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Section -1 Architecture

Architecture is the art of building. Over the millennia, the art of building has evolved from **simple shelters to complex skyscrapers**.

Key features

- **Architecture** not only provides worldly needs of shelter, workspace and storage but also represents human ideals in buildings like courthouses, government buildings and manifestations of the spirit in churches and temples.
- **Traditional architecture** has survived over thousands of years in one form or another, while contemporary design offers new approaches in how we use materials and technology to shape the look of our environment.
- The origin of Indian architecture can easily be traced back **5000 years to the Indus Valley Civilization.**

INDUS VALLEY CIVILIZATION

- **The Indus Valley Civilization** was an **urban civilization** that prospered during the **Bronze Age (2500-1500)**. It was one of the contemporaries of the **Mesopotamian and Egyptian civilizations.**
- The remnants of this civilization have been extensively excavated. There are major sites like **Harappa and Mohenjo-Daro, and there are minor sites like Banawali and Kalibangan**.

Building

- The settlement was divided into two sections, one smaller but higher and the other much larger but lower. **Archaeologists designate these as the Citadel and the Lower Town** respectively.
- **The Citadel** owes its height to the fact that buildings were constructed on mud-brick platforms. It was walled, which meant that it was **physically separated from the Lower Town,**
- The Lower Town was also **walled**. Several buildings were built on platforms, which served as foundations.
- The "**Great Granary**" in **Mohenjo-Daro** was built on a raised platform. It also had **air ducts** in its design. These were measures to protect grain from flood, pests and from rotting.
- Bricks, sun-dried or baked, used in buildings were of a standardised ratio. Such bricks were used at all **Harappan settlements**.

Drainage system

- **Roads and streets** were laid out along an approximate **"grid" pattern**, intersecting at right angles. It seems that streets with drains were laid out first and then houses were built along with them.
- **If domestic wastewater** had to flow into the street drains, every house needed to have at least one wall **along a street**.
- They also used arches in their buildings but only as **underground foundations or when building drains and not as structural designs for the standing buildings**.

Public bath

- **A watertight pool called the Great Bath**, perched on top of a mound of dirt, was a **large rectangular tank in a courtyard surrounded by a corridor on all four sides**.
- There were two flights of steps on the north and south leading into the **tank, which was made watertight by setting bricks on edge and using a mortar of gypsum.**
- There were rooms on three sides, in one of which was a large well. **Water from the tank flowed into a huge drain.**
- It is believed that this tank would have been used for special religious functions where **water was used to purify and renew** the well being of the bathers.
- The **'college of priests'** is the name given to the **large building** that stood adjacent to the **Great Bath.**

Personal Dwellings

- Generally, rooms were built around a **central courtyard and front doors rarely faced the main street**. Some **two-storied houses** were also found suggesting the presence of a **middle or elite class**.
- These types of houses had wells, **bathrooms** and were mostly ventilated suggesting a high degree of **urban opulence**.

Seals

- Seals were primarily made **Steatite (terracotta, copper, gold, ivory, agate, chert and faience**

were also used) in a mostly **square shape** (other shapes like circular, rectangular or triangular).
- It has been said that the most common use of these **seals were commercial**, though the seals could have been used as amulets (dead bodies with **seals on top of them were found**; these seals also had holes in them for inserting string) or as **identification signs**.
- Some **seals** had **mathematical impressions** on them suggesting that these might have been used for **educational purposes** as well.
- Generally the seals depicted pictures of animals like **bull, goat, buffalo, tiger and elephant,** while the **inscriptions** contained not more than ten to **twenty symbols**.
- **Chanhudaro** is a tiny settlement as compared to **Mohenjodaro**, almost exclusively devoted to craft production, including bead-making, **shell-cutting, metal-working, seal-making and weight-making**.
- **Un-inscribed seals** were found in Rakhigarhi.

Script
- The script is sometimes written in the **Boustrophedon style**; to write the first line from right to left and the next line from **left to right and so on**, probably containing the name and **title of the owner**,
- Interestingly, the **Harappan script** does not demonstrate an evolution over time but instead it seems that the **script** came to be in use in a **fully developed state**.
- The finding of a common script in many sites of the **Harappan cultural zone** indicates a **degree of high cultural integration**.
- The complete disappearance of the Harappan script after **1700 BC indicates** a strong connection between urbanization and writing. As the **urbanization declined the writing declined along with it.**
- The inscriptions found on most sources are typically very short, with an average of about **5 signs per source**. These signs are **'logo-syllabic' meaning that each sign represents a syllable (or a word).**
- **The Dholavira 'signboard'** is an inscription that contains 10 pictographs. It indicates a **'civic use of writing'** but it cannot indicate that urban literacy among **Harappans was very high.**

Bronze figurines
- **The casting of bronze** using lost wax technique was known and many figurines built in this fashion were found. **The 'dancing girl' of Mohenjo-Daro and the bronze bull found in Kalibangan are famous examples**.
- **The 'dancing girl'** of **Mohenjo-Daro** is also known as the world's oldest bronze sculpture. It is a small four inch statue **depicting a girl wearing only ornaments and an amulet across her neck.**
- Her body stance, where **one leg is slightly** bent and the **body is curved in the opposite** direction, is called the **tribhanga' posture**.

Terracotta Figures
- These were sculptures made using **fire-baked clay**. These are found mostly in **Dholavira in Gujarat** and **Kalibangan** areas and are numerically lesser than **Bronze figurines**.
- **Terracotta figurines** were generally in the form of miniature wheel-carts, toys, animal figurines etc. The best-known **terracotta figurines are of the Mother Goddess and the mask of the horned deity.**
- The **mother goddess** figurines are popular and found in many **Indus Valley sites**. It depicts a woman adorned with necklaces and headgear. However, these were very crudely built and **facial expressions were poorly recreated.**

Harappan Pottery
- Two types of **pottery** were found in the ruins-**plain pottery and painted pottery**,
- The plain pottery was probably a household item whereas the painted pottery (**termed as Red and Black pottery)** was probably used for decorative or **aesthetic purposes.**
- The painted pottery had figures of **animals, birds, trees and geometrical designs drawn on them.** The pottery was mostly wheel-made even though there is the rare finding of **polychrome pottery and some crude homemade pottery.**
- **Kot Dijian pottery** is the name given to early **Harappan pottery.** This type of pottery was mostly wheel made, short-necked with an ovoid shape and painted with designs of **'fish scales', 'pipal leaves' and the 'horned deity**'.
- Harappan pottery shows evidence of mass-production. **Pottery kilns** were found in multiple

sites like **Mohenjo-Daro, Harappa, Chanhudaro and Nausharo**.

Harappan Ornaments and Textile

- This **figure of a man wearing a shawl** has often been called **'the Priest'**. It is suggested that the figure resembles a priest because his eyes are **half-closed in meditation**. This sculpture provides information on the **costume, textile designing and hair style of that period.**
- The main ornaments made and **worn were necklaces, earrings, anklets, armlets, rings and fillets. Some jewellery like girdles, anklets and earrings were made mostly and specifically for women.**
- There is evidence of **large scale production of beads** made using precious stones such as **amethyst, quartz, cornelian or even steatite**; **Bead-making factories were uncovered in the sites of Lothal and Chanhudaro.**
- **Cotton** was the primary fabric used by the people in the **summers and during winters**; **clothes made of wool** were used.
- **Spindles made of both faience** (glazed earthenware) and ordinary clay were found suggesting that **fabric spinning was undertaken by everyone irrespective of them being rich or poor.**

Daimabad Culture

- The **culture of this settlement** begins with Harappan and ends with the **Malwa and Jorwe cultures**. The culture in the period that follows immediately after the Harappan Culture is called the Daimabad culture.
- **Daimabad** is a Harappan site located in **Maharashtra** on the **banks of Pravara River which is a tributary of Godavari**
- **Pottery found here is fine red ware** with geometric designs painted in black. Types of pottery found are **dishes, dishes on stands, bowls on stands and vases. An elephant tusk** was found which was abandoned **halfway in the process of getting engraved.**
- The **Daimabad Bronzes** are a set of metal artefacts made of bronze alloyed with a **small amount of tin.**
- The **Daimabad Bronzes** are a unique mystery in the culture of the Harappan and post-Harappan phases as no other similar metal artefacts have been found elsewhere in India.
- The **artefacts** found are not **utilitarian objects but are rather religious, ritualistic or decorative objects.**

Some of the artefacts found are:

- **A 16 cm high statue of a man riding a chariot** driven by a pair of oxen. The man is accompanied by a dog while his genitals are covered by **four hoods of a cobra**.
- **A one feet tall water buffalo** standing on a four **wheeled platform**.
- **An elephant and a rhinoceros**, both on wheeled platforms where the **wheels are missing from the axles.**

Other Facts

- Some of the largest Harappan sites are - **Mohenjo Daro, Harappa, Dholavira, Ganweriwala and Rakhigarhi**.
- Some smaller sites are - **Lothal, Chanhudaro, Amri,Rupar, Allahdino, Kot Diji, Surkotada and Balakot.**
- **Lothal** also exhibits evidence of **use of iron** and iron smelting because a pair of metal objects have been discovered that contain **roughly 40-67% iron**.
- The use of jade in **bead-making** was absent in the **early Harappan age**.
- **'Stoneware bangles'** is a unique Harappan craft. These bangles were **red, grey-black and had letters inscribed on them**.



MAURYAN PERIOD

ART AND ARCHITECTURE OF THE MAURYAN PERIOD

Major changes occurred during the **4th century BC** in the social and political atmosphere of ancient India due to the **advent of Buddhism and Jainism**. At this time, the Mauryan Empire was at the helm and under its patronage; a lot of **architectural wonders** were designed and built for both **political as well as religious reasons**.

Key features

- Mauryan art was typically **'dignified and aristocratic court art'** where great emphasis was laid on **the animals**.
- **Post-Mauryan art** on the other hand, **'reflected popular tastes and patronage'**. This type of art was generally relief art and themed around a **narration of stories or tales**.
- Two important changes employed by builders were the adoption of stone as a primary raw material for major buildings and the heavy usage of **wood to build houses and palaces**.
- Economically, **the architecture of the period can be differentiated as either with or without royal patronage**. For example, royal patronage was extended to palaces, pillars and stupas but was not extended to the rock-cut caves and ordinary homes.

Important Styles of Architecture

- **The Mauryan capital**, **Pataliputra**, had a palace built of polished wood as had been noted by **Megasthenes**.
  - Another palace at **Kumrahar** was mentioned by **Megasthenes** in his **book Indika** as more splendid than **the palaces of Iran.**
- **Mauryan pillars** built of mostly sandstone were used as symbols of the bearing state, of victories in war and as **communication tools for sermons of the emperor addressed to the public.**
  - They are composed of four segments - a base inthe form of the **long shaft** (often a monolith), on it a **Capital** (usually bell-shaped and inspired from Iran), above it the **abacus** (either circular or rectangular) and finally on top the **figurines of animals**.
  - For example, **Bull Capital at Rampurva, Lion pillarat Vaishall and the Allahabad pillar without acapital.**
  - An **elephant capital** was found at Sankisa (UP) which symbolises the birth of Buddha.
- **Mauryan stupas** are **burial mounds**. Originally, burial mounds were used in the Vedic age but it gained popularity only after **Buddhists** started using the practice.
  - After **Buddha's death**, nine such stupas were erected (**Vaishali, Kapilavastu, Rajagriha, Kushinagar, Pava, Ramagrama, Pippalivana, Allakappa and Vethapida**) where the first eight contained the relics of Buddha and the last one contained the pot, which was used to keep Buddha's relics.
  - A stupa is made using **unburnt brick inside and burnt bricks outside**. The surface is covered with plaster.
  - The important architectural parts of a stupa are -**chatras** (cone at the top), **toran** (gateway), **medhi** (circular terrace), **vedikas** (stone railings), **sopanas** (staircases) and **pradakshina potho** (passageway around the stupa).

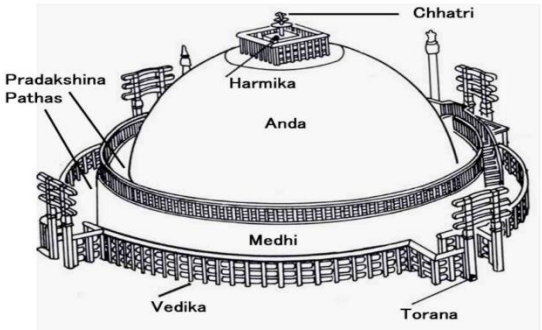
Stupa

- **Stupa**, **Buddhist commemorative monument**, usually houses sacred relics associated with the **Buddha or other saintly persons**.
- Tradition has it that after the great demise of **Lord Buddha**, **Emperor Ashoka** decided to construct a large number of stupas throughout his dominion in memory of the Master and enshrine in them relics such as pieces of **bones, teeth, hair** etc., over which the **Stupas were constructed.**
- **Stupas** are classified into three types:
  - **Sarika Stupa-raised over body relics.**
  - **Paribhojika Stupa-raised over the articles, like the bowl, the sanghati, etc.**
  - **Uddeshika Stupa-built as commemorative monuments.**
- The Indian conception of the stupa spread throughout the Buddhist world and evolved into such different-looking monuments as the **bell-shaped dagaba ("heart of garbha'**) of **Ceylon (Sri Lanka),** the terraced temple of **Borobudur in Java, the variations in Tibet, and the multistoried pagodas of China, Korea, and Japan.**
- **Sanchi stupa**, in **Madhya Pradesh**, built by **Ashoka** is the most famous and one of the oldest

stupas. **Amaravati stupa**, in Andhra Pradesh, is the most famous stupa of **South India.**

Features of Stupa

- **Stupas** are usually built on a foundation laid with blocks of stone or bricks. On this foundation, a **hemispherical dome (Anda**) was raised.
- On the truncated top of the **hemisphere**, a **Harmika** is placed, surrounded by a railing.
- The **stupa** is enclosed by a **Vedika**. At **Bharhut**, **Sanchi** and **Amaravati** the **Vedika** consists of **upright pillars** with three **transverse bars** known as such **Toranas** were **ceremonial gateways** around the stupas.
- **Medhi** was a pedestrian path for devotees to wave in homage to the **Stupa**. **Medhi** was approached by **double staircase Sopona**. A path of **circumambulation** (**Pradakshinapath**) runs



around the stupa at the ground at a level within the railing.

Mauryan Cave Architecture

- **Rock-cut caves**, mainly containing viharas, were used by **Buddhist and fain monks** as living quarters and are the earliest examples of **rock-cut caves in India**.
- **The Barabar caves** (oldest rock cut caves in India) are a set of 7 **rock-cut-carves** dating back to the third century BC. These are located on the **twin hills of Barabar** and **Nagarjuni (Bihar**). These are also known as **Lomas Rishi Cave, Sudama Cave and Vishwamitra Cave**. The caves were assigned by Kinig Ashoka to monks of **Ajivika sect**.

Mauryan Sculpture

- **Mauryan sculpture** can be best seen in the decoration of the stupas.
- The stupas were decorated with sculptures called **Yaksha and Yakshini** and these were religious objectsto **Buddhists, Jains and Hindus alike.**
- The **Yaksha sculpture of Manibhadra** (originally fromParkham Village, **Mathura**) is a famous example of a **Yaksha dety** which is a colossal **sculpture built** around the 3 century BC.
  - The deity probably was poised with the hands lifted up to depict the **Abhay Mudra.**
- **Silappadikaram** (a Tamil literature) mentions **Yakshini** and says that all the **Jain Tirthankars had a Yakshiniimage.**
- **Didarganj Yakshini** was found in **Didarganj, Bihar.**

Pottery

- Pottery of the Mauryan period is termed as **PGW (Painted Grey Ware)** and **NBPW (Northern Black Polished Ware)**, NBPW had a lustrous black finish and were used as decorative or **luxury wares.**PGW is characterized by its fine texture, **smoothness and evenly coloured surface**. Its colour ranges from soft grey to strong grey and was made from **very high-quality clay.**
  - Since PGW only forms about **3 to 10% of the total pottery unearthed,** it has been said that it was the pottery of the elites.
  - **NBPW** is typically associated with the **Mauryan Period**. The pottery termed as **NBPW** is actually a misnomer; because it is found not only in **North India** but also elsewhere and some of them are also not **black or polished**.
  - **NBPW** was first discovered at **Tabla** in 1913. Now over **1500 sites** have been identified with this pottery

SCHOOLS OF ART IN THE POST-MAURYAN AGE

The Gandhara School of Art

- This school is also called the **Greco-Buddhist school of art.**
- While the early Buddhist artists used symbols to represent the presence of the Buddha, beginning with **the Kushanta rule, the Suddha in the Gandhara School** was represented in human form
- It flourished in the **north-western** part of **Indian subcontinent (modern-day Peshawar to Afghanistan)** where the invading **Greeks brought with them the Greek (Hellenistic) and the Roman style of sculpting influencing the local style**

- In its interpretation of **Buddhist legends**, the **Gandhara School** incorporated many motifs and techniques from **classical Roman art**, including vine scrolls, cherubs bearing **garlands, tritons, and centaurs**. The basic iconography however, remained Indian
- **Sculptures** were made initially on stone and later on **Stucco, both greys in colour**
- When **Buddha** is depicted in a **standing pose**, he stands barefoot with one leg **slightly bent sideways** He is dressed in a robe that covers both of his shoulders and while his left-hand clutches onto the robe, his **right-hand poses** the **Abhay mudra**.
- **Buddha's long hair** is knotted on top of the head in a knot known as the **ushnisha**
- **Many Buddha** images in **Sarnath** have plain **transparent drapery** covering both shoulders, and the halo around the head has very little ornamentation whereas the **Mathura Buddha** images continue to depict folds of the drapery in the **Buddha images** and the halo around the head is profusely decorated
- When **Buddha is depicted in a sitting pose**, he is depicted either in the **Dharmachakra Mudra (teaching pose) or the Dhyana Mudra (meditative pose)**
- The **Gandhara School** grew under influence the of the **Mahayana sect of Buddhism**.

The Mathura School of Art

- This school of art flourished in the areas around the banks of the river Yamuna in the period roughly from the 1**" century AD to the 3 century AD "and was contemporaneous with a second important school of Kushana art, i.e., Gandhara in the northwest**.
- The rise of the **Mahayana system** of Buddhism during the Kushana rule provided golden opportunity to the **Buddhist images and icons**
- Instead of looking at **Greek sculptures** for inspiration, the **Mathura sculptors** developed their own distinct style of work. They found enough material from **Buddhist Jataka stories** and from the **life-events of Gautama Buddha.**
- In **Buddhist art**, the Buddha is depicted with a larger **halo than in the Gandhara** school and two prominent Bodhisattvas were built known as **Padmapani (holding the lotus)** and **Vajrapani (holding the thunderbolt**).
- The **Mathura sculptors** primarily used red sandstonequarried in the nearby **mines of Sikri.**
- This school of Art did not stop only with **Buddhist images**. The artists carved out images from **traditional Brahmanical and Jaina faith.** They also constructed stone railings, **female figures and decorative stonepanels with floral designs**.
- Besides religious sculptures, **the artists also carved secular statues according to need**. The finest example of this art is seen in the **life-size statue of KushanaEmperor Kanishka**.

The Amaravati School of Art

- This school of art flourished in **South India (Andhra region)** in the areas surrounding the banks of the river Krishna under the **patronage of Satavahana Kings**.
- This school of **art is famous for the reliefs (sculpture carved on a surface)** and these reliefs are consideredone of the **world's best narrations on sculpture.**
- These reliefs were carved upon the characteristic **green-white limestone** found in the Andhra area and the use of **white marble is characteristic of this school of art**.
- The **'tribhanga' posture** is a recurring theme while the major emphasis was on **narrative and dynamic images.**
- The lotus and purnakumbha motifs are typical of **Amaravati Art** expressing auspiciousness and abundance.
- The **Buddha** is sometimes depicted in both **iconic** and **aniconic** (non-human, non-animal image) forms where the image of the Buddha is iconic and the accompanying **empty throne is aniconic.**

GUPTA AGE

ART AND ARCHITECTURE OF THE GUPTA AGE

From the **4th century onwards**, the Gupta Empire came into being. This period is called the **Golden Age of Indian Art and Architecture.**

Ajanta caves

- These caves were made as **Viharas** and **Chaityas** during the **period 200 BC to 650 AD.**
- It was built by cutting the rocks of the **Sahyadri ranges** and forming a **horseshoe shape** around the **Wangorah river** The inscriptions in these

caves are Buddhist Inscriptions made under the **patronage of Harishena**, a **Vakataka ruler**,

- These caves comprise **Chaitya halls or shrines**, dedicated to Lord Buddha and Viharas or monasteries, used by Buddhist monks for meditation and the study of **Buddhist teachings.**
- The walls were originally covered in paintings, but today there are only **nine surviving** images, the most famous being the **Bodhisattva Padmapani**.
- **Avalokiteshvara's** painting can be found to the left on the main shrine. According to **Mahayana doctrine, Avalokiteshvara postponed his ascension** into Buddhahood until he assisted every being in achieving Nirvana.
- Both the **Chinese traveler Fa Hien and Hieun Tsangmention the Ajanta caves** in their writings.

Ellora caves

- **Ellora caves,** also in Maharashtra, were made for **Buddhist, Jain and Brahmanical followers**. These were made between **5th and 11" century AD.**
- There are **35 caves** and rock-cut temples, largely produced during the reign of the **Kalachuri dynasty in the 6th and 7th centuries AD.**
- The **Kailasa temple**, a **marvel of Ellora**, is the larges rock-cut structure anywhere and its construction began in the **8th century**, under the reign of **Krishna I** of **Rashtrakuta dynasty** to celebrate his **victory over the Pallavas**.
- The **Buddhist caves** display figures of Buddha in h various guises and many **Bodhisattvas, some being the earliest instances, for example of Tara.**

Other Important Caves			
Number and Type of Caves	Period	Name and Location of Caves	Features and aspects
Bagh Caves **Near the bank of Bagh river, Madhya Pradesh**	Around 6thcentury AD	All 9 caves were Buddhist.	Built in the architectural likeness of the **Ajanta Caves**. Some of the cave paintings made here belongs to the **Gupta age.**
Junagadh Caves, Gujarat	Between 1st to 4th century AD	3 groups of numerous Buddhist caves.	**Baba Pyare Caves**, Khapra Kodia Caves and Uparkot Caves A **30-50 ft high ci**tadel in **UparKot** to mark the prayer hall.
Nasik Caves (Pandu Leni), Maharashtra	Between 3rd century BC to 2nd century AD	23 Buddhist Caves.	Built under the **Hinayana sect**. There are no images of the Buddha. **Buddha** is represented by **motifs and symbols**, for example - **footprints and throne.**
Mandapeshwar Caves (Montperir caves), Maharashtra	8th century AD	Originally a **Brahmanical cave** it was later changed into a **Christian cave.**	It has sculptures of **Nataraja, Brahma and Vishnu.**

TEMPLE ARCHITECTURE

Temple architecture flourished, under the patronage of the later Gupta rulers who were Hindu. Temple architecture began as **simple temples with flat roofs, shallow pillars, and low platforms and was generally square shaped.**

Early Temples

- While construction of stupas continued, **Brahmanical temples** also started getting constructed often decorated with the images of gods.
- The shrines of the temples were of three kinds:
  - **Sandhara type (with pradakshina patha),**
  - **Nirandhara type (without pradakshina patha), and**
  - **Sarvatobhadra (which can be accessed from all sides).**
- Some of the important temple sites of Gupta period are **Deogarh** in Uttar Pradesh, **Eran**, Nachna-Kuthara and **Udayagiri** near **Vidisha** in Madhya Pradesh.

Later Hindu Temple

The basic form of the Hindu temple comprises the following:

- **Sanctum (garbhagriha)** is made to house the main icon which is itself the focus of much ritual attention.
- The entrance to the temple which may be a portico or **colonnaded hall** that incorporates space for a large number of worshippers and is known as a **mandapa**.
- **Freestanding temples** tend to have a mountain-like spire, which can take the shape of a curving shikhar in **North India and a pyramidal tower, called a vimana, in South India.**
- The **vahan**, i.e., the mount or vehicle of the temple's main deity along with a standard pillar or **dhvaj** is placed axially before the sanctum.
- The placement of an image in a temple is carefully planned:
  - For instance, **river goddesses (Ganga and Yamuna)** are usually found at the entrance of a garbhagriha in a Nagara temple.
  - **Dvarapalas** (doorkeepers) are usually found on the gopurams of Dravida temples, similarly, **mithunas** (erotic images), **navagrahas** (the nine auspicious planets) and **yakshas** are also placed at entrances to guard them.
  - Various elements of ornamentation such as **gavaksha, vyala/yali, kalpa-lata, amalaka, kalasha, etc. are used in distinct ways in a temple**.

Nagara Style

Nagara style of temples began to be built from the **5th century onwards**. It is marked by the Panchayatan style. The most important characteristics of this style are the use of multiple shrines to surround the main shrine. The Nagara school is further subdivided into - **Odisha school, Khajuraho school and Solanki school.**

The Odisha School

- **Lavishly decorated** exterior walls, interior walls are simple and plain, pillars absent from the verandah, use of iron girders to make the roof, temple built on square platform, temples protected by boundary **walls**, **shikharas** are called '**rekhadeuls**', **mandaps** are called '**jagmohanas**'.
- For example, **Sun Temple at Konark** (also called Black Pagoda), **Jagannath Temple** at Puri and **Lingaraj Temple** at Bhubaneswar.

Typos & Shikharas

- **Rekha Prasad (Latina) shikhara** - these have a square base upon which **the walls curve** inside and meet at a point on top.
- **Phamsans-**these were built with a bigger base but were shorter in height than the **Rekha Prasad shikhara**. These generally move upwards in a slope flowing in a straight line
- **Valabhi**-these come with **rectangular bases** with roots havingvaulted chambers.

The Khajuraho School

- Built by **Chandela kings**, also **called Chandela school.**
- Both **interior and exterior walls** were **lavishly decorated**, erotic sculptures were carved inspired from **Vatsyayana's Kamasutra**,
- Basic material used was **sandstone**, temples generally had three chambers called the **Garbhagriha**, **mandapa** and **ardha-mandapa**, most temples were north or east facing.

- The **common style** followed was the Panchayatan style, temples were built on a high platform. For example, **Lakshman Temple** and **Kandariya Mahadeva Temple at Khajuraho.**

Mamallapuram Reck Cut caves Pallava period

- It is **famous for the mythological stories** carved in stone relief
- The scenes here **depict Lord Vishnu** rescuing Earth and taking the three strides, the **Gaja-Lakshmi (Adi-Varaha cave) motil, the Mahishasuramardini relief, and Krishna lifting the Govardhan Mountain (Pancha- Pandava cave) relief**.
- There are a multiplicity of figures carved here including almost life-size images of people and animals such as elephants. **The two figures of a Naga and a Nagini stand out among these**. **The underlying theme is derived from the Mahabharata**.
- Kiratarjuniya where Arjuna has to suffer while seeking Shiva's weapons. There are **five adjacent rock cut temples called the "The Five Rathasnamed after the Pandavas and Draupadi**.
- **These temples are named as Dharmaraja, Bhima, Arjuna, Draupadi and Sahadeve**.
- **Dharmaraja ratha is on a square platform** with open air porches and a pyramid shaped tower with terraces while seated lions supportthe pillars.
- The **Bhima ratha is a rectangular monument** with a barrel shaped roof
- The **Arjuna ratha is incomplete** and it looks like work on it had been abandoned due to the rock not being able to support the pressures of carving.
- The **Draupadi ratha is on a square platform** and has a carved roof shaped like a hut. It is one of the smallest of the live.
- **Work on the Sahadevaratha was abandoned and only the roof carvings were completed**.

The Solanki School

- Built by the **Solanki rulers**, located in **Gujarat and Rajasthan**. Walls of the temple were plain without any carvings, the mandapa is connected with the **garbhagriha** both from the inside and outside.
- Arched gateways called **'toranas'** were built and water tanks called surya-kund were built **near temples** (these were stepped with staircases).
- Materials used were **sandstone**, soft marble and black basal and temples were generally east facing. **For example, Modhera Sun Temple in Gujarat**.

Sculpture of the Gupta-Age

Based around the region of **Sarnath**, the **Gupta Age** saw the following characteristics development in the tradition of sculpture:

- The main building material became **sand-stone (cream coloured).**
- The sculptures were always dressed and **lacked nudity in any form**.
- The halo behind the Buddha was immaculately decorated. **Best example is this Sultanganj Buddha, which stands 7.5 feet tall**
- The faces of the sculptures were **more rounded** and not oval like the earlier Mathura art. **A string of pearls called the 'Ekavalit was introduced as à decorative ornament**.
- The Act **of turning the Wheel of Law** is one of the masterly creations of Gupta classical sculpture. The **Buddha is shown as seated in Vijraparyanka with the hands held near the breast in Dharmachakra Pravartana Mudra (the gesture of Preaching).**
- A **magnificent representation of Vishnu belongs to the Gupta period**, **5th century AD**, **and comes from Mathura**. The typical gown, the vanamala; the charming string of pearls twirled around the neck, the long and elegant yajnopavita are all characteristic of early Gupta work.

ARCHITECTURE OF SOUTH INDIA

In **South India**, a **distinct style** of **architecture developed under the patronage of the Pallava kings**. **These can be grouped according to style into Mahendra, Narasimha, Rajasimha and Nandivarman groups**.

- **Mahendra group:** These are the earliest examples of temple architecture. These were basically **rock cut temples called mandapas (as different from the mandapas of the Nagara style which only meant the assembly hall).**
- **Narasimha group:** These are also rock cut temples but the **mandapas were further divided into distinct rathas**. **The largest ratha**

was called the Dharmaraja ratha while the smallest one was named Draupadi ratha.

- **Rajasimha group:** These were built under the **ruler Rajsimhavarman** and were not rock cut temples. These were structural temples for **example the Shore temple in Mahabalipuram and the Kailashnath temple at Kanchipuram**.
- **Nandivarman group:** This was the **last stage** of **temple architecture under the Pallava king**s. The temples were **smaller in size** and their design and **structure were similar to the Dravidian style of temple architecture.**

Chola Temple Architecture

It **went through 3 stages of development**

- The **first stage was under King Vijayalaya** in the **9th century AD**. The chief styles followed were:
  - The **Vimana** was connected to an **ardha mandapa(hall**).
  - The **central shrine** was surrounded by **six minor shrines.**
  - A **linga and a yoni were built inside the temple.**
  - The outer walls of the temples were not fully decorated with sculptures.
  - **Dvarapalas were built on some entrances to the temples**.
  - **For example, Shiva temple at Narthamalai**.
- The **second stage** was under **the Kings Aditya I and Parantaka I from 871-55 AD.** The major styles followed were:
- The **ardha mandapa** was sometimes joined to the **Vimana.**
- A new addition was the **mukha mandapa** (**porch).**
- Devako**shmas which are me images of Ganesh** Brahma and **Durga Mahishesuramandinis** Indo biurs were being made
- **Depictions from the Kamayane** and the images of ons were sculpted song the structuy bese in most of the temples
- **The sculptures were also depicted with mure ornaments than in earlier periods.**
- **Forexample, ag ty Temple (ambakemang, Karanganatha Temple (Srinivasanallaand Brahmapuriwara Temple (Putamangai)**
- The **third stage** was **under the patronage of Queen Shemblyan Mahadev (wife of Gandaridhyal) from about 969-57 AD. The styles followed it in this period were :**
  - Pilars were built to support the **mukha mandapa and the ardha mandapa**.
  - **Antarala (only**) was built to connect the **siman with the antha mandapa**
  - The outer walls of the temples were heavily decorated with sculptures of figures which wepenerally sculpted in the round
  - The **representation of the Nataraja** mitif of **Shiva** along with his **Tripurantaka** (one who destroyed three cities image was made on **the temple wall.**
  - **Imposing gopuras** (**gateways**) were built at temp entrances
  - The lower part of the goshura was but with and the upper part was built with beds **For example, Brihadiwara Temple at Thanjava.**

Main Features of the Dravidian style

- These temples were protected by high bound walls with **a gateway called gopuram**
- **The Panchayatana style** was followed by a **chief temple** surrounded by four lesser temples
- The spire was built in the form of a **pyramid** and w called the **vimana,** only the **chief temple had a vimana and the lesser temples were built without one**
- The **shikhara** was in the **shape of an octagon and was spherical as in Nagars style**.
- The **antarala** connected the assembly hall with the **garbhagriha**
- **Sculptures of Mithun, Yakshas and Dvarpal were built in the entrance**.
- **Water tanks were built inside the temple boundary**.

Chola Sculpture

The **oldest of these Nataraja sculptures** belonged to the time of the **early Chalukya** reign (**which was unearthed at the Ravana phadi cave in Alhole), it was fully developed only under the Cholas**.

Chola Metal Sculpture

- **Chola metal sculpture is famous for its aesthetics and technical expertise**. Unlike the **metal hollow sculptures of North India**, these **were solid**. However, to build both these types of sculptures the same lost **wax method** was used.

- The **metal used was an alloy of five metals - copper, gold, silver, lead and tin**.
- **The iconography** followed in these sculptures resembles the earlier images on stone sculptures.
- The **images on these sculptures were clothed with ornaments** and became a part of **religious rituals** held in the temples.
- The **most common theme was the image of Lord Shiva as the Nataraja**.
- In the **Shiva temples of South India**, a separate **Natana-Sabha was built to place the Nataraja sculpture**. **Best example is the temple at Chidambaram.**
- **Nataraja sculptures** were built in **two expressions-a pacified Shiva and an angry Shiva.**
- **Shiva's 'dance of bliss'** is known as **Ananda Tandava**. **Lord Krishna and the Nayanar saints (Alvar saints) as well as a few Buddhist themes were also portrayed**.

- **Nataraja sculpture**
  - Shiva stands on a small dwarf, which is the symbol for the **ego and ignorance** exhibited by the Individual.
  - The flowing hair locks of Shiva are **symbolic of the river Ganges.**
  - **Shiva is decorated with male and female earrings** on either ears depicting the **fusion of both male and female in one body, which is known as ardhanarishvara**.
- The snake around the arm of Shiva signifies the '**kundalini power'**, which can be aroused to **gain true consciousness**.
- Shiva is circled by **a ring of lights**, which depicts the **never-ending cycles of time and age.**

REGIONAL SCHOOLS OF ARCHITECTURE

Nayaka School

- **Best known for the Meenakshi temple**, this school flourished in the **16 to 18 century under the Nayaka rulers.**
- **Salient features:**
  - huge corridors called **Prakarns were built**,
  - there were **passage ways on the roofs**,
  - **the largest gopurams (gateways**) were built for **example the Meenakshi temple has the largest gateway in the world** and
  - The **temple walls** were carved with **intricate carvings.**

Vesara School (Chalukya style)

- It was a combined style between the Nagara and the Dravidian styles and it flourished under the Chalukya kings.
- **Salient features:**
  - great interest was given to the **construction of the vimana and the mandapa**,
  - the **passage ways were spacious**,
  - Temples were covered with **intricate carvings.**

Hari-Hara of the Badami Caves

- The **Hari-Hara image of the Badami caves** is an example of **Badmi Chalukya art of the 6th century AD**
- **Hari-Hara is a composite god where one hall is Hari or Vishnu and the other half is Hara or Shiva**
- The **right half of this composite god is Shiva** while **the left is Vishnu This deity has four arms**

Vijaynagar School

- In this school the influence of the **Indo-Islamic style of Bijapur can be seen.**
- Its major features were:
  - temple walls were carved **with designs** and **geometric patterns,**
  - **gopurams (gateways**) were constructed on all sides,
  - each temple had **more than one mandapa and the main mandapa was called the 'kalyana mandapa' and**
  - The concept of having **non-religious and secular buildings** inside the temple boundary was introduced.
- The **Lotus Mahal and the Vittalaswami temple** are the **best examples** of this **style of temple architecture.**

Hoysala School

- Built under the Hoysala kings, **this style of temple Building flourished around Mysore (Halebid, Sringeri and Belur) from about 1050 AD to 1300 AD.**
- The **major characteristics** of this school were:
  - **soft stone called Chlorite schist was used**
  - the **temples were decorated with sculptures**,

- **shikharas** were built atop every temple chamber,
- a **pillared hall** was built around which shires of the temples were placed,
- All temples were built **on a raised platform called Jagati.**
- the **staircases and the walls** of the temples were in a **zigzag pattern**.

- The **famous Nandi Bull sculptures** were built under this school.
- For example, **Chennakesava temple of Belur and the Hoysaleshwara Shiva temple at Halebid.**

Pala School

- This style of building developed under the **patronage of the Pala and the Sena kings** of **Bengal in the period 8th to 12th century AD.**
- The **Palas were Buddhists** while the **Senas were Hindus** and **therefore this school was a confluence of both religions**.
- The **main styles of this school** were:
  - main building material was terracotta **bricks burnt bricks and clay),**
  - roofs of the building were curved and came to be called **'Bangla Roof,**
  - sculptures built had a **lustrous finish** and both
  - **stone and metal were used** to build these,
  - **Shikharas built for the temples were placed high up and were topped with a large amalaka**.
- **For example, Siddhesvara temple at Barakar**.

ARCHITECTURE OF MEDIEVAL INDIA

The establishment of Islamic rule in Delhi by the 12th century AD triggered a massive **change in architecture styles**. This change was an amalgam of the **local styles and the Persian style bought by the invaders this style of architecture is called the Indo-Islamic style of architecture**.

Indo-Islamic Style of Architecture

Characteristics of the Indo-Islamic Style of Architecture

- This style of architecture emphasized on the availability of space by building **massive halls**, **courtyards and gardens**. As opposed to the old **Hindu style of architecture which was congested, this style created spaciousness**
- The arcuate style of architecture came into prominence, **which relied on the building of archesand domes over buildings**.
- The **famous minars were introduced**, which **were built to surround the mosques or the mausoleums.**
- **Pietra-dura**: On the **walls of the buildings calligraphy was used for decoration instead of the old tradition of making sculptures.**
- For purposes of decoration of the walls, the **Arabesque style of drawing geometric vegetal images was used**. This style was characterized by the drawing of plant stems and leaves that sprout continuously while splitting at regular intervals to form secondary stems, **which again meets the primary stem on the base.**
- **Geometry was another theme** that this style worked deeply with. The result was the creation of buildings that exude a feeling of **symmetry and proportion**.
- **This style of architecture completely avoided the use of animal and human figurines or images in its designs**.
- The **buildings instead had jaali designs** which allowed the sunlight to enter the building premises**. The use of jaali designs was brought on by the importance of light in the Islamic religion.**
- In the **rear wall of the prayer-hall, the centre is occupied by a recess or alcove, called mihrab; and indicates the direction of prayer (qibla).**
- The **gardens built under this style** followed the**Charbagh style** in which a **squarely shaped** garden divided further into four more gardens.
- **The fore sightening technique** was also used which allowed the **inscriptions to appear** of the **same size** from any place within the building.
- The buildings built under this style were **constructed with mortar, brick and lime** plaster whereas the earlier Trabeate style **used stone as its building material**.

Sultanate Period

- During the **Sultanate period from 1206 AD to 1526 AD**, the Islamic style was rigorously

followed and improved upon. **Some of the major constructions of this period are**:

- **Qutub Minar:** Work on the minar was started by **Qutb-ud-din Albak**, the **founder of the Slave Dynasty in India**. This style of architecture is **called the Mamluk style** after the **word Mamluk meaning slave**. The work on the **minar continued under litutmish and completed under Feroze Shah Tughlaq**.
- **Alai Darwaza:** Built by Ala-ud-din Khilji under the style **called the Seljuk style of architecture**. It is the gateway that leads to gateway that **leads to the Qutb Minar.**
- **Tughlaqabad and Firozabad: Towns built under the Tughlaq dynasty.** Building material was primarily the **grey sandstone** with both arches and lintels being used to design the entrances. **The batter style of building sloping walls to strengthen buildings was first introduced.**
- **Lodi Gardens:** Built by **Sikandar Lodi**, this style of architecture introduced the concept of the double dome built to strengthen the structure and to lower the ceiling height inside the dome. **Importantly, only tombs were built under the Lodi dynasty.**

Mughal Architecture

Mughal architecture was the **pinnacle of Indo islamic style** and **many great buildings were built during this period.** The **reign of Shah Jahan** can be considered the peak of development because after his reign ended architecture of the Indo-Islamic style declined.

Agra Fort

- Work on the fort was **commissioned by Akbar** and it contained the Jahangiri Mahal and the Sheesh Mahal. Later on, Shah Jahan added the Moti Masjid, Diwan i-aam and the Diwan-**i-khas buildings. The fort has gardens built in the Charbagh style.**

Fatehpur Sikri

- It **was built by Akbar** as a new capital city and it showcases a **fusion** between the **Persian and Hindu styles of architecture.**
- The buildings inside the city are the Buland Darwaza, Panch Mahal, Salim Chisti's tomb, Jodha Bai's palace and the Ibadat Khana.
- **Salim Chisti's tomb is known for the intricate jall work while the Buland Darwaza was one of the most Imposing structures built in the Mughal period**.

Taj Mahal

- Built by **Shah Jahan in the memory of his late wife Mumtaz Mahal (Arzuman Bano Begum**) it is the finest and grandest example of Mughal architecture.
- All **the techniques and styles** developed in the preceding years were employed in the **building of the Taj Mahal**.
- The **styles of jaali, calligraphy, pietra dura**, **carvings over marble and the foresighting technique were all used**. The gardens were styled in the Charbagh fashion and water bodies were used for decorating the premises of the building.
- Shah Jahan also went on to build the famous Jama Masjid in Delhi, the Red Fort, the Shalimar Bagh in Lahore and the city of Shahjahanabad. **He is also credited with building one of the finest thrones in human history known as the Peacock Throne**.

NOTE: Shalimar Garden in Kashmir was built by Jahangi



Sikh Style of Architecture

This school of architecture developed under the **influence of the Mughal style in the Punjab region**. Its characteristics are the **presence of Chhatris on top of the buildings**, the use of shallow pelmets, domes covered with brass or copper and the decoration of the arches with various foliations.

Rajput Style of Architecture

ARCHITECTURE OF MODERN INDIA

Modern architecture influenced by the European styles arrived in India via **the Portuguese, French**, **Dutch and British colonists**. They built a plethora of structures in India under various styles. They also influenced and got influenced by the Indian styles and this led to a **fusion of both styles of architecture.**

Portuguese School of Architecture

- The **Portuguese brought the Iberian Style** of architecture to India.
- They **introduced the patio style of building houses and also built Baroque Churches.**
- **For example, St. Cathedral (Goa), Castella de Agoanda (Murobai).**

French School of Architecture

- The **French built planned cities like Pondicherry Puducherry) using Cartesian grids.**
- They introduced anonymous architecture in India.
- **For example:** The Church of the Sacred Heart of Jesus (Puducherry).

British School of Architecture (Indo-Gothic Style)

- It is called the **Victorian style of architecture** and it fused Indian, Persian and Gothic styles.
- Its features were-elaborate and large constructions, thinner walls, large windows, pointed arches and were constructed using concrete, Iron and steel.
- **For example: Victoria Memorial (Kolkata) Gateway of India (Mumbai)**

British School of Architecture (Neo-Roman Style)

- **After 1911, the British introduced the Neo classical style of architecture in India**.
- Its **features were-anonymous designs**, fusion of many styles, limited artistic expressions, compromise on utility, overuse of oriental motifs, introduction of the upturned dome and the emphasis on circular buildings
- For **example, Rashtrapati Bhavan and Supreme Court (Delhi**).

Post-independence India saw the decline of the architecture traditions as the constructions focused primarily on the utility and economic viability of the buildings. **The concept of modern economic buildings was introduced and it broke the continuity in the architectural traditions of the preceding ages.**

Laurie Baker

He is known as the **Architect of the Poor** as he designed mass housing projects in Kerala. His construction style used locally available material and was eco-friendly. He also introduced the now-common method of using filler slabs to replace steel while constructing homes.

Section - 2: Paintings, Music, Dance, Theatre and Puppetry

PAINTINGS

Painting is one of the most delicate forms of art giving expression to human thoughts andfeelings through the media of line and colour. Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge.

Key features

- History of Indian paintings can be traced back to the primitive rock paintings of **Bhimbetka**, **Hosangabad, Mirzapur and Panchmarhi**. This followed the painted pottery of the Indus Valley Civilization, but the real beginning of the art of painting began from the Gupta Age.
- The paintings are primitive records of wild animals, **war processions** and **hunting scenes**. They are crudely but most realistically drawn. All these drawings bear a remarkable resemblance to the famous rock shelter paintings in **Spain, which are presumed to be the work of Neolithic man**.
- **Vishakhadutta's** famous Sanskrit play Mudrarakshasa also had mention of many paintings**. It also mentions 6 principles/limbs of paintings**:Under Akbar, the Portuguese introduced the idea of foreshortening thus giving the **3D effects to the pictur**es. Akbar established a place **called Karkhana** where artists from various countries came and collectively worked on producing paintings.

Rupabheda	Variety of form
Sadrisyan	Portrayal of likeliness of the subject
Bhava	Creation of lustre with the colours
Varnika Bhanga	Mixing of colours to resemble the effects of modelling
Pramanam	Proportion of the object or subject
Lavanya Yojanam	Immersion of emotions

Wall paintings

The tradition of wall paintings has been passed down from **pre-historic times to us today**. **Paintings are done on walls to invoke the gods to bless the soil**, keep animals healthy for work in the field, grant a family healthy progeny after marriage, and bless a newly constructed home.

- **All paintings done on walls are not necessarily called mural paintings**. This term is usually reserved for classical styles used for temples, churches and palaces.
- **Sometimes these are called fresco paintings**. **An example of fresco painting is the mural technique revived from prehistoric cave paintings in Wayanad, Kerala**.
- The technique and process of making Indian wall paintings which has been discussed in a special chapter of the **Vishnudharmottara Purana**, **a Sanskrit text of the 5th or 6th century AD**.

Prehistoric Paintings

The **earliest paintings** in India can be seen in the **caves of Bhimbetka**, Mirzapur, Hosangabad and Panchmari with bold lines and generally depicting animals like bison, beers and tigers etc. **The site of the Bhimbetka Paintings was discovered by V.S. Wakanker of Vikram University, Ujjain in 1957.**

There were **three major phases** of prehistoric paintings:

- **Upper Paleolithic Period:** Paintings were usually in **white with dark red and green lines** depicting **large animals like bison, rhinoceros and tiger.**
- **Mesolithic Period:** Figures and **animals**, usually in Red, are smaller but they lose their proportion and naturalism. **Hunting was a common theme.**
- **Chalcolithic Period: Green and yellow colours** were used and paintings were of battle scenes with men **riding elephants and horses with spears, bows and arrows**.

Gupta Age Paintings

Vatsyana's Kamasutra shows the skills involved in painting and the types of brushes used by the painters **during the Gupta age**. Most **famous paintings of this age are found at these places:**

Ajanta Paintings

- These **mural paintings are mostly associated with the Jatakas, a collection of stories**, recording the previous births of the **Lord Buddha.**
- **Fresco wall paintings with murals done in Tempera style**. A plaster consisting of stone powder, **cow dung and rice straw was used**.

Main colours used are ochre, red, green, blue, white and black,

- The most **famous paintings are of Apsara, Black Princess, Shaddanta Jataka,** Mahajanaka Jataka, the **dying princess and Bodhisattva Padmapani.**
- Along-side these Buddhist paintings there are also a few **Brahmanical figures** of iconographic interest. Indra, a **Hindu divinity**, is depicted flying amid clouds together with celestial nymphs holding **musical instruments**.

Bagh Paintings.

- There are **9 caves at Bagh (near Gwalior**) on the banks of River Bagh (**a tributary of Narmada). The 4th cave Rangmahal** has got the **maximum number of paintings**.
- Stylistically, **both Bagh and Ajanta belong** to the same form, but Bagh figures are more tightly modelled, and are stronger in outline. **They are more earthly and human than those at Ajanta**. **NOTE: The earliest Brahmanical paintings so far known are the fragments found in Badami caves, belonging to 6thcentury A.D. The paintings of Ajanta, Bagh and Badami represent the classical tradition of the North and the Deccan at its best.**

Sittanavasal Paintings

- Sittanavasal means **'the abode of great** saints'. **This place is situated at Puddukota in Tanjore and has Jaina paintings**. These caves were **built by Mahendravarman and his son Narshimavarman.**
- The contours of these paintings are firmly drawn dark on a light red ground. On the ceiling of the **Verandah is painted** a large **decorative scene** of great beauty **lotus pool** with **birds, elephants, buffaloes and a young man plucking flowers**.

Ellora

- A **number of Hindu, Buddhist and Jain temples were excavated between the 8th and 10th centuries AD from the living rock**. The most impressive of these, **the Kailashnath temple is a free-standing structure which is in fact a monolith.**
- There are several fragments of paintings on the ceiling of the different parts of this temple and on the walls of some associated Jain cave temples.
- **Scenes of Ramayana and Mahabharata** along with **mythological animals and flowers**, battle scenes, **Shiva as Nataraj and divine figures related to Jainism are painted here.**
- There are **two types of paintings** here, one resembling **Ajanta and the other showing deterioration in standard or Apabhramsha influence. From here the Apabhramsa School started.**

Tanjore paintings

- The **most important wall paintings in South India are from Tanjore, Tamil Nadu**. The **dancing figures from Rajarajeswara temple of Tanjore belong to the early 11 century AD are beautiful examples of medieval paintings.**
- The wide-open eyes of all the figures are a clear negation of **Ajanta tradition of half-closed drooping eyes.** But the figures are no less sensitive than the **Ajanta figures**, they are full of movement and throbbing with vitality.

Lepakshi temple

- The **last series of wall paintings** in India are from **Lepakshi temple** near **Hindupur** belonging to the **16th century AD**.
- The paintings are pressed within **broad friezes and illustrate Shaivite and secular themes.**

Miniature Painting

Pala-School (11"-12" Century)

- The earliest examples of **miniature painting** in India exist in the **form of illustrations** to the religious **texts on Buddhism** executed under the **Palas of the eastern India** and the **Jain texts executed in western India during the 11th 12th centuries AD.**
- The **Pala period (750 AD to the middle of the 12th century**) witnessed the **last great phase of Buddhism and of the Buddhist art in India.**
- The **Buddhist monasteries (mahaviharas)** of Nalanda, Odantapuri, Vikramshila and Somarupa were **great centres of Buddhist learning and art.**
- **A large number of manuscripts on palm-leaf** relating to the Buddhist themes were written and illustrated with the images of Buddhist deities at these centres which also had workshops for the **casting of bronze images.**

Mughal School (1560-1800 AD)

- The **Mughal style evolved as a result** of a happy synthesis of the indigenous Indian style of painting and the **Safavid school of Persian painting.**
- The **Mughal style** is marked by supple **naturalism** based on close observation of **nature and fine and delicate drawing**. It is of a high aesthetic merit. **It is primarily aristocratic and secular.**
- The **Mughal School of painting originated in the reign of Akbar in 1560 AD Emperor Akbar was keenly interested in the art of painting and architecture.**
- In the beginning of his rule, an atelier of painting was established under the **supervision of two Persian masters, Mir Sayyed All and Abdul Samad Khan, who were originally employed by his father Humayun.**
- Some of the famous Indian painters in **Akbar's court were Dasvanth, Nanha, Basawan, Manohar, Surdas, Shankar Goverdhan and Inayat.**
- The **famous manuscripts in reign of Akbar were Tuti nama, Hamza-nama, Gulistan, etc**.
- **Under Jahangir, painting acquired greater charm, refinement and dignity**. He had great fascination for nature and took delight in the portraiture of **birds, animals and flowers**.
- Some **important manuscripts** illustrated during his period were **Ayar-i-Danish and Anwar-i-Sunavli. Famous paintings of his time were - 'Portrait of Jahangir', 'Portrait of a court jester', 'Maulana-do pyaza', etc**.
- Under **Shah Jahan the Mughal painting maintained its fine quality**. But the style, however, became over ripe during the later period of his rule. **Portraiture was given considerable attention by his painters**.
- A**urangzeb** was a puritan and therefore did not encourage art. **Painting declined during his period and lost much of its earlier quality**. A large number of court painters migrated to the provincial courts.
- **During the period of Bahadur Shah**, there was a revival of the Mughal painting after the **neglect shown by Aurangzeb**. **The style shows an improvement in quality.**

NOTE: **The works of painters of the courtiers and the provincial officers are styled as "Popular Mughal" or 'Provincial Mughal paintings. This style of painting has all important characteristics of the Imperial Mughal painting but is inferior in quality. Some notable examples of the Popular Mughal painting are a series of the Razm-nama, a series of the Rasikapriya and a series of the Ramayana.**

Rajasthani/Rajput School of Paintings

- It **flourished under the Rajput** rulers of **Udaipur, Chittor, Mewar, Chavanda, Bikaner, Jaipur, and Jodhpurand Bundi**. It reflected the ideas and ideologies, tastes and emotions of Rajput princes.
- The **themes were mainly based** on **Hindu traditions and mythology along with scenes of battles, riding and hunting.**
- A**.K. Coomarswamy's 'Rajput Paintings' put this school of painting on the map of Indian and World art history**.
- Rise of **vernacular movements** led to the **development of Hindu miniature paintings**. **The Bhakti movement** and **Hindu renaissance have been depicted in these paintings**.
- **Mewar School:** Prominent centres were **Udaipur and Nathdwara**, with **both religious and secular paintings which were popular among common man.**
- **Kishangarh School:** There is a lake at **Kishangarh** which appears in many of its paintings. **Radha and Krishna are the main subjects with gold colour** being liberally used in paintings. **Nihal Singh was the main painter who painted 'Bani-Thani' called 'the Mona Lisa of India'.**
- **Bikaner School:** Mostly the **paintings are based on the themes of Ramayana**, **Mahabharata and Krishna legends**. Bikaner **miniature and wall paintings** have been done in light colours. In human figures, lips are tight, the eyes are half-open, chin is small, wrists are thin and chests are underdeveloped.
- **Kota School:** Under **Raja Umed Singh,** paintings with **Mughal influence** sprang up. **The important pictures are mainly portraits of princes and hunting scenes**.
- **Bundi School**: These paintings also have been influenced by the **Mughal School**. Paintings of local **vegetation, scenes of pleasure-loving princes, Raga Raginis and Barahmasa are famous.** The human figures are short with sharp noses and narrow eyes wearing typical Bundi hats.

- **Jaipur School:** It is generally believed that a **school of painting originated at Amber**, and later **shifted to Jaipur**. There is a fairly large number of portraits of the Jaipur rulers and **miniatures** on other subjects which can **definitely be assigned to the Jaipur School**.
- **Marwar School:** A large number of **miniatures** comprising **portraits, court scenes,** series of the **Ragamala** and the **Baramasa**, etc. were **executed from the 17th to 19th centuries** at several centres of painting like Pall, Jodhpur and Nagaur etc. in Marwar
- **Shekhawati:** No other place in India has such a targe concentration of **high quality frescoes.** This **region is called the Open Art Gallery of Rajasthan**.

Decconi Schools (1560-1800 AD)

- In the Deccan, painting continued to develop Independently of the **Mughal style** in the **beginning**. However, later in the **17 and 18 centuries,** it was increasingly influenced by the **Mughal style**.
- **Ahmednagar**: The earliest examples of the Ahmednagar painting are contained in a **volume of poems** written in praise of Hussain **Nizam Shah I of Ahmednagar (1553-1565) and his queen. This manuscript is known as the Tarif-in-Hussain Shahi.**
- **Bijapur:** Here the painting was patronised by **Ali Adil Shah I (1558-80) and his successor Ibrahim II (1580 1627). The** encyclopedia of this school is **known as the Najum-al-ulum (Stars of Sciences).** There is influence of the **Lepakshi mural painting on the female types**. The profuse **use of gold colour**, some **flowering plants** and arabesques on the top of the **throne are derived from the Persian tradition.**
- **Golconda:** The earliest paintings identified as Golconda work are a **group of five charming paintings of about 1590 painted in the period of Muhammad Qull Qutb Shah (1580-1611) Golconda.** Other to outstanding examples of the Golconda painting are "**Lady with the Myna bird".**
- **Hyderabad:** Painting in Hyderabad started with the **foundation of the Asafuji dynasty by Mir Qamruddin Khan (Chin Qilich Khan) Nizam-ul-Mulk in 1724**. A miniature showing a princess in the company of maids is a typical example of the Hyderabad school of painting.
- **Tanjore:** A style of painting characterised by **bold drawing, techniques of shading** and the use of pure and **brilliant colours** flourished at **Tanjore in South India during the late 18th and 19th centuries.**

Pahari School of Paintings (17th-19th centuries)

- Ancient tradition of painting had survived in **modified form in Kashmir** and the adjoining hill areas of the **Himachal Pradesh** and **Uttarakhand. These are collectively called Pahari Paintings**
- Metcalf was the first person to discover the **Pahari paintings in Kangra**. **The important places where we can find Pahari paintings are Basohli, Guler, Kangra, Chamba and Tehri Garhwal.**
- **Basohli:** These are the **earliest Pahari paintings in Jammu and Kashmir** flourished under **Raja Kripal Pal**. Basohli style is characterized by vigorous and bold lines and strong glowing colors.
- **Guler:** Guler painting is marked by liquid **grace and delicacy**. The drawing is delicate and precise. The Subjects of these miniature paintings **are Bhagavata**, the **Gita Govinda**, the **Bihari Satasal, the Barahmasa and the Ragamala.**
- **Kangra School:** The Kangra school flourished at the **end of the 18th century**. There seems to be a **combination of the Mughal and Rajasthani paintings** in this school, **Naturalistic style** is followed and **great attention is paid to detailing.**
- **Thangka Paintings:** These are **religious painting**s made in **monasteries using silk** and **brocade patch work** involving highly artistic skills. The deities shown in thangka paintings are usually depictions of visions that appeared to **great spiritual masters** at moments of realization, which were then **recorded and incorporated into Buddhist scripture**.

Folk Paintings

- **Madhubani Paintings of Mithila:** These are the **exclusive monopoly of women artists**. Initially, these paintings were done on the walls but the **famine of 1967** compelled women to draw these paintings on card paper in order to sell, Henceforth, it became famous and commercialized. **The Subjects of these paintings**

are Vishnu's avatars and female deities like Kali, Durga and Parvati.

- **Phad Paintings of Rajasthan:** They are scroll paintings on which **religious and heroic tales** are painted by **a class of artists called 'Joshis' who are generally attached to temples**.
- **Pichwal Painting of Rajasthan:** It is a ritual temple art in the background of the main deity with **themes of Radha, Krishna** and **Gopalas**. These paintings are done on rough handspun cloth.
- **Patachitra Paintings of Odisha:** It is done on cloth coated with a paste to give it a **leathery finish. Earthen and stone colours are used for these paintings**.
- **Kalamkari Paintings of Andhra Pradesh:** These have a distinctive style of **using indigo and vegetable dyes on cloth in south Andhra**. It originally depicted **mythological themes** of **Ramayana and Mahabharata**.
- **Warli Paintings of Maharashtra:** These are **tribal paintings**. The Warli tribals plaster their **house wall with dung** and once dried, they paint on them with **white colour made from rice paste.**

INDIAN MUSIC

- **Indian music is associated with gods and goddesses**. Origin of the Indian music can be traced **back to the Vedic period**. **Gandharva Veda (the upaveda of the "Sama Veda," is the study of all art forms including music, dance and poetry) deals with Indian music,**
- There is a reference of music in **Sama Veda where Udgatris (special religious singers) were employed during sacrifices.**
- **Natya Shastra of Bharata Muni** is another important landmark in the history of Indian music.
- **Indian classical music is based on the "ragas**", which are scales and melodies that provide the foundation for a performance.
- Unlike western classical music, that is deterministic, **Indian classical music allows for a much greater degree of "personalization"** of the performance, almost to the level of jazz-like improvisation.
- **Two main styles** of Indian music exist, the **Carnatic and the Hindustani**, and they express the two facets of music in India.

Ragas

- Ragas form the basis of melody in Indian music. The goal of the raga is to create a trance like state, to broadcast a mood of ecstasy.
- **The main difference with western classical music is that the Indian ragas are not "composed" by a composer, but are created through a lengthy evolutionary process over centuries.**
- **Hindustani (North Indian) ragas are assigned to specific times of the day (or night) and to specific seasons**.
- Many ragas share the same scale, and also the same melodic theme. There are **thousands of ragas, but six are considered fundamental: Bhairava, Malkauns, Hindola, Dipaka, Megha and Shree.**

Hindustani Music

- The **Hindustani music system** may be thought of as a **mixture of traditional Hindu musical concepts and Persian performance practice**.
- The **advent of Islamic rule** over northern India caused the **musicians to seek patronage in the courts** of the new rulers.
- Several centuries of this arrangement caused the Hindu music to absorb musical influences from the Islamic world, **primarily from Persia. Hindustani music reached its climax under Tansen, a court musician under Akbar.**
- **Dhrupad:** It is the **oldest vocal style** traced **back to Sama Veda, later patronized by Akbar**, Raja **Man Singh Tomar of Gwalior, etc. Chanting of Om, Chhand and Parbandh are its important constituents**.
    - There were four vanis singing the dhrupad. **The Gauhar vani, Dagar vani, Khandar vani and Nauhar vani**.
- **Khayal:** It **originates from Persian** word which **means idea' or 'imagination'**. In North India, it is the highest stage of musical art which was patronized by **Amir Khusro**, **Mohammed Shah Rangeela, etc.** Comparable to the vanis of the dhrupads, there are gharanas, in the Khayal:
    - **Gwalior Gharana:** It is the **oldest and most comprehensive in technique** and is also called the "**Mother Of Gharanas". Pandit Mallikarjun Mansur was associated with it.**

- **Agra Gharana:** It was founded **by Khuda Baksh of Agra**. Also known as Rangeela Gharana. **Ustad Sharafat Hussain Khan** was a prominent personality associated with it.
- **Jaipur-Atrauli Gharana:** The **Jaipur-Atrauli gharana** is said to take off directly from **dhrupad**. **Singers associated with it are Alladiya Khan and Kishori Amolkar.**
- **Rampur Sahaswan Gharana:** The slow and fast Khayals usually are followed by a **Tarana.** The style is very lyrical and full of **finer tonal embroidery**. **Nisar Hussain Khan, Rashid Khan are the two prominent musicians of recent times belonging to this gharana.**

- **Dhamar (Vori):** It describes the **play on Lord Krishna** which arose in **Mathura and has 14 beats.**
- **Thumari:** It is lyrical in approach, **romantic in nature** with two styles i.e. **Poorab or Banaras which is slow and Punjab which is fast and lively.**
- **Tappa:** It developed in **Punja**b by the camel riders of the north west. **The Tappa consists of the song uttered in fast note patterns**.
- **Tarana:** Here no meaningful words are used (**Tara Rum Pum, etc.)** rather rhythm is emphasized upon where Tabla and Sitar are the stroke providers.
- **Qawali:** It is **a gift of Sufi Movement**, further evolved by **Amir Khusro.**
- **Ghazal:** It is a **poetic form** consisting of **rhyming couplets** and a refrain, with each line sharing the same meter. **It evolved in India during Sufi movement.**

Carnatic Music

- In Haripala's "**Sangeeta Sudhakara**", written in the **14th century AD**, the terms **Carnatic and Hindustani are found for the first time.**
- Its origin goes back to **Karnataka itself**. Several important works of music were written by great musicians like **Matanaga**. He was the first musician to use the word Raga.
- In the **14th century**, the **Brahmi scholar Vidyaranya wrote** a **treaty on music called 'Sangeet Sara'** and the use of the term **'Carnatic' music** seems to date from his time. **His greatest follower was Purandaradasa, considered as the father of Carnatic Music**.
- The **birth of the Musical Trinity Tyagaraja**, **Muthuswami Dikshitar and Syama Sastri - at Tiruvarur between the years 1750 to 1850 AD ushered in an era of dynamic development in Carnatic music.**
- **Forms of Carnatic Music**
  - **Kriti:** It is **the most popular** and finest form. It means **'creation' or 'to sing'**. It has three sections: **Pallavi, Anupallavi and Charan.**
  - **Javali:** It emerged in the **19th century** with a lighter **love composition theme**.
  - **Padam:** It is much slower in tempo with a **love theme**.
  - **Tillana:** It emerged in the **18th century.** Here **rhythm is more important than words.**

Folk Music

- **Baul:** Baul is not only a type of music, but also it is a **Bengali religious sect**. Its lyrics carry **influences of the Hindu Bhakti movements and the Sufi movement**. The music represents a long heritage of **preaching mysticism through songs in Bengal**.
- **Wanawan:** It is sung during **wedding ceremonies in Kashmir**. Based on the grand epic **Mahabharata,** it is all **inclusive of 'gayan' (singing) and 'vadan' (playing an instrument). Usually 'Tambura' is used.**
- **Alha**: It is a **heroic ballad song** with intricate words from the **states of Madhya Pradesh and Uttar Pradesh.** Also based on the epic, **Mahabharata.**
- **Panihari:** As the name implies, the **theme of the song is about women fetching water from the nearby well carrying the water back to their households in matkas over their heads, famous in the state of Rajasthan.**
- **Ovi**: These are usually poems like songs, sung by **women in Maharashtra and Goa.**
- **Pai Song:** From the **state of Madhya Pradesh**, these songs are sung **during the festival** of the **rainy season**, **pleading for good monsoon and good harvest.**
- **Lavani: Famous folk dance** form from **Maharashtra which is a combination of traditional dance and song that is performed on the beats of the Dholki.**

List of some folk music around the states:	
State	**Folk Music Forms**
Jammu & Kashmir	Hafiz Nagma, Surma, Ladishah, Chakri
Himachal Pradesh	Jhoori, Ainchaliyan, Laman
Uttar Pradesh	Rasiya, Birha, Kajari, Qawwali
Punjab	Tappa Bhangra. Jugni
Uttarakhand	Jhoda, Thadya, Ghasiyari Geet, Basanti/Basant Geet
Arunachal Pradesh	Ja-Jin-Ja, Baryi, Nyioga
Rajasthan	Maand, Pabuji Ki Phach, Panihari
Bihar	Sohar, Sumangali
Sikkim	Gha To Kito, Lu Khangthamo
Manipur	Khubak Eshei, Songs of Lai Haraoba Festival, Sana Lamok
Mizoram	Chai hia (songs of the Chai Dance), Saikuti Zaisongs of Saikuti)
Jharkhand	Domkach, Jhumar
Gujarat	Bhajan, Garba, Dandia
Goa	Banvarh, Dekni, Fughri,Mando
Andhra Pradesh & Telangana	Madiga Dappu. Oggu Katha, Suvvi paatalu
Karnataka	Jaanapada Geethe
Tamil Nadu	Ammanaivari, Villu Pattu, "Bow Song
Odisha	Daskathia
Maharashtra	Powada

- **Maand:** Developed in **the royal courts** of R**ajasthan**, these songs are sung in the **glory of the Rajput rulers.**
- **Powada:** From the **state of Maharashtra**, usually ballad songs are sung for the **heroes of the past like Shivaji**.
- **Khongjom Parva:** It is a famous **folk music** from **the state of Manipur** which is based on the musical. **Narration of the Battle of Khongjom fought between the British army and the Manipuri resistance forces in 1891.**
- **Bhagawati:** These are **emotional songs**, **similar to Ghazals and popular amongst the masses in Karnataka and Maharashtra**.

Musical Instruments

- **Sushira Vadya:** This category includes all the wind **instruments or aerophones** such as - **Bansuri, Shehnai, Pungi, etc.** Ustad **Bismillah Khan is known** as the **'Shehnai King'**. One of the **famous flautists is Pandit Hariprasad Chaurasia.**
- **Ghana Vadya:** These are percussion instruments **called Idiophone instruments. For example - Manjira, Jhanj, Khartal**, etc.
- **Taal/Tata Vadya:** This category of **instruments includes string instruments**, also **called as chordophones** that function best when their sound is modified by hand. There are **various types of tata vadya** such as **Tambura, Veena, Gottuvadyam, Ravanhatha etc.**

INDIAN DANCES

- In literature, the first references come from the Vedas **where dance and music have their roots**. A more **consistent history of dance** can be reconstructed from the epics, **the several Purana**s and the rich **body of dramatic** and **poetic literature known as the nataka and the kavya in Sanskrit.**
- In the **ancient treaties of the Natyashastra**, the technique of Indian classical dance was clearly enunciated.

- **Every year**, in the **month of March**, the **majestic temples of Khajurao come alive** to the sound of the bells of the famous Indian **dancers who perform** there **during the annual dance festival.**
- As per the **ancient treatises, dance is considered as having three aspects**:
- **Natya highlights the dramatic element** and most dance forms do not give emphasis to this aspect today with the **exception of dance-drama forms like Kathakali.**
- **Nritya is essentially expressional, performed specifically to convey the meaning of a theme or idea.**
- **Nritta on the other hand, is pure dance** where body movements do not express any **mood (bhava), nor do they convey any meaning.**

Classical Dances

Bharatnatyam (Tamil Nadu)

- **The word Bharatnatyam is an amalgamation of three words- Bhava (Expression), Raga (Melody) and Tala (Rhythm**). It is the most ancient dance form of India. It is mentioned in **Silappadikaram and Bharat Muni's Natya shastra**.
- The **Abhinaya Darpana by Nandikesvara** is one of the **main sources of textual material** for the study of the technique and grammar of body movement in Bharatnatyam Dance.
- it is a **highly stylized solo feminine dance** which evolved from the **Devadasi System of South Indian Temples.**
- **Bharatnatyam dance is known to be ekaharya, where one dancer takes on many roles in a single performance**.
- In the **early 19th century**, the **famous Tanjore Quartette,** under the **patronage of Raja** Serfoji are said to have been responsible for the repertoire of **Bharatanatyam dance as we see it today.**
- The **music accompanying the dance is Carnatic (Karnataka) style along with instruments like mridangam, flute, cymbals, veena and violin**.
- **Late Rukmini Devi** gave a new life and popularity to this dance. On par with her was **T.BalaSaraswati, the queen of Bharatanatyam. Other exponents include Sonal Mansingh, Leela Samson, Shanta Rao, Yamani Krishnamurthy, etc.**

Kathakali (Kerala)

- **Kathakali derives its textual sanction from Balarama Bharatam and Hastha Lakshana Deepika**.
- It **originated from the Theyyam**, a ritual tribal dance of **north Kerala and Kalaripayattu**. It is known as the "**Ballet of the East"**
- **Kathakali is combination of two words** Le. **Katha (Story) and Kali (Performance). Kathakali is traditionally performed by boys and men, even for female roles**.
- The **theme** of Kathakall is mainly based on **Hinduism** and is a highly charged powerful dance that **combines devotion**, **drama, music**, **costumes and make-up** to produce one of the **world's most impressive forms of sacred theatre.**
- The costumes and makeup are especially elaborate, with **faces made to look like painted masks and enormous head-dresses**.
- It requires **control of body and emotion. 'Mudras follows the song sung backstage**. Use of **'eyes' and 'eyebrows' is of utmost importance.**
- **Vallathol Narayan Menon** was the fountain head of i**nspiration** who created an institute called **'Kalamandalam'**. Other exponents **associated with Kathakali are Kunju Kurup, Kalamandalam Krishnan, Shata Rao, Guru Gopinath, etc.**
- **Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.**

Kuchipudi (Andhra Pradesh)

- **Its name has its origin in a place called Kuchipudi village in Krishna district of Andhra Pradesh** where **itwas** initially performed. Andhra has a very long tradition of dance-drama which was known under the **generic name of Yakshagana.**
- **In the 17th century Kuchipudi** style of Yakshagana was conceived by **Siddhendra Yogi, a Vaishnava poet.**
- Traditionally the dance was performed by **men, even the female roles**, **although now it** is **predominantly performed by women**. Except its emphasis on animation, in all other **aspects it is similar to Bharatnatyam**.

- The **contribution of Lakshmi Narayan Shastri is greatest. Other exponents of this dance are Raja and Radha Reddy, G. Sarala, Swapana Sundari, Sudha Sekhar, etc.**

Odissi (Odisha)

- **The Natya Shastra** mentions many regional varieties, such as the **south-eastern style** known as the OdhraMagadha which can be identified as the earliest precursor of **present day Odissi.**
- Archaeological evidence of this dance form dating back to the **2 century BC** is found in the caves of **Udayagiri and Khandagiri** in **Bhubaneswar**. **The Jain King Kharavela patronized it.**
- For **centuries maharis were the chief repositories of this dance**. The maharis, who were originally **temple dancers**, came to be employed in royal courts which **resulted i**n the **degeneration of the art form**.
- Around this time, a **class of boys called gotipuas were trained in the art,** they danced in the temples and also for general entertainment. **Many of today's gurus of this style belong to the gotipua tradition**.
- **Odissi is a very complex and expressive dance, with over fifty 'mudras (symbolic hand gestures) commonly used**.
- The **style of the dance is 'lyrical'** which follows a **unique body-posture, 'tribhanga', linking philosophy and physical aspects**.
- Jayadeva's "**Gita-Govinda" the Bible of an Odissi dancer**, written in the **12th century, has a stupendous influence on the arts of Odisha.**
- The **credit of revival of Odissi** in the modern era goes to **Kali Chandra, Kali Charan Patnaik**.

Kathak (North India)

- The **name Kathak has been derived from the word 'Katha' meaning stories**. Traditionally the stories were of **Radha and Krishna**, in the **Natwari style (as it was then called) but the Mughal invasion of North India had a serious impact on the dance.**
- The dance was taken to **Muslim courts** and thus it became more entertaining and less **religious in content**. More emphasis was laid **on nritta, the pure dance aspect and less on abhinaya**.
- The **19th century** saw the **golden age of Kathak under the patronage of Wajid All Shah, the last Nawab of Oudh (Awadh**). He established the **Lucknow gharana** with its strong **accent on bhava,** the expression of moods and emotions.
- The Jaipur gharana known for its rhythmic virtuosity and the Benaras gharana are other prominent schools of Kathak dance.
- Today, **Kathak has emerged as a distinct dance form. Being the only classical dance of India having links with Muslim culture**, it represents a **unique synthesis of Hindu and Muslim genius in art**
- **Further, Kathak is the only form of classical dance wedded to Hindustani or North Indian music**.
- **Various exponents of this dance are - Menaka, SitaraDevi, Birju Maharaj, etc**.

Manipuri (Manipur)

- **Manipuri comes from Manipur in northeastern India**. **Lai Haraoba is one of the main festivals still performed in Manipur which has its roots in the pre-Vaishnavite period.**
- **Lai Haraoba** is the earliest form of dance which forms the basis of all stylised dances in Manipur.
- **Manipuri has its roots in that state's folk traditions and rituals and often depicts scenes from the life of the Lord Krishna.**
- **Manipur dance has a large repertoire;** however, the most popular forms are **the Ras**, the **Sankirtana and the Thang-Ta.**
- Unlike some of the other more rhythmic **dances, Manipuri is characterized by smooth and graceful movements**.
- **Female roles** are especially fluid in the arms and hands, while male roles tend to have more forceful movements.
- The dance also has a theme based on a popular love tale of **Khamba-Thoibi of Meitei legends. Music is provided by a 'pung' instrument.**

Sattriya (Assam)

- The **Sattriya dance form was introduced in the 15th century AD** by the **great Vaishnava saint and reformer of Assam,** M**ahapurusha Sankaradeva** as a powerful medium for **propagation of the Vaishnava faith.**
- This **neo-Vaishnava treasure of Assamese dance and drama has been,** for centuries, nurtured and preserved with **great commitment by the Sattras i.e. Vaishnava maths or monasteries**.

- **Sattriya dance tradition** is governed by strictly laid down principles in respect of **hasta mudras, footworks, aharyas, music, etc.**
- This tradition has two distinctly separate streams:
  - **The Bhaona** - related repertoire starts from the **Gayan-Bhayanar Nach to the Kharmanar Nach** and the dance numbers which are independent, such as **Chali, Rajagharia Chali, Jhumura, Nadu Bhangi**, etc.
  - Among them, the **Chali is characterized by gracefulness and elegance**, while the **Jhumura is marked by vigor and majestic beauty**.

Mohiniyattam (Kerala)

- **Mohiniyattam literally interpreted as the dance of Mohini'**, the celestial enchantress of the **Hindu mythology, is the classical solo dance form of Kerala.**
- This **dance form of Kerala** was structured into the present day classical format by the **Travancore Kings,Maharaja Karthika Thirunal and his successor Maharaja Swati Tirunal (18th -19th century AD**).
- Some scholars opine that around the **19th century AD**, **the Perumaals, rulers from Tamil Nadu, ruled the Chera Empire**, with their **capital in Thiruvanchikulam** (**presently Kodungallur, Kerala).**
  - These rulers brought along with them **fine dancers** who were settled in temples that were **constructed in different parts of the capital.**
  - **Their dance was called 'Dasiyattam'**. The existence of **Dasiyattam is further corroborated in the epic *Silappadikaram'**, written by the **Chera Prince Ilango Adigal 2nd 5th century AD.**
  - **Later on, Dasiyattam faced degradation due to thefall of the Chera empire. Dasiyattam was revivedwith** the able efforts of the **Tanjore Quartets (Ponnayya, Chinnayya, Sivananda and Vadivelu).**
- The footwork is not terse and is rendered softly. **The importance is given to the hand gestures and Mukhabhinaya** with subtle facial expressions.
- The **hand gestures, 24 in number**, are mainly adopted from **Hastha Lakshana Deepika**, a **text followed by Kathakall**. **Few are also borrowed from Natya Shastra, Abhinaya Darpana and Balarama Bharatham**.

Folk Dances

- **Folk dances are performed** for every possible occasion, to celebrate the **birth of a child, arrival of seasons**, a wedding and festivals. **The folk dances are extremely simple with minimum movement. Indian folk dances are full of energy and vitality.**
- **Gaur dance is a popular folk dance of Madhya Pradesh. Gaur dance is popular in the South Bastar region**.
- **Chhau is a popular folk dance of Odisha**. Since masks form an important feature of this dance **it is called 'Chhau'**, which means mask. It is found in three styles named after the location where they are performed, i**.e. the Purulia Chau of Bengal, the Seraikella Chau of Jharkhand, and the Mayurbhanj Chau of Odisha.**
- **Bihu is a popular folk dance of Assam called Bihu**. The **Bihu festival** is celebrated in **mid-April, during the harvesting time and lasts for about a month.**



- **Dumhal is a popular folk dance of Kashmir.** This dance is performed with long colourful robes/tall conical caps (studded with beads and shells). **Rauf is performed by women at harvest time.**
- **Padayant is one of the most colourful and popular dances of Southern Kerala. P**adayani is associated with the festival of certain **temples, called Padayani or Paddeni. Such temples are in Alleppey, Kollam, Pathanamthitta and Kottayam districts.**

Some Important Regional Folk Dances	
Region	**Dances**
Assam	Bagurumba, Bihu, Bhortal, Chah baganer jhumur nach
Arunachal	Bardo Chham
Chhattisgarh	Raut Nacha
Goa	Fugdi
Gujarat	Dandia Raas, Garba
Kerala	Chakyar Koothu, Duffmuttu, Margamkali, Oppania, Padyani, Theyyam, Thirayattam
Himachal Pradesh	Nati
Madhya Pradesh	Grida, Maanch, Matki, Phulpati
Nagaland	Chang Lo
Maharashtra	Lavani, Pavri Nach
Punjab	Bhangra, Giddha, Kikkli
Odisha	Chhau, Goti Pua, Baagh Naach, Dalkhai, Dhap, Gumra, Karma Naach, Keisabadi
Rajasthan	Ghoomar, Kalbelia, Kachhi Ghodi
Tamil Nadu	Parai Attam, Kaaragattam, Kolattam, Mayil Attam,Theru Koothu
Tripura	Hojagiri
Uttar Pradesh	Mayur Nritya, Charukala
West Bengal	Gambhira, Alkap, Domni
Sikkim	Singhi Chham

- **Dandiya Raas is a simple**, rhythmic popular folk dance of Rajasthan and Gujrat. Dandiya dance is accompanied by the **musical instrument called the 'Meddale' played by the drummer in the centre.**
- **The Bhil tribals of Rajasthan perform a variety of dances**. All **these folk dances correspond to the agricultural cycle. The Raika, Ghumer and Jhoria are some examples of this type of dance.**

INDIAN THEATRE

The **history of theatre in India is very old**. The **Rig Vedic hymns of the Samvada-sukta is said** to be the **first reference to theatre in India**. **In fact, the oldest treatise on theatre was written in the 2nd century BC itself by Bharat Muni in his 'Natya Shastra'.**

Different Forms of Indian theatres

- **Bhand Pather:** The **traditional theatre** form **of Kashmir**, is a **unique combination of dance**, music and acting. **In this theatre form, music is provided with surnai, nagada and dhol.**
- **Swang:** The **two important styles of Swang are from Rohtak and Hathras**. In the style **belonging to Rohtak**, the **language used is Haryanvi (Bangru) and in Hathras**, it is **Brajbhasha.** It was **mainly music-based. Gradually, prose, too, played its role in the dialogues.**
- **Nautanki:** It is usually associated with **Uttar Pradesh. The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras.**
- **Raasleela:** It is based **exclusively on Lord Krishna legends, it is believed that Nand Das** wrote the initial plays based on the **life of Krishna.** In this **theatre form the dialogues** in prose **combined beautifully with songs and scenes from Krishna's pranks.**

- **Bhavai:** It is the **traditional theatre** form of **Gujarat.** The centers of **this form are Kutch and Kathiawar**. In **Bhavai, there is a rare synthesis of devotional and romantic sentiments.**
- **Jatra:** Fairs in **honour of gods, or religious** rituals and ceremonies have within their framework **musical plays are known as Jatra**. This **form was born and nurtured in West Bengal**. **Krishna Jatra became popular due to Chaitanya's influence**.
- **Maach:** It is the **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.**
- **Bhaona:** It is a presentation of the **Ankia Naat of Assam**. **In Bhaona cultural glimpses of Assam, Bengal Odisha, Mathura and Vrindavan can be seen**. The **Sutradhaar, or narrator begins the story**, **first in Sanskrit and then in either Brajboli or Assamese**.
- **Tamasha:** It 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 exponent of dance** movements in the play. **She is known as Murki.**
- **Daskathia:** This is a **folk theatre of Odisha**, where there are **two Sutradhara**- in the form of the **Gayaka,** who is **the main singer**, and **the Palia**, **who is the backing singer**. Together they **narrate the enactment** accompanied by **impressive music composed simply on a kathia (wooden instrument**). Closely related to this **folk theatre is the Chhaiti Ghoda,** which **employs three sutradhara and two musical instruments, the dhol and the mohuri.**
- **Garodas:** Named after the **Garoda community** of **Gujarat**, it is a form of popular theatre that enacts romantic tales using **painted pictures to complement the actors on stage.**
- **Kariyila:** This is **a form of open-air theatre** popular in the **state of Himachal Pradesh**. It is performed at night during local fairs and festivals. **Kariyila is composed of small plays performed one by one**.
- **Oja-Pali**: It is a **form of cult theatre of Assam held during the festival of the serpent goddess Manasa**. Here, **Oja is the chief** narrator while the **Palis are the singers doing the chorus**. There are three parts of this performance-**Baniya Khanda, Bhatiyali Khanda and Deva Khanda-where 'Khanda' means episode.**
- **Powada**: This is a **unique form of popular folk theatre** that originated in the state of **Maharashtra**. The play **written to celebrate the victory of Shivaji over Afzal Khan** gave birth to this form of theatre, **where the plays depict stories of valour and bravery.**
- **Dashavatar**: It is the **most developed theatre form of the Konkan and Goa regions**. The performers personify the ten incarnations of **Lord Vishnu-the god of preservation and creativity.**
- **Krishnattam**: Folk **theatre of Kerala**, came into existence in **the middle of 17th century A.D.** under the **patronage of King Manavada** of Calicut. **Krishnattam is a cycle of eight plays performed for eight consecutive days.**
- **Mudiyettu:** The **traditional folk theatre** form of **Kerala** is celebrated in **the month of Vrischikam (November December).** It is usually performed only in the **Kall temples of Kerala**, as an **oblation to the Goddess**, It **depicts the triumph of goddess Bhadrakali over the asura Darika**.
- **Koodiyattam**: It 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 Naan Yaar, those taking on women's roles.**
- **Yakshagaana:** The traditional theatre form of **Karnataka, is based on mythological stories and Puranas**. The most popular episodes are from the **Mahabharata,**
- **Therukoothu:** The most **popular form of folk drama of Tamil Nadu, literally means "street play".** It is mostly performed at the time of **annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest**.

PUPPETRY

Key Points

- The earliest instances of **puppetry in India** can be found in the **ruins of the Indus Valley Civilization** where puppets with holes to **attach strings in them were found.**

- In addition, **the Tamil literature Silappadikaaram** which was composed around the **2nd century BC also mentions puppetry.**
- In the **mythological Bhagwata**, three terms are mentioned to describe **the strings God uses to control the universe - Satta, Raja and Tama - which are puppetry terms.** Therefore, it can be seen that **puppetry has both historical and cultural significance when it comes to India.**
- Puppets in India can be **classified into four types:**

  - String Puppets
  - Shadow Puppets
  - Rod Puppets
  - Glove Puppets

String Puppets

Kathputli, Rajasthan

- The traditional marionettes of **Rajasthan** are **known as Kathputli**. Carved from a **single piece of wood, these puppets are like large dolls** that are colourfully dressed.
- 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 of support.

Kundhel, Odisha

- Made **of light wood, the Odisha puppets** have no legs but wear long flowing skirts.
- The **puppeteers** often hold a **wooden prop**, **triangular in shape**, to **which strings are attached for manipulation.**

Gombeyatta, Karnataka

- They are styled and designed like the **characters of Yakshagana**, the **traditional 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.**

Bommalattam, Tamil Nadu

- **Puppets from Tamil Nadu**, known as **Bommalattam combine** the techniques of **both rod and string puppets**.
- **Bommalattam theatre** has elaborate **preliminaries which are divided into four parts - Vinayak Puja, Komall, Amanattam and Pusenkanattam**.

Shadow Puppets

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.
- 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.**

Ravana Chhaya, Odisha

- The **puppets are in one piece** and have no joints. They are **not coloured**, hence throw **opaque shadows on the screen**.
- The **puppets are made of deer's skin and are conceived in bold dramatic poses.**

Rod Puppets

Putul Nautch, West Bengal

- They are **carved from wood** and follow the various **artistic styles of a particular region**.
- The **Bengal rod-puppets, which survive are about 3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre form prevalent in the State.**

Yampuri, Bihar

- These **puppets are made of wood.** Unlike the **traditional Rod puppets of West Bengal and Odisha, 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

Pavakoothu, Kerala

- It came into existence during the **18th century** due to the **influence of Kathakali**, the **famous classical dance-drama of Kerala, on puppet performances**.

- 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**.

Section - 3: Philosophy in India, Language and Literature

SCHOOLS OF PHILOSOPHY

Key Points

- The **tradition of philosophy** is as old as the **tradition of literature in the Indian context**. Some of the earliest works were in fact **philosophical works** that questioned the **mysteries of life.**
- In answering these questions the **philosophical traditions often merged with religious and social traditions**, thereby helping create a new **social and political order on the lines of Varna division**.
- Even though there were many different **strands of philosophical thought**, yet the four **basic goals of human life were agreed upon without much confusion.**
  - The **goal of Artha (wealth**) was dealt with in the **Arthashastra**,
  - The **goal of Dharma (social regulation)** was described in the **Dharmashastra**,
  - The **goal of Kama (sexual pleasure**) was elaborated in the K**amashastr**a or the Kamasutra and
  - The **goal of Moksha (salvation**) was tackled in many **Darshana texts**.
- The **common theme** running across these different schools of **ancient philosophy** wasthe attainment of salvation or the **freedom from the cycle of birth and death.**
- It was only on the methods advocated for the **attainment of salvation** that these schools disagreed upon. **Based on these disagreements, the ancient Indian schools of philosophy are classified.**
- The **ancient philosophy** of India can be broadly **divided into two major strands**-the **Orthodox School and the Heterodox School**. Both Schools are **further subdivided into six and three major schools respectively**.

The Orthodox School of Philosophy

- The **Orthodox School** believed in the **supremacy of the Vedas**. They believed that the ancient scriptures were the **guide to human salvation.** The authenticity of the **ancient texts was not questioned**.
- It was **during the later Vedic period** that definite **ideas and philosophies** about the true **nature of the soul or atman and the cosmic principle or brahman** who represented the **ultimate reality were developed.**
- These **Vedic philosophical concepts**, later on, gave **rise to six different schools** of **philosophies called Shada Darshana**.

Samkhya School (also Sankhya)

- **Founded by Kapil Muni (wrote the Samkhya sutra**), this is the **oldest school of philosophy**.
- **Samkhya literally** stands for counting and so it can be **called the rational school** of **philosophy.** This school separates the soul and matter as different entities, **therefore, earned the name 'dvaita vada' (dualism).**
- Here knowledge can be earned through the methods of **Pratyaksha (perception), Anumana (inference) and Shabda (hearing**). Originally, this school believed that divine agency was not a requirement for the **creation of the universe arguing that the world came into existence due to Prakriti (nature).**
- This original view was the **scientific view** and it can be dated from the **1" century AD**. Later on, the views of the school changed wherein **they argued that for the creation of the universe both Prakriti and Purusha (human) were necessary**. This later view was a spiritual view of **the creation of the universe**. This change occurred around the **4th century AD.**
- In fact, **Samkhya school** explained the **phenomena of the doctrine of evolution** and answered all the questions aroused by the thinkers of those days.

Yoga School

- The **origin of this school can be attributed to the work of Patanjali called Yogasutra**.
- This school argued that by combining **meditation and physical yogic techniques** one

could **achieve salvation. The goal was to release Purusha from Prakriti**.

- **Eight limbs of yoga are: asanas (physical postures), pranayamas (breathing exercises), yama (self control), niyama (observation of rules), pratyahara (choice over objects), dharna (fixation over a chosen object), dhyana (concentration on the chosen object) and samadhi (merging of the mind and the object).**
- The **Yoga school** taught the individual to move away from worldly attachments in order to **achieve salvation through mukti**.
- **Yoga admits the existence of God as a teacher and guide.**

Nyaya School

- This school is thought to be **founded by Gautama, the author of Nyaya Sutra.**
- The school believed in using logical thinking to achieve salvation. To do this **'real knowledge'** had to be acquired through analysis using **tools such as inference, analogy and listening**.
- The constant theme of the school was the **application of reasoning and thinking to achieve salvation.**
- The **Nyaya system of philosophy considers God who creates, sustains and destroys the universe.**

Vaisheshika School

- The **origin of this school** is attributed to **Kanada** who wrote the source text that **governs this philosophy.**
- The **Vaisheshika School believed** that the **universe was created using the five core elements (Dravya) of- fire, air, water, earth and ether (sky).** Therefore, this school **believed in the physicality and reality of the universe**.
- Due to their **scientific approach** towards the understanding of the universe, they could develop the **theory of atoms**. **They also heralded the study of physics in India**
- Some other **metaphysical beliefs** found in this school are the **belief in god, laws of karma**, **heaven and hell and salvation**. These **metaphysical beliefs did not hamper** their **scientific pursuit of knowledge but rather supplemented it**.
- The living beings were rewarded or punished according to the **law of karma, based on actions of merit and demerit.**

Mimamsa School

- The names associated with this **philosophy are Sabar Swami and Kumarila Bhatta.**
- The **Sutras of Jaimini** composed in the **3rd century BC are the main texts of this school.**
- This is the **school of philosophy** that paid **primary focus on the rituals of the Vedas. Literally, the word 'Mimamsa'** stands for reasoning and interpretation,
- **After reasoning and interpreting the Vedas**, the rituals had to be applied. Only by performing the **Vedic rituals salvation** could be earned and so they did not question the validity of the knowledge contained in the Vedas.
- **Indirectly this helped legitimize the social segregation among people**, as the teachings of this **school of philosophy** were ultimately used to further the **concept of Brahminical superiority in society.**

Vedanta School

- **Vedanta is a derivative of the two words Veda and Anta (end) literally meaning the end of the Vedas.**
- The **philosophy upheld by this school is found in the Upanishads and it proclaims that Brahma is the true reality and everything else is Maya (unreal).**
- It also proclaimed **that the atma** and the **brahma are similar** and that only by knowing the self one could caro salvation. **Both atma and brahma were indestructible and eternal**.
- The original text that formed this school of philosophy was the **'Brahma Sutra'** written by **Badrayana in the 2nd century BC**
- Later on, changes in the **philosophy occurred when Shankaracharya (wrote Advaita Vedanta) and Ramanujan propounded their own commentaries on the subject. Ultimately, this school of philosophy legitimized the Theory of Karma and rebirth (punarjanma).**

THE HETERODOX SCHOOL OF PHILOSOPHY

The **Heterodox school** questioned the **knowledge contained in the Vedas and also questioned the existence of God itself. This school is divided into three major philosophical divisions viz. the Buddhist, Jain and Charvaka Schools of Philosophy.**

The Buddhist School of Philosophy

- **Gautama Buddha (born in 553 BC at Lumbini, Nepal) founded the Buddhist School of Philosophy.** Born as a prince, he was **disillusioned with life and at the age of 29**, he renounced his inheritance and became a **wanderer searching for the truth about life.**
- He **attained Nirvana** while meditating under a **pipal tree in Bodhgaya** on the banks of the **river Niranjana**. **After attaining Nirvana, he undertook travelling and preaching and continued to do so until his death**.
- **He died at the age of 80** and after his death, his disciples held **the first Buddhist council at Rajagriha. It was here** that the main tenets of **Buddhism were codified.**
- **Buddhist philosophy** was **born out of a desire** to question the validity of the **teachings of the Vedas**.
- It questioned the the **attainment of Salvation**. Instead, the **Buddhist philosophy** maintains that in order to **attain salvation four noble truths must be followed.**
- The **four noble truths** are-Firstly, human life is full of suffering in the form of pain, **sickness and death. Secondly, the root cause of human suffering is desire Thirdly, in order to attain a state of peace and nirvana a person must let go of all his desires and passions Fourthly, to ease human suffering it is important to move towards the attainment of nirvana using the Eight-Fold Path.**

The Eight-Fold Path

- **Right Vision**: To **attain salvation** and break the **cycle of birth one must remove ignorance** and realize the truth that the relationship between the world and oneself is only temporary.
- **Right Resolve**: To check the growth of desires and passions one must cultivate a strong will and **practice sympathy and sacrifice towards others.**
- **Right Speech**: One must not speak ill of others and **practice control over one's speech**.
- **Right Conduct**: One must conduct oneself in such a way that it does **not bring harm to others.**
- **Right means of Livelihood**: To earn a livelihood one **must not use unfair means** like **fraud, bribery orstealing**.
- **Right Effort**: To stay on the path towards salvation it is **imperative that thoughts** of **sexual and sensual nature be avoided because they cause great distractions**.
- **Right Mindfulness**: To avoid distracting thoughts one must **keep their body (health)** and mind in the right state.
- **Right Concentration**: To be able to follow the **seven paths right concentration** is required without which the **path to salvation** becomes difficult.

Buddhist Pitakas (written in Pali)
Vinaya Pitaka: By **Upali- contains the rules of order for the Buddhists**
Sutta Pitaka: By **Ananda-contains Buddha's sermons.**
Abhidhamma Pitaka: By **Maha Kashyap-a general Buddhist philosophy**

Mudras of the Buildha	Meaning	Pose
Mudra	F**earlessness**	**Open palm** raised and facing outward
Abhay Modra	Deep contemplation	**Sitting cross legged** while thumbs joined to make a circle
Dhyan Mudra	Greeting	Hands joined and raised to chest level
Namaskar Modra (Anjali Mudra)	**Victory over temptation**	**Sitting cross-legged** and right hand touching the ground.
Bhumisparsha Mudra	Granting a boon or blessing	Right palm open and facing upward
Varada Mudra	Expelling negative energy	**Right hand's index finger touches the middle finger**.

Karma Mudra	Confidence in self	**Open hand crossed and held against the chest**
Vajrapradama Mudra Vitarka Mudra	Transmission of Buddha's teachings	Right hand, open palm, raised to the chest with **index finger and thumb joined**
Dharmachakra Mudra	Setting the Wheel of Dharma in motion	**Right palm open and raised** while the left hand touches the right. Both thumbs touch each other to form a circle.
Uttarabodhi Mudra	Supreme enlightenment	**Both hands raised to the level of the chest**, fingers crossed, thumbs overlapping one another and index fingers joined and pointed upwards.
Padmasana Mudra	**Meditation**	**Sitting cross-legged,** both palms placed over one another on the lap Eyes are half shut while concentration is focused on the tip of the nose.

Important facts about Buddhism

- **Budhha at the age of 29 left the palace four times and saw Four Sights-an old man, a sick man, a dead body and a wandering monk**.
- He **attained enlightenment** under a **Pipal tree** after **meditating for six years.**
- His **first sermon is called Dharma Chakra Pravartana (Turning of the Wheel of Law) and was delivered at Sarnath**.
- **Three major elements of Buddhism are – Dhamma(Buddha's teachings), Reincarnation and Karma**.
- **Four noble truths that are part of Dharma are - Life is full of suffering (Dukha), Suffering is caused by Tanha (craving), Ichcha (desires) and Trishna (thirst).**
- Suffering can be bought to an end by following the **right path and the guide to the right path** is the **Eight- Fold Path (Arya Ashtanga Marga).**
- The **Wheel of Law (Dharma Chakra**) - **eight spokes on the wheel** represent **the Eight Fold Path and the circle** represents the cycle of life and death.
- The **Middle Path-Buddha** propagated following the middle path between total self-indulgence and total abstinence.
- The **Five Great Events of Buddha's life** and the **symbols associated with it - Birth (Lotus and Bull), Great Renunciation (Horse), Nirvana (Bodhi Tree), First Sermon (Wheel) and Death or Parinirvana (Stupa).**
- **Nirvana means the attainment of freedom from the cycle of death and rebirth**.
- The **Buddhist place of worship is called either a Vihara or a Gompa**.
- The **two orders of Buddhism are-Mahayana** (**great vehicle) and Hinayana (lesser vehicle) or Theravada (doctrine of elders**). **Mahayana is followed in Tibet, Ladakh, Sikkim** and **Himachal Pradesh**. It believes in the attainment of universal nirvana rather than personal nirvana. **Hinayana is followed by the Ambedkar Buddhists who believe in the attainment of personal nirvana through right conduct, discipline and knowledge**.
- **Smaller groups of Buddhists include-Vajrayana sec (tantric sect from Bihar and Bengal region who worship Taras or spouses of Bodhisattvas) and Yogacara School (founded by Maitreyanatha).**
- The **canons of Buddhism include-Tripitaka, Anguttra Nikaya, Dhammapada, Sutta-nipata and Samyutta Nikaya.**
- The **Tripitaka is divided into three parts-Vinaya Pitak (life and teachings of the Buddha; development of the Sanghas), Sutta Pitaka (Buddha's sermons) and Abhidhamma Pitaka (philosophy in Buddha's teachings)**
- The **Sutta Pitaka is further sub-divided into five Nikayas-Digha, Majjhima, Samyutta, Anguttara an Khuddakla Nikaya.**
- The **canons of the Mahayana sect include the Mahayana Sutras (Vaipulya Sutras) containing the Buddha's sermons**. The Prajnapar most important of the Mahayana Sutras.

Buddhist Council	Time (Place)	King (or Patron)	Presiding Monk	Outcomes
First Buddhist Council	**483 BC (Rajgriha)**	**Ajatashatru**	**Mahakashyapa**	**Resulted in the compilation of the Vinaya Pi taka and the Dhamma Pitaka.**
Second Buddhist Council	**383 BC (Vaishali)**	**Kalasoka**	**Sabakami**	**Resulted in the separation of Buddhists into Sthaviravada and Mahasanghika**
Third Buddhist Council	**247 BC (Pataliputra)**	**Emperor Ashoka**	**Moggliput Tissa**	**Sending of missionary monks to 9 different regions around India to spread Buddhism. Theravada teachings considered orthodox**
Fourth Buddhist Council	**73 AD (Kashmir)**	**Kushana king Kanishka**	**Vasumitra**	**It resulted in the split of Buddhism into the Mahayana and the Hinayana sects**

Important terms and their meanings in Buddhism	
Bodhisattvas	**Buddhist terminology**
• **Avalokiteshvara**: Who looks down, Bodhisattva of kindness • **Manjusri**: Promotes understanding, bears a sword and a book, Bodhisattva of wisdom • **Maitreya**: Future Buddha, pot carrier • **Amitabh:** Divine Buddha, Bodhisattva of infinite light • **Vajrapani**: Enemy of evil and sin, bears thunderbolt, Bodhisattva of power • **Prajnaparamita**: Lord of mind, a female deity • **Padampani**: Lotus bearer	• **Arhat:** Who have achieved nirvana • **PratyekaBuddha**: Beings who have attained enlightenment without guidance but have not taught it to the world • **Ashtamahasthanas**: Eight holy places • **Sangha**: Buddhist order • **Upajjhaya**: Spiritual leader • **Sanketas**: Four noble truth • **Anatta**: Soullessness • **Bodhisattva**: A being about to become Buddha, shows charity and helper of man • **Uposatha**: Days of fast on a full moon, new moon and two quarter moon in a month

Jain School of Philosophy

Key Points

- **Rishabha Deva also called Rishabhanatha**; the **Jain Tirthankar (wise man) was the first to discuss Jain philosophy**.
- **According to this philosophy**, the teachings and rituals mentioned in the Vedas were insufficient or inadequate for achieving salvation. **They were against the Varna division of society as well**.
- Jain philosophy preaches that **human life** is **surrounded by pain** and the only way to alleviate pain is by controlling both the mind and conduct.
- **Towards this end, two paths were suggested - Right Perception and Knowledge, and Right Conduct.**

The fundamental beliefs of the Jain School of Philosophy

- In order to attain **salvation and free oneself from the cycle of birth, celibacy (brahmacharya) must be practised**.
- The universe is composed of **seven basic elements of natural and supernatural** character - **jiva, ajivaa, asrava, sanwar, bandha, nirjara and moksha.**
- **Jain philosophy believes** that **dharma** is present in everything that has substance. The substance is a quality belonging to an object or life form and this quality is fundamental to the **object's or life form's** existence and hence it is eternal.
- The substance also does not change but only the quality changes, **for example, the substance of the soul is consciousness and it does not change - what changes is its quality (emotions like happiness or sadness**).
- Adinath is considered as the source of Jain philosophy. **Aristanemi and Ajitnath were responsible for the development and propagation of Jain philosophy**.

Important points about Jainism

- **Rig-Veda mentions two Jain Tirthankars - Rishabha and Aristanemi**. Rishabha is mentioned as an incarnation of Lord Vishnu.
- **Kalpasutra by Bhadrabahu mentions Rishabha as the first Tirthankar and Parsvanatha as the twenty-third Tirthankar**.
- **Mahavira is the twenty-fourth Tirthankar** and **is called the modern founder of Jainism**. **He was born at Vaishali (near Bihar**) to the rulers of the **Jnatrika clan**. **His birth name was Prince Vardhamana and his parents were King Siddhartha and Queen Trishala.**
- **Mahavira** found the truth about life on the 10 day of Vaishakha at a place near the town Pava that is **near modern-day Patna.**
- **Mahavira's enlightenment is called Kevalnyan or Kaivalya.** He was also given the name **Jitendriya meaning 'one who has conquered all his senses"**.

Jain philosophies:

- **Anekantavada:** The **Jain philosophy of pluralism and multiplicity of view points**, can be traced back to the **teachings of Mahavira**. This **doctrine states** that there are multiple ways in which reality can be perceived and the complete truth is but the combination of all the diverse perceptions.
- **Nayavada**: The philosophy which postulates that an individual understands an object of knowledge through a particular point of view.
- **Saptabhagi Nyaya**: According to it there are seven points of view to understand an object of knowledge.
- **Syadvada**: According to it, understanding of an object of knowledge is conditional and true in a way, so one should be conscious and use syad before any statement.

- **Mahavira also admitted women as his followers.**
- In **Jain philosophy**, reality can be divided into two categories - jiva (one with soul) and ajiva (one without soul).
- **The causes of suffering and injustice are attributed to eight factors-Violence (hinsa), Lack of compassion (nirdaya), Anger (krodha), Pride (mada), Infatuation (Maya), Greed (lobha), Hatred (dvesha) and Craving (Trishna).**
- The **goal of every human being is to attain the perfection of the soul i.e. become a Paramatma**.
- The **Three Jewels of Jainism** are-Samyak **Darshana (Right Belief), Samyak Jnana (Right Knowledge) and Samyak Charita (Right Conduct).**
- **Jainism believes in the Law of Karma** and advocates following the path guided by the Three Jewels to **achieve salvation (freedom from the cycle of birth**).



- The **Five Great Vows (Pancha Mahavarta) of Jainism are Non-violence (ahimsa), Truth (Satya), Not Stealing (Asteya), Not Possessing (Aparigraha) and Celibacy (Brahmacharya)**
- **Kalchakra** - a **division of time into infinite equal cycles, Further divided into Utsarpini (ascending cycle) and Avasarpini (descending cycle). Utsarpini and Avasarpini are also divided into unequal blocks of time periods called Aras.**
- **Jains are divided into two sects of Svetambaras and Digambaras.**
  - The former is newer, flexible and followers wear white clothes and cover their mouth and **nose with a cloth. They are the followers of Sthulabhdra, a disciple of Bhadrabahu.**
  - **The latter is** older, conservative and followers do not wear clothes and lead a very austere life. **They are the followers of Bhadrabahu.**
  - **Svetambaras believe that Tirthankars** can be women or men whereas **Digambaras believe women cannot become Tirthankars.**
  - Further, **Sammiyas as a sect arose out of Digambaras and Therapanthis as a sect arose out of Svetambaras**.
- **Jain scripture was written in Prakrit (Ardhamagadhi) for example, Agamas, Siddhantas, Ganipidga and Shrutagyana**.
- **The First Jain Council** was held in 300 BC under Sthulabhdra **at Pataliputra**. It resulted in the compilation of the Jain canons.
- **The Second Jain Council** was held in the 5th century BC under Devarshi Kshama Ramana at Valabhi. It resulted in the compilation of the **twelve Angas and twelve Upangas in the Ardha Magadhi language.**
- **The Eight Auspicious Symbols** are:
  - **Swastika (peace and well being),**
  - **Nandyavarta (swastika with nine points),**
  - **Bhadrasana (a sitting pose with feet pointing upwards),**
  - **Srivastava (a mark on the chest),**
  - **Darpana (mirror reflecting the inner**
- **Mínayugala (symbol of fish used to depict control over sexual desire**),
- **Vardhamanaka (a dish-shaped lamp signifying an increase in wealth and merit) andKalasha (a pot of water symbolic of auspiciousness**).

Jain terminology

- **Basadis**: Jain Monastery
- **Jina**: Conqueror
- **Nirgrantha:** Free from all bonds
- **Tirthankara**: One who is about to attain enlightenment
- **Paryushana**: Jain festival
- **Sallekhana:** Voluntary death, an orthodox Jaina tradition
- **Kara Pudgala**: Karmik forces
- **Anupreksha:** 12 religious topics
- **Gunasthanas**: 14 stages of soul

Charvaka School of Philosophy

Key points

- This school of philosophy was founded by **Brihaspati** and it is one of the oldest schools of **philosophy that questioned the teachings of the Vedas.**
- This school of philosophy is mentioned in the Vedas. and the **Brihadaranyaka Upanishad itself.**
- Another name for this school of philosophy is the **Lokayata School of Philosophy**.
- According to this school, it is possible to attain salvation keeping in mind a materialistic view of the world.
- This was believed to be inspired by the common people who were devoid of any **philosophical leanings and hence the name Lokayata meaning "attachment to the material world**
- They did not believe in the existence of God or any **supernatural divine being.**
- They also did not support the regulation of one's conduct and instead supported the full **exploration and experimentation of the human senses**.
- The main teachings of the **Charvaka School** were:The **Charvaka School** believed that the priestly class i.e. the **Brahmans** produced false rituals and interpretations of the holy books in order to **profit from Dakshina**.
- They believed that the **individual human being** is at the centre of all action and so

consumptionand enjoyment of material and **sensual pleasure were not wrong actions**.

- They only accepted the four elements of fire, water, earth and air as valid and rejected 'ether' supernatural elements as bogus. **They only believed what they could perceive and analyse physically.**
- Finally, they preached the theory that with death everything ends. They denied the existence of the world after death and so **asked followers to eat, drink and make merry' while still living in the world**.

LANGUAGE

A **system of communication** through speech, a collection of sounds that a **group of people understand to have the same meaning**. It differs from **'Dialect' in a way that a dialect** is a form of language spoken in a local area and several dialects can be derived from a particular language.

Classification of Indian Languages

Indo-Aryan Group

- This is the most important family of Indian Languages and is **a branch of the Indo-European family of languages**. It came to India with the **advent of Aryans**
- It is the largest language group spoken by India's population. It comprises all the important languages of northern and western India such as - **Sanskrit, Hindi, Gujarati, Punjabi, Bhojpuri, Sindhi, Bengali**, etc.

Dravidian Group

- This group comprises the languages spoken in southern India which covers **around 25% of the Indian populations.**
- The **Dravidian group of languages** originated indigenously and does not seem to have been **influenced by language-groups outside India**. **For example, Tamil, Telugu, Kannada, Malayalam etc.**

Sino-Tibetan Group

- Also **called the Mongoloid group of languages**, covers the region comprising of **sub-Himalayan tracts**, the northern part of **Bihar and Bengal, Sikkim, Assam and the north-eastern states of India**.
- **Sino-Tibetan languages have three major subdivisions:**
  - **The Tibeto- Himalayan.**
  - **The North-Assam**
  - **The Assam - Myanmar (Burmese)**

Austric

- This group includes **languages like Munda** or **Kol and their dialects**, which are spoken in the central, eastern and north-eastern parts of India.
- Some of them also belong to the **Mon-Khmer groups like Khasi and Nicobarese.**
- Santhall is the most important language spoken under this group by the **Santhal tribals of Jharkhand, Bihar and Bengal.**

Official Languages of India

- Originally, the **Eighth Schedule** of the Constitution contained **only 14 languages**. These were **Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Marathi, Malayalam, Oriya (now Odia), Punjabi, Sanskrit, Tamil, Telugu and Urdu. Later, Sindhi was added as the 15th language through the 21stAmendment Act of 1967**.
- Three more languages were added by the **71stAmendment Act, 1992**. **They are Konkani, Manipuriand Nepali.**
- **Four more languages viz. Bodo, Maithili, Dogri and Santhali were added through the 924 Amendment Act, 2003. At present, there are 22 languages in total**.

Classical Languages

- In **2004, the Government of India decided to accord the status of a "Classical Language in India" to languages that meet certain requirements**
  - 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 is 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 it's offshoots.

- **Languages so far declared to be Classical languages are Tamil (2004), Sanskrit (2005), Telugu (2008), Kannada (2008), Malayalam (2013) and Odia (2014**).

Benefits of Classical Language Status

- As per **Government of India's Resolution**, the benefits that will accrue to a **language declared as "Classical Language" are:**
- **Two major international awards** for scholars of eminence in **Classical Indian Languages to be awarded annually**.
- A **'Centre of Excellence for Studies in Classical Languages' will be set up.**
- The **University Grants Commission** will be requested to create, to start with at least in the Central Universities, a certain number of **Professional Chairs for Classical Languages for scholars of eminence in Classical Indian Languages**.

LITERATURE

Vedic Literature

Vedas

- **Rig Veda**
  - Compiled by **Hotri priests**, it is the oldest Veda which **contains 1028 Sanskrit hymns dedicated to several deities**.
  - It belongs to **Sakala school** and contains **10Mandalas and 8 Ashtakas.**
  - The **IX Mandala is totally devoted to Vedic God Soma**.
  - The **subject matters of this Veda are natural beauty and worldly prosperity. Various gods and goddesses mentioned in this Veda are-Rudra (god of wind), Agni (god of fire), Usha (goddess of dawn), etc**.

Sama Veda

- This **Veda focuses on melody or songs sung by the priests known as Udagatri**.
- It is known as the **'Book of Chants'** and is available in three versions viz. the **Jaiminiya in Carnatic, the Kauthuma in Gujarat and Ranayaniya in Maharashtra.**
- It has a collection of hymns from the Rig Veda and is set to the tune of **singing 99 new hymns.**
- **Hymns are meant to be sung at Soma sacrifices.**

Yajur Veda

- Collection of rituals for performing at different sacrifices.
- It was recited by the priests known as Adhvaryu and is the only Veda partly in prose.
- It has two major branches or samhitas: Shukla (white) and Krishna (black).

Atharva Veda

- Collection of charms, magic and spells.
- Attributed to two rishis, Atharvah and Angira, this veda is also known as Brahma Veda.
- It covers all aspects of a human's daily life and focuses on treatment of various diseases and ailments.
- Large portion of the text is devoted to black and white magic and the changes occurring in the universe.

Vedangas

- For reading, understanding and **implementation of Vedas**; **Vedanga literature emerged. Vedanga/limbs of the Vedas represent six subjects:**
- Vedangas helped in maintaining the purity and integrity of the **Vedic tradition**. They helped in **popularizing the Sanskrit literature** and **taught Vedic students how to recite hymns, to understand meanings and ceremonies etc.**



Vedanga	Description
Siksha	Study of sounds and pronunciation associated with each syllable
Chhanda	Study of metrics in **Sanskrit grammar**
Nirukta	Study of origin and meaning of **complex words**
Jyotisha	Study of heavenly bodies/**astronomy**
Kalpa	Moral and procedural percepts **associated with rituals**
Vyakarana	**Gramma**r

Brahmanas

- A **Brahmana** is attached to **each Veda and** is a **collection of texts with commentaries** on that Veda. Various instructions on conducting rituals and sacrifices are explained.
- **Satapatha is the longest Brahmana**.

Brahmanas		
Rig Veda	Aitareya Brahmana	Kaushitaki Brahmana
Sama Veda	Tandya Brahmana	Sadvimsha Brahmana
Yajur Veda	Taittiriya Brahmana	Satapatha Brahmana
Atharva Veda	Gopatha Brahmana	Jaiminiya Brahmana

Aranyakas

- These are the texts attached to the Vedas which describe the **rituals and sacrifices mentioned in the Vedas from various perspectives.**
- Their literal **meaning is forest and are also known as forest books**.
- They have information **on renunciation** from **sociallife, forests, meditation**, etc.
- They are **opposed to sacrifices, formulae and rituals.**

Upanishads

- These are the treaties written in **Sanskrit and are generally the last part of the Vedas**, hence they are **also known as Vedantas**.
- Upanishads are usually passed down verbally from teachers to the students.
- They are **108 in numbers** and the earliest **Upanishad are 'Brihadaranyaka' and 'Chandogya' written in prose**.
  - They talk about human life and the **problems faced by mankind**, origin of the **universe, life and death cycle** etc.
  - Various **rituals of Hinduism** have been mentioned in the **teachings of the Upanishads.**

Upa-Vedas

These are the **class of Vedangas** which represents secular subjects. There are **four secular subjects on which texts have been written.**

- **Ayurveda**: Science of Medicine.
- **Dhanurveda**: Science of Warfare.
- **ShilpaVeda**:Scienceof Sculpture/Architecture.
- **Gandharva Veda**: Science of Music.

Puranas

- These were compiled during the **Gupta Age**. **Puranas are divided into two forms i.e. Mahapuranas(18) anc Upa-puranas(18).**
- Each **Mahapurana** gives prominence to a **particula deity**. **Some of them are Bhagvata Purana, Vay Purana, Agni Purana, etc**.
- These are written in **stories-form based** on **myths an legends about the deities**.
- **Puranas were translated in various vernacula languages** to spread their messages such a **Panchtantra written by Vishnu Sharma** with storie and morals about the world through animals.

Pali and Prakrit Literature

- **Pali and Prakrit** are **Middle Indo-Aryan languages that gained prominence** in **Buddhist and Jains literary periods**.

- **Prakrit is a term given to vernacular dialects of ancient times which lies between Sanskrit and its derivatives**.
- **Pali's use as a Buddhist canonical language came about because the Buddha** opposed the use of Sanskrit, a learned language, as a vehicle for his teachings and encouraged his **followers to use vernacular dialects**.

Buddhist Literature

- They consist primarily of '**Tripitakas**' and **'Jatakas' mainly in the language**.
- **The canonical literature is best represented by the "Tripitakas", i.e., three baskets - Vinaya Pitaka, Sutta Pitaka and Abhidhamma Pitaka**.
  - **Vinaya Pitaka** contains rules and regulations to be followed by the Buddhists monks.
  - **Sutta Pitaka** covers the dialogues and sermons of Buddha that deals with morality and dhamma.
  - **Abhidhamma Pitaka** contains discussions on topics of philosophy and metaphysics.
- The **non-canonical literature is best represented by the Jatakas**. Jatakas are the most interesting stories on the **previous births of the Buddha.**
- It was believed that before he was **finally born** as **Gautama,** the Buddha practising Dharma passed through **more than 550 births, in many cases even in the form of animals. Each birth story is called a Jataka.**
- The **Jatakas throw invaluable** light on the social and economic conditions ranging from the **6th century BC to the 2nd century BC**.

Jain Literature

- The text was **produced mainly in Prakrit.** Some of **the Jain texts are the Angas**, the **Upangas and the Parikramas.**
- **Sanskrit was also used in some Jain texts, like the Upamitibhava Prapancha Katha of Siddharasi**.
- Among the important Jain scholars, reference may be made to Haribhadra Suri, (**8 century AD) and Hemchandra Suri, (12th century AD)**
- **Hemachandra**, a secular writer, wrote a treatise on **grammar and lexicography**.

Dravidian Literature

Tamil, Kannada, Telugu and Malayalam are the four major languages composed in Dravidian literature. The **oldest** among these is supposed to be **Tamil with** its literature known as **Sangam Literature.**

Sangam (Tamil) Literature

- The **word Sangam literally means fraternity and the literature is a collection of poems**.
- The literature was composed and popular during the period between 300 BC and 300 AD called the Sangam period and is primarily secular in themes.
- **Sangam was developed in the Pandayan capital Madurai**
- Sangam Literature consists of the following works: • Tolkappiyam (Earlier works)
  - **Ettuthokai (Eight anthologies)**
  - **Pattuppattu (Ten Idylls)**
  - **Padinen Kilkannakku (Eighteen Minor works)**
  - **Three Epics**
- Sangam literature can be classified into two categories/schools viz.
  - **Aham/Agam is the 'inner field'** and basically focuses on the personal/human aspects such as love, sexual relationships etc.
  - **Puram is the 'outer field'** which discusses all the other outer aspects of human experiences **like heroism, valour, customs, ethics, etc.**

Major Sangams

Sangam	Kingdom	Chairman	**Place of organisation**	**Books**
First	Pandya	Agastya	Madurai	No books survived
Second	Pandya	Initially Agastya, later taken over by his disciple Tolkappiyar	**Kapatapuram (Madurai**)	**Tolkappiyam (collection of poems and work on Tamil grammar)**
Third	Pandya	Nakkirar	(Madurai)	Covers most of the **existing corpus** of Sangam literature

Important Tamil Works	
Kural	By Tamil saint Thiruvalluvar, which discusses polity-governance and love.
Silappadhikaram	Republished as Tale of an Anklet, it was written by llango-Adigal
Manimekalai	Story of Manimekalai by Chattanar

Malayalam Literature

- **Malayalam language is spoken in Kerala and its adjoining areas.** The oldest written record of Malayalam literature is the **Vazhappally inscription.**
- In **ancient periods, classical songs known as Pattu were a blend of Tamil and Malayalam languages. Pattu, such as, Ram Charitam was composed by Chiramon**.
- **Malayalam was greatly influenced by Sanskrit language** and it led to the evolution of a new dialect known as Manipravalam, which is a blend of these languages.
- **Thunchath Ezhuthachchan, considered as the 'Father of Malayalam Literature'** composed several **classics of Malayalam** literature like the **Adhyathmaramayanam, Bhagavatham, Ramayanam, etc**.

Telugu Literature

- **Prior to Nannaya (considered as the first poet in Telugu),** Telugu literature existed only in the form of inscriptions.
- Most of the works of this literature began with **the translation from Sanskrit.** Nannaya, **Tikanna and Errana are known as the Kavi Trayam, the trinity of poets**. These poets translated the Mahabharata from Sanskrit into Telugu **over the period of 11th-14th century AD.**
- One of the **important and successful works titled Uttaraharivamsam was composed by the poet Nachana Somanatha**
- **Telugu literature reached its zenith during the Vijayanagara period**. King Krishandevaraya composed a poem titled **Amukta Malyada**. **The five important works in Telugu language are known as Pancha Kavyas**.

Pancha Kavyas of Telugu Literature	
Poet	**Work**
Allasani Peddana	Manu Charithra
Tenali Ramakrishna	Panduranga Mahatyam
Sri Krishnadevaraya	Amuktamalyada
Rama Raja Bhusan (Bhattu Murti)	Vasu Charitra
Chemakura Venkata Kavi	Vijaya Vilaasamu

Major Sanskrit Books and Dramas	
Charak Samhita	Book on **medicine by Charak**
Sushruta Samhita	Book on **surgery by Sushruta**
Pancha-Siddhantika	Book an **astrology by Varamihira**
Aryabhatiya	Book on astronomy and **mathematics by Aryabhatta**
Madhava Nidana	Book on **pathology by Madhava**
Abhijnana Shakuntalam and Malavikagnimitra	Dramas by **Kalidasa** based on the recognition of **Shakuntala and love story of Malavika and Agnimitra respectively**

Mricchakatika	Drama by **Sudraka** based on the **love affair of Charudatta with a courtesan**
Mudra Rakshasa	Drama by Vishakhdutta based on the **life of Chandragupta Maurya**
Uttara Ramacharitam	Drama by **Bhavabhuti** based on the **later life of Rama**
Swapnavasavadatta	Drama by **Bhasa** based on the **theme dreams of Vasavadatta**
Arthashastra	Book about statecraft from the **Mauryan period by Kautilya**
Buddhacharita	Book on the life of **Buddha by Ashvagosha**
Rajatarangini	Book which gives a detailed account of the **kings of Kashmir by Kalhana**
Katha-sarit-sagar	**Poetic work by Somadeva**

Kannada Literature

- The **early scholars and writers of Kannada literature were the Jains and Lingayats**.
- Adhava wrote **Dharmanathapurana** based on the life of **15th Jain Tirthankara. In the later times, Vaishanava writers dominated Kannada literature.**
- **Three poets, Pampa, Ponna and Ranna were known as the 'ratnatraya' or 'the three gems' of Kannada literature**.
- **Pampa (known as Father of Kannada), attached to the court of Chalukya Arikesari,** wrote two **important poetic** works, Adi **Purana and Vikramarjiva Vijaya**.

Some important works of the Kannada Literature	
Poets	**Texts**
Harishwar	Harishchandra Kavya Samanatha Charita
Bandhuvarma	Harivamsa Budaya, Jiva Sambodhna
Ponna	Shanti Purana
Ranna	Ajitanatha Purana
Rudra Bhata	Jagannatha Vijaya
Andayya	Madana Vijaya or Kabbigara Kava
Kesirja	Shabdamanidarpana (grammar)
Mallikarjuna	Sukti Sudha Trnava
Narahari	Torave Ramayana

Sanskrit Works

- The **Gupta period was India's golden age** of culture and one of **the greatest and most glorious times.**
- The **Gupta kings patronized the classical Sanskrit literature**.
- They **helped liberally the scholars and poets of Sanskrit. This enriched the Sanskrit language.**

Medieval and Modern Literature

Medieval period marks the emergence of Persian as the language of courts of Delhi Sultanate and Mughals. Development of Hindi from the **Apabhramsha language also started**.

Persian

- **Persian language came to India** with the **advent of Turks and Mongols in the 12th century which later became the court language.**
- **Amir Khusro/ Khusrau wrote many finest poetries in Persian language such as Diwan (collection of poetry), Nuh Sipihr, etc**.

Important teats in Persian Literature	
Person	**Work**
Zia-ud-din Barani	Tarikh-e-Firoz Shahi
Babur	Tuzuk-i-Baburi
Jahangir	Tuzuk-i-Jahangiri
Gulbadan Begum	Humayun-nama
Abul Fazal	Ain-I-Akbari and Akbarnama
Malik Muhammad Jayasi	Padmavat
Abdul Hameed Lahori	Shah Jahan-nama

Urdu

- This language is said to have developed **through the amalgamation of Persian** and Hindi. The **Urdu language mostly** follows the **grammar of Hindi and the script form of Persian**.
- **Initially, it was also called as Dakkani(southern**) as it was mainly used by the **kingdoms of Golkonda, Bahmani of Ahmedabad, etc**.
- **Amir Khusrao and Mirza Ghalib were the important patrons of Urdu language. They composed several texts in Urdu language.**
- **Muhhamad Iqbal, who wrote 'Saare Jahan se achcha' was also a major figure in Urdu literary writing. He wrote 'Bang-i-Dara' in Urdu.**

Hindi

- **Modern Hindi evolved from Apabhramsa between 7th and 14th century**.
- The development of **Hindi literature** got a boost with **the Bhakti movement** which avoided the **use of Sanskrit language** as it was considered the **language of Brahmins and its use was limited among the common people.**
- The **first book in Hindi (Brajbhasha dialect), Prithviraj Raso documents the life of Prithviraj Chauhan** and the challenges he faced during his reign.
- **Tulsidas wrote Ramcharitmanas**, one of the most revered texts for **Hindus and Bhakti** writer **Kabir composed dohas (couplets**) which are famous among the common people even today.
- In the later period, the **theme of Hindu literature had a touch of Nationalism**. Andher Nagari (**City of Dark ness)**, a drama written by **Bhartendu Harishchandra became a major** play and was **reproduced several times in many languages.**
- **Swami Dayanand wrote his famous book Satyartha Prakash in Hindi**. He later led the movement to **make Hindi the national language**
- **Munshi Prem Chand, Surya Kant Tripathi 'Nirala', Maithill Sharan Gupt were some of the prominent Hindi writers who contributed a lot in the development of Hindi.**

Punjabi

- Mainly, the **Punjabi literature is dominated by Gurmukhi script.**
- The most important text in **Punjabi literature is Adi Granth, the religious book of the Sikhs.**
- The **tenth guru of Sikhs**, **Guru Gobind Singh contributed to the Adi Granth and also wrote poetryIn Punjabi known as Savaiyyas**.
- **Guru Nanak was the first poet in Punjabi**. Some other **contemporary poets**, **mostly Sufi saints, used to sing in this language.**
- These **Sufis or their followers used the Persian script** if they wanted to commit their poetry to writing. In this list, **the first name is that of Farid. His poetry has found a place in the Adi Granth.**

Marathi

- The **earliest Marathi poetry** and prose is by **Saint Jnaneshwar (Gyaneshwar**) who lived in **the 13th century**. He wrote a long **commentary on the Bhagavad Gita. He was the one who started the kirtan tradition in Maharashtra**.
- He was **followed by Namdev (1270-1350), Gora, Sena and Janabal. All these sang and popularised the Marathi language**.
- Almost two centuries later, **Eknath (1533-99)** wrote the commentaries on the **Ramayana and the Bhagavad Purana**. His songs are very **popular all over Maharashtra**.
- The closing years of the **19th century** saw an upsurge in the **Marathi literature**. It was a nationalist movement that made Marathi prose popular and prominent. **Bal Gangadhar Tilak (1 857-1920) started his Journal Kesari in Marathi.**
- **Hari Narayan Apte, V S Chiplunkar, M.G. Ranade, KT Telang etc**. were some of the important writers and poets of that period.

Kashmiri

- **Kashmir shot into literary prominence**, when **Kalhana wrote Rajatarangini in Sanskrit** but this was in the language of the elite.
- **For locals, Kashmiri was the popular dialect**.
- Lal Ded, who lived in the **14th century**, was probably the first to sing in the **Kashmiri language. She was aShaivite mystic.**
- After Islam spread in this area, **the Sufi influence also came to be visible. The** later **literary works in Kashmir were dominated** by **Dogri, due to the passing of political power of Kashmir to the Dogra family.**

Assamese

Although **Assamese literature** was **dominated by court chronicles called Buranjis, several poetry** and other literary works have also been composed by writers such as **Shankardev, Padmanaba Gohain Barua, etc.**

Gujarati

- Various popular names are attached with **Gujarati literature like Narsinh Mehta, Govardhan Ram, Saraswatichandra, etc.**
- The literature reached its zenith with the **writings of Dr K M Munshi**, who wrote many **fiction and nonfiction works such as Prithvi Vallabha.**

Section - 4: Miscellaneous

TRIBES OF INDIA

India is home to an estimated more than **five thousand unique anthropological groups**. These groups are also of different racial stocks **like Negritos, Australoids, Mongoloids, Mediterranean and Nordics, etc. These groups are sometimes** called tribal groups or race groups.

Bhils

- The **Bhil are one of the largest tribal groups**, living in **Chhattisgarh, Gujarat, Karnataka, Madhya Pradesh, Maharashtra, Andhra Pradesh and Rajasthan**.
- The **Bhil are known to be excellent archers** coupled with deep knowledge about their **local geography.**

Munda

- **The Mundas are a tribe belonging to the Chotanagpur plateau, spread across Jharkhand, Chhattisgarh, Madhya Pradesh, Odisha, Tripura and West Bengal**.
- They observe many festivals, **the most important being the Magha or Ba, a thanks-giving festival celebrated in spring.**
- **Buried ancestors are treated as guardians spirits of the 'khunt' or the genealogical family, symbolized by sasandiri, the burial stone**.

Baiga

- The **Baiga, meaning sorcerers, are one of the particularly vulnerable tribal groups** and are spreadacross Chhattisgarh, Jharkhand, Bihar, Odisha, West Bengal, Madhya Pradesh and Uttar Pradesh.
- Traditionally, the **Balga lived a semi-nomadic life and practiced slash and burn cultivation.**

Kokna

- The **Kokna are a major tribe found in Gujarat, Maharashtra, Karnataka, Rajasthan, Dadra and Nagar Haveli**,
- The **tribe celebrate Bohada**, the famous festival of masks, which is a **combination of dance and drama, celebrated during March and April.**

Santhal

- The **Santhal are the largest** and one of the **oldest tribes in India**, They are **spread across Assam, Bihar,Chhattisgarh, Jharkhand, Odisha and West Bengal.**
- **Santhals worship Marang Buru or Bonga as supreme deity.**

Korku

- The **Korku are mostly found in the Khandwa, Burhanpur, Betul and Chhindwara districts of Madhya Pradesh, Chhattisgarh, and adjoining Melghat region of Maharashtra**.
- Korku is one of the **196 languages termed endangered by UNESCO. The community has a distinct cultural heritage.**

Abhuj Maria

- **Abhuj Maria lives a life of isolation from the outside world**. A **subtribe of the Gond**, they can be found in the secluded enclaves of Narayanpur tehsil in Bastar, Chhattisgarh.
- "**The tribe's main festival is Kaksar**, which is celebrated in June. The other important festival is Kudin, which is marked to honour the **clan Gods before the beginning of the harvest season**.

Toda

- The **Todas are a pastoral community belonging to the Nilgiri plateau**. They are one of the smallest groups of people with a **numerical strength of less than a thousand members.**
- Todas **speak the Toda language** which is a group within the **Dravidian family of languages.**

Gondi

- The **Gondi is a group of Dravidian people living mostly in Central and South India. They were called Raj Gond** earlier due to the political influence of the **Gond Rajas**. This term is not in vogue anymore.
- **Gunjala Gondi Lipi**, which is a newly discovered script, is currently used to write the **Gondi language**. The **Gunjala Gondi Lipi had been discovered in manuscripts dated to roughly 1750 AD**

Chakma

- The **Chakma are an ethnic group belonging primarily to the Chittagong Hill** Tracts of **Bangladesh**. The North Eastern states of India and **western Myanmar also have a sizable Chakma population**.
- The **major festivals of the Chakmas** are the **Bizu, Buddha Purnima, Kathin Civar Dan and the Alpaloni.**

Apatani

- The Apatani are a tribal group belonging to the **Ziro valley of Arunachal Pradesh**. **They are also known as Tanw, Apa and Apatani.**
- Their wet **rice cultivation system** and their agriculture system are extensive even without the use of any farm animals or machines. **So is their sustainable social forestry system.**

Hmars

- The Hmar tribe is a Scheduled Tribe under the **Constitution of India's 6th Schedule and primarily belongs to the states of North Eastern India.**
- Hmars have a variety of dances which are popular in the cultural world. **The most famous is the Hmar Bamboo Dance called Fahrel Twak Lam.**

Onges

- The Onges are indigenous aboriginal groups **belonging to the Andaman Islands**. They are one of the **few Negrito groups of India.**
- The **Onges are traditionally semi-nomadic and hunter gatherers**. They are considered one of the **least fertile people of the world.**

Shompen

- The **Shompen are indigenous people of the Great Nicobar Island.** They had no recorded outside **contact prior to the 1840s**.
- They are the **only mongoloid tribal group of Andaman and Nicobar Islands.**

Jarawa

- The Jarawa is an **adivasi indigenous group belonging to the Andaman Islands**. Jarawas speak the **Jarawa language which is an Ongan** language.
- They live in parts **of South Andaman** and **Middle Andaman Islands**, and their present numbers are **estimated at between 250-400 individuals.**

Festival of Indian Festivals		
State	**Festival**	**Description**
Assam	Bihu (Bohaag, Magh and Kaati Bihu)	These are seasonal held to **celebrate the agricultural** calendar viz. sowing (Bohaag), transplanting festivals (Kaati) and harvesting (Magh).
Arunachal Pradesh	**Torgya Monastery Festival**	It is a **monastic festival** held to celebrate the **destruction of the evil spirits** and **harmful forces**.
Meghalaya	Behdienkhlam Festival	It is an **important festival of the Jaintias** held to seek good health, prosperity and a **good harvest**. Literally it means to **drive away evils and plague.**

Manipur	Ningel Chakouba	Literally meaning to **invite a married daughter** for lunch at her mother's home, it is a festival that celebrates the **special homecoming with a feast of various delicacies.**
Mizoram	Chapchar Kut	It is a spring festival celebrated **in Mizoram** to mark the successful clearing of the **jungles in preparation for the Jhum cultivation.**
Nagaland	Hornbill Festival	This festival is the celebration of the **Naga cultural** heritage where the various **Naga tribes showcase their traditions under one roof.**
Tripura	Kharchi Puja	In **Tripuri language**, it literally means to cleanse the land and the people of all sins. It involves the worship of the **Fourteen Gods which is the dynastic deity of the Tripuri people.**
Assam	Ambubachi Mela	Held in the **Kamakhya Temple**, in Assam, it is also called the **'Mahakumbh of the East**. It is biggest festival in India associated with the **cult of fertility worship.**
Ladakh	Losar festival	The festival is marked by making offerings to the Gods, both in Gompas and their shrines. It has its also the origin in the 15th century, celebrates the Ladakhi or Tibetan New Year.
Kerala	Onam	It is a **harvest festival**, and falls in the Malayalam calendar month of Chingam, which overlaps with August-September. The festival is celebrated to commemorate **King Mahabal**i.
Kerala	Thrissur Pooram	It is held at the V**adakkunnathan Templ**e in T**hrissur** annually on the **Pooram day** - the day when the moon rises with the Pooram star in the Malayalam Calendar month of Medam.
Tamil Nadu	Pongal	It is a **harvest festival** of South India, particularly in the **Tamil community**. It is observed at the start of the month Tai according to Tamil solar calendar, and this is **typically about January 14**.
Telangana & Andhra Pradesh	Bathukamma	It is a **floral festival celebrated** as per **Satavahana** calendar for **nine days starting Bhadrapada Pournami** usually in **September October**. Bathukamma is a beautiful flower stack, arranged with different unique seasonal flowers, most of them with **medicinal values.**
Jharkhand	Karma festival	Karna is a **harvest festival** dedicated to the worship of **Karam-Devta (Karam-Lord/God**), the god of power, youth, and youthfulness.
Punjab	Lohri	It is celebrated on **13 January every year**. It marks the **ending of winters** as the **Sun moves from Winter Solstice to Equinox.**

List of Tribal Festivals			
Festival and Tribe	**Region**	**Festival**	**Region**
Kail Poldhu festival, Kodava Tribe	Coorg, Karnataka	**Mopin festival, Galo Tribe**	Arunachal Pradesh
Sarhul festival	Jharkhand	**Tusu festival, Kurmi Tribe**	Jharkhand, West Bengal
Thisam Phanit, Naga Tribe	Manipur	**Bhagoria haat festival, Bhil Tribe**	Madhya Pradesh
Bhoramdeo Mahotsav	Chhattisgarh	**Chavang Kut, Kuki-Chin-Mizo Tribe**	Manipur
Boori Boot, Nyishi Tribe	Arunachal Pradesh	**Nongkrem Dance festival, Khasi Tribe**	Meghalaya
Baneshwar festival, Bhil Tribe	Rajasthan	**Tshukhenyi Festival, Chakasang Tribe**	Nagaland
Dree festival, Apatani Tribe	Arunachal Pradesh	**Moatsu festival, Ao Tribe**	Nagaland

MARTIAL ARTS

Martial Arts are a form of combat art where fighting styles are codified. It was originally used as **training guides** to dictate **fighting methods during battles orpersonal assaults**.

Major Forms of Martial Arts in India

- **Kalaripayattu:** Popularly titled as the '**Mother of all martial arts**', Kalaripayattu is known to be approximately **3000 years old** and **originated in Kerala**. The term '**kalari**' refers to the place where this **combat style is taught while 'payattu' means to practise**.
- **Gatka:** Originated in **Punjab,** it is believed to be **a battle technique** which was created by the **Sikh warriors**. Gatka is actually a milder version of the **deadlier martial** art form **Shastar Vidya, which was the fighting style of Akali Nihangs, the blue-turbaned sect of Sikh fighters.**
- **Silambam:** Silambam is an **ancient stick-martial art** form that **originated around 1000 BC in Tamil Nadu. 'Silam' means hills and 'Mambam' means bamboo from the hills,** these sticks are usually found on the hills in that particular region.
- **Sqay**: Sqay is a **South Asian martial art** form of **sword fighting originated in ancient Kashmir.** Sqay have different techniques such as the **single sword, double sword** free hand techniques and lessons of both free hand and sword.
- **Mardani Khel:** Originally from **Maharashtra, Mardani Khel is a weapon-based martial art form**. It is **particularly known** for its use of the **uniquely Indian patta (sword) and vita** (**corded lance).**
- **Malla-yuddha:** It is said to have a history of **more than 5000 years. Practiced at least since the 5th century BC, described in the 13th century treatise Malla Purana, malla-yuddha is the precursor of modern pehlwani.**
- **Cheibi Gad-ga:** It is an ancient form of **martial arts practiced in Manipur**. The style involves using a **sword and a shield**.
- **Thang-ta and Sarit Sarak:** These are **the two parts of the Huyen Langlon martial art.** Both were creations of the **Meitei people of Manipur. Thang-ta is fought with weapons (Thang-sword; Ta-spear) whereas Sarit Sarak is fought unarmed.**
- **Pari-khanda:** The Rajputs created it and it is **fought with swords and shields**. **Pari means shield and Khanda means sword**. It is practiced in **Bihar, Jharkhand and Odisha and its forms are also used in the Chhau dance**.
- **Thoda:** It originated in **Himachal Pradesh**. The **origin of Thoda can be traced back** to **historical times when the Mahabharata mentions the use of bow and arrows** in the **epic battles**
- **Inbuan Wrestling:Originated in Mizoram**, it is played inside a circle, and to win, the player has to lift up his opponent without stepping **out of the ring**. The **wrestlers wear a belt and it is used to grapple and hold the opponent**.

HANDICRAFTS OF INDIA

Terracotta Sculpting

- **Terracotta sculpting** is done using the technique of **semi-firing ceramic clay**. It literally translates into **'baked earth'.**
- **Terracotta art includes the making of sculptures, pottery, earthenware, utilitarian household items, architectural edifices etc.**
- Terracotta is hard and **water-proof** which makes it **durable and long-lasting**.
- The **Bankura Horse**, which is named after the **Bankura district of West Bengal, is a fine example of terracotta art.**
- **Gorakhpur terracotta recently got the GeographicalIndication tag**.
- Today, **Indian terracotta** art is being produced and **sold the world over as Indian traditional art.**

Metal Works

- **Metal casting in iron, bell metal and copper is very popular in India**. Metal engraving and embossing is also practiced in most parts of India.
- **Moradabad is famous for the Baarik Kaam (or detailed work) on metal objects. Th**eir style of engraving metal is **called Nakashi style.**
- **Rajasthan's metal works are famous** for **Marodi work**, where a metal is etched upon **another metal and the gaps are filled with resin**. Decorative plates of metal made in this style are famous as **mementos amongst tourists.**
- **Koftagiri is a technique of metal work** from **Alwar and Jaipur**, where a **lighter metal is inlaid over the darker one.**
- **Tarkashi is another technique used by artisans from Jaipur, where brass (or copper) wires are laid over a metal base or wooden base to create intricate designs**.
- **Casting in bronze is also done in varied forms all over India**. Places like **Sitapur, Varanasi, Moradabad and Etawah in Uttar Pradesh are famous for the production of decorative and ritualistic bronze objects.**
- **Dhokra casting in bronz**e is done in West Bengal and Odisha and it is used to make brass ornaments.
- A type of lamp known as the **Pahaldar Lamp** is a **famous brass and copper lamp made in Jaipur.**

- **Bell metal works of Assam** are very popular in the state due to their **utilitarian and household character (plates, cups, bowls** etc). This alloy was also used to make large metal objects like **cannon guns and huge temple bells.**

Stone Works

- One of the **oldest forms of art was stone masonry and the carving on stone**. The **first tools and buildings were made of stone as well**
- The **Mauryan architecture is primarily** on stone, for **example the rock cut caves of Ajanta and Ellora.**
- Other **fine examples of stone work are the sculptures of Khajuraho and the Buddhist art of Sanchi.**
- The rock cut temple of **Masroor (Kangra**) is a **good example of carving on monoliths**. The **Mughals used marble and sandstone to build their monuments**. Instead of sculptures these monuments were faced with considerable inlay work and carvings.
- The **marble used** by the Mughals were **primarily sourced from Rajasthan** where the famous white marble **known as Makrana (Sang-e-Marmar) is found.**
- **Sang-e-Rathak is the famous dark shaded brown stone found in Jhansi** and is used to make a multitude of stone items from **bathroom-tiles to jewelry boxes**.

Embroidery Works

- **Embroidery is the art of sewing a raised design on a piece of cloth**. A variety of threads can be used for the purpose including **gold and silk threads**. There are many styles and **techniques of embroidery in India which are practiced as a tradition**.
- **Pipli (Applique) style of embroidery is named after the Pipli village of Odisha** where it is **traditionally practiced**, it is a type of **patchwork embroidery** where **multi-coloured fabric is 'patched** together to form generous designs. Lamps made in the **Pipil style** are very famous as **decorative items.**
- **Phulkari (make flowers)** is the **art of embroidery practiced in the Delhi-Punjab** region where flower designs are put on cloth.
- **Gota is a form of embroidery** where **gold threads are used to create the designs.**
- **Bagh style of embroidery** involves the use of **silk threads on green cloth to make the flowery designs**.
- **The Zari technique of embroidery** practiced in **Jaipur and Khandela** is famous for its intricate and detailed designs. The similar **Karchobi technique** involves the embroidery of **flatly stitched metallic thread designs**.
- **Chikankari style** of embroidery is practiced in **Lucknow** and it uses white threads on cotton and polyester to create various patterns.
- The very famous **Kashmiri Shawl** is made with the embroidery technique known as the **Kashida**.

Crafts on Cloth

- Common handicraft styles of working with cloth involve weaving and printing, for example, block printing.
- An **old technique called the 'tie and dye'** or **Bandhani is still in vogue in India** in places **such as Rajasthan**. It involves tying the cloth and dipping it in **coloured water to make interesting designs.**
- In **Odisha and Andhra Pradesh, the Ikat method of 'tie and dye' is** used where the threads are **dyed before weaving**. This method is also **called the 'resist dyeing method.**
- **Kalamkari (designed by pen) is the method of hand painting over cloth and is practiced commonly in the state of Andhra Pradesh**.
- In **West Bengal and Madhya Pradesh, the Batik Art of fabric decoration is practiced**. Here, the **ends of the fabric** is covered in **wax and then dyed in various colours. The famous Batik saris are made using this technique.**
- **Jamdani is an ancient art** form where muslin is weaved on to a transparent base to create fine textiles. **Jamdani styles** are of various types **such as the jhalar, phulwari, butidar, toradar and pannahazara**.
- **Tanchol style of weaving in Surat is famous for the Silk saris**. This style of weaving tiny patterns using fine threads is thought to have **been brought to India from China by the traders of the 19thcentury**.

