1936), Shyama (1938) and Chandalika (1938).

Plays

Raja O Rani (1889), Visarjana (1890), Goday Galad (1892), Malini (1895), Vaikunther Khata (1897), Chirakumara Sabha (1901) Raja (1910) Achalayatana

Sarat Chandra Chattopadhyay

Sarat Chandra Chattopadhyay (1876-1938) was one of the most popular novelists of early 20th century. His work explored the life and sufferings of women in contemporary rural Bengal. His sympathy towards the common rural folks in "pallisamaj" and a trademark simplified Bengali as a writing style made him one of the most popular writers in his time.

His first story was Mandir. His first long story (Bordidi) was published in two installments in Bharati (1907). His earliest writings show striking influence of Bankim Chandra Chatterjee. In Devdas (written in 1901, published 1917), Parinita (1914), Biraj Bau (1914) and Palli Samaj (1916), the themes and their treatment are similar to those of Bankim but they are presented in a modernistic setting and in an easier and more simpler language. He was also influenced by Tagore.

Many of the movies in Bollywood were based upon his works.

Bibhutibhushan Bandyopadhyay

Bibhutibhushan Bandyopadhyay (1894-1950) is best known for his autobiographical novel, Pather Panchali (The Song of the Road), which was later adapted (along with Aparajito, the sequel) into the Apu Trilogy films, directed by Satyajit Ray.

Pather Panchali is considered Bibhutibhushan's masterpiece and is included in the CBSE syllabus for students choosing to study Bengali.

Tarasankar Bandyopadhyay

Tarasankar Bandyopadhyay (1898 -1971) was a towering novelist, who was awarded by Rabindra Puraskar, Sahitya Akademi award, Jnanpith Award, and Padma Bhushan in various phases of his literary journey. He wrote 65 novels, 53 story-books, 12 plays, 4 essay-books, 4 autobiographies and 2 travel stories. His "Arogya Niketan" bagged him Sahitya Akademi award in 1956 while "Ganadevta" won him the Jnanpith award in 1966. He was honoured with the Padma Shri in 1962 and the Padma Bhushan in 1969.

Ashapoorna Devi

Ashapoorna Devi (1909-1995) was a Bengali Novelist best known for her "Pratham Pratisruti", which led her to get the Jnanpith award in 1976. She was awarded Padma Shri by the Government of India in 1976 and for her contribution to Bengal Literature, Sahitya Akademi conferred its highest honour, the Fellowship, in 1994.

Subhash Mukhopadhyay

Subhash Mukhopadhyay (1919 – 2003) was one of the foremost Bengali poets of the 20th century. He won Jnanpith award for his poems collection titled "Padatik" (The Foot Soldier).

Mahasweta Devi

Mahasweta Devi (Born 1956) has recently been spearheading the movement against the industrial policy of the government of West Bengal. Apart from being a social activist, she has been a prolific writer who won Jnanpith award in 1996 for *Hajar Churashir Maa*.

Hindi Literature – Brief History¹¹

The history of Hindi poetry, extends over a period of almost one thousand years. Hindi verse literature as a whole can be divided into four yugas (kal) or stages:

- Adikal (the Early Period)
- Bhaktikal (the Devotional Period)
- Ritikal (the Scholastic Period)
- Adhunikkal (the Modern Period)

Adikal

- Adikal Literature of Hindi belong to the period between 10th to 14th centuries.
- The poetry of this period either highlights certain religious ideologies or praises the heroic deeds of the Rajput rulers and warriors in the form of verse-narratives (raso-kavyas). Thus the era is noted for heroic poems of eulogies which include Chandbardai's Prithviraj Raso, Dalpativijay's Khuman Raso, Narpati Nalha's Visaldev Raso and Jagnik's Parmal Raso
- The earliest poetry of this period is represented by the Apabhramsha poetry, which includes the **Siddha literature**, **Nath literature** and the **Jain literature**.
 - Siddha literature was written in the popular language and this echoed devotional themes combined with a strong erotic feeling.
 - The Nath literature represents the mystico-devotional poetry, written between the 7th and the 14th century by the poet Gorakhnath and his followers, using the doha and the chaupai styles.
 - Jain poets like Swayambhu, Som Datt Suri, Sharang Dhar and Nalla Singh composed the Charit Kavyas, which propagate moral tenets and portrayals of nature.

Bhakti Kal

Bhakti Kal refers to the period between the 14th and the 17th century. This period saw the rise of the Bhakti Kavyas (devotional poetry).

The Bhakti Kal poetry is divided into Nirguna and Saguna Schools depending upon the devotional attitude of the poets towards the Lord.

- The Nirgunas believed in a formless god, while the Sagunas believed in a human incarnation of god.
- The Nirgunas have been further divided into two groups on the basis of the different sadhanas (disciplines) followed by them.
 - One group includes Kabir, Guru Nanak, Dharma Das, Maluk Das, Dadudayal, Sunder Das etc, who emphasised on monotheism through their Sakhis (couplets) and Padas (songs).
 - Another group of the Nirguna poets was of the Sufi poets, who believed that love was the path of realising God. These included Jayasi, Manjhan, Kutuban and Usman.
 - The **Saguna poets** are either the followers of Rama or Krishna. Tulsi Das depicted Rama as the Ideal Man in his classical works Ramacharitamanasa, Gitavali, Kavitavali and Vinay Patrika. Surdas was greatest among the Krishna followers. His Sur Sagar and Sur Saravali are the masterpieces of devotional Hindi poetry. Other poets of this category included Parmananda and Meera Bai.

- Meera Bai is the most celebrated of the women poets of medieval times. She was one of the most significant figures Sant of the Vaishnava bhakti movement. Some 1,300 pads (poems) commonly known as bhajans (sacred songs) are attributed to her.
- Malik Mohammad Jayasi and Abdur Rahim Khankhana were among the important Saguna poets of this period.

Ritikal

- Ritikal of Hindi literature was between 17th to 19th century in which the Sanskrit rhetorical tradition was emulated on several aspects such as *rasa*, *alankara* and *nayak-nayika bheda* etc.
- However, it is not true for all, the poets who were bound to the Sanskrit rhetoric were called Riti-Baddha, while those who did not bind were called Riti-mukta.
- Brajbhasha was used in poetry predominantly.

Adhunik Kal¹²

The Adhunik kal or the Modern Period in Hindi literature begins in the mid of the 19th century. The Hindi prose evolved in this period. There was a proliferation of the use of Khariboli in poetry in place of Brajbhasha. This period is divided into four phases as follows:

- Bharatendu Yuga or the Renaissance (1868-1893)
- Dwivedi Yug (1893-1918)
- Chhayavada Yug (1918-1937)
- Contemporary Period (1937 onwards).

Bhartendu Yuga

- Bharatendu Harishchandra (1849-1882) is known to have brought in a modern outlook in Hindi literature. He is described as "Father of Modern Hindi Literature".
- Other writers of this period include Radhakrishna Das, Pratapnarayan Mishra, Balkrishna Bhatta, Badrinarayan Chaudhuri and Sudhakar Dwivedi

Dwivedi Yuga

- Mahavir Prasad Dwivedi (1868-1938) is regarded as the architect of modern Hindi prose. He brought in the refined prose writing. Dwivedi Yuga is known for portrayal of various social, political and economic problems in Hindi Literature.
- Other important writers of this period are Nathuram Sharma Shankar, Ayodhya Sinha Upadhyay, Maithalisharan Gupt, Ram Naresh Tripathi etc.
- Maithalisharan Gupt is known to have revived the epic tradition with his long narrative poems such as Jayadrath Vadh, Panchavati, Saket, Yashodhara etc. He also translated Madhusudan Dutt's Meghnadvadh-kavya into Hindi.

Chhayavad (Shadowism) Kal

- Chhayavad refers to the romantic upsurge in poetry, in which emphasis was laid on aesthetic and romantic subject matter instead of the formalism and didacticism
- Important poets of this era include Makhanlal Chaturvedi, Jayashankar Prasad, Surya Kant Tripathi 'Nirala', Sumitranandan Pant, Mahadevi Verma and Subhadrakumari Chauhan.



Adhunik Kal

- The decline of the Chayavad movement saw the emergence of several different styles in Hindi poetry such as Pragativada (progressive poetry), Hridayavad (poetry of passion) and Prayogavad (Poetry of experiments).
- The important poets among the Pragativadis were Bhagvati Charan Varma, Ramdhari Singh Dinkar and Narendra Sharma.
- Important poet of Hridayavad was Harivansh Rai Bachchan, who wrote Madhushala, Madhubala and Madhukalas.
- The experimental movement or Prayogavada was called later the 'Nai Kavita'. Important poets of this genre included S.H.Vatsyayan 'Agyeya', Shivmangal Singh 'Suman', Girija Kumar Mathur, Dharamvir Bharati etc.

The development of Hindi prose has been classified into three periods:

- Early Phase: (1868-1918): This includes the prose literature of the Bhartendu and Dwivedi. This phase is known for the development of drama, novel, essay, short story etc.
- Phase of growth (1918-1937): The period of growth is represented by Premchand, Jayshankar Prasad and Mahadevi Verma. The period of growth is represented by Jayshankar Prasad (Chaya, Akash Deep), Rai Krishna Das and Mahadevi Varma. Munshi Premchand was the greatest of all among the fiction writers.
- Present phase (1938 onwards). The important fiction writers of the contemporary period include S H Agyeya, Dharamvir Bharati, Rahi Masoom Raza etc.

Important Writers and Poets of Hindi

Chand Bardai

Chand Bardai was the court poet Prithviraj III Chauhan and he composed the Prithviraj Raso, an epic poem in Hindi about the life of Prithviraj.

Ramananda

Swami Ramanand (1299-1410) was a Vaishnava saint from Benaras and was a pioneer of the Bhakti movement. He was known for communicating in vernacular Hindi. His 12 disciples include the famous stalwarts of that era such as Kabir, Pipa, Ravidas, Bhagat Sain.

He played significant role in the development of Hindi literature, because he generally spoke and wrote in vernacular Hindi. One of his poems is included in Guru Grantha Sahib.

Malik Muhammad Jayasi

Malik Muhammad Jayasi (1477-1542) wrote his poems in the Avadhi dialect of Hindi. He is best known for **Padmavat**, a poem describing the story of the historic siege of Chittor by Alauddin Khilji in 1303.

Goswami Tulsidas

Goswami Tulsidas (1532-1623) was a disciple of Ramananda, a contemporary of Akbar and is best known for Ramcharitmanas, wrote in Awadhi as well as Brajbhasha dialects. He also composed Hanuman Chalisa and founded the Sankatmochan Temple dedicated to Hanuman in Varanasi. His Awadhi works include the *Ramcharitmanas*, *Ramlala Nahachhu*, *Barvai Ramayan*, *Parvati Mangal*, *Janaki Mangal* and *Ramagya Prashna* and Brajbhasha works include *Krishna Gitavali*, *Gitavali*,

Kavitavali, Dohavali, Vairagya Sandipani and Vinaya Patrika. **Vinaya Patrika** was his last composition.

Surdas

Surdas, the famous poet of 15-16th century is known for his magnum opus the 'Sur Sagar', which is said to comprise one lakh songs, out of which only about 8,000 are extant. He was a disciple of Vallabhacharya, who taught him Hindi Philosophy and advised him to sing the 'Bhagavad Lila' - devotional lyrical ballads in praise of Lord Krishna and Radha. The songs in Sursagar present vivid description of childhood Lilas of Krishna.

Kabir

Kabir (1398-1518) was a mystic poet and saint whose poetry greatly influenced the Bhakti movement. His writings include Bijak, Sakhi Granth, Kabir Granthawali and Anurag Sagar. He was a disciple of Ramananda. He is seen as one who balanced the life of a householder, a mystic and a tradesman. The hallmark of Kabir's works consists of his two line couplets (Doha), which reflect his deep philosophical thinking.

He expressed his poems in vernacular Hindi, borrowing from various dialects including Avadhi, Braj, and Bhojpuri. His poems also include Sakhis and Shlokas. Bijak is the best known of the compilations of the compositions of Kabir, and as such is the Holy Scripture for followers of the Kabirpanthi sect. Bijak is also known to be one of the earliest of the major texts in vernacular Hindi.

Rahim

Abdul Rahim Khan-e-Khana (1556 - 1626) or Rahim was one of the Navaratnas of Akbar. He wrote Hindi couplets and his books on Astrology. He was a devotee of Lord Krishna and wrote poetry dedicated to him. His works in Astrology include Khet Kautukam and Dwawishd Yogavali.

Meera

Meera Bai (1498-1557) is the most celebrated of the women poets of medieval times. She was one of the most significant figures Sant of the Vaishnava bhakti movement. Some 1,300 pads (poems) commonly known as bhajans (sacred songs) are attributed to her.

The Bhajans of Meera are popular throughout India and have been published in several translations worldwide. Born as a Princess, got married to son of Rana Sanga, got widowed, escaped several efforts of killing her, left home, became disciple of Ravidas, travelled and more travelled and finally met her love at Dwarkadhish temple.

Premchand¹³

The birth name of Munshi Premchand (1880 - 1936) was Dhanpat Rai Srivastav. He was such a prolific writer of Hindi Novels that he is known as Upanyas Samrta (King of Novels). He first wrote with a pen name "Nawab Rai", but subsequently switched to "Premchand". His works include more than a dozen novels, around 250 short stories, several essays and translations of a number of foreign literary works into Hindi. His first work was Asrar-e-Ma'abid (Urdu) or Devasthan Rahasya (Hindi) published in 1903.

Writing Style of Premchand

Premchand was the first Hindi author whose writings prominently featured realism, depicting rationalistic outlook. His work arouses the public awareness about various social issues. His works

often depict the menace of corruption, child widowhood, prostitution, feudal system, poverty, colonialism and freedom struggle. His novels describe the problems of the poor and the urban middle-class.

Important works of Premchand

Godaan (1936) was Munshi Premchand's last completed work and is generally accepted as his best novel. The protagonist, Hori, a poor peasant, desperately longs for a cow, a symbol of wealth and prestige in rural India. Other important works are Seva Sadan, Rangbhoomi, Pratigya, Kayakalp, Gaban, Kamabhoomi etc.

Bharatendu Harishchandra¹⁴

Bharatendu Harishchandra (1850 – 1885) lived only for 34 years but he was such a great writer that he is known as father of modern Hindi literature as well as Hindi theatre. His pen name was "Rasa". The title "Bharatendu" was conferred on him at a public meeting by scholars of Kashi in 1880 for his role in the development of Hindi Literature. Government of India confers the Bharatendu Harishchandra Awards since 1983 to promote original writings in Hindi mass communication.

Writing Style of Bhartendu Harishchandra

The works of Bharatendu Harishchandra represent the agonies of the people, poverty, dependency, inhuman exploitation, the unrest of the middle class and the urge for the progress of the country. He made contributions in journalism, drama, and poetry. He edited the magazines Kavi Vachan Sudha in 1868, In 1873 Harishchandra Magazine, Harishchandra Patrika and Bal Vodhini.

Major works

His most famous dramas include **Bharat Durdasha** (1875), Neel Devi (1881) and Andher Nagari (1881). Andher Nagari is a popular political satire.

Mahavir Prasad Dwivedi

The active period of Mahavir Prasad Dwivedi (1893–1918) represents the second phase of modern Hindi literature (Dwivedi Yug) which was preceded by the Bharatendu Yug (1868–1893), followed by the Chhayavad Yug (1918–1937). He is known to be the mentor of Maithilisharan Gupta and great nationalist, Ganesh Shankar Vidyarthi. He edited the Hindi Magazine **Saraswati** from 1903 to 1920 and during this time, Saraswati became most popular Hindi magazine.

Maithili Sharan Gupt

Maithilisharan Gupt (1886 – 1964) was one of the first poets to use Khari Boli in poetry at a time when Brajbhasha was prevalent. He wrote in various magazines including Saraswati. In 1910, his first major work, **Rang Mein Bhang** was published. His magnum opus is **Bharat Bharati**. Most of his poems revolve around plots from Ramayana, Mahabharata, Buddhist stories. His famous work **Saket** revolves around Urmila, wife of Lakshmana, while another of his works Yashodhara revolves around Yashodhara, the wife of Gautama Buddha. His nationalist poems became popular during the final days of freedom struggle.

Makhanlal Chaturvedi

Makhanlal Chaturvedi (1889 – 1968) is known for his participation in India's national struggle contribution to Chhayavaad or Neo-romanticism movement of Hindi literature. He was awarded the first Sahitya Akademi Award in Hindi for his work Him Taringini in 1955.

Jaishankar Prasad

Jaishankar Prasad is considered one of the Four Pillars of Romanticism (Chhayavad) in Hindi Literature along with Sumitranandan Pant, Mahadevi Verma, and Suryakant Tripathi 'Nirala'. He wrote in Brajbhasha as well as Khari Boli.

Suryakant Tripathi 'Nirala'

Suryakant Tripathi 'Nirala' was one of the most significant poets of modern Hindi and he is known for his contribution to Chhayavad movement along with Jaishankar Prasad, Sumitranandan Pant and Mahadevi Varma. Nirala's Parimal and Anaamika are considered as the original Chhayavaadi Hindi literature.

Sachchidananda Vatsyayan

Sachchidananda Hirananda Vatsyayana 'Agyeya' was the pioneer of modern trends (Nai Kavita) and Prayog (Experiments) in Hindi poetry. He edited the 'Saptaks', a literary series, and started Hindi newsweekly, Dinaman. He served as Editor-in-Chief of Hindi daily Navbharat Times (1977-80) of the Times of India Group. His wife Kapila Vatsyayan is a leading Indian scholar of classical Indian dance, Indian art and Indian architecture and art historian. She has remained the founder director and chairperson of Indira Gandhi National Centre for the Arts, Delhi.

Mahadevi Varma

Mahadevi Varma (1907-1987) was known as Modern Meera. She contributed to the Chhayavaad genre of Hindi poetry. She was awarded Sahitya Akademi Fellowship in 1979, followed by the Jnanpith Award in 1982. She was the recipient of the Padma Vibhushan in 1988.

Gujarati Literature

Acharya Hemachandra

Though the history of Gujarati Literature can be traced to as back as 1000AD; the discussion starts with **Acharya Hemachandra** (1089-1172), the great Jain scholar, poet, and polymath. He was trained in religious discourse, philosophy, logic and grammar and is known as Kalikal Sarvagya. He was ordained as the acharya of the Svetambara sect of Jainism and was given the name Hemachandra also Somachandra.

Hemachandra was contemporary and teacher of the Kumarapala of the Solanki dynasty of Gujarat. Kumarapala was such a dedicated disciple of Hemachandra that he banned all kinds of cruelty against any living being in his kingdom. Such was the kingdom of Solankis, based on the principles of Ahimsa. He also built the Taranga Jain temples and took up the project of restoring the Somnath temple. Acharya Hemachandra wrote grammars of Sanskrit and Prakrit, texts in logic, philosophy and mathematics.

Narsi Mehta

Narsi Mehta or Narsi Bhagat (1414 – 1481) was a Vaishnavite poet-saint, who is revered in Gujarati literature as its Adi Kavi. Mahatma Gandhi's favourite Bhajan "*Vaishnav Jan To*" was a creation of Narsi Mehta.

Narsi Mehta was the pioneer poet of Gujarati literature. He wrote Padas called Akhyan and Prabhatiya and numerous Bhajans and Kirtans which were preserved orally for centuries before being scripted in writing.

Shamal Bhatt¹⁵

Shamal Bhatt was a Gujarati author of 18th century. He is special because, Mahatma Gandhi once said that idea of Satyagraha was conceived in a primitive form by him taking inspiration from one of the poems of Shamal Bhatt.

Mahatma Gandhi's idea of Satyagraha took inspiration from the following:

1. A Poem of Shamal Bhatt, which he learnt when he was eight year old.
2. Sermon on the Mount (Saying of Jesus)
3. New Testament
4. Bhagavad-Gita and
5. Kingdom of God is within you (Leo Tolstoy).

Narmadashankar Dave

Narmadashankar Dave or **Narmad** was a Gujarati author, poet, scholar and lexicographer of 19th century. His most popular work is the poem "*Jai Jai Garavi Gujarat*". In 2004, the South Gujarat University was renamed after his name.

K M Munshi

Kanaiyalal Maneklal Munshi (1887 – 1971) was freedom movement activist, politician and the founder of Bharatiya Vidya Bhavan. He wrote numerous novels, dramas and non-fiction works in Gujarati and several works in English.

The most famous work is his trilogy which includes Patan-ni-Prabhuta (The Greatness of Patan), Gujarat-no-Nath (The Ruler of Gujarat) and Rajadhiraj (The Emperor).

He was active participant in freedom movement ever since arrival of Gandhi in India. In the Bardoli Satyagraha, he supported Sardar Patel. For a brief period, he joined the Swaraj party but later returned to INC on Gandhi's behest at the time of launch of Salt Satyagraha. Munshi was on the ad hoc Flag Committee that selected the Flag of India in August 1947, and on the committee which drafted the Constitution of India under the chairmanship of B. R. Ambedkar.

Umashankar Joshi

Umashankar Jethalal Joshi was the first winner of Jnanpith award in Gujarati Language in 1967 for his collection of poems titled Nishitha.

Kannada Literature

Kavirajamarga

This is the earliest available work in Kannada written in circa 850 AD by the Rasjtrakuta king Nripatunga.

Pampa

Pampa was the most renowned poet of Kannada who adorned the court of the Chalukya king Arikesan II. He is also known as *Adi Kavi* of Kannada. He authored the two great classics *Adi Purana*, which deals with the life of Vrishaba - the first Jain Tirthankara, and *Vikramarjuna-vijaya* (also called Pampa-Bharata), which an adaptation of Vyasa's Mahabharata into Kannada.

Kempu Narayana

Kempu Narayana wrote Mudramanjusa in 1823, which is the first historical romance written in prose in Kannada. He and another poet N.Lakshminarayanappa or Muddana are known as jewels of Modern Kannada Literature.

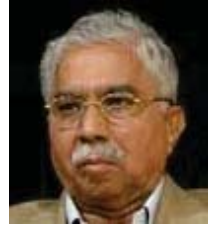
Kuvempu

Kuppali Venkatappa Gowda Puttappa (1904 – 1994), popularly known as Kuvempu was greatest poet of 20th century Kannada literature. He is the first among eight recipients of Jnanpith Award for Kannada. He along with M. Govinda Pai are revered as Rashtra Kavi in Kannada Literature. He was awarded Jnanpith award for "Sri Ramayana Darshanam".

Chandrashekhara Kambara

Chandrashekhara Kambara (born January 2, 1937) is a prominent poet, playwright, folklorist, film director in Kannada language and the founder-vice-chancellor of Kannada University in Hampi.

He is known for his effective usage of North Karnataka dialect of Kannada language in his plays and poems. He has been conferred with many prestigious awards including the Jnanpith Award in 2011 for the year 2010, Sahitya Akademi Award, the Padma Shri by Government of India, Kabir Samman, Kalidas Samman and Pampa Award.



Kashmiri Literature

Rehman Rahi

Abdur Rehman Rahi (born 1925) is a Kashmiri poet, translator and critic. He is a winner of Sahitya Akademi Award in 1961 for his poetry collection Nawroz-i-Saba, the Padma Shri in 2000, the Jnanpith Award 2004 for his contribution to Indian literature. *He is the first and only Kashmiri writer to be awarded the Jnanpith award for his work Siyah Rud Jearen Man(In heavy downpour of Black rain).*

Malayalam Literature

Ramacharitam

Ramacharitam (13th century) is the oldest Malayalam text and is a mixture of Malayalam and Tamil languages. It was written by Cheeramakavi.

Cherusseri Namboodiri

Cherusseri Namboodiri was the first big name in Malayalam literature, whose work *Krishna Gatha* (15th century) is considered as one of the masterpieces in pure Malayalam.

Ezhuttachchan

Tunchattu Ramanuja Ezhuttachchan was a 16th century poet of Malayalam language and is known as "*the father of the Malayalam language*". The most revered work of his are *Adhyathmaramayanam* and *Mahabharatham*. He was a strong proponent of the Bhakti Movement and his poems are classified under the genre of kilippattu.

Kumaran Asan

Kumaran Asan (1873-1924) was a poet, philosopher, a social reformer and a disciple of Sree Narayana Guru. He is considered to be one of the first modern poets of Malayalam language. He

wrote the epic poem *Buddha Charitha* in Malayalam. Because of the quantum of his work, he is seen as only Malayalam poet who became a Mahakavi without writing a Mahakavya.

G. Sankara Kurup

The Jnanpith awards in India were initiated in 1965 and the first winner G. Sankara Kurup, a Malayalam poet, who won this award for *Odakkuzhal* (The bamboo flute, 1950).

O. N. V. Kurup

Ottaplavil Neelakandan Velu Kurup or simply ONV is the 2007 Jnanpith Award winner. He received the Padmashri Award from the Government of India in 1998. ONV is 5th Malyalee & second Malyalee poet to get the Jnanpith Award.

The other three Jnanpith award winners from Kerala are S.K. Pottekad (1980), Thakazhi Siva Sankara Pillai (1984) and M.T. Vasudevan Nair (1995).

He writes songs for Malayalam Films as well as in 1989, he won the national award for best lyricist for the film "Vaishali". He has also won 13 state film awards for best lyricist. His first published poem was "Munnottu" (Forward) which appeared in a local weekly.



Marathi Literature

Earliest development of Marathi under Yadavas

Marathi was the court language of the Yadavas of Devagiri (850-1312 CE). The Yadavas contributed greatly towards the origin and growth of the Marathi literature by patronising learned men of this language.

Sant Dnyaneshwar / Jnanadev

Dnyaneshwar (1275–1296) or Jnanadeva was a 13th century yogi of the Nath tradition and is considered to be first Marathi literary figure who had wide readership and profound influence. His work *Bhavartha Deepika* (a commentary on Bhagavad Gita) and *Amrutanubhav* are considered to be milestones in Marathi literature. *Bhavarth Deepika* is a 9000-couplets long commentary on the Bhagavad Gita).

Sant Tukaram

Sant Tukaram (1577–1650) was Varkari Sant and spiritual poet of the Bhakti. He is widely considered to be the first modern poet of Marathi. Tukaram was a devotee of Vitthala or Vithoba and a disciple of Bahagat Namdev.

His poetry is considered to be the zenith of the literary development by the Varkari sect in Marathi Language. He is best known for many Abhangas written by him. The Abhangas are the devotional poetry sung in praise of Vithoba, first by the Varkari saints like Namdev, Dhyaneswar, Eknath and Tukaram in Marathi.

Samarth Ramdas

Samarth Ramdas (1608–1681) was one of the most important spiritual poets of India

Bakhars

The Bakhars are important in the construction of history of the Marathas. Bakhar means to tell the news or record of happenings or biography of an eminent person and is written on its own orders. Bakhars are written in Modi script of Marathi language. Some historians say that Bakhars are based on hearsay and secondary information and can not cent percent be relied upon them. Among the Bakhar literature, the Sabhasad Bakhar is the prime and the most important, which is written by Krishnaji Anant Sabhasad, a minister of Chhatrapati Rajaram in 1694. In Marathi language, Shakavalies and official files and diaries also are treated as sources of this history.

who is best known for his Marathi Arti of Lord Ganesha " Sūkhkartā Dūkhhartā Vārtā Vāhṇāchi"

Dasbodh is the most famous book ascribed to Samarath Ramdas. Dasbodh is a treatise on Advaita Vedanta.

Jyotiba Phule

Mahatma Jyotirao Govindrao Phule (1827 – 1890) was a social reformer, writer, philosopher, theologian, scholar, editor and revolutionary, best known as pioneer of women's education in India.

He formed **Satya Shodhak Samaj** in 1873 with the main objective of liberating the Bahujans, Shudras and Ati-Shudras and protecting them from exploitation and atrocities.

One of his best known works is **Ghulamgiri**, which was inspired by the American civil war. He gave a message to the lower castes to take inspiration from America. Another famous work is **Shetkaryaca Asud**(The Whiplash of the Cultivators), a critique of the joint exploitation of peasantry by the British and Brahmans in bureaucracy.

Gopal Hari Deshmukh (Lokhitwadi)

Gopal Hari Deshmukh (1823 – 1892) was a social reformer from Bombay Presidency. He retired as a sessions judge in the British Government. He used to write in a weekly Marathi newspaper under the pen name Lokhitwadi, on several social issues such as caste system, education of women, arranged child marriages, dowry system, polygamy etc. He also founded a public library in Bombay and also played role in foundations of several periodicals such as Gyan Prakash (ज्ञानप्रकाश), Indu Prakash (इंदुप्रकाश), and "Lokhitwadi (लोकहितवादी) in Maharashtra.

Mahadev Govind Ranade

Justice Mahadev Govind Ranade (1842 – 1901) was one of the founding members of the Indian National Congress. He was an influential personality in the 19th century British India.

Ranade and Welfare State

Concept of Welfare State was first given by Archbishop William Temple during the Second World War and was first implemented by Bismarck. In modern India, it was Justice Mahadev Govind Ranade who is accepted to be the first thinker who gave the idea of a welfare state. He said that the state now is more and more recognized as the national organ for taking care of the national needs in all matters in which individual and cooperative efforts are not likely to be effective as nation's effort.

He helped in the establishment of the Poona Sarvajanik Sabha and the Prarthana Samaj. He is best known as the first Indian thinker to give the idea of a "welfare state".

Hari Narayan Apte

Hari Narayan Apte was a Marathi writer of 19th and 20th century, who wrote many social and historical novels, reflecting the contemporary life. Some of his notable novels are Manjughosha and Muktamala.

Vishnu Sakharam Khandekar

Vishnu Sakharam Khandekar was an eminent writer, who was the first Jnanpith award winner in Marathi language for his magnum opus **Yayati**. Yayāti (ययाति) received three prestigious awards: A Maharashtra State Award (1960), a Sahitya Akademi Award (1960), and a Jnanpith Award (1974).

Kusumagraj (Vishnu Vāman Shirwādkar)

Kusumagraj was the popular name of **Vishnu Vāman Shirwādkar** (1912 – 1999), an eminent Marathi poet, playwright and novelist. He is best known for his play Natsamrat which won him Jnanpith award in 1987. His other work Vishaka (1942) is a collection of lyrics, inspired a generation



into the Indian freedom movement, and is today considered one of the masterpieces of Indian literature.

Odiya Literature

Charyapadas

Charyapada is considered to be the earliest extant work in the field of Bengali, Assamese, Odiya as well as the Maithili Language. It's a collection of Buddhist mystical poems or songs belonging to 8th–12th century. These songs have the element of the ritual gathering of practitioners in a tantric feast. The Charyapadas were written by the Mahasiddhas or Siddhacharyas, who belonged to the various regions of Assam, Bengal, Odisha and Bihar. Charyapada is also the collection of the oldest verses written in pre-Modern Bengali.

Sarala Das

Sarala Das was a 15th-century poet and scholar of Odiya literature, best known for a trilogy Mahabharata, Vilanka Ramayana and Chandī Purana. He is considered to be the first Odiya writer.

Panchasakha

Panchasakhas were the five poets of Odiya Language in 15th and 16th century. These were Balaram Das, Jagannath Das, Achyutananda Das, Ananta Das and Jasobanta Das. All of were from the Utkaliya vasihnnavism.

Upendra Bhanja

Upendra Bhanja was a Odiya Poet of 17th century who wrote Bidehisha Bilasa, Koti Brahmanda Sundari and Lavanyabati. These are considered to be the landmarks of Odiya Literature. Also sometimes referred as Kabi Samrat among Odiya poets.

Radhanath Ray

Radhanath Ray (1849–1908) was the most well-known Odiya poet of this 19th century. He wrote initially in Bengali as well as Odiya but later shifted entirely to Odiya language. He is honoured in Odiya literature with the title Kabibara.

Fakir Mohan Senapati

Fakir Mohan Senapati (1843–1918) was a prolific Odiya fiction writer and is known as father of modern Odiya prose fiction. His **Rebati** (1898) is widely recognized as the first Oriya short story.

Gopabandhu Das

Gopabandhu Dash (1877–1928), fondly called as *Utkalamani* was a social worker, reformer, political activist, journalist, poet and essayist. He was instrumental in making Oriya journalism suitable for the common man. He published a monthly magazine called Satyabadi in 1914. He also started the popular Odiya newspaper Samaj.

Gopala Chandra Praharaj

The *Purnachandra Oriya Bhashakosha* is a monumental 7-volume work of about 9,500 pages published between 1930 and 1940. It was a result of the vision and dedicated work of Gopal Chandra Praharaj (1874–1945) over nearly three decades.

Gopinath Mohanty

Gopinath Mohanty (1914–1991) was the first winner of the prestigious Jnanpith award for Odiya Language and is considered to be the most eminent Odiya writer after Fakir Mohan Senapati. He

received Jnanpith award for Matimatala (1964), a novel of epic dimension based on life in rural Odisha.

Sitakant Mahapatra

Sitakant Mahapatra (born 1937) is a former IAS officer and is a notable poet and literary critic in Odiya and English language. He was awarded the 1974 Sahitya Akademi Award in Oriya for his poetry collection, *Sabdar Akash* (The Sky of Words) and was awarded the Jnanpith Award in 1993 for outstanding contribution to Indian literature.

Pratibha Ray

Pratibha Ray is a leading Oriya novelist and academician, who has written over 40 novels, travelogues and short stories. She is winner of the Jnanpith Award for the year 2011. She was the first woman to win the Moortidevi Award in 1991.





Punjabi Literature

The Adi Grantha or Guru Granth Sahib is one of the earliest texts in Punjabi. It was written not strictly in Punjabi but in the Gurumukhi script.

Baba Farid¹⁶

Baba Farid or Hazrat

Farīduddīn Ganjshakar was a 12th-century Sufi sant of the Chishti Order. Punjab's Faridkot takes its name from Baba Farid.

He is recognized as the first major poet of the Punjabi Language. Baba Farid is also one of the fifteen Sikh bhagats.

Some parts of the poems of Baba Farid have been included in the Guru Granth Sahib.

Shah Hussain

Shah Hussain was a Punjabi Sufi poet of 16th century, who, along with **Bulleh Shah** and **Baba Farid**,

is considered a pioneer of the Kafi form of Punjabi poetry. Shah Hussain's love for a Brahmin boy called "Madho" or "Madho Lal" is famous, and they are often referred to as a single person with the composite name of "Madho Lal Hussain".

Bulleh Shah

Bulleh Shah (1680–1757) was one of the most eminent Punjabi Sufi poet and philosopher who is best known for his Kafi verses.

Waris Shah¹⁷

Waris Shah (1722–1798) was one of the pioneers of the Qissa (story) tradition of the Punjabi folk literature.

He is best known for his *magnum opus* **Heer Ranjha**, based on the traditional folk tale of Heer and her lover Ranjha.

Nanak Singh

Nanak Singh (1897 – 1971) was a poet, songwriter and novelist in

Baba Farid : Contribution to Literature

One of Farīd's most important contributions to Punjabi literature was his development of the language for literary purposes. Whereas Sanskrit, Arabic, Turkish and Persian had historically been considered the languages of the learned and the elite, and used in monastic centres, Punjabi was generally considered a less refined folk language. Although earlier poets had written in a primitive Punjabi, before Farīd there was little in Punjabi literature apart from traditional and anonymous ballads. By using Punjabi as the language of poetry, Farīd laid the basis for a vernacular Punjabi literature that would be developed later. (wikipedia).

Kafi versus Qawwali

Kafi is a lyrical composition, mostly in Punjabi and Sindhi, meant for singing in certain style. The subject matter is essentially mystico-ethical in nature. One of the verses comprises the central theme which is emphasised by repetition. Kindly note that practically Kafi and Qawwali are same as far as singing is concerned but the major difference is that Kafi is used to express the religious sensibility while Qawwalis have a wide range of themes. Baba Farid, Bulleh Shah and Shah Hussain are the most important pioneers of Kafi genre of poetry and singing. The most important contemporary singers of Kafi and Qawwali are Nusrat Fateh Ali Khan, Abida Parveen etc.

Qissa Tradition: Heer Ranjha and Sohni Mahiwal

Punjabi Sufi poetry also influenced other Punjabi literary traditions particularly the Punjabi Qissa, a genre of romantic tragedy which also derived inspiration from Indic, Persian and Quranic sources. The Qissa of Heer Ranjha by Waris Shah (1706–1798) is among the most popular of Punjabi qisse. Other popular stories include Sohni Mahiwal by Fazal Shah, Mirza Sahiba by Hafiz Barkhudar (1658–1707), Sassi Punnun by Hashim Shah (1735?–1843?), and Qissa Puran Bhagat by Qadaryar (1802–1892). (Wikipedia)

¹⁶ Discuss the contribution of Baba Farid and Bulleshah in the development of Vernacular literature in India.

the Punjabi language, who helped link the novel to the story telling traditions of Qissa and oral tradition.

He wrote the novel Pavitar Paapi in 1942. The novel became immensely popular and won him literary acclaim. It was translated into Hindi and several other Indian languages and was adapted into a successful motion picture (Pavitra Paapi) in 1968 by his ardent admirer, Balraj Sahani.

Amrita Pritam

Amrita Pritam (1919 – 2005) was the first prominent woman Punjabi poet, novelist, and essayist. In her literary life of over 6 decades, she produced over 100 books, of poetry, fiction, biographies, essays, a collection of Punjabi folk songs and an autobiography.

Her most famous poem is *Aj Aakhaan Waris Shah Nu* (Today I invoke Waris Shah), in which she expresses her anguish over massacres during the partition of India.

Her most noted novel was *Pinjar* (1950) in which she vividly depicted the violence against women, loss of humanity and ultimate surrender to existential fate. The novel was made into an award-winning film, *Pinjar* in 2003.

In 1956, she became the first woman to win the Sahitya Akademi Award for her magnum opus, a long poem, *Sunehe* (Messages), later she received Jnanpith Award in 1982 for *Kagaz Te Canvas* (The Paper and the Canvas). Padma Shri came her way in 1969 and finally, Padma Vibhushan, in 2004, and in the same year she was honoured with Sahitya Akademi Fellowship.



Surjit Patar

Surjit Patar is a Punjabi language writer and poet. He was honoured with Saraswati Samman award 2009 for his book 'Lafzan Di Dargah'. He is the second Punjabi poet to receive this honor after eminent Punjabi Writer Dalip Kaur in 2001. In 2012, he was awarded Padma Shri.

Tamil Literature

The earliest Tamil literature goes back to the Sangam period about which you can at below link:

<http://www.gktoday.in/sangam-literature/>

Alvar Saints

The twelve Alvars were Tamil poet-saints, who lived between 6th and 9th centuries AD and espoused 'emotional devotion' or bhakti to *Visnu-Krishna* in their songs. The devotional songs of the Alvars were created during the Early medieval period of Tamil history and they helped can be called the pioneers of the Bhakti Movement in India.

The collection of their hymns is known as **Divya Prabandha**. All the saints were male except one named Andal.

Nayanar Saints

The 63 Nayanar saints were the *Shiva* devotional poets, who lived between 5th and 10th centuries. These 63 Nayanar saints, along with the 12 Alvars are known as South India's 75 Apostles of Bhakti movement.

Kamban

Kambar or Kamban was a 12th century Tamil poet, who wrote *Ramavatharam*, popularly known as *Kambaramayanam*, the Tamil version of Ramayana. Kamba Ramayanam of Kamban is an epic of about 11,000 stanzas as opposed to Valmiki's 24000 couplets and is the original retelling of the epic story rather than a translation of the later.

Subramanya Bharathi

Subramanya Bharathi (1882-1921) was a Tamil writer, poet, journalist, Indian independence activist and social reformer, popularly known as Mahakavi Bharathiyar.

He is a pioneer of modern Tamil poetry. On December 11, 2012 his 130th birth anniversary was celebrated.

Subramanya Bharati 's songs are a part of contemporary popular culture and have featured in Tamil cinema in last many decades and also been set to music by famous composers like Ilayaraja and sung by celebrated artistes like M.S. Subbulakshmi.

He published his first two collections of poems *Swadesa Gitangal* and *Janmabhoomi* in 1908. His entire Tamil Literature can be divided into several parts of which the most prominent are the patriotic poems and the devotional poems viz. the **Kannan Pattu** (collection of songs devoted to Krishna) and **Kuyil Pattu** (Songs of Kuyil). It was only after his death in 1921, that his literary greatness came to be more and more appreciated and the value of his works Kannan-pattu and Kuyil- pattu was fully recognised.

Today, Bharathiar is a household name in Tamil Nadu and a revered poet in rest of India.

Bharathidasan

Bharathidasan (1891-1964) was a disciple of Bharathiar. He was a poet and rationalist whose literary works handled mostly socio-political issues. His writings served as a catalyst for the growth of the Dravidian movement in Tamil Nadu.

Gopalakrishna Bharathi

Gopalakrishna Bharathi lived during the early 19th century. He wrote numerous poems and lyrics set to tune in Carnatic music. His most famous work is the Nandan Charitam on the life of Nandanar who having been born in a sociologically lower caste, faces and overcomes the social obstacles in achieving his dream of visiting the Chidambaram temple.

Brief Biography: Subramanya Bharathi

Subramanya Bharati was born at Ettayapuram, a small princely state in the Tirunelveli district in Madras state. He was an intellectually precocious child and at eleven years was given the title 'Bharati', when he gave an impressive exhibition of poetic gifts at a court function. He spent four years in Banaras from 1898 to 1902, where he learnt Sanskrit, Hindi and English, and attended lectures by Annie Besant. After returning to Ettayapuram in 1902, he worked as a sub-editor of the Tamil daily *Sweadesmitram* and as the editor of *India* for some years. He was actively involved in politics. His meeting with Sister Nivedita in Calcutta was a landmark event. He pledged himself for the freedom of India and eradication of the casteism and emancipation of the women.

The second milestone in Bharati's life was his meeting with Sri Aurobindo in Pondicherry in 1910. From him Bharati imbibed the teaching of the Vedas and the ideas of vedantic humanism. Bharati was in political exile in Pondicherry for ten years because of his provocative writing against British rule and returned to British India in 1918. He spent the rest of his life in Madras until a tragic accident in 1921, when he was cast to the ground by the Triplicane temple elephant, claimed his life.



Telugu Literature

Nannaya, Tikkana and Yerrapragada

- Nannaya Bhattaraka is the earliest known (11th century) Telugu author. He was one of the three authors who translated the Sanskrit Mahabharat to *Andhra Mahabharatamu*, a Telugu retelling of the epic story. He is also known as Adi Kavi in recognition of his great literary work.
- He also wrote the first Grammar work in Telugu called *Andhra Shabdha Chintamani*. At the same time, it is thought that the well developed language of Nannaya suggests that Telugu literature may have developed earlier to him, however, no literature is available to prove that.
- Nannaya along with Tikkana and Yerrapragada are known as Kavitrayment of Telugu Language, who translated the great epic Mahabharata into Telugu.

Krishna Deva Raya / Astadiggaja

- Krishna Deva Raya (reign 1509–1529) was an Emperor of the Vijayanagara Empire. His times are known as the golden age of Telugu literature. The period of the Empire is known as "Prabandha Period," because of the quality of the prabandha literature produced during this time. Eight poets known as Astadiggaja were part of his court. These eight poets were the eight pillars of his literary assembly.
- Among these eight poets **Allasani Peddana** is considered to be the greatest and is given the title of *Andhra Kavita Pitamaha* (the father of Telugu poetry). Another one, **Tenali Rama** is one of the most popular folk figures in India today, a quick-witted courtier ready even to outwit the all-powerful emperor.

Tenali Rama

- Tenali Ramakrishna , popular as Tenali Rama and Vikata Kavi, was another sixteenth century court poet of the Vijayanagara empire and also one of the Ashtadiggajas. He hailed from Tenali in Guntur District. He is noted for brilliance and wit and for mocking other poets and great personalities. His best literary work is *Panduranga Mahatyamu*.
- He took the theme for Panduranga Mahatyam from the Skanda Purana and enhanced it with many stories about the devotees of God Vitthala (Panduranga)

Tyagaraja

- Tyagaraja (1767–1847) of Tanjore composed a big repertoire of devotional songs in Telugu, which are now sung in Carnatic Music. This, his role in the development of Carnatic Music is immense.
- He composed thousands of devotional compositions, most in praise of Lord Rama , many of which remain popular today. He also wrote two musical plays viz. Prahalada Bhakti Vijayam and the Nauka Charitam.

Tirupati Venkata Kavulu

- Tirupati Venkata Kavulu refers to the Telugu poet duo Divakarla Tirupati Sastry (1872–1919) and Chellapilla Venkata Sastry (1870–1950). This twin poets are acclaimed as harbingers of modern poetry in Telugu.



- Several of their plays, especially pandavodyogavijayalu have been extremely popular with many drama clubs and audiences across Andhra Pradesh.

Viswanatha Satyanarayana

- Viswanatha Satyanarayana (1895 – 1976), popularly known as the Kavi Samraat was the first Jnanpith award winner Telugu writer. He was a disciple of the Tirupati Venkata Kavulu.
- His works included poetry, novels, drama, short stories and speeches, covering a wide range of subjects such as analysis of history, philosophy, religion, sociology, political science, linguistics, psychology and consciousness studies, epistemology, aesthetics and spiritualism.

General Knowledge Today



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Indian Culture-11: 2016 Mains Supplement on Indian Culture

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Indian Culture-11: 2016 Mains Supplement on Indian Culture

About This Document

This document is a compendium of Questions and Model / Hint Answers for Indian Culture Part of your Mains examination. This document has two parts. First part is a compendium of questions from GKToday's Indian Culture Modules. Questions in second part have been sourced from NCERT Books and Other sources with suitable modifications. A third dynamic part we plan to add in this module before mains in which, all Indian Culture specific questions from our CGS Modules would be inserted dynamically. Whenever such addition / update takes place, you will be informed to download the latest document.



Questions from GKToday Modules

1. **Examine the Shadanga and Chitrasutra traditions of ancient India in connection with ancient Indian Paintings.**

Answer:

Shadangas or six limbs of Indian Painting are as follows:

1. Rupabheda: The knowledge of appearances.
2. Pramanam: Correct perception, measure and structure/proportion.
3. Bhava: Action of feelings on forms.
4. Lavanya Yojanam: Infusion of grace, artistic representation.
5. Sadradhyam: likeness or verisimilitude.
6. Varnikabhanga: Artistic manner of using the brush and colours.

Since early times, the art and technique of painting were carefully studied and put down in the Chitrasutra of the *Vishnudharmottara Purana*. This was an oral tradition, which was recorded on paper around the fifth century A.D. It is the oldest known treatise on painting in the world.

Chitrasutra says that the paintings are the greatest treasure of mankind as they have a beneficial influence on the viewer. Chitrasutra contains the rules and suggestions on how to depict different themes effectively, the proportion of human figures, use of colours to help in the communication of ideas, the fine details of movements and stances of the human body in different situations and in different moods and so many other ideas and details to instruct the painter.

2. **Differentiate between Murals, Miniatures and Frescoes with suitable examples.**

Answer:

Murals are large works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. Ajanta Caves are probably the only examples of Indian Murals.

Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. They are mainly a product of medieval India. In India, the Pala miniature paintings, which date back to 11th century, are the earliest evidences of miniature painting tradition. In due course of time, the different schools of miniature painting emerged in different geographical locations across the country.

Fresco is a technique of mural painting executed upon freshly laid lime plaster. This implies that the Fresco is done on wet plaster and that is why it is more durable work than Mural. Murals are painted on already dried surfaces.

The Ajanta Caves to some extent also include the Fresco art. However, all the Ajanta Caves painting is not fresco. It is more of mural art.

3. **“The Ajanta caves show two clear-cut phases of paintings with depiction of Buddha”.**



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Discuss.

Answer:

Ajanta caves are a classic example of painting wherein both the phases of Buddhist art is very well depicted. It can be classified into two phases namely the Hinayana phase (Uniconic) and the Mahayana phase (Iconic). Hinayana is the earlier phase when symbols were used to worship Buddha as compared to the later Mahayana phase when he was worshipped in the physical form.

Both phases of the excavation and the creation of art were patronised by Hindu kings, the Satavahanas in the early period and the Vakatakas in the latter period.

Hinayana Buddhists did not believe in making any figure of the Buddha. Instead, they worshipped symbols, such as the stupa and the wheel.

The large body of surviving, magnificent paintings were made during the 5th and 6th centuries. By then the Mahayana form of Buddhism had evolved, in which the Buddha is represented in human form and worshipped as a god. Mahayana Buddhism also believes in Bodhisattvas, beings who are on their way to enlightenment and who would help all of humanity to attain salvation.

The Padmapani, the Bearer of the Lotus and Vajrapani, the Bearer of the Thunderbolt are classic example of the Bodhisattva represented in the Mahayana form.

The paintings of the 5th and 6th centuries at Ajanta mainly depict the Jataka tales. These are the stories of the Buddha in his previous lives, when he was still on the path to enlightenment. These stories depict the qualities of a virtuous life and are told to serve as examples for the followers of the Buddha.

On the ceilings of the caves is the depiction of the teeming life of the world, its flowers and fruit, the animals of the world and mythical creatures.

4. **“The sophisticated style of art that is seen in the paintings of Ajanta is also found in surviving wall paintings and in fragments of murals in many parts of India.” Elaborate.**

Answer:

Ajanta Caves art can be considered as the torchbearer of Indian painting. To the external world, Ajanta Caves are probably the only examples of Indian Murals. However, it has been proved that the tradition which was started at Ajanta was actually started way back in ancient times. And it did not end with Ajanta but was carried forward by people of different faiths at many parts of India.

The creative impulse of Ajanta is seen in many other contemporary sites in India as follows:

Cave Paintings at Bagh (MP)

Murals of Bagh certainly represent “golden age” of Indian classical art. The walls and ceilings were to be painted were covered with a thick mud plaster in brownish orange color. Over this plaster there was done lime-priming and then paintings were laid. This is also known as tempera



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technique, which refers to use of permanent fast-drying painting medium consisting of colored pigment mixed with a water-soluble binder media.

Armamalai Cave paintings (TN)

Armamalai Cave is known for a Jain temple with ancient paintings, Petroglyphs and rock art.

Paintings at Badami (KA)

The paintings of Badami are among the earliest surviving in Hindu temples, just as the paintings at Ajanta and Sittannaval are the earliest Buddhist and Jain murals.

Pitalkhora (MH)

Pitalkhora Caves belonged to once upon largest temple complexes of Buddhists in India. Today it is known as largest group of Hinayana Buddhism monuments in India.

5. **Pala School represents the earliest examples of miniature painting in India. Discuss the key features of this school of painting.**

Answer:

Pala School represents the earliest examples of miniature painting in India. The Buddhist monasteries (mahaviharas) of Nalanda, Odantapuri, Vikramsila and Somarupa, patronized by Palas were great centres of Buddhist learning and art.

The paintings are in the form a large number of manuscripts on palm-leaf relating to the Buddhist themes. These centres had also the workshops for the casting of bronze images. Students and pilgrims from all over South-East Asia gathered there for education and religious instruction. They took back to their countries examples of Pala Buddhist art, in the form of bronzes and manuscripts which helped to carry the Pala style to Nepal, Tibet, Burma, Sri Lanka and Java etc.

The illustrated manuscripts of Pala Empire mostly belong to the Vajrayana School of Buddhism.

Pala style is naturalistic and resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta. The best example is the manuscript of the Astasahasrika Prajnaparamita. After the Muslim invasions, many of the monks and artists escaped and fled to Nepal, which helped in reinforcing the existing art traditions there and led to the decline of Pala art of miniature in India.

6. **Mughal style of paintings presents beautiful synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Examine the key features of this school of paintings.**

Answer:

Origin of Mughal School is a landmark in history of Indian paintings. The school originated in thereign of Akbar. The origin of Mughal style is was a result of synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Mughal paintings were a unique blend of Indian, Persian and Islamic styles. The major features of Mughal Schools are:



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- Paintings based upon close observation of nature.
- Fine and delicate drawing along with calligraphic text descriptions, generally on border.
- High aesthetic merit.
- Primarily aristocratic.
- Mostly Secular.

7. Examine the factors that led to development of two genres of Imperial Mughal art and Provincial Mughal art during the medieval India.

Answer:

Mughal courtiers and the provincial officers were inspired by their overlords and therefore started patronizing the artists trained in the Mughal technique of painting.

The artists with inferior merits lost their jobs and sought employment in the provinces. Thus, during those times, the artists who were employed in the Imperial Government were known as the first grade artists. The works accomplished by these first grade artists is known as the Imperial Mughal Painting.

But the artists available to the provinces were of inferior merit, thus, the works accomplished in the provinces was known as 'Popular Mughal' or 'Provincial Mughal' painting, which possessed all the important characteristics of the Imperial Mughal painting with some inferior quality. The example paintings of the provincial Mughal paintings are Razm-nama, Rasikapriya and Ramayana, all of which were created in the initial two decades of 17th century.

8. Discuss the evolution, key features and notable contribution of the Deccani School of paintings.

Answer:

The turbulent medieval times saw an exodus of artists to the South who were patronized by the regal houses over there and gradually, three distinct schools of art developed viz. Deccani, Mysore and Tanjore. The miniature painting style, which flourished initially in the Bahmani court and later in the courts of Ahmadnagar, Bijapur and Golkonda, is popularly known as the Deccan school of Painting.

The Deccani painting initially absorbed influences of the northern tradition of the pre-Mughal painting of Malwa and of the southern tradition of the Vijayanagar School of painting.

This school was rather known for Murals and Frescoes and not the miniatures and it also influenced the Mysore and Tanjore Schools of paintings. These influences are evident in the treatment of female types and costumes in the earliest deccani paintings.

The colors of the Deccani schools paintings are rich and brilliant and are different from those of the northern painting.



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Distinctive features include treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.

Some of the important contributions include:

- “Tarif-i-Hussain Shahi”- From Ahmednagar Painting
- “Najum-al-ulum” (Stars of Sciences)- From Bijapur Painting
- Lady with the Mynabird” and the “Lady smoking Hooka”- From Golconda Painting

9. Differentiate between Mysore Paintings and Tanjore Paintings.

Answer:

There are several differences between Mysore Paintings and Thanjore paintings as follows:

Gesso work

Gesso work is low in relief and intricate in Mysore paintings while it has thick Gold relief in Thanjore paintings.

Preparation of Gesso

In Mysore paintings, Gesso is prepared by mixing white lead powder, gamboges and glue. In Thanjore paintings, raw lime powder is used along with a paste made of powdered tamarind seed for Gesso work

Base

The base in Mysore paintings is cloth and wood. In Thanjore paintings, cloth is used with wood as base and it is called *palagai padam*.

Weight

Mysore paintings are lighter than Thanjore paintings.

Emphasis

In Mysore paintings, there is more emphasis in comparison to Thanjore paintings on fine lines and delicate detail, especially on corner scroll designs, clothing and other decorative elements.

Others

There are no gem settings and glass embellishments in Mysore paintings, while such settings are found in Thanjore paintings.

10. To what extent revival of vaishnavism and Bhakti movement led to development of various painting schools in India. Examine.

Answer:

Two major factors have contributed greatly to the development of Rajasthani Paintings. First, the commercial community of Rajputana was economically prosperous. Second, the revival of Vaisnavism’ and the growth of Bhakti cult provided a direction to the development of a distinct school.

The influence of poets and seers like Ramanuja (worshipper of Vishnu) in the 14th century and



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writers like Jaydev (worshipper of Krishna) greatly influenced thinking, spiritual awakening and art of the people of large parts of India. The Rajasthani School, akin to many others, was influenced greatly by the advent of Ramananda, Tulsidas, Kabir, Raidasa etc. This is how the subjects of the Rajput paintings included the Sri Ram Charit Manas, Geet-Govinda, the divine love of Radha and Krishna, ancient tales, lives of saints, Baramasa (monthly festivities of the year) and Ragamala (Rag-Raginis) and religious texts such as the Ramayana, Mahabharata, Bhagvat Purana, Krishna Lila and Devi Mahatmyam.

Four principal schools under the Rajasthani paintings developed due to this viz. Mewar, Marwar, Hadoti and Dhundar.

1. Evaluate the key differences between Mughal style and Rajput style of paintings.

Answer:

The key differences between Mughal style and Rajput style of paintings are as follows:

- While Mughal style is more aristocratic, Rajput style is more democratic.
- While Mughal style is more realistic, materialistic and secular; the Rajput style is mystic, spiritual and has religion as its integral part.
- Since Mughal art was mostly confined to Imperial courts, it mainly depicts Mughal splendour and pomp. On the other hand, the Rajput art was an art of the people; it had popular and familiar themes.
- The Mughal art was isolated from Folk art, while Rajput style was influenced and inspired by Folk art.
- Mughal style generally deals with materialistic aspect of animal life such as hunting of deers, fighting of animals such as elephants. On the other hand, Rajput style deals with the religious as well as aesthetic aspect of animal life, depicts animals as deities and also as increasing beauty in the Paintings

2. Discuss the circumstances in which Company School of Paintings developed in India.

Enumerate its salient features and subjects.

Answer:

During the later part of the 18th century, the British East India Company had firmly established its political dominion in India. A large number of employees of the East India Company arrived in India and as they accommodated themselves here, they came across the vivid indigenous culture and life.

They wanted to capture the images to send or take back home and thus they gradually became the new patrons of the Indian art.

These new patrons wanted that the artists depict Indian life and scenes but in a medium of their



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own liking. Thus, a synthetic style was born in which the Indian artists imitated the English style of paintings. The first region in India to see the emergence of such style was the Madras Presidency. The work accomplished by the Indian artists was in a European style and palette, and this new Indo-European genre of painting known as the Company Style. In Hindi, it is called Kampani Kalam.

Its features include:

- Company style is a hybrid Indo-European style of paintings.
- Combination of traditional elements from Rajput and Mughal painting blended with Western treatment.
- Paintings reflecting the Indian miniature tradition were usually small while those portraying the natural history paintings of plants and birds were significantly large.

The subjects included:

- Landscapes and views of nature
- Monuments
- Indian People, dancers, fairs and festivals and costumes
- Figures of different castes and trades
- Architectural subjects: Usually done in a detailed and frontal style more like that of an architectural draftsman than the Romanticised style used by most European painters visiting India
- Some animal or plant subjects
- Some erotic subjects

3. Do you think that the Company School of Painting had a Pan-India Presence? Substantiate your answer.

Answer:

The company style of paintings was not a Pan-India phenomenon. This style developed in some cities only which had any of the following qualities:

- These cities had monuments and an inflow of foreign officials or tourists.
- These cities had expatriates from England.

This implies that that Style did not develop in regions such as Rajasthan, Punjab Hills and Hyderabad which were home to the local traditions. At the same time, it cannot be negated that the influence of British colonialism had profound impact on Indian arts which was visible in the deterioration of the above painting styles. In the early nineteenth century, this art was at its peak and its production was at a considerable level, with many of the cheaper paintings being copied by rote.



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However, later, the style was subject to the competition with other styles and photography. The worst blow to the Company Style Paintings was given by the advent of Photography in early 1840s.

4. Critically examine the efforts of Raja Ravi Varma to re-establish Indian art.

Answer:

Raja Ravi Varma tried to re-establish Indian art through western methods and technique. He is best known for depiction of scenes from Indian mythology and epics.

His iconic and figural portraits of Indian women, mythological gods, royal life, literary figures and national heroes and heroines were an amalgamation of the European Realism, technique and material but were Indian in subject as well as narration. While the company style is known for extensive use of the English water colours, Raja Ravi Varma modified the European style of perspective and composition with the Indian Iconography and used oil painting. The oil painting was an inexpensive technology and coupled with Raja Ravi Varma's oleographs, his paintings gained immense popularity due to their mass production and cheap prices and therefore the poor could also afford his work.

Due to use of Indian Mythology and realism, he became very popular artists. But his critics, particularly the doyens of the Bengal School of Art alleged that his paintings were of bad taste.

Raja Ravi Varma was basically a link between the Neo-Bengal Movement and the Company art. If we view it from the perspective of Bengal school of art, it was not a national. But if we view the spread of his work, we can say that his work created a national identity in India at a time when mother India was in dire need of such identity.

5. Why the Bengal School of paintings is called the "Renaissance School"? Discuss the salient features of the Bengal School paintings.

Answer:

In Bengal, a new group of nationalist artists gathered around Abinandranath Tagore.

This new group of painters rejected the art of Raja Ravi Varma as imitative and westernized. They felt that a genuine Indian style of painting must draw the inspiration from the non-western art tradition and should try to capture the spiritual essence of the East. They broke away from the tradition of oil painting and also realistic style of Raja Ravi Varma and company artists.

They turned to the inspiration to medieval Indian traditions of the miniature paintings and ancient art of mural paintings in Ajanta Caves. The continuity of earlier traditions was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam.

These artists were also influenced by the art of the Japanese artists who visited India at the time to develop an Asian Art movement.



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These above experiments called “*avant garde*” led to the development of the Bengal School of Art. *Avant Garde* refers to the people or works that are experimental or innovative, particularly with respect to art, culture, and politics.

Therefore, Bengal school in painting was called the Renaissance School as well as the Revivalist School because this movement endeavoured for revival of the Indian ancient and medieval traditions.

Important Features:

- The paintings were Simple and standard paintings with attractive colour scheme technique.
- Bright colours were not used.
- The Bengal painters have made best possible efforts to bring in the rhythm, linear gracefulness and poise of Ajanta in their painting.
- Influence of Mughal and Rajasthan School can also be seen.
- Elegant and refined figures.

6. Discuss the historical context in which Abanindranath Tagore painted “Bharatmata”. Analyze the impact of this painting on Swadeshi Movement.

Answer:

Abanindranath Tagore portrayed Bhārat Mātā as a four-armed Hindu goddess wearing saffron-colored robes, holding a book, sheaves of rice, a mala, and a white cloth. The image of Bharatmata was an icon to create nationalist feeling in Indians during the freedom struggle.

The image was imaginative, with Bharatmata standing on green earth and blue sky behind her; feet with four lotuses, four arms meaning divine power; white halo and sincere eyes.

The historical context, in which Abanindranath painted Bharatmata was the Swadeshi Movement sparked off in 1905 around the partition of Bengal.

The impact of this painting was that Bharatmata became the new deity of the country, even if she was first named “Banga Mata” and later was renamed by him as “Bharat Mata”.

Bharatmata was used as a mobilizing artefact during the anti-partition processions. The critics appreciated as a new nationalist aesthetic.

7. Kalighat School is a unique and delightful Blend of the Oriental and the Occidental styles of painting. Critically examine the key features of this school.

Answer:

This Indian Style of painting originated in the vicinity of Kalighat Kali Temple, Kolkata in 19th century. Kalighat temple was considered the main centre around which the traditional artists known as ‘painters of cloth’ were concentrated. Later academic training institutions were set up in Bengal imparting European style of art for the Indian artists by British patrons. This induced the



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traditional artists to move from rural areas to the city. They started learning from the newer techniques. They also created innovative and new art forms. This eventually led to the birth of Kalighat painting.

Kalighat School was a unique and delightful Blend of the Oriental and the Occidental styles of painting. Due to this exceptional combination, it gained steady acknowledgment.

The artists played an important role in the Independence movement through the depiction of secular themes and personalities in their paintings.

Paintings apart from depicting religious themes also portrayed different professions and costumes which were popular among the tourists. Sometimes, even contemporary events like crime were the subject of many paintings.

Images of goddess were popular among Kalighat artists of which Kali was the favourite goddess.

The artists also portrayed themes like Sita-Rama, Radha-Krishna and the exploits of Hanuman.

8. Discuss the distinct features of Cheriyal Scroll Paintings which make it worthy of protection by Geographical Indications Registry.

Answer:

This school of painting originated from Cheriyal, a place situated in Warangal district of Andhra Pradesh. It is a modernized and stylized version of Nakashi art. A rich scheme of colours is used to depict the scrolls of narrative format from mythology and folklore.

In vivid hues (mostly primary colors) with a predominance of red in the background, these scroll paintings are easy to relate to – as the themes and stories are familiar – drawn from ancient literary, mythology and folk traditions.

The common themes are from the Krishna Lekha, Ramayana, Mahabharata, Shiva Puranam, Markandeya Puranam and stories of communities like Gauda, Madiga and so on.

Simple rural life – Women doing chores in the kitchen, working in the paddy fields, festival scenes are so endearingly depicted.

The costumes and settings in which the figures are depicted are a reflection of the culture of Andhra, where these paintings originated.

9. The “lost wax technique” seems to be an ancient technique still prevalent in many parts of India. Discuss the key features of this technique.

Answer:

Bronze casting was a widespread practice during the Indus Valley Civilization, particularly at Harappa. Bronze statues were made by the “lost wax technique”. This practice is still prevalent in many parts of the country particularly the Himachal Pradesh, Odisha, Bihar, Madhya Pradesh and West Bengal.



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Under this technique, the bee wax is first melted over an open fire and then strained through a fine cloth into cold water. The bee wax immediately solidifies and then it is passed through a pharni, so that the wax comes out of it in the shape of noodle like wires. These wax wires are now used to make a shape of the entire image first. After that, this image is covered with a paste of clay, sand and other materials such as cow dung. On one side, an opening is kept. When it becomes dry, the wax is heated and the molten wax is drained out through a tiny hole. The hollow mould thus created is filled with molten metal which takes the original shape of the object.

0. **“The terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this”. Discuss.**

Answer:

There are plenty of terracotta seals and figurines which have been recovered from Harappan sites which range from toys to cult objects such as mother goddess to birds and animals including monkeys, dogs, sheep, cattle-both humped and humpless bulls.

The terracotta figurines of Indus Valley were modelled with great details of eyes, hand and neck.

However, terracotta images are inferior in depiction of the human forms in comparison to the copper and bronze images of the Indus Valley. Among the human figurines, the female were more common. The head dress in such figurines is more elaborate.

The most important terracotta figure in the Indus Valley Civilization is the figure of Mother Goddess. This figure is crude standing female adorned with necklaces hanging over prominent breasts and wearing a loin cloth and a girdle.

The most distinct feature of the mother goddess figurines is a fan-shaped head-dress with a cup-like projection on each side. Rest of the facial figure are very crude and distant from being realistic.

Therefore the terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this.

1. **With reference to the Mauryan era art, what do you understand by the Court art and the Popular Art? Discuss with examples.**

Answer:

Court Art got the patronage of the royalty and largely included royal buildings, pillars, rock cut architectures, sculptures and stupas.

On the other hand, popular art included stone sculptures, terracotta art and ring stones and disc stones.

During the Mauryan era, excellent stone sculpture came into full being all at once. Stone was now used all over the country for sculpture as well as architecture. Further, bright polish was imparted to the stone surface during Maurya era. Mauryan art is notable for bright mirror like polish as well



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as a huge variety of its creations. This art is visible in stone pillars, railings, parasols, capitals, animal and human sculptures and several other motifs besides.

However, the best specimens of Maurya court art are the huge number of monolithic columns with their majestic animal capitals. Stone pillars were erected all over the Mauryan Empire with inscriptions engraved on them. The top portion of the pillar was carved with capital figures such as bull, the lion, the elephant, etc. Every capital figure stands on a square or circular abacus. The abacuses have been decorated by stylized lotuses.

The important places where the pillars have been found are Basarah-Bakhira, Lauriya-Nandangarh, Rampurva, Sankisa and Sarnath.

The most important function of the Mauryan pillars was to impress and over-awe the populace with the power and majesty of its rulers.

Whereas, popular art in Mauryan period is represented by images of Yakshas and Yakshinis. Yaksha refer to the nature-spirits, usually benevolent also known as fertility spirits. A yakshini is the female counterpart of the male Yaksha. Both Yaksha and Yakshini attend to Kubera, the Hindu god of wealth who rules in the mythical Himalayan kingdom of Alaka.

- Yakshas and Yakshinis are the caretakers of the natural treasures.
- Didarganj Yakshini is one of the finest examples of popular Mauryan art.

Thus, a difference can be noticed between both these art forms. Court art catered to royalty and popular art catered to masses.

2. Point out the differences between the Asokan Pillar and the Achaemenian Pillar to show that the former is not an imitation of the latter.

Answer:

Some art historians have emphasized foreign influence specially Persian (Achaemenian) influence on the court art of the Maurya Empire:

Some similarities include:

- Ashoka got the idea of inscribing proclamations on pillars from the Achaemenids.
- It has been pointed out that the words *dipi* and *lipi* occur in the inscriptions of Darius as well as Ashoka.
- Inscriptions of both kings begin in the third person and then move to the first person.
- The foreign influence has been identified in the polished surface of the Ashokan pillars and the animal motifs. The stiff heraldic pose of the lions is seen as further evidence of western influence.
- Maurya columns and Achaemenian pillars, both used polished stones. Both have certain common sculpture motifs such as the lotus.



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However, historians have also drawn attention to the many differences between the Mauryan and the Persian arts:

- The pillars of the Kumhrar hall do not have capitals whereas those at Persepolis have elaborate ones.
- The Persian pillars stand on bases either shaped like a bell or a plain rectangular or circular block. On the other hand, in the Mauryan pillars, the inverted lotus appears at the top of the shaft.
- The shape and ornamentation of the Maurya lotus is different from the Persian ones, the bulge typical of the former being absent in the later.
- Most of the Persian pillars have a fluted surface while the Mauryan pillars are smooth.
- The Maurya type abacus and independent animals carved in the round crowing the pillars are absent in the Persian context.
- The Achaemenian shaft are built of separate segments of stone aggregated one above the other which is the work of mason. The shaft of the Mauryan pillar is monolithic which pertains to the character of the work of a skilled wood-carver or carpenter.
- The Achaemenid pillars were generally part of some larger architectural scheme, composed of much too many component parts looking complex and complicated. While the Ashokan columns were intended to produce the effect of an independent freestanding monument with simpler specimen, more harmonious in conception and execution and gives the feeling of greater stability, dignity and strength.

There may be some similarities in specific features but the effect of the whole is completely different. Moreover while having pillars inscribed with his messages on Dhamma, Ashoka transformed them into epigraphic monument of unique cultural meaning. This brings out the major difference between both the art forms.

3. **Mauryan court-art, with all its dignified bearing, monumental appearance and civilized quality, forms but a short and isolated chapter of the history of Indian art. Discuss.**

Answer:

The most important function of the Mauryan pillars was to impress and over-awe the populace with the power and majesty of its rulers. This is evident from the compactness of the solid animal figures, their exaggerated forms and their conventional appearances, also the most imposing stateliness of the columns. But this renders Mauryan court-art to be individualistic in its essential character and ideology. It lacked deeper roots in the collective social will, taste and preference and was, therefore, destined to have an isolated and short life, coeval and coexistent with and within the limits of the powerful Mauryan court. That is the reason that Mauryan court-art, with all its



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dignified bearing, monumental appearance and civilized quality, forms but a short and isolated chapter of the history of Indian art.

4. **“Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction.” Explain.**

Answer:

After the crumbling of Mauryan dynasty, the Sungas and Kushans came to power in the North and the Satvahanas in the south. Their period marked the beginning of sculptural idiom in the Indian sculpture wherein the physical forms were becoming more realistic, refined and expressive. The sculptors started mastering the art especially of the human body wherein it was carved in high relief and with vigour and heaviness.

Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction. The bas-reliefs of Bharut, Bodh Gaya, Sanchi, Amaravati, etc. provide an illuminating commentary on the contemporary Indian life and attitude to life. These bas-reliefs were charana-chitras translated into stone.

The artists of the Sunga-Kanva period seem to have a special knack in depicting figures in all conceivable shapes, positions, and attitudes.

In the Sunga-Kanva period majority of the terracotta work consisted of female figures, richly dressed, well-disciplined body, magnificently modelled busts and elaborate hair-dressing.

5. **Kusana period is known for rise of a new art movement with abundant dimensions and creativity. Examine.**

Answer:

The rise and growth of the Kushans as a political power (1st century to 3rd century AD) coincided with a great cultural ferment in the region. The age of maturity in Indian classical art began now. Artistic activities were fairly widespread and two main spheres of Kushan art are generally recognised—the broader Bactria-Gandhara region in the north-west lower Kabul Valley and upper Indus around Peshawar where strongly Hellenised and works of Persian influence were produced, and northern India, particularly the Mathura region, the winter capital of the Kushans, where works in the Indian style were produced.

An important aspect of Kushan art is the emphasis on the emperor himself as a divine persona. This is visible in a number of contexts, including the coinage of the Kushan rulers and in important surviving shrines from which a cult of the divine emperor may be inferred.

While the early Buddhist artists used symbols to represent the presence of the Buddha, beginning with the Kushan rule, the Buddha was represented in human form.

Mathura and Gandhara school of art acted as torchbearers in the furtherance of a new art form to



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be imitated in future years.

6. **“Mathura art represents an important formative stage in the history of Indian art that gave impetus to other arts.” Examine.**

Answer:

Mathura emerged as the new centre of art under the rule of the Kusana emperors – Kanishka , Huvishka and Vasudeva. The Mathura art represented an important formative stage in the history of Indian art. It is here that buddha images came out of the cocoon of symbolism and slowly was carved out in iconographic forms.

In many ways, Mathura school of art was a formative art which gave an impetus to other forms of art styles. Mathura represents an important formative stage in history of Indian art. It is here that one can fully observe the transition from symbolism to iconographic forms that were adopted later. Further, the forms of Brahmanical deities became crystallised at Mathura for the first time. The influence of Buddha image of the Mathura school spread far and wide both in India and Central Asia, reaching the great art centre of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

Some of the master pieces of Mathura school include Vima Kadphises and Kanishka, Parkham Yaksa, Maholi Bodhisattva and seated Kubera.

7. **The Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.**

Answer:

The Gandhara School of art had also developed in first century AD along with Mathura School during reign of Kushana emperor Kanishka. Both Shakas and Kushanas were patrons of Gandhara School.

Gandharan sculptures show strong Greek influences in the depiction of a ‘man-god’ and of wavy hair, sandals and extensive drapery. The depiction of Buddha as a ‘man-god’ in Gandharan sculpture is believed to be inspired from Greek mythology. Some examples of Gandharan art depict both Buddha and the Greek god, Hercules. Stucco plaster, which was commonly observed in Greek art, was widely used in Gandharan artwork for the decoration of monastic and cult buildings. The Roman and Greek Influences in Gandhara Buddha are enumerated as follows:

Roman influence

- **Artistic interpretation:** The legendary interpretation of Buddha is sometimes presented through roman motifs like triton.
- **Artistic techniques:** In artistic interpretation; Buddha of Gandhara is sometimes presented through roman art techniques using vine scroll; cherub wearing Garland.



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- **Anthropomorphic tradition:** The tradition of representation of Buddha in human form is inspired from Roman anthropomorphic tradition.
- **Dresses:** The outer robe of Buddha of Gandhara like kaaya; antarvasa resembles to attire of Roman gods.

Greek influences

Greek god as protector: In many images of Buddha in Gandhara; he is seen under the protection of Greek god Hercules.

- **Vajrapani:** Vajrapani found in the right hand of future Buddha is told as transformed symbol of Hercules who is seen as protector of Buddha.
- **Greek architectural influence:** Some images of Buddha in Gandhara are presented in Greek architectural environment bearing the affinity of Corinthian.
- **Artistic beauty:** The Apollo like face of Buddha; natural realism; wavy hair as seen in images of Buddha in Gandhara resembles to Hellenistic tradition.
- **Intellectual affinity:** The halo and bun of Gandhara Buddha signifies intellectual imbibitions of Buddha from Greek. The Bamyana Buddha of Afghanistan is a classic example of the Gandhara School.

8. Write a note on the Utsava Murtis tradition and Tamalana System with reference to ancient metal sculpture in India.

Answer:

In the early medieval period, a great relationship of adoration and love was developed between devotees and the deities worshipped in the Brahmanical traditions. The human form of deities made it easy for the devotees to relate themselves to them. This led to the creation of the divine families, so that the people were able to easily engage themselves with their deities through their everyday lives.

Utsava Murtis Tradition of South India

According to the ritual texts, there are two kinds of utsavas. First is that take place as a regular part of worship, in which the deity may make a circumambulatory tour of the temple. Second is that which occurs once a week, month or year. The most important are the grand celebrations called Maha Utsavas that occur as annual celebrations.

The importance of these Utsavas is that the deity leaves the sanctum sanctorum and becomes approachable to all.

In the medieval period, a great tradition of utsava murtis, or festival images began. The deity, in many manifestations of the human form, comes out onto the streets. Sometimes the deity performs a journey to a place of pilgrimage or may be taken for a ritual bath or even to the seashore to enjoy



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the breeze.

In the 8th century, the Utsava Murthis were made in Bronze in Tamil Nadu. This tradition of Bronze sculpture reached its zenith during the Chola period. The themes of the images are eternal.

Unlike the European tradition of using models, the images were all made using mnemonic techniques, whereby the craftsmen were meant to memorise dhyana shlokas which describe the attributes of various goddesses and gods and they used the taalamana system of measurement to essentially visualise the image and then sculpt it out of their own imagination rather than using models. Taalamana is a complex system of iconography derived from the Shilpa Shashtra.

It is called Taalamana paddathi or Taalamana system, the system of measurements by Tala, the palm of hand.

9. Discuss the Tandava dance as recorded in the early Indian inscriptions.

Answer:

In the early Indian scriptures, the Tandava dance has been recorded as cosmic dance. The concept of the cosmic dance is very old in Indian mythology as well as philosophy. Cosmic dance, as described in Rig-Veda, is the vigorous dance of the particles on the stage of the cosmic field. Similarly, Brahma-sutra speaks of the cosmic vibration.

The Natyashashtra speaks about the pair of **Tandava** and **Lasya** in context with the classical dance. While Power and Force are typical of Tandava, grace and delicacy are typical of Lasya. Lasya was the dance performed by Goddess Parvati in response to the male energy of the cosmic dance of Tandava performed by Lord Shiva.

Tandava dance of Nataraja represents and symbolises five divine actions viz. Shristi, Sthati, Samhar, Tirobhava and Anugraha. When Nataraja dances, the earth trembles; sky and stars are disturbed by the movement of his powerful hands, at the impact of his whirling matted locks of hair heaven shudders, such is its majesty. The ancient scriptures discuss about seven types of Tandava Dances viz. Sandhya Tandava, Kalika Tandava, Ananda Tandava, Tripura Tandava, Gauri Tandava, Samhara Tandava and Uma Tandava.

Another majestic example of Tandava dance is mentioned in Mahabharata when Krishna subdued Kalia Nag in Yamuna River, though at the intercession and prayer of Kalia's serpent-wife he spared the nag's life. He danced the tandava dance on Kalia's head and played on flute.

10. Discuss the salient features of the town planning in Indus Valley Civilization.

Answer:

There was a sophisticated concept of town planning in the Indus Valley Civilization. From excavations we get to know that there was flourishing urban architecture. Some of the features are listed below:



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Grid Pattern

Harappa and Mohen-Jo Dero were laid out on a grid pattern and had provisions for an advanced drainage system. Streets were oriented east to west. Each street was having a well organized drainage system.

City Walls

Each city in the Indus Valley was surrounded by massive walls and gateways. The walls were built to control trade and also to stop the city from being flooded. Each part of the city was made up of walled sections.

The acropolis and the lower cities

A typical city would be divided into two sections, each fortified separately.

One section was located on an artificially raised mound (sometimes called acropolis) while the other level was on level ground.

The acropolis contained the important buildings of the city, like the assembly halls, religious structures, granaries and in the great bath in case of Mohenjo-Daro.

The lower section of the city was where the housing for the inhabitants was located.

The Residential Buildings

The residential buildings were mainly made up of brick and consisted of an open terrace flanked by rooms. These houses were made of standardized baked bricks as well as sun dried bricks. Some houses had multiple stories and paved floors.

In-house wells

Almost every house had its own wells, drains and bathrooms. The in-house well is a common and recognizable feature of the Indus Valley Civilization.

Drainage System

Each house was connected directly to an excellent drainage system, which indicates a highly developed municipal life.

Granaries

The largest building found at Mohenjo-Daro is a granary, running 150 feet long, 75 feet wide and 15 feet high.

- To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present day urbanization?**

Answer:

The Indus Valley Civilization displayed remarkable planning in its urban towns, especially in the area of sanitation and drainage. To a great extent, it has provided inputs to the present day urbanization. One of the major challenges of urban planning, in India, has been dealing with the



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haphazard construction of buildings. In the IVC, the streets were built on grid-like patterns, which allowed for methodical and planned growth. In modern times, Le Corbusier's plans for Chandigarh provided for a rectangular shape with grid iron pattern, which enabled fast movement of traffic and reduced the area. In the IVC, the town was also demarcated clearly between residential areas and common/public areas. The granaries of IVC are also an example of intelligent design, with their strategically placed air ducts and the platforms being divided into units. The houses in the IVC were constructed in such a manner that it didn't disturb the layout of the roads in any way. The houses had doors that opened out into the lanes instead of the roads. The warehouse in Lothal is an exemplary instance of designing with precision. The drains in the IVC connected each and every house, and enabled them to dump their waste directly. These drains were covered, and they directly connected to the larger sewerage outlets. There were inspection holes on the drains for maintenance purposes and there were manholes on the streets. Thus, urban planning of the IVC has extensively helped us to learn from it.

2. **The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris." Discuss giving salient examples.**

Answer:

The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris. The earliest example of excellent rock cut architecture in Western Ghats are Kanheri (Krishnagiri originally) Caves (109 in number) which are located north of Borivali in Mumbai within the Sanjay Gandhi National Park.

The earliest caves were excavated in the 1st and 2nd century BC. These caves were continuously occupied by the Buddhist monks as well as inland traders as stopovers till 7th century AD. With the increase in the royal patronage and mercantile sponsorships, the interiors of these caves were made more and more decorated.

At Kanheri, there are Chaityas and Viharas. While creating them, the elements of wooden construction have been retained.

The caves at Kanheri present the last expressions of the early rock-cut tradition of western India. Simultaneously, this site heralds developments in iconography of the Buddhist art of the later period.

3. **"The sculpture at Ajanta Caves despite being among the finest ever created in India, has often not given the attention it deserves." Evaluate.**

Answer:

The paintings of Ajanta are known to be the fountainhead of all the classic paintings of Asia.



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Ajanta's paintings occupy the pre-eminent position in the mural traditions of Asia. However, its sculpture, among the finest ever created in India, is often not given the attention it deserves.

Cave 1: This is most famous cave. Seated Buddha in Dharmachakrapravartana mudra is notable sculpture while the notable paintings include Padmapani and Vajrapani.

Cave 2: Sculpture of Yaksha figures (Sankhanidhi and Padmanidhi) to the left and Hariti and her consort Pancika to the right.

Cave 16: Largest and certainly the finest and most interesting monastery (Vihara) of Ajanta from the perspective of art and architecture. Its colossal hall, ornate doors and windows, beautifully painted galleries, sculptures, ornamented pillars, cistern was the gift of Varahadeva a minister of Vakataka

King Harisena.

Cave 19: Chaitya. It is in excellent state of preservation and is considered as one of the most perfect specimens of the Buddhist art in India, datable to 5th century A.D.

A sculptural form of Buddha offering begging bowl to his son Rahula and sculpture representing a Nagaraja and his wife, and the opposite site of this image, a porch which probably was place of rest for pilgrims.

Cave 26: Mahaparinirvana of Buddha on the right aisle wall and the assault of Mara during Buddha's penance adorns the same wall.

Despite of such beautiful sculptures and paintings, Ajanta Caves have not received the attention it deserves. The need of the hour is to expose the caves to the public at large and preserve the beauty.

4. In what way, the sculptures at Sanchi Stupa were different from Bharhut?

Answer:

The best examples of Buddhist stupas are found at Amaravati, Sanchi, Barhut and Gaya.

Around 100 B.C., a great stupa was made at Bharhut, in the eastern part of present-day Madhya Pradesh. Bharhut stupa was initially built by Asoka and was later improvised by the Sungas. The railings of the stupa and its one surviving gate are at the Indian Museum in Kolkata.

This is the earliest stupa railing to have survived. Unlike the imperial art of the Mauryas, the inscriptions on railings of Bharhut stupa show that the reliefs and figures were donated by lay people, monks and nuns. Thus, it is one of the earliest examples of Maurya popular art. The railings contain numerous birth stories of the Buddha's previous lives, or Jataka tales. The Bharhut stupa represents the aniconic phase of Buddhist art. Buddha has been represented in the form of symbols.

Sanchi in Madhya Pradesh is a site of three stupas out of which the first and the oldest Great Stupa was originally commissioned by Asoka. The 'Great Stupa' at Sanchi is the oldest stone structure of



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India and was originally commissioned by the Ashoka in the 3rd century BC, vandalized by Pushyamitra Sunga and rebuilt by his son Agnimitra and again improvised by Saatavahana kings. Thus, this stupa represents a testimony to the Maurya, Sunga as well as Saatavahana art in India. Its nucleus was a hemispherical brick structure built over the relics of the Buddha. It has upper as well as lower pradakshinapatha or circumambulatory path. It has four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas. Figure compositions are in high relief, filling up the entire space, thus showing remarkable improvement from the Bharhut. The narration in the inscriptions which was concise in the Bharhut has got elaborated at Sanchi. However, the Symbols continue to be used representing the Buddha. The earliest and largest stupa found in Sanchi is ascribed to Asoka.

5. **Sanchi stupa represents a testimony to the Maurya, Sunga as well as Saatavahana art in India. Examine.**

Answer:

Sanchi in Madhya Pradesh is a site of three stupas out of which the first and the oldest Great Stupa was originally commissioned by Asoka. The 'Great Stupa' at Sanchi is the oldest stone structure of India and was originally commissioned by the Ashoka in the 3rd century BC, vandalized by Pushyamitra Sunga and rebuilt by his son Agnimitra and again improvised by Saatavahana kings. Thus, this stupa represents a testimony to the Maurya, Sunga as well as Saatavahana art in India.

6. **Differentiate between the Sandhara, Nirandhara and Sarvatobhadra Temples.**

Answer:

With the construction of the Stupas, the construction of the Hindu temples also started as free standing structures. The subject matter of the deities in the Hindu temples were the mythical stories narrated in the Puranas. There were three kinds of the temples on the basis of access and the circumambulatory path built in it.

Sandhara

These types of the temples have a square sanctum enclosed by a gallery of pillars meant for Pradakshina. Thus, the Sandhara temples have a Pradakshinapatha.

Nirandhara

These types of temples **do not** have Pradakshinapathas.

Sarvatobhadra

These types of the temples have four functional doors on cardinal direction and also a Pradakshinapatha with a row of 12 pillars around the santum sanctorum. These types of temples could be accessed from all sides.

7. **Discuss the Basic Structure of a Hindu Temple outlining the key differences between Nagara, Dravida, Vesra, Gadag and Kalinga style of temple architecture.**



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Answer:

A simple Hindu temple comprises the following the following parts essentially: Garbhagriha, Mandapa, Shikhara / Vimana and Vahana.

The temples can be distinguished with the Shikhara or Vimana. On this basis, there are two types of temple viz. Nagara which is North Indian and Dravida, which is South India.

The northern-style (Nagara), Shikhara is shaped like a beehive and is made up of layer upon layer of architectural elements called kapotas and gavakshas. The temple also has a very unusual, open ambulatory around the sanctum, with pillars and no wall on the outside.

In Dravida style, tower consists of progressively smaller storeys of pavilions.

The Vesara style has characters of both Nagara and Dravida.

The Gadag style is a feature of the Western Chalukya temples and it is characterized by ornate columns.

The Kalinga architecture is has Rekha Deula, Pidha Deula and Khakhara Deula types of temples. Out of them the Khakhara Deula is essentially of a female deity such as Durga or Chamunda. Konark Sun temple is a Pidha Deula.

8. Discuss the salient Features of Gupta Architecture.

Answer:

Gupta Period is called Golden or Classical age of India partially due to the unprecedented activities and development in the arts, architecture, sculpture, painting and literature. The rock cut architecture reached at its zenith in Gupta era and a new beginning of free standing temple architecture began.

Most prominent architectural marvels of Gupta period are temples. Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatara of Vishnu and Lingams) and Goddesses. The Shikhara was not much prominent in the early Gupta temples but was prominent in later Gupta era. There was a single entrance or mandapa or Porch. Gupta style temple was modelled on the architectural norms of the Mathura school.

Main style of temple architecture in Gupta period is Nagara style.

9. Discuss the salient Features of the Temple Architecture of Badami Chalukyas and Western Chalukyas.

Answer:

The Badami Chalukya era was an important period in the development of South Indian architecture. Their style of architecture is called "Chalukyan architecture" or "Karnata Dravida architecture". The building material they used was reddish-golden Sandstone found locally. They concentrated most of their temple building activity in a relatively small area within the Chalukyan



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heartland – Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state.

These temples are a mixture of Northern and Dravida style of temple architecture and represent a transition as well as experimentation in the temple architecture. The temples are located on the banks of River Tungabhadra and Malprabaha in Karnataka and Alampur in Andhra Pradesh.

Virupaksha Temple is the earliest example of Shiva temples, which have a Nandi pavilion in front of the temple.

The western Chalukya temples show an improvement over the previous experiments. These temples are show a transition from the Nagara to Dravida style and create a new style called Karnatadravida.

The ornate columns are seen as one of the most important features and that is why some of the temples such as “Mahadeva Temple” are called finest in Karnataka after Halebid. The Temple plan in most of the plans is star shaped. Most temples are dedicated to Shiva and Nandi at the entrance of the shrine appears as a main feature.

0. **Mention the distinctive features of Dravida style and discuss how it developed under the Pallavas and Cholas describing the architecture of one temple of each dynasty.**

Answer:

Dravidian style temples consist almost invariably of the four following parts:

The principle part, the temple itself, is called the Vimana (or Vimanam). It is always square in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell where the image of the god or his emblem is placed.

- The porches or Mandapas (or Mantapams), which always cover and precede the door leading to the cell.
- Gate-pyramids, Gopurams, which are the principal features in the quadrangular enclosures that surround the more notable temples.
- Pillared halls or Chaultris—properly Chawadis — used for various purposes, and which are the invariable accompaniments of these temples.

Besides these, a temple always contains temple tanks or wells for water (used for sacred purposes or the convenience of the priests), dwellings for all grades of the priesthood are attached to it, and other buildings for state or convenience.

Earlier there was no royal patronage to temple building of Dravida style but the tradition of direct patronization of the temples began with the Pallavas.

Under the ablest kings such as Mahendravarman, Pallavas extended their territories to the Tamil Nadu. From the time of great Mahendravarman, finest examples of Pallava art were created in Tamil Nadu such as Shore Temple and 7 pagodas of Mahabalipuram.



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Kailasanatha Temple, Kanchipuram is best building created during the reign of Pallava King Narsimhamvaraman.

The Chola period saw the culmination of Dravida temple art resulting in the most sophisticated buildings of medieval India. The Tamil Nadu temples were fully evolved in their style and design by the 8th century.

The Dravidian Style got fully developed after a transition from the rock cut structures of the Pallava Period.

Vijayalaya Cholisvara Temple, Thanjore dedicated to lord Shiva is a classic example of Dravida style temple of Cholas.

1. **Mention the distinctive features of Vesara style and discuss how it developed under the Chalukyas and the Hoysalas describing the architecture of one temple of each dynasty.**

Answer:

The Vesara style has characteristics of both the Northern as well as Dravidian temple architecture. It has spire shaped structure on top known as the Shikhara.

The salient features of this style are that it reduces the height of the temple however it retains the tiers.

The buildings of the Western Chalukyas are widely dispersed, which reflect the system of the local government and decentralization in the Western Chalukyan Administration.

The major improvement over the previous Badami Chalukya temple was the “Architectural Articulation” or ornamentation on the outer walls of the shrine. The presence of Figure sculpture such as Heroes of Ramayana and Mahabharata and loving couples (Mithuna) was additional structure of these temples at the earliest period. The Western Chalukyan Temples are either Ekakuta (one mandapa of one shrine) or Dvikuta (a common hall attached to two shrines). Mahadeva Temple, Itagi is a classic example of Vesara style by the Chalukyas.

The Hoyasala temple architecture was heavily influenced by the Western Chalukyas, Cholas as well as Pallavas, though there was a departure from the Chalukyan style.

This is evident from the fact that in the beginning, the temples were not over decorated, but the later temples have this feature in almost of its totality. Chennakesava Temple, Belur is the finest example under them.

2. **Discuss critically the development of rock-cut architecture under the Pallavas.**

Answer:

The Pallava architecture shows the transition from the Rock Cut Architecture to the Stone built temples.

The earliest examples of the Pallava art are the rock cut temples of the 7th century AD, while the



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later examples are of structural temples built in 8th and 9th century.

The rock cut reliefs of the Pallavas are the earliest surviving royal portraits after the Kushana images.

At the end of 6th century, King Harsha ruled in the North and he patronized the Buddhist Institutions. In South, Pallavas expanded themselves from the much of the Andhra Pradesh of today to much of Tamil Nadu.

Mandagapattu rock cut temple-This temple has the icons of large Dwarapalas which later became a characteristic of almost all south Indian temples.

3. Discuss the salient features of the Chola Architecture.

Answer:

The dvarapalas, or guardian figures, at the entrance to the mandapa, or hall which started from the Pallava period became a unique feature of the Chola Temples.

The Dravidian Style got fully developed after a transition from the rock cut structures of the Pallava Period.

Early Chola temples at the Bank of river Kaveri were smaller and brick made, in comparison to the colossal buildings of the Imperial Cholas.

The temples of the Imperial Cholas are covered with exquisite well composed sculptures and frescoes.

Largest and tallest of all Indian temples i.e. Siva Temple of Thanjore was built in Chola Period.

Ganas, among the sculptures at the temple, are the most memorable figures made in Chola temples

4. Discuss the salient features of the Kalinga School of Architecture. How it is different from the Nagara style?

Answer:

The Indian temples are broadly divided into Nagara, Vesara, Dravida and Gadag styles of architecture. However, the temple architecture of Odisha corresponds to altogether a different category for their unique representations called Kalinga style of temple architecture. This style broadly comes under the Nagara style.

In Kalinga Architecture, basically a temple is made in two parts, a tower and a hall. The tower is called deul and the hall is called jagmohan. The walls of both the deul and the jagmohan are lavishly sculpted with architectural motifs and a profusion of figures. The most repeated form is the horseshoe shape, which has come from the earliest times, starting with the large windows of the chaitya-grihas. It is the deul or deula which makes three distinct types of temples in Kalinga Architecture.

Some examples of Kalinga Architecture include Shatruganeswara Temples, Mukteshwar Temple,



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Bhubneshwar; Rajarani temple, Bhubneshwar; Lingaraj Temple, Bhubneshwar; Sun Temple Konark; Khichakeswari Temple.

5. What could be the possible reasons of sculpting the erotic images at Khajauraho?

Answer:

By the time of prominence of Chandelas, the Indian temple form had fully developed. The objective of the temple was that a devotee comes to it with the aspiration of the self-transcendence and to receive the grace of the deity in the garbha-griha.

The devotee comes to the temple to awaken the best of them within themselves and to realize the whole creation of the world is the manifestation of the deity in the garbha-griha. This was to realise the truth of the oneness of the whole creation.

While visiting the temple, as the devotee circumambulated the temple, he / she would come across those worldly figures which were familiar to him. He would come across all the manifestation of the divine reality. Each sculpture gives its own message and all of them together create a vision of the cosmos, whose everyone is a part.

Thus, the temple at Khajuraho was a complex form in which the numerous parts were seen as the manifestation of the deity's creation. Every sculpture is beautiful in its own place, but everyone has its related and own meaning in context with the deity within the garbha-griha.

At the same time, some believe that the erotic art suggest tantric sexual practices. Its worth noting that only 10% of the carvings contain sexual themes and rest of the sculptures depict the everyday life of the common persons such as women putting on makeup, playing games, dancing, knotting and unknotting their girdles, and others themes such as musicians, potters, farmers etc. Thus, these massive platforms have ornately carved depictions of contemporary life. On the walls of the temples of Khajuraho, there is a profusion of depictions of women in every possible posture. As in ancient stupa railings and in later art, they portray the rich abundance of nature and the joy of life as Yakshikas and Mithunas; this depiction reaches at its climax at Khajuraho!

6. Discuss the salient Features of Indo-Islamic Architecture. What new elements were added to the Indian architecture by the Muslims?

Answer:

Islam came along with the migration of Muslim merchants, traders, the saints and finally the conquest of Muslim rulers. The early Islamic architectural activity was visible as back as 8th century in some parts such as Sindh and Gujarat, yet the large scale building activity began only in the early 13th century by the Turkish state after the Turkish conquest of north India.

Islamic architecture is characterised by a few visible symbols. One is the arch, which frames the space; the second symbol is the dome, which looms over the skyscape; and the third is the minaret,



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which pierces the skies. Minarets were actually symbols in the middle of deserts. They represented fire, which was lit atop them to guide travellers. The dome represents the infinite and also the sky. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone. In spite of the obvious Saracenic, Persian and Turkish influences, Indo-Islamic structures were heavily influenced by prevailing sensibilities of Indian architectural and decorative forms. The Indo-Islamic architecture inculcates the elements of Saracenic, Turkish and Arab architecture. The Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. So, a mix of many structural techniques, stylized shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements.

The first new element added in the Indian architecture was the use of shapes instead of natural forms. This apart, use of calligraphy as inscriptional art was also a new element added to by Muslims.

Muslim added the inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles.

The Dome was a new element added by the Muslims. The Islamic architecture was arcuate i.e. an arch or dome was adopted as a method of bridging a space.

The Muslims used the cementing agent in the form of mortar / Limestone / Chuna for the first time in the construction of buildings in India.

7. Discuss the reasons and advantages of introducing the Double Dome feature in Indo-Islamic architecture.

Answer:

The tomb of Sikandar Lodi was the first example with a double dome feature. The method of making double dome was originally practised in East Asia before it was imported into India.

A double dome has two layers and its objective was to lift the height of the monument and also keep its attraction intact. The problem with the single dome was that if it was erected very high, it left a deep void inside the building. If it was kept low, then it diminished the monumental effect of the building. In double dome, the dome instead of consisting of one thickness of masonry was composed of two separate shells-inner and outer with ample space between them.

The inside layer provides ceiling to the interior of the building, while the outer layer crowns the buildings. Use of two domes enables the ceiling inside to be placed lower and in better relation to the Interior space it covers. This is done without disturbing the proportions and the effect of elevation of the exterior.

The fully mature form of the double dome is seen, for the first time in India in the tomb of



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Humayun.

8. **What do you understand by “Indian functionalism”. Discuss with examples.**

Answer:

In medieval India, many of the buildings and monuments were created in haste, generally by breaking existing structures such as temples; and were devoid of any aesthetic flavour, expression and decoration. This was called Indian “functionalism”. Indo Islamic Monuments at Mandu are considered to have the feature of Indian functionalism. The monuments of Mandu generally lack the expression and decoration. The mosques at Mandu are of Arabian type, lacking even a minaret, and their hypostyle worship rooms and cloisters surrounding a courtyard are built continuously and homogeneously.

9. **What was the role of mason’s guilds in the development of provincial architecture in Gujarat. Discuss.**

Answer:

Before the Muslim conquest, Gujarat was under the influence of Jainism. The master-craftsmen whom the Muslims employed to construct their buildings adopted Hindu and Jain designs with necessary modifications to suit the puritanical taste of Islam. Sultan Ahmad Shah was a great builder.

He founded the city of Ahmedabad in the first half of the fifteenth century and built mosques and palaces. Numerous buildings were erected during the fifteenth century at Ahmedabad, Cambay, Champaner and other important places. One of the most beautiful buildings is the mosque of Muhafiz Khan, which was built towards the close of the century. Besides mosques and tombs, Gujarat is famous for its step-wells, irrigation works and public orchards.

The Gujarat Style was a judicious mix of Islamic and Indian traditions of architecture. The most notable point is that the mason’s guilds worked here and these guilds were able to retain the high techniques of stone architecture and sculpture that had greatly developed in Gujarat before the Muslim invasion. This was a significant departure from the Sultanate monuments of Delhi, where the style used was relatively archaic. However, in Ahmadabad also, false domes and archs were used such as in Rani Sipri Mausoleum.

In Gujarat style, there is the use of the Jaali work in stone. The example of exquisite Jaali work is the Sidi Sayyid Mosque which employs delicate design on the motif of a tree spreading its branches, is especially celebrated.

10. **While keeping monuments at Mandu in foci, throw light on the rainwater harvesting system. Can Mandu’s antique water system be restored and revived? Can it help to solve the drinking water problem in the surrounding areas? Discuss.**



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Answer:

Rainwater harvesting is the accumulation and deposition of rainwater for reuse on-site, rather than allowing it to run off. Mandu is located 2000 ft above sea level and had no aquifers or ground water; and had to be dependent upon rainwater during monsoon months. The Jahaz Mahal at Mandu is known for an elaborate rainwater storage tank which not only harvested the rainwater but also provided a soothing climate around the palace.

Jahaz Mahal used rainwater as well as passive solar energy harvesting in conjunction with natural processes around it. Most of these structures have become defunct now except the wells and baoris which still provide some water to local inhabitants.

Such a system can be revisited and employed in order to mean water scarcity demands. However, details of these ancient and medieval technologies of water harvesting, filtration, passive solar energy harvesting, natural cooling and heating etc. have been lost. Further, pumping up water was more convenient than maintaining these structures, which although boasted of excellent architecture but also were primarily built around luxuries for the rulers. The interest in rainwater harvesting has revived only in last few decades when we are on brink of a water crisis.

Therefore, we must make hay when the sun shines rather than keeping it to adoption when there is crisis.

1. Discuss the salient features of the Mughal Architecture. How it was different from the earlier architecture of Delhi Sultanate?

Answer:

Sultanate era marked the evolution and development of a new-type of Hindu-Muslim architecture in which decorative exuberance of the Hindu architecture was toned down and its place was taken by new elements such as use of geometrical shapes, calligraphy, inscriptional art etc. However, the elements of Hindu architecture still formed the basis.

The beginning of use of the false archs and false domes to true arch and domes and reached its mature phase as Indo-Islamic art in the Mughal Era began in the Sultanate age.

The most important features of the Mughal monuments in India are the bulbous domes with constricted necks, the slender minarets with cupolas at the four corners, large halls, massive vaulted gateways and delicate ornamentation. Red Sandstone was amply used in Mughal monuments.

The largest difference from other regions of Islamic art from the Mughal Art is that the Mughals produced many masterpieces in mausoleums than in mosques.

The Mughal art was essentially Persian in character in the beginning. The concept of Charbagh style brought the Persian Charbagh style to India.



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Charbagh is a Persian-style garden layout, in which the main building is put at the centre of a quadrilateral garden, divided by walkways or flowing water into four smaller parts. Humayun's tomb and Taj Mahal in India are the most famous examples of this style.

2. **One of the greatest early deeds of Mughals is that they brought the Persian Charbagh style to India. Discuss with giving examples of monuments in India which were built in Charbagh style.**

Answer:

Charbagh is a Persian-style garden layout, in which the main building is put at the centre of a quadrilateral garden, divided by walkways or flowing water into four smaller parts.

Humayun's tomb and Taj Mahal in India are the most famous examples of this style. In the Charbagh at the Taj Mahal, each of the four parts contains sixteen flower beds.

Another typical example of the Charbagh style is the mausoleum and its garden of I'timādud-Daulah father of Nur Jahan, located in Agra. The tomb, embellished with delicate inlaid works using colored stones despite a white house of white marble wholly, is a jewel of Mughal architecture.

3. **Akbar's Tomb at Sikandara is the best example of Akbar's style. Elucidate.**

Answer:

Akbar's Tomb at Sikandara was built in Charbagh style. The area of the precinct comes up to 48 hectares, four times grander than the Humayun's tomb and is the largest Charbagh in the world.

The tomb itself is not covered with a dome, but there are piling numbers of chhatris like a jungle gym on a high platform, and making the roofless terrace on the top floor an open tomb hall.

The building is mostly constructed of red sandstone with limited use of white marble. The central theme is the use of the trabeated system, arcuate forms being adopted mainly for decorative purpose. The ornament consists chiefly of carvings or bold inlay, perforated screen work, and artistically painted design on the walls and ceilings in gold or colours. The architectural style of Akbar is marked by a judicious mix of purely indigenous and foreign forms. The buildings lack domes but there is extensive use of Chhatris.

This tomb is an excellent example of the fusion of Hindu architecture based on the post and beam structure and Islamic architecture based on pure geometry, an unprecedented striking mausoleum came into being.

If we compare this monument with Taj Mahal and other monuments, we can say that Akbar's tomb is the most Indianized Islamic architecture. This method, called "Akbar Style" was in fact inspired from the buildings in Fatehpur Sikri.

4. **Discuss the Importance of Chhatri in Mughal Architecture.**



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Answer:

Chhatri is an architectural decoration that developed and became quite popular in Indo-Islamic architecture, particularly under the Mughals. It is a small turret with stone columns, principally four, supporting a dome with Chajja under the dome.

Chhatris are commonly used to depict the elements of pride and honor in the Rajput architecture of Rajasthan. They are widely used, in palaces, in forts, or to demarcate funerary sites. Originating in Rajasthani architecture where they were memorials for kings and royalty, they were later adapted as a standard feature in all buildings in Rajasthan, and most importantly in Mughal architecture. As a component of buildings, Chhatri continued in the colonial architecture of Indo-Saracenic style also.

5. What are the main features of Palladian Style and Victorian Gothic Style? Give some examples of monuments built in these styles in India.

Answer:

When the British became a power, there were three styles prevalent in England—the Palladian, Baroque and the Victorian. The Palladian style of architecture is based on the works of Andrea Palladio (17th century) of Italy. It could be identified with a few features such as the ceilings as an ornamental focus, mouldings often featuring masks, terms and shells or other depictions of nature, fireplaces and wall painting. A great central tower rising from a succession of traced roofs is one important characteristic of this style. The another important feature is Palladian window, which consists of a central section with semicircular arch over and two sections on either sides, all supported by pillars, as shown in the adjacent image. This was a feature inculcated in India in some buildings (in Lucknow for example).

The Victorian Gothic Style

When, India saw the emergence of presidencies of Madras, Bombay and Bengal, the fashion in England was of Gothic revival and neoclassical architecture. At the same time, the Victorian style was also in vogue. So, in the years to come, the buildings and monuments saw a mix of Indian (Mughal) style, Victorian, Gothic, Palladian, Baroque and other styles.

The Victorian Gothic Architecture thus, was basically a hotch-potch of early European styles mixed with the introduction of Middle East and Asian influences.

The Victoria terminus station (Now the Chhatrapati Shivaji Station), in Mumbai, is one of the examples of Victorian gothic revival architecture in India. The Victorian Gothic buildings in India represented the British imperial wishes to perpetuate the memory of Queen Victoria.

6. Critically comment on the architecture of Le Corbusier with emphasis on the so called “International Style” in architecture.



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Answer:

Le Corbusier is the best-known architect who recruited the efforts of creating a new India. The showpiece of his genius is Chandigarh, built as the capital of Punjab and Haryana. Outside Chandigarh, Le Corbusier's most influential structures include: Sarabhai House, Ahamadabad, Millowner's Association Building, Ahmedabad, Interstate Bus Terminal, New Delhi, etc.

He was one of the founding fathers of the modernist movement and of what has come to be known as the "International Style" in architecture. He is best known for the idea of a house as a "machine" to live in. His urban planning ideas were influential; readily accepted and implemented on grand scale.

7. Why Laurie Baker is known as the "conscience keeper of Indian architecture" and "Gandhi of Indian architecture"? Evaluate his architectural style.

Answer:

Laurie Baker is known as the "conscience keeper of Indian architecture" and "Gandhi of Indian architecture". He is known to have learnt from the practices of vernacular architecture and turned the indigenous methods into the modernism. He was famous as a builder of affordable homes for the poor. His greatest contribution was showing that cost-effective and ecologically sustainable construction does not automatically imply shoddy building and reduced creative freedom. Instead, when technologies are adopted with care and creativity, they could lead to a unique architectural expression.

He was known as the conscience keeper of Indian architecture because his method was the very opposite of the prevalent model in India which followed the British system. At a time when Indian architects were following the British way of designing and directing operations from their drawing boards as 'consultants' far away from the bustle of the site, Baker organized his work as a designer-builder in the manner of the traditional Indian mason.

He is known for cost-effectiveness design. His architecture has been associated with brick (largely exposed), landscaped courts, jaalis, traditional Indian sloping roofs.

8. Differentiate between the Marga Sangeet and Pathya Sangeet of ancient India.

Answer:

Marg Sangeet can be seen as the predecessor word used for Classical Music. It was the accepted and prestigious mode of the music that became prominent in the epic times. For example, in Ramayana, we find Rama describing about the kingdom of Kishkindha to Laxman in a way which refers to various sounds and rhythms of nature such as flute-like resonance of the bees, the rhythmic croaking of frogs and the mridang-like sounds of clouds. This has been called the Marga Sangeet. It was said that it was created by Brahma. It was for the entertainment of God and was to



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be performed by Gandharvas (Male Singers), Apsaras (Female Dancers and wives of Gandharvas) and Kinnaras (the instrumentalists).

Pathya Sangeet was another form of Indian music in its early development phase. Pathya means words. Pathya sangeet was neither for rituals nor for the entertainment of the Gods. It was a special music whose aim was to inform and instruct. Thus, this music was created for imparting knowledge. According to the Natyashashtra of Bharat, there are six main features of Pathya -Seven notes (saptaswara).

9. Discuss the contribution of Amir Khusro to Indian Music.

Answer:

Amir Khusrow was a Sufi mystic and a spiritual disciple of Nizamuddin Auliya. He was a poet as well as prolific musician.

He is regarded as the “father of qawwali”. He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the khayal and tarana styles of music. Khayal later reached to its zenith during the times of Mohammad Shah Rangila and today is integral part of Hindustani classical music.

10. The Bhakti cult directly contributed to the theory and practice of music which deeply impacted the Hindustani Classical Music. Discuss.

Answer:

The impact of Bhakti Movement on Indian music was through the Ashtachap and Haveli sangeet along with the Bhajan and Kirtans. Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music. The works of composers like Jayadeva, Vidyapati, Chandidas, Bhakta Narasimha and Meerabai were used as literary bases to the music. The advent of the Dhrupad, Khayal and Tappa, the dissociation of dance from music, and the shift from the pakhawaj to the tabla, all happened during the Bhakti Movement period.

11. Five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature. Elaborate.

Answer:

The five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature (Panchatatva) in the human body. These include Odissi (element of water), Kuchipudi (element of earth), Mohiniattam (element of air), Bharatnatyam (element of fire) and Kathakali (element of sky or aether).

Bharatanatyam Originated in Tamil Nadu. Siva as Nataraja, the Lord of Dance is depicted in various dance forms.



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Kuchipudi is of Andhra Pradesh. Kuchipudi comprises pure dance, mime and histrionics but it is the use of speech that distinguishes Kuchipudi's presentation as dance drama.

Kathakali Evolved from many social and religious theatrical forms of Kerala. This dance form is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.

Odissi is known as the oldest dance form of India on the basis of archaeological evidences. It is characterized by various Bhangas (Stance), which involves stamping of the foot and striking various postures as seen in Indian sculptures.

Mohiniyattam is a classical dance form from Kerala. It is considered a very graceful form of dance meant to be performed as solo recitals by women.

The term Mohiniyattam comes from the words "Mohini" meaning a woman who enchants onlookers and "aattam" meaning graceful and sensuous body movements. The word "Mohiniyattam" literally means "dance of the enchantress".

2. Differentiate between Natya Dharmi and Lok Dharmi traditions as mentioned in ancient Indian scriptures.

Answer:

Natya Dharmi and Lok Dharmi are two divisions of Abhinaya as per Natya Shashtra. Natyadharmi means theatre oriented and 'Lokadharmi' means life oriented.

Natyadharmi pertains to the conventions of the stage. According to the Natya Shastra, Natyadharmi is theatrical representation larger than life and considerably conventionalized. It is stylized and the artist's imagination has a free hand in this mode, contrasted with Lokadharmi. This stimulates the natural way of life.

Lokadharmi refers to that mode of representation in traditional Indian performance that deals with the worldly activity of people. Lokadharmi is often set in opposition to the natyadharmi (stylized) mode of representation. While lokadharmi does not draw on a prescribed codification of gestures (hastas) and walks (gatis), among other aspects of stylized acting, it draws on its own modes of exaggeration, emphasis, improvisation, and play, which are non-realistic in their own right.

3. Elaborate about various types of Puppetry Art in India.

Answer:

In Puppet Theatre various forms, known as puppets, are used to illustrate the narratives.

The various types of puppetry art in India include:

- String Puppets – This includes Kathputli of Rajasthan, Kundhei of Odisha, Gombeyetta of Karnataka and Bomallattam art of Tamil Nadu.
- Shadow Puppets – This includes the Togalu Gombeyatta of Karnataka, Tholu Bommalata



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of Andhra Pradesh, Ravanachhaya of Odisha.

- Rod Puppets – This includes Putul Nautch of West Bengal and Yampuri of Bihar.
- Glove Puppets – Important form is Pavakoothu of Kerala.

In String puppetry, puppets are also called as marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets.

Shadow puppets are flat figures, cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen.

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below.

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of Papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet.

4. Give a detailed account of the evolution of Veena through different stages, from ancient times to modern times.

Answer:

Veena is the most authentic of all Indian instruments and its origin can be traced to India's Vedic period. This Indian instrument went through a very extensive period of evolution. The whole evolution process can be categorized in seven main stages.

The first stage is called the Harp stage. In this stage, Veena was nothing but a musical bow with strings of different lengths tied to it which when plucked produced different sounds and became the Harp.

The second stage of evolution saw the harp with a resonator where a gourd was fixed to the bow to amplify the sound.

In the third stage came the tuning pegs in which the strings were tied to the pegs on one end and to the bow on the other end that made it possible for the player to increase or decrease the tension of the strings by turning the pegs. Then the idea of pressing the string at various places to produce different sound came and the Lute emerged.

It was only in the 8th century that the first veena with two large gourds emerged and this was the fourth stage of its evolution. These can be seen in paintings of Ellora caves.



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The next stage of the evolutionary process was the discovery of Nissari veenas which consisted of plain fingerboard without frets and was played with a bow or by plucking. These can be seen in paintings in Ajanta caves.

The Saari Veenas were discovered in the sixth stage. This new form veena had frets for the left half of the fingerboard. Paintings of these veenas can be seen in South India's Halebid and Belur sculptures.

In the seventh stage came the modern veena. This is the veena with 24 fixed frets and a Meru. Modern Veena is widely used in today's contemporary world.

5. **There is no adherence to rules so strictly in Folk music as compared to classical music. Elucidate**

Answer:

Folk music is very different from classical music. Unlike classical Indian music which is bound by certain laws and restrictions having a definite standard and scales, the folk music is not bound by laws or any set pattern. With flexibility in its expressions, it has different forms depending on the region it belongs to. Folk music has its peculiar expressions and emotions and has established a tradition of its own.

Classical music can be effective only if the musician renders the raga in its various stages and moods. The emotions in classical music are expressed through a particular raga, though the lyric or composition has its own importance. However, this is not the case with folk music. In folk music, the musical notes have less value and the poetic content has greater impact and rhythm plays a very important rule. Folk music is borne out of the heart of the common man which does not lay down any rules.

6. **Write short note on musical stone pillars in temples.**

Answer:

Indian temples are very famous for their musical stone pillars. These beautiful pillars emit musical notes when tapped, which makes these temple pillars unique and exceptional. These gracefully carved and highly decorated stone pillars are considered to be audio marvels.

These musical pillars are four types: Sruthisthamba (used during Puja along with "shangu and Yeakalum"), Ganasthamb, Layasthamba and Pradharasana sthamba (used to know the ragas, each pillar sounds different).

These pillars are mainly found in South Indian temples.

Apart from their music producing quality, these stone pillars are also praised for their beautiful carvings and sculptures.

7. **Discuss the modern trends in Indian classical music.**



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Answer:

The classical music has managed to survive despite the fact that it requires rigorous practice and devotion. Some believe that the reason solely responsible for this survival is the Indian guru-shishya tradition in which a teacher or guru is given the utmost form of respect and student or shishya adhere to his teachings. Some other reasons for its survival are a highly scientific structure within which a musician could operate with total freedom, the aesthetic appeal of the music, the melodies and the unmistakable spiritual aspect of the music.

After Indian Independence, several attempts were made to revive the Indian classical music. However, with time the modern society gradually began to take over newer forms of media.

An increase in the number of artists indulging in fusion and a growing number of organizations dedicated to spreading the richness of the tradition has helped revive interest in classical music. The Indian classical music tradition is still there, having survived so many adversities.

8. What do you understand by Abhinaya? What are different kinds of Abhinaya?

Answer:

Abhinaya is the representational aspect of dance where a text or poem is interpreted by the dancer to evoke “rasa” in the spectators. It deals with the sentiment and emotions of the song, using the technique of the dance style. There are four kinds of Abhinaya as follows-

- Angika Abhinaya: Use of Body and Limbs.
- Vachika Abhinaya: Use of song and speech.
- Aharya Abhinaya: Use of costumes and adornment.
- Satvika Abhinaya: Use of moods and emotions.

9. With reference to ancient Indian art forms, throw light on the concept of Navarasa.

Answer:

Rasa-Bhava is the central concept in Indian performing arts such as dance, drama, cinema, literature etc. Bhava means “to become”. Bhava is the state of mind while Rasa is the aesthetic flavour that results from that Bhava. The Bhava themselves carry no meaning in the absence of Rasa. Thus, Rasa is basically the forms and manifestations of Bhava in the form of multitude of sensations through taste, emotion, and delight. In other words, Rasa is the dominant emotional theme that is invoked in the audience. When we watch a movie, a sad scene makes us cry – that is Rasa. The Rasa-Bhava is what establishes a relationship between the performer and the audience.

The Rasa theory was basically propounded by Bharata in Natyashastra. He described eight Rasas—Śṅgāram (love, attractiveness), Hāsyam (laughter, comedy), Raudram (fury, wrath), Kāruṇyam (compassion, tragedy), Bībhatsam (disgust, aversion), Bhayānakam (horror, terror), Vīram (heroic mood) and Adbhutam (wonder, amazement). Further, Abhivangupta introduced a ninth rasa called



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Śāntam which denotes the peace or tranquillity. These total nine rasas make the Navarasa.

0. **Elucidate the Karna and Angahgara components in context with classical Indian dances.**

Answer:

Karna is a combined movement of the feet and the hands, which, though momentarily static, is a dynamic series of movements which culminates in a specific pose. Natya Shastra has described 108karnas, each comprising of movements of abstract dance. Each of the Karna comprises specific movement of foot, calf, thigh, knee, waist, chest, neck, arms, and hands. According to Bharata's Natyashashtra, Karna is not a pose but the complete unit of dance movements. Karna is the most important primary unit of movement.

Angahara is the name of collective movements comprising several Karnas. When Shiva performs the Tandava, several Karnas are linked together to form a garland of dance poses and movements. These become the Angaharas, garlands of dance poses of Lord Hara (Shiva).

1. **"Kathakali is a distinct combination of Natya, Nritta and Nritya." Discuss.**

Answer:

Natya means drama, Nritta means 'abstract dance' and Nritya means 'interpretative dance.' Kathakali is a story-play. It involves elaborate dance depicting the stories of the victory of truth over falsehood.

For such presentation, one of the features of Kathakali is the use of elaborate makeup and colorful costumes which is used mainly to emphasis that the characters are supreme beings from the other world. In other words, Kathakali is overwhelmingly dramatic in which a performer enters the stage with elaborate makeup, grand costumes, and headgears belonging exclusively to the world of Myth and Legends. Then, the entire story is enacted with the most significant language of hand gestures.

Not a word is spoken except for the weird cries of the demons. In this way, Kathakali is a distinct combination of Natya, Nritta and Nritya.

2. **"Of all the Vishnu incarnations Krishna is one of the most popular and is portrayed prominently in all dance forms." Discuss.**

Answer:

It is believed that hearing the call of Krishna's flute, hoard of Gopis went in search of him. Krishna then multiplied himself and danced with each Gopi, as he felt that he owed the Gopis a debt that can never be paid for, they came to him renouncing everything. This relation of the lover (Krishna) and beloved (Gopis) has been compared to that of Parmatama (Krishna) with the Gopis (individual souls) in the field of consciousness called Brindavan.

Lord Krishna is the archetypal lover and personification of transcendent love and desire. Legends



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have grown around him and his exploits as a Makhanchor Child, Cowherd, a Lover, a statesman, a soldier and a philosopher.

This love also was portrayed as Madhur Bhakti Bhava, the eternal / timeless love between lord and his devotees i.e. Gopis, among whom Radha has the highest position. The portrayal of this eternal love of Radha and Krishna is seen in all the classical dance styles. Further, there is an immense impact of “Geeta Govindam” the love poetry of Radha Krishna written by 12 century Sanskrit poet Jayadev. Odissi dance is famous for its dances based on the Gita Govinda.

The devadasis throughout South India used to perform padams and javalis (poetic dance compositions) centering on a heroine’s longing for Krishna.

Kuchipudi tradition originated as a type of Bhagavata Mela, a dramatic sadhana in which themes from the life of Krishna were acted out by Brahman males.

Krishna Leela is one of the Abhinaya in Bharatnatyam, Kathakali and Kuchipudi dances. The Rasa dance evolved with the legends of gopis and Krishna dancing together. The cult of Radha and Krishna, particularly the Raslila, is central to the themes of Manipuri dance.

In Sattariya dance, one of the major dances is the Krishna Nritya which portrays the activities of young Krishna. Another dance style in Sattariya dance is based on the life of Lord Krishna.

In this way, virtually every classical Indian dance tradition came to include a plethora of dances based on the themes of Krishna’s life.

3. **The Vedic literature is broadly divided into two categories viz. Shruti and Smriti. Examine the key differences between the two.**

Answer:

The Vedic literature is broadly divided into two categories-Shruti and Smriti. Shruti is “that which has been heard” and is canonical, consisting of revelation and unquestionable truth, and is considered eternal. Shruti describes the sacred texts comprising the central canon of Hinduism-Vedas, Brahmanas, Aranyakas, & Upanishads.

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

4. **Aranyakas don’t lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. Examine the statement focussing on key content of the Aranyakas.**

Answer:

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

Aranyakas don’t lay much emphasis on rites, ritual and sacrifices but have philosophy and



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mysticism. This is because aranyakas were written mainly for the hermits and students living in the jungles. They lay emphasis not on sacrifices but on meditation. They are in fact, opposed to sacrifices and many of the early rituals. Their stress is on moral values. They form a bridge between way of work (karma marga) which was the sole concern of the Brahmanas and the way of knowledge (gyan marga) which the Upanishads advocated. In other words, Aranyakas are focussed on moral science and philosophy. They also provide the details of the Rishis who lived in jungles.

5. Upanishadas are often called Vedanta. Why?

Answer:

The main motto of the Upanishads is “Knowledge Awards Salvation”. Upanishads are called Vedanta (the end of the Veda) firstly, because they denote the last phase of the Vedic period and secondly, because they reveal the final aim of the Veda. The Oldest Upanishads are Brihadaranyaka and Chandogya Upanishads which date as back as the first millennium BC. Latest were composed in the medieval and early modern period. The latest Upanishad is Muktikā Upanishad and was recorded by Dara Shikoh.

6. Examine the various kinds of Sutras as a part of Kalpa tradition of ancient Indian literature.

Answer:

Kalpa means Ritual Canon. It contains the sacrificial practice and systematic sutras. There are three kinds of Sutras which form part of Kalpa:

- Śrautasūtras, which are based on the Shruti, and teach the performance of the great sacrifices, requiring three or five sacrificial fires.
- Smartasūtras, or rules based on the Smriti or tradition. The Smartasūtras have two classes-
 - Grhyasutras, or domestic rules.
 - Dharmasutras or customs and social duties.

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

7. “With reference to women, despite being one of the earliest and most authoritative law texts, there are several contradicting verses in manusmriti.” Discuss the stand of Manu giving your arguments.



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Answer:

Contrary to the common belief that Manusmriti is anti-women, it holds women in high esteem. According to it, the land where women are honoured becomes the favourite abode of gods. There is one shloka which mentions “Na stree svaatantryam arhati”, which has been translated as “woman does not deserve independence”. This shloka has been taken as the anti-woman stance of Manu. However, “svaatantryam” here actually refers to “depending on one’s own self for sustenance”, which was correct in the prevalent conditions in those times. In Manu’s perception, a woman is, by her very nature, so divine and unique that she should never be left to fend for herself. It is the duty of society to protect and take good care of her — by her father during childhood, husband in her youth, and son in her old age.

8. Differentiate between the Purva and Agama texts of Jainism.

Answer:

The canonical literature of Jainism is claimed to have started from Adinatha, the first tirthankara. It is said that these teachings were forgotten and revived by the Tirthankaras from time to time.

The teachings of the Tirthankaras before Mahavir are known as Purva. There were total 14 Purvas which were memorized and passed on through the ages, but later lost into oblivion.

Jain Literature is called Jain Agamas. They are canonical texts of Jainism based on Mahavira’s teachings. There are in all 46 texts.

9. Elaborate the works of Kalidasa in Sanskrit Drama and poetry.

Answer:

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

- Mālavikāgnimitram is the Sanskrit play, which depicts Agnimitra as its hero. Malvika is a maid servant whom Agnimitra falls in love. This was known to his chief queen, who imprisons her. Later it was known that Malvika was of a royal birth and she was accepted as queen of Agnimitra.
- Abhijñānaśākuntalam is a Sanskrit play which depicts the story of Dushyanta, king of Hastinapur, and Shakuntala, daughter of the sage Vishwamitra and the apsara Menaka.
- Vikramōrvaśīyam is a Sanskrit Drama which depicts the love story of Puruvas a Vedic King and Urvashi.
- Raghuvamśa is a Sanskrit epic poem that is a long narration of genealogy of Lord Rama’s Raghu Vamsa beginning with King Dileep up to Agnivarna.



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- Kumārasambhava is an epic poem. It refers to birth of Kartikeya, son of shiva and Parvati after a lot of Tapasya to win Shiva who had already won Kamdeva (God of Love).
- Ritusamhara is a mini epic poem in Sanskrit.
- Meghaduta means a messenger of Clouds. It's a poem with 11 stanzas.

0. Examine the contribution of Aryabhata in the field of science and technology in medieval India.

Answer:

Aryabhata was the legendary mathematician of the Gupta Era. He wrote Aryabhatiya and later, Arya-Siddhanta. He worked on the approximation for pi to 3.1416. In trigonometry, he concluded for a triangle, the result of a perpendicular with the half-side is the area. He also worked on the motions of the solar system and calculated the length of the solar year.

Aryabhata is the author Aryabhatiyam which sketches his mathematical, planetary, and cosmic theories. This book is divided into four chapters.

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

1. Write a short note on the Rasarnava and Dakarnava tradition of ancient India.

Answer:

Rasarnava and Dakarnava tradition are Sanskrit literature in medieval India related to Tantrism. The Rasarnava is a work on Tantra, which deals with metallic preparations and alchemy. The Dakarnava is a Buddhist tantric work composed in Apabhramsha. The Sadhanamala, a Buddhist tantric work belongs to the twelfth century.

2. Elaborate the Charyapadas tradition and Mangal-Kāvya tradition in Indian vernacular literature.

Answer:

Charyapada is considered to be the earliest extant work in the field of Bengali, Assamese, Odiya as well as the Maithili Language. It's a collection of Buddhist mystical poems or songs belonging to 8th-12th century.

These songs have the element of the ritual gathering of practitioners in a tantric feast. The Charyapadas were written by the Mahasiddhas or Siddhacharyas.

In the 15th century, adaptations from various events of Ramayana became popular in the Bengali Literature. This led to development of the Mangal-Kāvya tradition. Mangal-Kāvya literature was written to popularise the worship of deities such as Manasa and Chandi. This genre of Bengali literature includes the majority of works of the medieval Bengali literature.

3. Discuss the evolution of the Hindi Literature.



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Answer:

The history of Hindi poetry, extends over a period of almost one thousand years. Hindi verse literature as a whole can be divided into four yugas (kal) or stages-

- Adikal (the Early Period)
- Bhaktikal (the Devotional Period)
- Ritikal (the Scholastic Period)
- Adhunikkal (the Modern Period)

Adikal Literature of Hindi belongs to the period between 10th to 14th centuries. The poetry of this period either highlights certain religious ideologies or praises the heroic deeds of the Rajput rulers and warriors in the form of verse-narratives.

Bhakti Kal refers to the period between the 14th and the 17th century. This period saw the rise of the Bhakti Kavyas (devotional poetry). The Bhakti Kal poetry is divided into Nirguna and Saguna Schools depending upon the devotional attitude of the poets towards the Lord.

Ritikal of Hindi literature was between 17th to 19th century in which the Sanskrit rhetorical tradition was emulated on several aspects such as rasa, alankara and nayak-nayika bheda etc.

The Adhunik kal or the Modern Period in Hindi literature begins in the mid of the 19th century. The Hindi prose evolved in this period. There was a proliferation of the use of Khariboli in poetry in place of Brajbhasha. This period is divided into four phases as follows:

- Bharatendu Yuga or the Renaissance (1868-1893)
- Dwivedi Yug (1893-1918)
- Chhayavada Yug (1918-1937)
- Contemporary Period (1937 onwards).

4. Elaborate the four phases of the Adhunik kal or the Modern Period in Hindi literature.

Answer:

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Bharatendu Yuga-Bharatendu Harishchandra (is known to have brought in a modern outlook in Hindi literature. He is described as “Father of Modern Hindi Literature”.

Dwivedi Yuga-Mahavir Prasad Dwivedi is regarded as the architect of modern Hindi prose. He



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brought in the refined prose writing. Dwivedi Yuga is known for portrayal of various social, political and economic problems in Hindi Literature.

Chhayavad refers to the romantic upsurge in poetry, in which emphasis was laid on aesthetic and romantic subject matter instead of the formalism and didacticism.

Present phase-The important fiction writers of the contemporary period include S H Agyeya, Dharamvir Bharati, Rahi Masoom Raza etc.

5. Examine the contribution of Premchand in the proliferation of Hindi Literature.

Answer:

Munshi Premchand was a prolific writer of Hindi Novels that he is known as Upanyas Samrta (King of Novels). He first wrote with a pen name "Nawab Rai", but subsequently switched to "Premchand". His works include more than a dozen novels, around 250 short stories, several essays and translations of a number of foreign literary works into Hindi. His first work was Asrar-e-Ma'abid (Urdu) or Devasthan Rahasya (Hindi) published in 1903.

Premchand was the first Hindi author whose writings prominently featured realism, depicting rationalistic outlook. His work arouses the public awareness about various social issues. His works often depict the menace of corruption, child widowhood, prostitution, feudal system, poverty, colonialism and freedom struggle. His novels describe the problems of the poor and the urban middle-class.

Godaan was Munshi Premchand's last completed work and is generally accepted as his best novel. The protagonist, Hori, a poor peasant, desperately longs for a cow, a symbol of wealth and prestige in rural India.

6. Examine the contribution of Bharatendu in the proliferation of Hindi Literature.

Answer:

Bharatendu Harishchandra was a great writer that he is known as father of modern Hindi literature as well as Hindi theatre. His pen name was "Rasa". Government of India confers the Bharatendu Harishchandra Awards since 1983 to promote original writings in Hindi mass communication.

The works of Bharatendu Harishchandra represent the agonies of the people, poverty, dependency, inhuman exploitation, the unrest of the middle class and the urge for the progress of the country. He made contributions in journalism, drama, and poetry.

His most famous dramas include Bharat Durdasha, Neel Devi and Andher Nagari which is a popular political satire.

7. Discuss the various literary sources which inspired Mahatma Gandhi to adopt the idea of Satyagraha.

Answer:



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Mahatma Gandhi's idea of Satyagraha took inspiration from the following-

1. A Poem of Shamal Bhatt, which he learnt when he was eight year old.
2. Sermon on the Mount (Saying of Jesus)
3. New Testament
4. Bhagavad-Gita
5. Kingdom of God is within you (Leo Tolstoy).

Shamal Bhatt was a Gujarati author of 18th century. He is special because, Mahatma Gandhi once said that idea of Satyagraha was conceived in a primitive form by him taking inspiration from one of the poems of Shamal Bhatt.

Mahatma Gandhi's favourite Bhajan "Vaishnav Jan To" was a creation of Narsi Mehta also was an inspiration.

8. Discuss the contribution of Baba Farid and Bulleshah in the development of Vernacular literature in India.

Answer:

Baba Farid's most important contributions to Punjabi literature was his development of the language for literary purposes. Whereas Sanskrit, Arabic, Turkish and Persian had historically been considered the languages of the learned and the elite, and used in monastic centres, Punjabi was generally considered a less refined folk language. Although earlier poets had written in a primitive Punjabi, before Farid there was little in Punjabi literature apart from traditional and anonymous ballads. By using Punjabi as the language of poetry, Farid laid the basis for a vernacular Punjabi literature that would be developed later.

Punjab's Faridkot takes its name from Baba Farid. He is recognized as the first major poet of the Punjabi Language. Baba Farid is also one of the fifteen Sikh bhagats. Some parts of the poems of Baba Farid have been included in the Guru Granth Sahib.

Baba Farid, Bulleh Shah and Shah Hussain are the most important pioneers of Kafi genre of poetry and singing.

Bulleh Shah was one of the most eminent Punjabi Sufi poet and philosopher who is best known for his Kafi verses.

9. Examine the Kissa tradition in Punjabi literature.

Answer:

Waris Shah was one of the pioneers of the Qissa/Kissa (story) tradition of the Punjabi folk literature.

Heer Ranjha and Sohni Mahiwal Punjabi Sufi poetry also influenced other Punjabi literary traditions particularly the Punjabi Qissa, a genre of romantic tragedy which also derived inspiration



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from Indic, Persian and Quranic sources. The Qissa of Heer Ranjha by Waris Shah is among the most popular of Punjabi Qissas. Other popular stories include Sohni Mahiwal by Fazal Shah, Mirza Sahiba by Hafiz Barkhudar, Sassi Punnun by Hashim Shah and Qissa Puran Bhagat by Qadaryar.

Questions from NCERT and Other Sources

0. **Which were the four events in the life of the Buddha which have been depicted in different forms of Buddhist art? What did these events symbolise?**

Answer:

The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renunciation, enlightenment, dhammachakrapravartana, and mahaparinibbana (death). These four events were earlier depicted in symbolic form but with the advent of Gandhara school, the depiction got human form.

The four events can be symbolized accordingly-

- Birth- it generally depicts the birth of Gautam Buddha.
- Renunciation- it depicts the departure of Buddha from all worldly pleasures.
- Enlightenment- it is the attainment of enlightenment near Bodhgaya. It has mostly been represented by a peepal tree.
- Dhammachakrapravartana- it is the depiction of first sermon of Buddha at Sarnath.
- Mahaparinibbana (death)-this has been well represented at the Ajanta caves.

1. **What do you understand by Jatakas? How do the Jatakas relate to Buddhism?**

Answer:

The Jātaka tales are a voluminous body of literature native to India concerning the previous births of Gautama Buddha. These are the stories that tell about the previous lives of the Buddha, in both human and animal form.

Jataka tales were written in layman language and everybody could relate to them.

Jataka tales are not only important from narrating the life of Buddha but also became an important part for sculptural decorations purpose.

Among the Jataka stories that are frequently depicted are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jataka and Shama Jataka.

2. **Critically examine the main features of Badami cave paintings?**

Answer:

The Badami cave is popularly known as the Vishnu Cave. Only a fragment of the painting has survived on the vaulted roof of the front mandapa.

Paintings in this cave depict palace scenes. One shows Kirtivarman, the son of

Pulakesin I and the elder brother of Mangalesha, seated inside the palace with his wife and



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feudatories watching a dance scene. Towards the corner of the panel are figures of Indra and his retinue. Stylistically speaking, the painting represents an extension of the tradition of mural painting from Ajanta to Badami in South India. The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity the artists had achieved in the sixth century CE. The faces are gracefully drawn of the king and the queen. Their eyesockets are large, eyes are half-closed, and lips are protruding. It is noteworthy to observe that the contours of different parts of the face create protruding structures of the face itself.

3. Write a Critical note on Vijayanagara paintings.

Answer:

With the decline of power of the Chola dynasty in the thirteenth century, the Vijayanagara Dynasty captured and brought under its control the region from Hampi to Trichy with Hampi serving as its capital. Many paintings survive in a number of temples. The paintings at Tiruparakunram, near Trichy, done in the fourteenth century represent the early phase of the Vijayanagara style. In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapa narrating events from dynastic history and episodes from the Ramayana and the Mahabharata. Among the important panels are the ones which show Vidyaranya, the spiritual teacher of Bukkaraya Harsha, being carried in a palanquin in a procession and the incarnations of Vishnu. In Lepakshi, near Hindupur, in present Andhra Pradesh, there are glorious examples of Vijayanagara paintings on the walls of the Shiva temple.

4. The Chola bronze sculptures considered as the most refined. Why?

Answer:

Chola-period bronzes were created using the lost wax technique. Although bronze casting has a long history in south India, a much larger and a much greater number of bronze sculptures were cast during the Chola period than before, further attesting to the importance of bronze sculpture during this period. It should be noted that when in worship, these images are covered in silk cloths, garlands, and jewels, and would not appear as they do outside a religious context. Decorating the bronzes in this way is a tradition at least a thousand years old as such decorations are referred to in 10th-century Chola inscriptions.

5. What was the significance of a fort in medieval India? What were the strategic devices adopted in the construction of forts to confuse or defeat the enemy?

Answer:

Building monumental forts was a regular feature in medieval times which often symbolised the seat of power of a king. When such a fort was captured by an attacking army the vanquished ruler either lost his complete power or his sovereignty. This was because he had to accept the suzerainty



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of the victorious king.

Commanding heights were utilised to great advantage to construct forts. These heights gave a good perspective of the region, strategic advantage for security, unfettered and unhindered space to make residential and official complexes while simultaneously creating a sense of awe in the people. Chittorgarh bears the distinction of being the largest fort in Asia and was occupied for the longest length of time as the seat of power.

6. **Which forms of secular architecture evolved during medieval times? What significance did these buildings have in the sociocultural lives of contemporary people?**

Answer:

An Architecture would be considered secular if it can be accessed by believers of all religion. The Indo-Islamic architecture is one such form .undoubtedly it had the influence of Persian and Turkish elements, still it was largely Indian in its outlook. It utilized the resources and labour locally. Sarais which were built by the indo Islamic rulers is a classic example of secularity. They were public structures which acted as accommodation to passer bys. They were been utilized by people of all cultures and faiths. These all features pronounce the secularity of indo Islamic architecture.

7. **How does Mandu showcase the fact that humans adapt to their environment?**

Answer:

Mandu with all its structures like the Jahaz Mahal is a classic example of how people adapt to their environment.

Even in those days, these structures were used for rainwater harvesting purpose. This storage of water could enable Mandu town to meet the water crisis if any arose.

Modern times have a lot to learn from Mandu style of how to capitalize the resources in the best manner.

8. **Why is the word 'perfection' associated with the Taj Mahal?**

Answer:

Taj Mahal has an enduring legend and its status as one of the 7 modern wonders of the world makes it undoubtedly a perfection piece.

However, there are key elements which contribute to its perfection status:

Taj Mahal is the apogee of the evolutionary architectural process in medieval India.

The sublimity of the building comes from its orderly, simple plan and elevation, amazingly perfect proportions or symmetry, the ethereal quality marble has lent to it, the perfect setting of bagh and river and the pure outline of the tomb silhouetted against the sky.



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The tomb is laid out in a Chahar Bagh, criss-crossed with paths and water courses, interspersed with pools and fountains.

At the corners of the terrace stand four tall, tapering minarets, one hundred and thirty two feet high. The main body of the building is topped with a drum and dome and four cupolas forming a beautiful skyline. The plinth, the walls of the structure and the drum-dome are in perfect proportion to one another. Towards the west of the white marble-faced tomb lies a red sandstone mosque and a similar construction in the east to maintain balance. Marble for the building was quarried from the Makrana mines in Rajasthan and this white edifice is contrasted with the red sandstone of the surrounding structures.

The tomb structure is a square with chamfers forming eight sides, recessed with deep arches. This structural stylization produces in the elevation of the building a variety of contrasting planes and shade and solids and voids effects.

Light to every part of the building is obtained by means of carved and perforated jalis, set in the arched recesses of the interior.

Lastly, the art of calligraphy is used with the inlay of jasper in white marble to write Quranic verses. Calligraphy provided a decorative element on the walls and a continuous connection with the Almighty.

9. **What factors led to the amalgamation of the foreign and indigenous styles of architectures in medieval India. Critically examine the outcome of this amalgamation.**

Answer:

Factors led to the amalgamation of the foreign and indigenous styles

There were three important factors which led to the amalgamation of the foreign and indigenous styles of architectures:

- Muslim rulers had to employ Indian architects and masons
- Early Muslim rulers used the material of Hindu temples in making their mosques and tombs
- Hindu and Jain temples were converted into mosques, by making necessary alterations.

Critical Examination of the outcome

Prior to this amalgamation, the Hindu / Jain monuments were recognized by craftsmanship, ornamental richness and general design. On the other hand, the Islamic architecture was identified with too much simplicity {geographical lines and angles only}, arches, domes, plain walls and spacious interiors.

The amalgamation toned down the exuberance of the sculptural decoration of Hindu / Jain architecture while the too much simplicity of the Islamic architecture got little more decorative with the use of calligraphy etc. Further, the Hindu system of construction based on column and



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architrave was replaced with arches, vaults and domes. These were some of the features that marked the evolution and development of a new-type of Hindu-Muslim architecture. The result was that there were lots of massive and extensive buildings impressive domes, tall minarets, lofty portals, open courtyards and massive walls bereft of sculpture.

0. **Critically discuss the developments in art and architecture in India in the past which show that India's culture is a composite one.**

Answer:

This composite feature of Indian culture can be seen in the field of art and architecture similar to the composite culture in the form of literature and higher learning by different regions of India.

The Harappan art is the earliest example of Indian art. Later the Gandhara art also flourished in this region. The Mauryan art had its origin in Bihar but the best examples of Indian architecture, sculpture, and painting can be seen in the Gupta art which originated in Uttar Pradesh. In the post Gupta period the Nagara style of architecture flourished from Bhuvaneshvara in Orissa to Gujarat and Kathiawar with regional varieties in central India and Rajasthan. The Dravida style began in the reign of the Pallavas of Ranchi and reached its zenith in the time of the Cholas. The Chalukyan style was a mixture of the north Indian and south Indian styles of architecture. It flourished in the Deccan and reached its richest expression in the Mysore region under the Hoysalas of Dvarasamudra.

The best examples of sculpture can be seen in the temples of this period. In North India we come across both Buddhist and Brahmanical images of a fairly high standard but the conception of Nataraja Siva is a valuable contribution of South India.

From what has been stated above it is evident that India's culture is a composite culture and every region, north, south, east, west and centre had contributed to the development in the ancient period.

1. **While elucidating their evolution in the Indian moral thinking, critically discuss the concepts of Rta and Dharma.**

Answer:

During the early periods of Vedic era, the term *Rta* or *Rtam* was used to designate the cosmic moral principle according to which all things in universe operate. Thus, *Rta* is a principle of natural order which regulates and coordinates the operation of the universe and everything within it.

The Rig-vedic people realized that there must be some cosmic order which like a wheel circumscribes the universe regulates it and keeps it in place. The controller of this cosmic order is Varuna. Aryans offered the pray to Varuna, the supreme ruler of Rta and believed that they would be punished by Varuna if they don't fulfil their duty towards friends, guests, brothers and other



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members of their families. This is how the concept of *Rta* was used for maintenance of order in the society. The basic idea was that every human being was creation of god and had to be treated on equal footing.

In later era, the concept of *Rta* was superseded by *Dharma* in the history of Indian moral thinking. There are various explanations to *Dharma*. *Brahmanas* say that *Dharma* comprised the performance of ritual sacrifices; while *Upanishads* such as *Chhandogya* says that *Dharma* is good conduct. As per this, a virtuous man should develop the virtues of penance, charity, straightforwardness, non-violence and truth.

The *Dharma* concept was later overlapped with *Karma* and other such concepts. This was followed by composition of *Dharamashastras*, which would then try to codify what is *Dharma*. For example, stealing gold, drinking, killing a Brahmin, desecrating the teacher's bed etc. were defined as great sins. Thus, we can say that concept of *Dharma* was not static. Its content changed in the changing contexts of time, place, social environment etc.

2. **“The panorama of Indian painting is enriched with a large number Rock-paintings found in Central India.” Discuss what information do we get about the art of the Late Stone Age people from the rock paintings of that area?**

Answer:

Rock shelters are numerous in Central India, particularly in the Vindhyan sandstone region, which lends itself to their formation. A fair proportion of them are decorated with drawings upon the walls and ceilings. Colours include purple, red, and light orange-brown.

- The drawings are associated with the hunting cultures of Stone Age and immediately post-Stone Age times. They show animals of many kinds, including deer, antelope, wild pig, rhinoceros, elephant, buffalo, humped cattle, and monkey.
- Also there are human figures, sometimes together with animals in hunting scenes and other large compositions, and sometimes alone or in groups.
- Finally there are some objects and designs which are less easily identified.
- This all art indicates the association of the people with the animals which could be depicting hunting scenes where the people hunted animals for food. Also it could depict the cordial relationship the people had with the animals wherein they could have tamed the animals.

Also from the colours used, we get an idea about the way colours were manufactured by the people.

Lastly, these all drawings indicate the decorative style of the people of that age wherein they could have used this technique for decorating their shelters in their leisure time.

3. **How do the rock paintings of North Karnataka and Andhra differ from those of Western Central India? Discuss.**



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Answer:

The granite rocks of north Karnataka and Andhra provide suitable protected surfaces for rock-art at sites as Kupgan, Maski, Piklihal, etc. Most of this can be attributed on account of its content to the Neolithic people who settled on these hills but it is quite possible that a few may be attributed to the hunting people who preceded them. The pictures are made by crayoning rather than painting, in a similar range of colours as those seen in Central India. The most frequent subjects depicted are cattle and long-horn humped bulls. They are shown singly and in groups, some with their horns decorated as though for a festival. Other animals, such as deer and tigers are occasionally illustrated, and it is these that suggest links with the hunting people. There are also elephants, some with riders and human figures.

4. **Excavations at various Indus Valley Sites have yielded a rich collection of objects in terracotta, stone and bronze. Explain while making a comparative account of these. Which of them was more popular and why?**

Answer:

Art and Antiquities of Indus Valley civilization includes terracotta figurines; terracotta and steatite seals adorned with illustrations, copper and bronze statuettes and stone figures.

Terracotta

There was universal popularity of terracotta figurines, whether as toys or cult objects. They are so much abundant that sometimes Indus Valley Civilization is called as Terracotta civilization. These figurines include a range of birds and animals, including monkeys, dogs, sheep, cattle (both humped and humpless bulls), human (both male and female).

Stone

Stone sculptures are least common as only a dozen pieces have come from Mohenjo-daro and two or three from Harappa. The stone employed was usually soft, steatite, limestone or alabaster. Of the two examples of stone sculpture from Harappa, the first figure is a tiny nude male torso of red sand-stone, less than four inches in height with a pendulous belly. The second figure is no larger, made of grey stone.

Terracotta

The most significant specimen of bronze sculpture from Mohenjo-daro is a little figure of a dancing girl about 4 inches in height. The head is inclined back, the eyes have a drooping quality, the right arm rests on the hip, and the left which is heavily bangled, hangs down. She is naked, except for a necklace and her hair is plaited in an elaborate manner.

Comparative Account

- In comparison to stone and bronze sculptures, the terracotta representations of human form are crude in the Indus valley except at some sites such as Kalibangan and few in



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Gujarat where they are more realistic.

- Stone sculpture was least common while terracotta figures are most abundant. Bronze comes in between.

Terracotta Art Clay was preferred over metal and stone for popular art may be because of the high plasticity of the material and low cost involved.

5. **“The seals discussed in Harappan excavations form an impressive part of the surviving examples of Harappan arts.” Justify by giving suitable examples.**

Answer:

The seals form an impressive part of the surviving examples of Harappan art.

The number so far discovered in excavation must be around 2,000. Of these the great majority have an animal engraved on them, and a short inscription. The animal most frequently encountered is a humpless bull. Other animals on the seals have a standard or mangers, among them the elephant, the bison, the rhinoceros and the tiger.

The craftsmanship of these seals is generally excellent and shows considerable skill in the depiction of animals and a tendency to run into accepted outlines.

6. **Compare the image of the Buddha in the Gandhara art with that in the Mathura art.**

Answer:

In the Gandhara school Buddha portrayed had Hellenistic features whereas in the Mathura school the Buddha was modelled on earlier Yaksha images. The Gandhara School had also roman as well as Greek influences and assimilated Archimedean, Parthian and Bactrian. The Buddha has curly hair and there are linear strokes over the head. The forehead plane has protruding eyeballs, eyes are half closed and the face and cheeks are not round like the images found in other parts of India. The ears are elongated especially the earlobes.

Overall the image is very expressive and calmness remains the centre point of attraction in Gandhara style of Buddha. An example of Buddha in Gandhara style is the Buddha head at Taxila which is in the Gandhara region.

However, there are certain drawbacks of Gandhara school portrayal of the Buddha. The Buddha image of Gandhara school has been claimed to be an original contribution but its aesthetic quality is indifferent and it lacks the vigour and independence of expression that characterise the free standing Bodhisattvas of Mathura. The Indian elements derived from the ideal yogi type, namely the lotus seat and the meditative gaze could not be properly assimilated, and the schematic folded drapery, heavy ornamentation and very often the moustaches betray a taste lacking in refinement.

In the Mathura art, Buddha image have fleshy body and the shoulders are broad. The Sanghati (garment) covers only one shoulder. Buddha is accompanied by attendant figures like Padmapani



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and Valrapani Boddhisattvas. The Buddha image is accompanied by Halo around his head which is very large. With respect to the face of Buddha, it is round with fleshy cheeks.

7. **Discuss the changes in the Indian architecture and sculpture after demise of the Maurya rule. How this art was different from the Maurya art?**

Answer:

After the crumbling of Mauryan dynasty, the Sungas and Kushans came to power in the North and the Satvahanas in the south. During their rule, plenty of cave-temples, chaityas and stupas were built. The stupas of Bharhut, Bodhgaya and Sanchi and the amazing cave art of Udaygiri and Khandagiri remind us of the heights reached in sculpture. Human figures, dakshas-yakshas, figures of birds and beasts, plants and creeper were made in wonderfully intricate patterns.

Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction. The bas-reliefs of Bharut, Bodh Gaya, Sanchi, Amaravati, etc., provide an illuminating commentary on the contemporary Indian life and attitude to life. These bas-reliefs were charana-chitras translated into stone.

The artists of the Sunga-Kanva period seem to have a special knack in depicting figures in all conceivable shapes, positions, and attitudes. If in Bharut the figures show the great efforts of the artists Bodh Gaya distinctly shows the figures as work of better skill, more free and lively. Gaya was a step forward from Bharut.

In the Sunga-Kanva period majority of the terracotta work consisted of female figures, richly dressed, well-disciplined body, magnificently modelled busts and elaborate hair-dressing.

8. **What changes were brought in by the Sungas in the Maurya sculpture? Discuss.**

Answer:

Shunga period marked the beginning of sculptural idiom in the Indian sculpture wherein the physical forms were becoming more realistic, refined and expressive. The sculptors started mastering the art especially of the human body wherein it was carved in high relief and with vigour and heaviness.

The Ashokan stupas were enlarged and the brick and wood works were replaced with stone work. For instance the Sanchi stupa was enlarged and elaborate gateways were added. The Sungas reconstructed the railings around the Barhut stupa. They also built Torans and gateways around the stupa.

There is an inscription at the Barhut stupa which states that the Toran was constructed by the Sungas. The Torans indicate the influence of Hellenistic school and other foreign schools in Sunga architecture.

9. **How Mathura art was a formative art that gave impetus to other forms of art styles?**



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Answer:

In many ways, Mathura school of art was a formative art which gave an impetus to other forms of art styles. Mathura represents an important formative stage in history of Indian art. It is here that one can fully observe the transition from symbolism to iconographic forms that were adopted later. Further, the forms of Brahmanical deities became crystallised at Mathura for the first time. The influence of Buddha image of the Mathura school spread far and wide both in India and Central Asia, reaching the great art centre of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

0. Critically discuss the importance of terracotta as the material for artistic expression of the humble people.

Answer:

Terracotta was the material for artistic expression of the humbler people to whom stone, not very easily obtainable in the plains of northern India and was a precious and costly material. A large number of variety of finds have been made on various levels of excavations at a number of important city sites such as Palaliputra, Taxila, Mathura.

It seems that the art of terracotta, either fashioned directly out of clay by hand or shaped and modelled by moulds, provided the most popular objects for household worship and decoration, plaques and figures in the round for popular magic and religious purposes, seals for purposes of documentation, children's toys, ornaments, medals, amulets and animal figurines of totemistic significance or children's play things. Much more than their pure aesthetic significance is their value for the history of Indian culture and the life of the common people.

1. Discuss critically the Painting of cave X at Ajanta.

Answer:

Cave X is an impressive chaitya hall and one of the earliest excavations from the 2nd century BC. The interior is divided into three aisles by two rows of plain octagonal columns. At the end of the central nave there is a votive stupa. There are some traces of paintings preserved on the walls which depict episodes from the life of the Buddha. The earliest paintings at Ajanta are in cave No. IX and X of which the only surviving one is a group on the left wall of cave X. This portrays a king with attendants in front of a tree decked with flags. The King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king. This painting, though a fragmentary one shows a well developed art both in composition and execution which must have taken many centuries to reach this stage of maturity. There is a close resemblance in the representation of human figures with regard to their dress, ornaments and ethnical features



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between this painting and the sculptures of Amaravati and Karle of early Satavahana rules of circa 2nd century B.C.

The paintings are laid over a fine coat of plaster, finished by another coat of finely polished white priming. The outlines were drawn first in broad sweeps, and details were added afterwards. The two important scenes, one a frieze representing superimposed rows of human figures and another representing a group of elephants of the Chhaddanta gataka scene of cave X bring out the main principles of this phase of painting.

2. What is the importance of the Bhagavata movement in the history of Indian art?

Answer:

The Bhakti movement witnessed a surge in Hindu literature in regional languages, particularly in the form of devotional poems and music. This literature includes the writings of the Alvars and Nayanars, poems of Andal, Basava, Bhagat Pipa, Allama Prabhu, Akka Mahadevi, Kabir, Nanak, Tulsidas, Gusainji, Ravidas, Jayadeva, Namdev, Tukaram, Mirabai, etc.

The Bhagavata Purāṇa is one of eighteen Maha (great) Puranic texts of Hinduism. Composed in Sanskrit and available in almost all regional Indian languages, it promotes Bhakti to Supreme God Vishnu (Narayana) in the incarnation of Krishna.

The Bhagavata Purana, like other Puranas, discusses a wide range of topics, including cosmology, genealogy, geography, mythology, legends, music, dance, yoga practice and culture.

3. Discuss the importance of the Gupta temple in the development of Indian architecture.

Answer:

Of the religious monuments of the Gupta period the foremost is the Gupta temple. It was an independent structure built of dressed stone blocks placed together, which afforded ample scope for the exercise of the architect's genius. Another feature of the Gupta temple was related to its aesthetic character. It marks the begetting of a new sensibility, a change from the mere imitative to the infinitely creative, from the servile copying of meaningless forms expressive of undeveloped mind and unskilled forces to a reasoned application of the first principles of architectural compositions. These two features mark the emergence of the Hindu temple in a stone masonry.

Few examples of the chief surviving temples of the Gupta age are the following:

Buddhist shrines at Sanchi, Buddhist shrines at Bodh Gaya and the Dasavatara temple at Deogarh.

4. Describe critically the architecture and sculpture of the Dasavatara temple at Deogarh.

Answer:

A transition to a new style had begun towards the end of the Gupta period in around 500 A.D. and it can be seen in the Dasavatara temple at Deogarh, which had originally a sikhara of about 40 feet.



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Its stones were secured together by dowels and its four porches afforded relatively more space for the worshippers to congregate. The sikhara in this temple is in three tiers rising on the top of square cells, and embellished with an elegantly carved doorway on one side and three big panels placed outside the three walls. The sanctum of this temple stood on a raised plinth occupying the central square of the open terrace. The doorway leading to the sanctum was the chief centre of the attraction, serving as an elegant outer frame to set off the image installed in the cells.

5. Critically examine the importance of the Dhamekh Stupa at Sarnath as a representative of the Buddhist Stupas?

Answer:

Dhamekh Stupa at Sarnath is one of the prominent Buddhist structures in India. Dhamekh Stupa was constructed by the great Mauryan king, Ashoka. The Dhamekh Stupa is cylindrical in shape and about 34 m high and 28.3 m in diameter. The lower portion of the Stupa is covered completely with beautifully carved stones. The borders of Dhamekh Stupa have delicately carved geometrical and floral designs and figures of humans and birds. The base of the Stupa is made of stone with the upper areas of brickwork which probably once had a carved stone fencing. It is believed that Lord Buddha delivered his first sermon at the Dhamekha Stupa. Dhamekh Stupa bears special significance at Sarnath as it signifies the “seat of the holy Buddha”, as he proclaimed his faith.

6. Critically discuss why Buddha image from Sarnath is considered the highest triumph of Indian art.

Answer:

The synthesis of the external form with the inner spirit is nowhere better illustrated than in the Buddha images of the Gupta period. The three most outstanding examples are the seated Buddha image from Sarnath, the inscribed image of the standing Buddha in the Mathura Museum, and the colossal copper statue of the Buddha (about 7% feet high) from Sultanganj, now in the Birmingham Museum.

The spiritual expression, the tranquil smile and the contemplative mood of the Sarnath Buddha posed on a diamond seat in the attitude of preaching show us the highest triumph of Indian art-an attempt to visualise the supermen endowed with the highest wisdom, detached and austere in his discipline, but radiating an almost divine influence. The other two Buddha images referred to above are also characterised by similar artistic qualities.

7. Describe the terracotta figures of the Gupta period to show that the terracotta work of this period was imbued with the spirit of true art prevailing at the time.

Answer:

Terracottas form another important branch of the Gupta art. In this modest medium, gifted clay-modellers created things of real beauty and achieved a wide popular basis for their art. Clay



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figurines served as poor man's sculpture and contributed largely to popularise art and culture.

The terracotta figures may be classified under two heads, (a) gods and goddesses, (b) male and female figures.

Gods and Goddesses

Most of the Hindu deities are represented in the terracotta of the age; the figures of Visnu, Kartikeya, Surya, Durga, Ganga and Yamuna have been found all over the Gangetic plain. Some of these as those of Ganga and Yamuna from the terraced brick temple at Ahichchhatra, are almost life-size; their baking must have presented a difficult technical problem, tackled with success by the expert potters of the age.

Male and female figures

The group of detached male and female figures shows a great variety of forms, including representation of aristocratic men and women, figures of foreigners from Persia and Central Asia and ordinary figures of attendants of all classes as grooms and elephant riders, jesters and dwarfs, etc. The group of heads made of fine, well baked clay originally belong to smaller plaques that were completely pressed out of moulds. The faces, combining elegance of features with gorgeous coiffure, constitute a veritable gallery for the study of beautiful types in that art inspired age.

The terracotta figurines from the excavations at Rajghat and Ahichchhatra present a feast of beauty to the eye and best female heads skilfully finished appear remarkable firstly, for the pleasing variety of coiffure, and secondly, for paintings in lines and colours still preserved in some of them. The colours usually used were red, pink, yellow and white. Finally, it may be observed that much of the terracotta work is imbued with the spirit of the art prevailing at the time

8. **Justify by giving illustrations from the paintings in the caves at Ajanta that the master painters who produced these paintings were in love with nature.**

Answer:

The caves Nos. I, II; XVI and XVII were painted in the Gupta period. The master painters of Ajanta were in love with nature. The flowering trees, quietly flowing streamlets and the roaming denizens of the forest have received unqualified appreciation from them. The elephants and monkeys, deer and the hare are represented with utmost sympathy.

A broad and comprehensive outlook of life inspired the painters to greet the whole world as part of their repertoire. These mural paintings made manifest the whole universe.

In the words of Rothenstein "On the hundred walls and pillars of these rock-carved temples a vast drama moves before our eyes, a drama played by princes and sages and heroes, by men and women of every condition, against a marvellously varied scene, among forests and gardens, in courts and cities, on wide plains and in deep jungles, while above the messengers from heaven move swiftly in



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the sky. From all these emanates a great joy in the surpassing radiance of the face of the world; in the physical nobility of men and women, in the strength and grace of animals and the loveliness and purity of birds and flowers and woven into this fabric of material beauty we see the ordered pattern of spiritual values of universe.”

9. **Discuss critically the three-fold subjects decorative designs, portraiture and narration, of the Ajanta paintings by giving appropriate examples.**

Answer:

The subjects of the paintings in the Gupta period are threefold, relating to decorable designs portraiture and narration. The decorative designs include patterns and scrolls, figures of animals, flowers and trees. Their variety is infinite. Beautiful figures of fabulous creatures and mythological beings, such as Apsarasas.

Of the portraits the central figures are those of various Buddhas and Bodhisattvas. Incidents from the life of Gautam Buddha are freely painted. In cave of the great Bodhisattva Padmapalli, Avalokitesvara shows the highest attainment in the way of figure painting.

The narrative scenes are mostly from Jataks, which had been already popularised by the sculptors.

10. **Discuss the distinctive features of the Nagara style of Indian architecture and also state the important varieties of this style and their chief features.**

Answer:

The Nagara style was prevalent in the region between the Himalayas and the Vindhya.

A study of these temples of northern India reveals two distinct features-one in planning and the other in elevation.

In plan, the temple was always a square with a number of graduated projections in the middle of each side. These projections give it a cruciform shape with a number of re-entrant angles on each side.

In elevation it exhibits a tower (Sikhara), gradually inclining inwards in a convex curve. The projections in the plan are also carried upwards to the top of the Sikhara, and thus there is strong emphasis on vertical lines in elevation. On account of this and the prominence of the vigorous and unbroken outline of the tower it is also known as the Rekha Sikhara.

The Nagara style is widely distributed over a greater part of India. It, therefore, exhibits distinct varieties and, ramifications in different localities, conditioned by the different lines of evolution and elaboration that each locality chose for itself. The cruciform plan and the curvilinear tower are, however, common to every medieval temple of northern India, wherever it is situated and whatever its local stamp might be.

On account of regional differences in the Nagara style of architecture, S. K. Saraswati has described



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the architecture of the temples of the Nagara style in six distinct regions- Orissa, Central India, Rajputana, Gujarat and Kathiawar, Deccan and Sindhu-Ganga valleys.

1. **Describe critically the architecture and sculpture of the Muktesvara temple at Bhuvaneshvara showing why it is regarded as a gem of Orissan architecture.**

Answer:

The three most important temples of Orissa are Muktesvara temple, Rajarani temple and the Lingaraja temple.

The Mukteswara temple is regarded as a gem of Orissan architecture. It is surrounded by a low enclosure wall embellished with sculptured niches. The temple is entered through an elaborately ornamented makara-torana which forms a unique and fitting entrance to this small but exquisitely ornate and well-proportioned monument. The sikhara is of five storeys and shows on the central ratha a beautifully carved Chaitya-dormer surrounded by a kirtimukha and flanked by two grinning dwarfs.

This is the first temple wherein the shoulder partakes of the projections of Sikhara and the mandapa facade follows the same scheme of ornamentation as the sanctum, with the addition of an ornate projection on each side, surrounded by a pediment and crowned by a lion figure.

2. **“The Rajasthan and Gujarat style reached its climax in the two jain temples at Mount Abu.” Justify.**

Answer:

A beautiful variant of Nagara style is found in Rajputana and Gujarat. It is characterised by a free use of columns, carved with all imaginable richness, strut brackets, and exquisite marble ceilings with cusped pendants. The climax of the medieval architecture of the Rajasthan and Gujarat style was reached in the two Jaina Temples at Mount Abu. These two temples are known as Vimala Vasahi and Luna Vasahi.

These two temples were built respectively by Vastupala and Tejapala, the two ministers of the later Solanki rulers of Gujarat. The Vimala Vasahi is dedicated to Adinatha. It shows a lately added entrance hall and a rectangular pavilion showing portraits, sculptures mounted on elephants. Prithvipala, a descendant of Vimala added the magnificent assembly hall in c. 1150.

The hall has lavishly ornamented pillars surmounted by attic sections, with multi cusped tarana arches in between. The arches are heavily ornamented and support a ceiling of ten diminishing rings loaded with bewildering wealth of carvings of which the most impressive are the 16 figures of the Vidyadevis and the magnificently designed central pendant. The rings are further decorated with friezes of elephants, goddesses, dancers and musicians, horseriders and female dancers, alternating with cusped and coffered courses. The ceilings and the arches of the lateral bays of the



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assembly hall are lavishly embellished with carvings including narrative and mythological reliefs. The temple of Luna Vasahi, built two centuries later, illustrates further efflorescence of the style, accompanied by a richer elaboration of decoration. Its ceiling is slightly smaller in diameter but is carried equally lavishly and culminates in a larger and more delicately ornamented central pendant, revealing the finest filigree work in metal. These temples constitute marvels of stone chiselling and with their minutely carved doorframes, niches, pillars, architraves and ceilings excel the rest of the ornamented temples of India. Lavish ornamentation was carried here to an extreme without any regard being paid to the structural propriety or proportion.

It must be noted that these two temples at Abu are popularly known as Dilwara temples

3. **Mention the distinctive features of Dravida style and discuss how it developed under the Pallavas and Cholas describing the architecture of one temple of each dynasty.**

Answer:

South India carried on the classical tradition of Dravida style as transmitted by the Pallava dynasty of rulers to the Cholas of Gangaikonda Cholapuram and the Pandyas of Madurai.

- The two common characteristics of the Dravida style were that the temples of this style had more than 4 sides in the sanctum and, the tower (Vimana) of these temples was pyramidal.
- It consisted of multiplication of storey after storey and slightly reduced in extent than the one below.

The Shore temple of Mahabalipuram is a complex of 3 shrines with accessory Mandapas, Prakara-enclosures and Gopura entrances. Of the three, the larger Vimana facing the sea on the east and the smaller Vimana at its rear facing the village in the west, are both dedicated to Siva and have wedged in between them a rectangular Mandapa shrine without a superstructure. This temple was built by Narasimhavarman II, popularly known as Rajasimha of the Pallava dynasty.

The Great Living Chola Temples are temples built during the Chola rule in the south of India and neighbouring islands. These sites include 3 temples of 11th and 12th century. These 3 temples are Brihadisvara Temple at Thanjavur,, Temple of Gangaikonda Cholapuram and the Airavatesvara Temple at Darasuram.

4. **Mention the distinctive features of Vesara style and discuss how it developed under the Chalukyas and the Hoysals describing the architecture of one temple of each dynasty.**

Answer:

The Chalukyan or the Vesara style cannot be said to have an independent origin of its own but it represents an outgrowth of earlier Dravidian style. The genesis of the development may be traced back to the days of early Chalukyan kings in the 7th and 8th centuries A.D.

Certain features to be noted with respect to the Vesara style include-



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- Emerged during the medieval period.
- They are a hybrid style of temple which includes both- Dravida and Nagara style of temple architecture.
- The temple height was reduced.
- The Vesara style also called the Chalukyan type possessed the Dravidian vimana and the Nagara- type faceted walls.

The temple at Aihole known as Lad Khan was built by the Chalukyan dynasty. It is a low flat-roofed building. It possesses a garbagriha and mandapa.

The Durga temple perhaps of the 6th century shows better architectural experiment; it seeks to adopt the Buddhist Chaitya to a Brahmanical temple. There are ten temples at Pattadakal. Of these four are in the northern style (Nagara) and six in the southern (Dravida). Among the temples of Nagara style the temple of Papanatha (c. 660 A.D.) shows the first attempt to combine northern and southern features in one temple but was not quite successful.

In the 12th century A.D. the style reaches its maturity and supreme expression. One of the most significant temples that illustrates the style at its best is that of Kasivisvesvara at Lakkundi. It is a double shrine temple, the second shrine facing the principal complex axially on the east.

5. Discuss the chief trends in medieval sculpture which distinguish it from the classical sculpture.

Answer:

Towards the end of the seventh and beginning of the eighth century A.D. the regional spirit gradually asserts itself. The classical tradition of an all-India art lingers for one or two centuries, but the regional spirit gets the better of the Indian.

Plasticity of the fully-rounded and modelled form had been the most significant characteristic of classical Indian structure. A movement now starts towards summarising the rounded volume in the direction of flat-surface and linear angles. Swelling and smooth round lines develop sharp edges; compositions tend to become linearised with emphasis on sharp angles, horizontals, verticals, and diagonals and curves that have 'so long been convex turn into the concave. This new conception of form had far-reaching results in sculpture.

The pivot of early medieval structure is the human figure, both male and female in the form of gods and goddesses and their attendants.

6. Discuss the features of the classical tradition in Painting giving suitable examples in support of your answer.

Answer:

Plasticity of the fully rounded and modelled form had been the most significant characteristic of the



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Indian painting till about the eighth century AD. This is a quality which may legitimately be called 'Classical' and this vision and tradition can best be seen at Ajanta Bagh and Badami. The most essential formal characteristics of this tradition are:-

- the modelling quality of the line that brings out in full the three-dimensional rounded volume of the mass as well as its plasticity;
- the modelling quality of colour obtained by the employment of colour shades and colour-tones and by laying on high lights, wherever necessary to suggest different planes;
- the quality of brush work which is always free and firm and aims at bold, sinuous and rounded flexibility, especially at the outlines, and
- a flowing and mellow linear rhythm.

Example of these paintings can be witnessed in the paintings on the walls of Kailasa temple (eighth century AD.) at Ellora in the Deccan.

7. **Discuss the essential characteristics of the medieval tradition in Indian painting. Give suitable examples in support of your answer.**

Answer:

The essential characteristics of the medieval tradition are:

1. sharp, acute line without its modelling capacity, and also without the steady flow of the classical period. This line-quickly and sharply drawn-is the main exponent of the 'medieval' tradition;
2. sharp, jerky and pointed angles particularly sharp and pointed limbs when and where they form angles-for example, at the elbow and the shoulder-the sharp and peaked nose, the crescent lips with angles acutely turned upwards, the eyebrows and long wide swollen eyes projected sharply and pointedly beyond their actual extension;
3. jerky movements, in angles and curve of the body and its distended limbs that produce a nervous animation quite different from the composed energy and latent dynamism of the 'classical tradition';
4. total absence of colour modelling and hence, also of plasticity, which results in an appearance of flatness of the volume of the contour that resides entirely on the surface;
5. richness of variegated patterns, motifs and designs, all gathered and adopted to the grip of sharp curves, angles and points.

Lastly, an intense preference for designs and patterns of decorations that are basically and essentially geometrical and abstract as distinct from decorative designs and patterns of steadily moving, swaying and deeply cut, bright and glowing pigments there is little of emotional warmth in the general effect but technically they are examples of perfect craftsmanship and of pure pictorial



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significance.

8. How was Islamic architecture modified by Hindu master builders?

Answer:

The two chief features of the Indo-Islamic architecture were simplicity and stiffness. Indian craftsmen laid great emphasis on joining the lines and angles in the correct way. They also decorated their buildings with sculptures. On the other hand, the Islamic architecture laid emphasis on proper form. The synthesis of these two styles of architecture resulted in lessening the stiffness of Muslim architecture and lessening of too much decoration in Hindu architecture.

There is no doubt that Islamic art was considerably modified by Hindu master builders and architects. But it would be wrong to suppose that it had no ideals of its own. Hindu master-builders and craftsmen began to express Islamic ideas in the shape of brick and stone, the process of amalgamation set in. Both learnt from each other and though the Muslim's handling of ornaments was not so exquisite, they derived the fullest advantage from the new ideas and mater.

9. While keeping Qutub Minar in focus, discuss trails of Hindu architecture into the monuments built by the early Sultans of Delhi?

Answer:

The early mosques were constructed by making necessary changes in Hindu temples. The gate of a temple was generally towards east and the Muslims started Namaz facing towards the west because Mecca was in the west of India. With this aim they removed the image in the temple and built an arch to enable them to start Namaz facing towards west. The courtyards of temples were quite spacious and when necessary the verandahs and rooms which obstructed were demolished to make more room in the courtyard.

The mosque known as the Adhai Din Ka Jhonpora was built in the same way at Ajmer by Qutb-ud-din. This mosque was beautified by Iltutmish with a screen which still exists.

The Qutub Minar was constructed from material collected from Hindu buildings and temples. For its decoration the Hindu craftsmen were hired and they used the same style of inlaying which they had been using in building temples. The floral designs, bells and chains were made to decorate the minar. They also represent the Hindu style of architecture.

10. What was the effect of the reaction against Hindu elements in Indo-Islamic architecture under Alaud-din- Khilji? Mention the building which reflects this reaction and describe the style of its architecture.

Answer:

Under Alauddin Khilji, the power of the sultanate of Delhi increased enormously. During his reign, there was a reaction to the Hindu elements of architecture in the building of the Sultanate. Alauddin tried not to have any traits of Hindu architecture in the buildings which he constructed.



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His two important buildings are Dargah of Nizamuddin Aulia and the Alai Darwaza at the Qutab Minar. The latter is a noble gateway to the mosque enclosure. It is considered a gem of Islamic architecture. In this gateway, one can see the influence of Iranian architecture. Other buildings constructed by Alauddin were Hauzi-Alai, Hauz-i-Khas and Hazar-i-Situn a palace.

- 1. Discuss the factors on account of which the architecture of the Tughlaq period was massive and simple.**

Answer:

The architecture of the Tughlaq period becomes massive and simple because of the invasions of the Mongols and the rebellions of Hindu rulers. The buildings of this style are the tomb of Tughlaq Shah, the city of Tughlaqabad and the fort of Tughlaqabad.

Firuz Tughlaq was a magnificent builder who spent vast sums of money on towns, palaces, mosques, tanks, reservoirs and gardens. He built many new buildings and repaired the old ones. He founded the city of Firozabad and

supplied it with abundant water by means of a well managed canal system. He also built two other cities Fatahabad and Hisar Firoza, and laid the foundations of a third city called Jaunpur on the banks of Gomati to commemorate the name of his illustrious.

From all these examples it can be noted that the Tughlaqs undertook massive architecture however keeping it simple.

- 2. Discuss the chief features of the sculptures of Vijaynagar of the buildings constructed in the fourteenth-fifteenth and sixteenth centuries by giving concrete examples.**

Answer:

The Vijaynagar stone sculptures of the fourteenth-fifteenth-sixteenth centuries have two different directions and both can be seen on the walls of the monuments of royal citadels.

The rectangular panelled reliefs of the Amman Shrine of the Hazara Rama temple or the panel of the Throne Platform representing the Holi festival, for example, were deeply cut, and the figures are all but roundly formed.

They are still characterised by whatever was left of the modelled mass and mannered stiffness of the movements of the body and the limbs. But what is important is that there are compositions (e.g. the Holi scene) which are characterised by sharp angular movements that jerk the 'classical' rhythm, very much like the jerky movements in the Kathakali dance.

Here is indeed a different vision making itself felt, but is not fully co-ordinated yet. In other compositions, for example in the reliefs on the Amman Shrine, the 'classical' rhythm is continued with whatever plastic flexibility was still attainable. The reliefs on the Sati stone belong to this category, but reflect the folk version of the same. The decorative devices are, as a general rule,



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flattened out and are cut sharply at the edges, a sure sign of the medieval factor.

3. **What was the indirect influence of the personalities and experience of Babur and Humayun on the subsequent art of India?**

Answer:

With regard to Babur and Humayun's achievements in the field of architecture, Percy Brown sums them up as follows- "The material records which have survived of both Babur's and Humayun's contributions to the building art of the country are therefore almost negligible. On the other hand, the indirect influence of their personalities and experience on the subsequent art of the country cannot be overlooked. Babur's marked aesthetic sense communicated to his successors, inspired them under more favourable conditions to the production of their finest achievements, while Humayun's forced contact with the culture of the Safavids (rulers of Persia) is reflected in that Persian influence noticeable in many of the Mughal buildings which followed."

Therefore, Babur and Humayun were indirect influences for generation of subsequent art by the Mughals.

4. **Show how the buildings constructed by Sher Shah clearly exemplify his ideals of the attitude towards building art. Discuss their chief features and their importance in the history of development of Indo-Muslim architecture.**

Answer:

Sher Shah was a man of marked constructional propensities and architectural ideals. The few buildings that he has left are each of an exceptional character and clearly exemplify his ideals attitude towards building art. The building projects of Sher Shah fall into two groups of monuments situated one at Sasaram in Bihar and the other at Delhi. Both these groups are important; one as the brilliant finale of an earlier tradition, and the other as anticipating notable future developments. Of the monuments at Sasaram, the most important monument is the mausoleum of Sher Shah. The octagonal type of funerary monument is characteristic of the imperial style of Delhi but it excels the Delhi compositions of this order in its bold and imaginative conception. It was a production of much higher aesthetic plane and is a fitting tribute to the power and imagination of his vigorous and dynamic personality. The mausoleum stands in the middle of a large

quadrangular tank 1400 feet in length and rises from a lofty square terrace over 300 feet on each side, with flights of steps descending to the edge of the water. The monument was connected to the main land by an elegant bridge. The square terrace forms an ample court with a substantial domed pavilion at each corner. From the centre of the court rises the octagonal tomb building in three gracefully diminishing stages ultimately crowned by a low and wide dome. The tomb of Sher Shah has been described as thoroughly expressive of Indian genius in building art. The transition from



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the square to the octagon and from the octagon to the square is smooth and harmonious. Few buildings of the like order can surpass it in the chaste beauty of its lines, in the dignified harmony of its dimension and in the effective distribution of its huge masses

Sher Shah also initiated in Delhi a forceful architectural movement that is strongly expressive of his own versatile nature. He laid out a new citadel called the Purana Quila on the site of Indraprastha.

Therefore, Sher Shah was a leading soul in the establishment of the Indo Islamic architecture.

5. Discuss the various factors which led to the formation of Akbar's Indo-Islamic architectural style.

Answer:

Although he was illiterate, Akbar showed a profound interest in Literature and Arts. That coupled with his pride and curiosity of his Timurid ancestry and the desire to embrace India as a native country, were the beginnings of his religious and design philosophies.

In its essence, the indo Islamic style of Akbar consisted of a synthesis of earlier styles, Hindu/Jain/Buddhist and Persian/Timurid. Abu'l-Fazl ibn Mubarak, Akbar's court chronicler, and one of his 'Navratnas' or nine gems of his court, describes the architects and designers as lofty minded mathematicians and says the Emperor's style of architecture was understandable only to the scientifically oriented.

Akbar fostered a forceful architectural style on a correct understanding and assimilation of the various traditions and ideals, indigenous as well as foreign. He was a man of profound culture, with a fine literary taste, a keen intellectual curiosity and a high aesthetic discernment. During his long reign, he initiated many ambitious architectural projects, and his creations in the field bear the impress of his own remarkable personality and character. From his buildings, it is clear that he did not intend to import a ready made style from Persia or any other country. Inconformity with his policy, he wanted the style that he sought to create to have an independent and Indian character. In his buildings, this ideal of his is fully reflected. The first of the royal residences to be erected by Akbar was the fortress palace at Agra, which was completed in 8 years. In plan the fort takes the shape of an irregular semi-circle lined along the right bank of the river Yamuna.

The reign of Akbar achieved a fusion of native traditions with those of Iran in the sphere of art. The two-fold influence is revealed in the buildings at Fatehpur Sikri. It is a concrete expression of his towering personality, ambition and versatile mind. He consolidated the Mughal empire and gave all possible encouragement to the many-sided Mughal culture. Fatehpur Sikri is a document in stone that bears testimony to the catholic mind and exquisite taste of the great king.

Therefore, Akbar's curiosity, his ancestry, his scientific insight and his desire to be a perfectionist were the leading factors of the development of Akbar's indo Islamic style of architecture.



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6. Describe the chief features of the architecture and sculptures of the Agra fort. Also give examples of some buildings in the fort in support of your answer.

Answer:

Akbar built forts and palaces. He built the Agra Fort on the banks of the Yamuna in eight years. In its plan, it forms an irregular semicircle. The fort is fortified by a 2.4 km long and 21 metres high wall made of red sandstone. The well-shaped stones are linked by iron rings. It has two big ornamental gateways, one each on its southern and western sides. There is a moat filled with water around the fort in order to ward off enemies. The arched entrance is flanked by two huge bastions (projecting part of a fort) projecting from the wall. The whole gateway is decorated with patterns in white marble inlay-as well as in coloured glaze. Such decorative art has representations of winged dragons, elephants and birds. These representations of living beings in art are alien to Islamic tradition and are not found in any Islamic building in India. Agra Fort has some important monuments which were added later by Emperor Shah Jahan. The prominent among them are Khas Mahal, Diwan-i-Am and Moti Masjid. These differ from the buildings of Akbar as these were executed in marble as against the red sandstone used in Akbar's time.

7. Explain how the buildings constructed by Akbar at Fatehpur Sikri show that he achieved a fusion of native traditions with those of Iran in the sphere of art.

Answer:

The reign of Akbar achieved a fusion of native traditions with those of Iran in the sphere of art. The two-fold influence is revealed in the buildings at Fatehpur Sikri. Akbar built this city in 1569, which is about 23 miles from

Agra. It was his capital for about 15 years. It is a concrete expression of his towering personality, ambition and versatile mind. He consolidated the Mughal empire and gave all possible encouragement to the many-sided Mughal culture. Fatehpur Sikri is a document in stone that bears testimony to the catholic mind and exquisite taste of the great king.

The main buildings at Sikri are the Naubat Khana (house of minstrel), Darbar-i-Am with an open court in the form of a giant pachchisi board, the Turkish Sultan's house with its finely carved walls, the Diwan-i-Khas, a building of unique design with a central pillar, supporting on its elaborately bracketed circular seat, joined by radiating bridges to the galleries on four sides. It is believed that the emperor occupied the central seat with his counsellors on the four sides. The Panch Mahal, a five-storeyed structure of open pavilions is of traditional inspiration and reflects the gay and aspiring mind of the monarch. The Great Mosque, built in 1571, is a magnificent structure. So is the Buland Darwaza, a 170-foot-high structure, which commemorates Akbar's triumphant return from his Deccan campaign.



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8. **Discuss how Akbar's mausoleum at Sikandra and the tomb of Itimad-ud-Daula show that jahangir's contribution to the building art was rather insignificant when compared to the vast and ambitious projects of his father, on the one hand, and those of his son, on the other.**

Answer:

Jahangir's contributions to the building art appear to have been rather insignificant when compared to the vast and ambitious projects of his father on the one hand, and those of his son on the other. His inclination was more towards the art of painting than towards building.

During the early period of his reign, Jahangir had to take a certain personal interest in building art as the production and completion of the mausoleum, which his father had planned as his last resting place, devolved upon him.

Akbar's mausoleum stands at Sikandra, 5 miles west of Agra. The Emperor did not live to carry his remarkable project to completion, a task that had to be done by his son Jahangir. As it now stands, the mausoleum lacks the homogeneity and balance, which constitute the essential keynotes of Akbar's building style.

Towards the end of Jahangir's reign was constructed the mausoleum of Itimad-ud-Daula, father of Nur Jahan, the queen of Jahangir. The tomb of Itimad-ud-Daula is of significant interest in the history of Mughal architecture as supplying a link between its two important phases, namely those of Akbar and of Shah Jahan. It represents the transition from the red sandstone phase of Akbar's to the usage of marble by Shah Jahan.

9. **Discuss the chief features of Mughal architecture in the time of Shah jahan and give examples in support of your answer.**

Answer:

Under Shah Jahan, Mughal architecture reached its culminating point. The style of his reign is characterised by a new wave of Persian inspiration, but we should bear in mind that the buildings that he constructed are distinguished from those of Isfahan and Constantinople by the use of white marble enhanced in decoration by hard-coloured stones—agates, onyxes, jasper, carnelian, etc.

At the same time, the taste of these buildings tends in the direction of a noble simplicity and a truly feminine elegance. The principal monuments of this period are the Jama Masjid and the Red Fort at Delhi, and the Taj Mahal at Agra.

10. **The Diwan-i-khas and the Rang Mahal in the Red Fort at Delhi are described 'as the most ornamented of all Shahjahan's buildings and 'The crowning jewel of Shah jahan's seraglio' respectively by modern critics. Bring out the brilliance of these two buildings by giving a brief but critical account of these two buildings.**

Answer:



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The two buildings which are a representative of the grandeur and brilliance of this sumptuous palace conception are Diwan-i- Khas (hall of private audience) and Rang Mahal in the Red Fort at Delhi.

The Diwan-i-Khas, or Hall of Private Audiences, in the Red Fort of Delhi was the place where the Mughal emperor received courtiers and state guests. It was also known as the Shah Mahal. It consists of a rectangular central chamber, surrounded by a series of arches rising from marble piers. The lower parts of the piers are inlaid with floral designs, while the upper portions are painted and gilded. The four corners of the roof are surmounted by pillared chhatris. The ceiling, which was originally inlaid with silver and gold, was stripped bare by successive financial crises of the empire by the Jats or Marattas. The current ceiling was installed in 1911. The later Peacock Throne from after Nadir Shah's invasion once stood in this hall, towards the east side.

The second building is the Rang Mahal, described as the "crowning jewel of Shah Jahan's seraglio" by a modern critic. It is sumptuous in appearance and confirms the statement of the court chronicles that "in excellence and glory it surpasses the eightsided throne of heaven, and in lustre and colour it is far superior to the palaces in the promised paradise." Sayyid Ahmad Khan gives a picturesque account of the Rang Mahal. According to him, the Rang Mahal "has a tank the beauty of which baffles description. It is made of marble and fashioned in such a way that it resembles a full-blown flower.

1. **'The Taj Mahal is a poem in marble, a romantic conception of heavenly beauty on earth.'** Give a critical account of its architecture and picturesque setting to bring out its two aspects mentioned in the above quotation.

Answer:

Taj Mahal is a living monument of the perfect synthesis of the Islamic and Indian styles of architecture. The master-piece of Shah Jahan's art remains the Taj Mahal at Agra, begun by the prince in 1646 as a tomb for his beloved wife, Mumtaz Mahal, and completed in 1653.

It is a poem in marble, a romantic conception of heavenly beauty on earth. It is unique in the world for the abiding impression it leaves on the beholder's mind. The Taj is a joy forever and for any imaginative visitor, a rare aesthetic experience. It is located on the bank of Jamuna at Agra, in a rectangular enclosure aligned north and south. The main tomb occupying the centre is placed on a platform with four cylindrical minarets at the corners, rising in three stages and topped by graceful kiosks. The white marble tomb in the centre of the platform is surmounted by a great bulbous dome resplendent like a giant pearl under the moonlit sky. The four corners of the tomb's building are beautified by two-storeyed wings topped by four cupolas, which gradually lead the eye along the bulge of the dome to its top. A fascinating feature, and also an integral part of the planning is



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the garden with its water channels, lotus pools, colourful flower beds and trees. The monument fully mirrors the deep adoration of Shah Jahan for the feminine beauty enshrined inside. The building was designed by a Persian named Ustad Isa, and the rich talents of Indian workmen contributed to the realisation of the royal dream.

The Taj Mahal at Agra stands as a creation of superb beauty and magnificence not only in Mughal architecture but in Indian architecture as a whole.

2. **"The tomb of Aurangzeb's queen Rabia-ud-Durani by Aurangabad illustrates in apathetic manner the rapid deterioration of the Mughal architecture." Bring out the correctness of the above statement by discussing the architecture of the buildings.**

Answer:

The tomb of Aurangzeb's queen Rabya-ud- Daurani at Aurangabad illustrates in apathetic manner the rapid deterioration of the Mughal architectural style. It was erected in 1679 and it is a frank imitation of the Taj Mahal at Agra, though on a much smaller scale. The difference between this tomb, known as the Deccani Taj Mahal and Shah Jahan's masterpiece is striking in view of so short an interval that separated the two monuments, and shows in an effective manner the rapid decay and impoverishment of the style. The composition lacks, however, the subtle and satisfying proportions of the prototype, and the weak foliations of the arches and meaningless ornaments stream all over the surface of the monument lending it almost an insipid appearance. Compared to the Taj Mahal, the Tomb of Rahya-ud-Daurani is a very mediocre production which as Fergusson says, 'narrowly escapes vulgarity and bad taste.'

3. **Describe critically those features of the city of Jaipur and of the architecture of the palace of Suraj Mal at Deeg on account of which E.B. Havell thinks that the modern Rajput architecture began in the second quarter of the eighteenth century.**

Answer:

According to E B Havell, modern Rajput architecture may be said to have begun with the building of the city of Jaipur in 1728. The plan of the city of Jaipur is especially interesting at a time when town planning was regarded as a recent invention of European science. This city was laid out at its foundation on a scientific plan according to the traditions of Hindu city builders and the direction of their canonical books called the silpa-sastras.

The palace of Suraj Mal at Deeg, the capital of Bharatpur state, was commenced in his lifetime about 1725 AD. The principal block, Gopala Bhawan was finished about 1750 AD. It combines the elegance of Shah Jahan's palaces with the more robust character of Rajput architecture and being better adapted to the amenities of modern life than the earlier fortress-palaces of Rajputana. It contains the great Diwan-i-am or public reception-hall, which faces the garden front in the south. The terraced roof is given more than its usual importance as a place of promenade in the cool of



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the evening by the omission of domes and cupolas and by being extended on all four sides beyond the walls of the building by a bracketed parapet of pierced stone-work. The combination of this parapet with the usual wide drip-stone beneath it, which protects the walls from rain and sun, formed the strikingly characteristic cornice of the whole building

4. **Discuss why the buildings constructed by the Public Works Department of the Government of India in the second half of the nineteenth century have no architecture.**

Answer:

The building constructed by the PWD of GOI in the second half of the 19th century maintained a monopoly in building activities and applied to the building their own dry as dust, formularies culled from Macaulay's book-shelf and the products of this system used so largely in the life of British India that the very existence of the Indian master-builder is forgotten.

The architecture in these official buildings is merely a mechanical process, originally invented by the dilettante of Renaissance in Europe for tricking out the business arrangements of the Anglo-Indian administration in tinsel adornments called styles.

Under British rule the government engineers did not give any opportunity to Indian craftsmen to develop their art. Artists, in the real sense of the term, ceased to appear.

5. **Discuss the architecture of the buildings in metropolitan cities of Madras, Bombay and Calcutta constructed by the English East India Company before 1857.**

Answer:

Francis Day began the building of the fort St. George in 1640 in Madras. Another important building built at Madras during the reign of the British Government was the High Court building, which is in George town, which was the name given to the small town that arose near Fort St. George. It seems to have been built in the Indo-Saracenic style of architecture. It is the largest judicial building in the world after the courts buildings in London. St. Mary's Church was built also at Madras in 1678-80, which is the oldest Church building constructed in India.

In Bombay, the Parsis built their first Tower of Silence in 1665. This tower was built to lay dead bodies within the tower to be picked clean by vultures as the Parsis do not cremate or bury their dead bodies. The High Court building in Bombay was completed in 1878. The statues of Justice and Mercy top the huge building. Later on the Hanging Gardens are situated on top of the Malabar Hill. They were laid out in 1881. Marine Drive was built in 1920 on land reclaimed from the sea. The Prince of Wales Museum building was completed in 1923. It is also built in the Indo-Saracenic style of architecture. St. John Church was built in 1847. It is dedicated to the soldiers who died in the Sind War of 1838 and the first Afghan war of 1843.

With respect to Calcutta, the foundations of Fort William were laid in 1758 and it was completed



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in 1781. The area cleared around the Fort became the Maidan, which served as the lungs of contemporary Calcutta. Indian Museum was built in 1875 and the Raj Bhavan, which is the old British Government House was constructed between 1799 and 1805 by Lord Wellesley. South of Dalhousie Square is the Church of St. John, which was built in 1787.

All the buildings erected during the British rule in these three metropolitan cities (barring a few) were built *from a utilitarian point of view*. They did not have an important place in the history of the architecture of India. Neither did they try to give impetus to the craftsmen who had created world-famous monuments like the Taj Mahal at Agra under Shah Jahan nor did they follow the latest developments in European architecture. They were constructed mostly by engineers employed by the British Government who, as E. B. Havell says, constructed official buildings by applying to these buildings their own dry as dust formularies culled from Macaulay's bookshelf.

6. **What is the significance of the architecture of the buildings of Jantar-Mantar and Safdar's Tomb in the history of modern Indian architecture? Discuss.**

Answer:

The Jantar Mantar or Delhi Observatory was built by Maharaja Jai Singh of Jaipur in 1710 AD. He was a keen astronomer who studied Hindu, Muslim and European astronomical works. He found that the astronomical tables then being used by the pandits were defective, so that the actual times of eclipses etc., were different from the times stated in the tables. He thought that this was due to the fact that the existing instruments were small and faulty. He therefore built large instruments of his own invention. Thus this observatory was built by him in Delhi similar to those in Jaipur, Ujjain, Benaras and Mathura. As a result of his work, the tables were corrected and the predictions were now correct.

Safdarjang's Tomb was built in 1753-54 by the Nawab of Awadh for his father Safdarjang. The materials used in the buildings of the Tomb are of poor quality.

When Safdarjang was alive, he used it as his residence. After his death, the rooms round the Tomb were used for entertainment and not for residence. This is the reason why the pavilions were built. This complex also housed a madarsa and even today, it is known as Safdarjang Madarsa and not as Safdarjang Maqbara. The Nawab of Awadh failed to get the building constructed by craftsmen who built the Mughal buildings and did not use the material suitable for Delhi. It is why the tomb is not in good condition.

7. **Describe those features of the buildings of the Secretariat, the Rashtrapati Bhavan which show that in the construction of these buildings, there is a happy synthesis of traditional Indian and modern Western architectural styles.**

Answer:



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The Secretariat buildings have chhatris in the Mughal style. There are also carved elephants and bell ornaments, which are copied from Hindu architecture. The Secretariat was designed by Sir Herbert Baker.

The Rashtrapati Bhavan is the best proportioned building in New Delhi. It is 600 feet long, 180 feet wide, and bigger than any palace of the Indian princes, probably to show that it is the Indian jewel in the British crown. The dome is especially fine. In front is the column presented by the Maharaja of Jaipur, on top of which is the Star of India—a copy of the decoration of the Order of the Star of India but with six points instead of five. Behind Rashtrapati Bhavan is a beautiful Mughal garden.

8. **Mention some buildings which were architecturally good when most of the government buildings during 1950 to 1960 were built under the influence of the Modern Movement. Also state what were the drawbacks of the Modern Movement in architecture?**

Answer:

After Independence, most of the architects who were called upon to produce a number of buildings in a short space of time between 1950 and 1960 did not draw on the decorative designs of Indian architecture. They were seduced by the Modern Movement and the joys of reinforced concrete to produce Delhi buildings. Some of these buildings were good, even excellent, examples of this type, Yugoslavia Embassy, India International Centre, Polish Embassy, Sri Ram Centre, State Trading Corporation building and the Khel Gaon Marg NCDC building.

In all these buildings, however, there was a tendency to subordinate individuality and nationality. All the buildings are of a standard pattern. Actually, this standard pattern was one of the few merits of this style. It has a kind of harmony and unity.

Later, there was a reaction against the sterility of these buildings.

9. **Discuss the work of some contemporary architects who have built in a style which is distinctively Indian.**

Answer:

Some architects have succeeded in drawing on the heritage of the past to create a style of building, which is both contemporary and distinctively Indian. The first such example was the Asoka Hotel built in red sandstone in the Mughal style. In some other buildings the practice of using this synthetic architecture has been followed.

Le Corbusier's High Court and Secretariat at Chandigarh are among the finest examples of his highly individual style.

The new generation of architects from India were influenced by his work, and the first schools of architecture were started by his students. Among the new architects, Correa and Doshi have adopted modernist forms to local climate and social requirements. Concrete and brick remain favoured material and an expressive use of architectural forms dominates many new buildings.



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0. **Discuss the leaders who were responsible for Art Renaissance in modern times especially in the areas of painting and music.**

Answer:

Through the genius and effort of a group of Bengali artists, chiefly the Tagores and Gangulis, and their disciples, there has been a revival of Persian, Mughal and Hindu paintings. The Tagores and Gangulis had a spirit and a genius, which has enthused a number of other painters. Dr. Abanindra Nath Tagore was the guru of a group of artists who have been working with vigour and faith. Among the younger artists, the names of Nandlal Bose of Bengal and of Abdur Rahman Chaghtai of Punjab deserve special mention.

E.B. Havell who was for several years principal of the Government School of Art in Calcutta, was a genuine worker of this art renaissance in Bengal.

Indian music was rescued from neglect and the mire of medieval social stigma by Bengal in the 19th century. Its study and cultivation grew rapidly with the rise of modern Bengali drama and the stage, in which connection, the services of three Tagores- Saurindra Mohan, Maharaja Jatindra Mohan and Jyotirindranath (Rabindranath's brother), are to be mentioned.

1. **Discuss the role of government of India for the preservation, promotion and dissemination of art and culture?**

Answer:

After Independence, the Department of Culture in the Ministry of Tourism and Culture has played a vital role in the preservation, promotion and dissemination of art and culture. The aim of the Department has been to develop ways and means by which the basic cultural and aesthetic values and perceptions remain active and dynamic among the people.

It has been undertaking programmes for the preservation and encouragement of various manifestations of contemporary creativity.

To promote and propagate understanding of Indian art, Government established Lalit Kala Akademi (National Akademi of Fine Arts) at New Delhi in 1954. The Akademi has regional centres called Rashtriya Lalit Kala Kendra at Lucknow, Calcutta, Madras and Bhubaneswar. It has also set up Community Artists Studio Complex with workshop facilities in painting, sculpture, print-making, and ceramics at Garhi village in New Delhi.