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INDIAN PAINTINGS

History and Evolution of Painting in India - An Overview

- India has a long tradition of artistic excellence and painting is one of the major mediums that has been used to express it.
- There is several evidence suggesting that painting flourished in India since ancient times.
- Archaeologists have found wall paintings in parts of India, which suggest that even the early historic man in India was engaged in activities of art and leisure
- The history of painting can be traced through the ancient and medieval period where the books were illustrated with paintings
- Then came the miniature style that dominated the Mughal and Rajput courts.
- With the coming of the Europeans, the art of painting and engraving took a western turn.
- Modern painters experimented with styles, colours and designs.

- Many Indian painters have gained worldwide recognition and are winning prizes and accolades for their vision.

Principles of Painting

- The history of paintings can be known from primitive rock paintings of Bhimbetka, Mirzapur and Panchmarhi.
- They were followed by the painted pottery of the Indus Valley Civilisation, but the real beginning of the art of painting began from the Gupta Age.
- In the 3rd century AD, Vatsyayana in his book Kamasutra enumerated about six main principles/limbs or Shadanga of paintings. They are:

	Main Principles/Limbs (Shadanga of Paintings)	**Meaning**
1.	Rupabheda	Variety of form (The knowledge of appearances)
2.	Pramanam	Proportion of the object or subject (Correct perception, measure and structure)
3.	Bhava	Creation of luster and gleam with the colours (Action of feelings on forms)
4.	Lavanya Yojanam	Immersion of emotions (Infusion of grace, artistic representation)
5.	Sadrisyam	Portrayal of likeliness of the subject (Similitude)
6.	Varnika Bhanga	Mixing of colours to resemble the effects of modelling (Artistic manner of using the brush and colours)

- There are numerous references to art of painting in the Brahmanical and Buddhist literature. E.g. Lepya Chitra (the representation of the myths and lore on textiles), Dhuli Chitra, Pata Chitra, etc.
- Paintings or patas, which are important to understand the different style of paintings and to observe all principles of paintings as facilitated by the play, Mudrarakshasa by Vishakhadutta includes:

Style of Paintings	**Major Features**

Cauka Pitaka	Isolated framed drawings
Dighala Pitaka	Long scrolls of paintings
Yama Pitaka	Isolated paintings

PreHistoric Paintings

- The prehistoric paintings were generally executed on rocks and these rock engravings were called Petroglyphs.
- The first set of prehistoric paintings were discovered in Bhimbetka caves in Madhya Pradesh.
- There are three major phases of prehistoric paintings:
    1. Upper Paleolithic Period Paintings
    2. Mesolithic Period Paintings
    3. Chalcolithic Period Paintings

- Prehistoric paintings have been found in many parts of the world. We do not really know if Lower Palaeolithic people ever produced any art objects.
- But by the Upper Palaeolithic times we see a proliferation of artistic activities.
- Around the world the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted.
- The subjects of their drawings were human figures, human activities, geometric designs and animal symbols.
- In India the earliest paintings have been reported from the Upper Palaeolithic times.
- Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka and Bihar.
- Some paintings have been reported from the Kumaon hills in Uttarakhand also.
- The rock shelters on banks of the River Suyal at Lakhudiyar, bear these prehistoric paintings.

Bhimbetka Cave Paintings

Ajanta Mural

Rajput Miniature Painting

Upper Paleolithic Period (40,000-10,000 BC)

- The walls of the rock shelter caves were made of quartzite hence using minerals for pigments.
- One of the most common minerals was ochre or geru mixed with lime and water.
- To widen their palette, different minerals were used to make colours like red, white, yellow and green
- The white, dark red and green were used to depict large animals like bison, elephants, rhino, tigers, etc.
- For the human figurines, red was used for hunters and the green mostly for dancers.

Mesolithic Period (10,000-4000 BC)

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

Chalcolithic Period

- This period saw an increase in the number of paintings using green and yellow colour.
- Most of the paintings seen depict battle scenes.
- There are many paintings of men riding horses and elephants.
- Some of them even carry a bow and arrow which might indicate preparedness for skirmishes.
- Paintings and samples of writing in the Ashokan and Gupta Brahmi scripts ascertain that these cave sites were inhabited in the late historical periods.
- The other set of paintings from this period are at Narsinghgarh in Madhya Pradesh.
- They have paintings to show skins of spotted deer left for drying that provides credence to the theory that the art of tanning skins was perfected by man for providing shelter and clothing.
- Other paintings from this period also have depictions of musical instruments like the harp.
- Some of the paintings have complex geometrical shapes like the spiral, rhomboid and circle.
- Jogimara Caves in the Ramgarh hills in Surguja district of Chhattisgarh houses some of the paintings from the later period.
- Similar paintings can be found in Ghodasar and Kohabaur rock art sites in the district of Koriya.
- In Odisha, Gudahandi Rock Shelter and Yogamaatha Rock Shelter are also prominent examples of early cave paintings.

Bhimbetka Rock Paintings

- It is located South of Bhopal in Vidhyan ranges of Madhya Pradesh.
- The rock shelters have more than 500 rock paintings.
- It was declared a UNESCO World Heritage Site in 2003.
- The oldest paintings are estimated to be 30,000 years old and have survived due to its location deep inside the caves.
- The paintings at Bhimbetka belong to Upper Paleolithic, Mesolithic, Chalcolithic, early historic and even medieval period. However, most of the paintings belong to the Mesolithic age.
- The paintings generally portray every-day life of prehistoric men often in stick-like human figures.
- Various animals like elephants, bison, deer, peacock and snake are depicted.
- The paintings also show hunting scenes and war scenes with men carrying weapons like bows, arrows, spears, shields and swords.
- Some paintings also have simple geometric designs and symbols.
- The other themes of the paintings are dancing, playing music, animal fighting, honey collection, etc.
- Social life is well-depicted with the presence of children playing, women making food, community dancing, etc.
- Various colours like red ochre, purple, brown, white, yellow and green are used.
- Colours were obtained from natural resources, for example, Haematite ores were used for red colour.

Classification of Indian Paintings

- Indian Paintings have been broadly classified into two.
    a. Mural Paintings
    b. Miniature Paintings

Mural Paintings

- The work on the walls or a solid structure are referred to as Murals.
- These have existed in India since ancient times and can be dated between 10th century BC and 10th century AD.
- The evidence of such paintings can be found at several locations in India.
- The beauty and the exquisiteness of mural paintings can be seen in places like Ajanta, Armamalai Cave, Ravan Chhaya Rock Shelter, Bagh Caves, Sittanavasal Caves and Kailash Temple in Ellora.
- Most of the mural paintings are either in natural caves or in rock cut chambers.
- The paintings follow a theme, the most common being Hindu, Buddhist and Jain.
- Mural paintings were also made to adorn any mundane premise. For e.g. Ancient theatre room in Jogimara Caves.

Ajanta Cave Paintings

- One of the oldest surviving murals of Indian sub-continent, Ajanta caves were carved between 2nd century BC to 5th century AD out of volcanic rocks.
- It consists of a set of 29 caves, carved in a horse-shoe shape.
- These Buddhist caves are quite popular for their exquisite mural paintings.
- Murals in Cave no. 9 and 10 belong to the Shunga period, while the rest belong to the Gupta period.
- The paintings in Cave no. 1 and 2 are the most recent of the caves in Ajanta.
- The walls of the caves have both murals and fresco paintings (painted on wet plaster).
- They use tempera style, i.e. use of pigments.
- The paintings portray human values and social fabric along with styles, costumes and ornaments of that period.
- The emotions are expressed through hand gestures.
- The unique feature of the paintings is that each female figure has a unique hairstyle.
- Animals and birds are shown with emotions.
- The common themes of these paintings range from Jataka stories to life of Buddha to elaborate decorative patterns of flora and fauna.
- The medium of painting was vegetable and mineral dyes.
- The outline of the figures is in red ochre, with contours of brown, black or deep red.
- Some important paintings at Ajanta includes
    a. Scenes from the Jataka stories of the Buddha's former lives as a Bodhisattva, the life of Gautam Buddha, etc.
    b. Paintings of various Bodhisattvas in tribhanga pose in Cave No. 1: Vajrapani (protector and guide, a symbol of Buddha's power), Manjusri (manifestation of Buddha's wisdom) and Padmapani (Avalokitesvara) (symbol of Buddha's compassion).

Ellora Cave Paintings

- The mural paintings at Ellora caves are found in five caves, mostly limited to Cave No. 16, i.e., Kailasha Temple.
- These murals were done in two phases.
- The first phase paintings were done during the carving of the caves.
- While the second phase ones were done several centuries later.
- The earlier paintings show Vishnu with his consort Lakshmi borne through the clouds by Garuda, the celestial bird.
- The later paintings, made in Gujarati style, depict a procession of Shaiva holy men.
- The paintings are related to all three religions (Buddhism, Jainism and Hinduism).
- Ellora Cave paintings are newer as compared to Ajanta Cave paintings.

Bagh Cave Paintings

- Representing an extension to the Ajanta school, Bagh caves in Madhya Pradesh with their exquisite work rank quite close to the actual Ajanta caves in terms of their design, execution and decoration.
- The main difference is that the figures are more tightly modeled, have stronger outlines, and are more earthly and human.
- Cave No. 4, known as Rang Mahal, has beautiful murals on the walls depicting Buddhist Jataka tales, just like those in Ajanta.
- Although scanty and decayed now, these paintings depict religious themes in the light of contemporary lifestyle of people, thus are more secular in nature.

Armamalai Cave Paintings

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

Sittanavasal Cave (Arivar Koil) Paintings

- Dated from 1st century BC to 10th century AD, and located in Tamil Nadu, these famous rock-cut cave temples are known for the paintings based on Jainism.
- These murals have close resemblance to Bagh and Ajanta paintings.
- The paintings are not only on the walls but also on the ceiling and pillars.
- The paintings are with the theme of Jain Samavasarana (Preaching hall).
- The medium used for painting was vegetable and mineral dyes, and was done by putting colours on the surface of thin wet lime plaster.
- The common colours included yellow, green, orange, blue, black and white.
- The central element of the paintings in Sittanavasal is a pond with lotuses.
- Samavasarana - an important scene of Jain religion.
- Samavasarana is a special, beautiful audience hall where Tirthankaras delivered sermons after they reached realisation (kevala-jnana).

Ravan Chhaya Rock Shelter

- Located in the Keonjhar district of Odisha
- These ancient fresco paintings on a rock shelter are in the shape of a half-opened umbrella.
- It is believed that this shelter acted like the royal hunting lodge.
- The most noticeable painting is that of a royal procession that dates back to the 7th century AD.

Lepakshi Temple Paintings

- Located in the Anantapur district of Andhra Pradesh.

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

Jogimara Cave Paintings

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

Badami Cave Temples, Karnataka

- They are one of the earliest surviving Hindu paintings.
- The murals belonging to 6th-7th century AD are of different subjects and resemble the tradition of Ajanta and Bagh.

Miniature Paintings in India

- The word ‘miniature’ is derived from the Latin word ‘Minium’, which means red lead paint.
- This paint was often used in the illuminated manuscripts during the Renaissance period.
- It is generally confused with the word minimum, which would mean that they were small in size.
- Miniatures are small and detailed paintings.

Technique of Miniature Painting

- There are several preconditions that are necessary to be fulfilled for making a Miniature painting.
    a. The painting should not be larger than 25 square inch.
    b. The subject of the painting would be painted in not more than one-sixth of the actual size.
- In most of the Indian miniature paintings
    a. The human figurine is seen with the side profile.
    b. They usually have bulging eyes, pointed nose and slim waist.

- In the Rajasthani miniatures, the skin colour of the characters is brown, while in the Mughal paintings they are generally fairer.
- The colour of divine beings like Lord Krishna is blue.
- The women figurines have long hair and the colour of their eyes and hair are generally black.
- Men wear traditional clothes and have a turban on their head.

Early Miniatures

- Miniature paintings were small paintings with minute details.
- Developed almost as a reaction to the enormous wall paintings.
- The art of miniature painting developed between the 8th and 12th centuries.
- This kind of painting can be attributed to the eastern and western regions.
- There are two prominent schools
    a. Pala School of Art
    b. Apabhramsa School of Art

Pala School of Art

- This school was flourishing during 750-1150 AD.
- These paintings are generally found as a part of manuscripts and were generally executed on palm leaf or vellum paper.
- The Buddhist monks mostly used them and as their religion practiced non-violence against all living beings, there was a stipulation to only banana or coconut tree leaves.
- These paintings are characterised by sinuous lines and subdued tones of the background imagery.
- There are lonely single figures in the paintings and one rarely finds group paintings.
- They have simple compositions and were patronised by some of those rulers who promoted Buddhism.
- The proponents of the Vajrayana School of Buddhism also used and patronised these
- paintings.
- The prominent painters were Dhimman and Vitapala.

Apabhramsa School of Art

- This school traces its origin to Gujarat and Mewar region in Rajasthan.
- It was the predominant school of painting in Western India during 11th to 15th century.
- The most common themes of these paintings were Jain.
- In the later period the Vaishnava School appropriated them.
- They brought in the concept of Gita Govinda and secular love into these paintings that were otherwise dominated by the Jain iconography.
- In the early Jain phase, the paintings were made on Palm leaf but in the later period they were made on paper.
- Even though the paintings were made as illustrations for books, they did not develop a different style but were mural paintings in a reduced dimension.

- The colours used in the paintings had symbolic meaning and they usually used red, yellow and ochre.
- In the later phase, they used bright and gold colours.
- The features of the human figures depicted in the paintings have fishshaped bulging eyes, a pointed nose and a double chin
- They tried to begin the trend to make angular faces in the third and fourth profile.
- The figures are usually stiff and even the ornamentation is carefully done.
- The female figurines have enlarged hips and breasts.
- The animal and bird figurines in the paintings are represented as toys.
- The most famous example is of Kalpasutra and the Kalakacharya Katha from the 15th century.

Transition Period Miniature

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

Miniature Art during Delhi Sultanate

- These paintings tried to bring together the persian elements of their origins with the Indian traditional elements.
- They gave preference to illustrated manuscripts.
- This manuscript shows the synthesis of the indigenous and Persian styles.
- Apart from this, another style called Lodi Khuladar was also prevalent during this period that was followed in many of the Sultanate dominated regions between Delhi and Jaunpur
- Later, three major styles emerged that dominated the medieval landscape - Mughal, Rajput and Deccan.
- They borrowed from the sultanate precedents but developed their own individuality.

Mughal Era Miniature Painting

- The paintings made in the Mughal period had a distinctive style as they were drawings from Persian antecedents.
- There was a change in colour palette, themes and forms.
- The focus shifted from depicting the god to glorifying the ruler and showing his life.
- They focused on hunting scenes, historical events and other court related paintings.
- The Mughal paintings brought together Persian naturalistic style.
- These paintings were considered unique because of the use of brilliant colours.

Babur

- He patronised Persian artist Bihzad who made illustrations of Mughal family tree.

Akbar

- He was very fond of paintings and he dedicated an entire department for paintings called Tasvir Khana .
- Most illustrated work is Tutinama, which is the tale of a parrot.
- Other famous works are Hamzanama, Anvar -i- suhaili etc.
- From here Indian influence started in painting because he saw painting as a means of study and amusement.
- Theme – Fairs and festivals, 3D printing, use of foresight techniques.

Jahangir

- The Mughal paintings reached zenith .
- He was a naturalist by nature and preferred natural paintings of flora and fauna i.e. birds, animals, trees and flowers.
- He was fond of paintings and even dedicated a private workshop for him to practice paintings.
- He made naturalistic paintings on Zebra, Turkey and Cock.

Shah Jahan

- He introduced artificial elements (reduced liveliness) in his paintings.
- He started using gold and silver in paintings and encouraged artists to use pencil and charcoal .
- European influence also started in painting.

Aurangazeb

- The Mughal school of painting gradually declined during the Aurangzeb period.
- The artist migrated to other places primarily to the south which gave rise to Deccani school of painting.

Mughal Painting

Tanjore Painting

Patachitra Painting

Regional Schools of Painting

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

Rajasthani School of Painting

- The Rajasthani School of painting is more or less synonymous to the Rajput school of paintings as they were the dominant ruling class in this period and patronised most of the artists
- There are several sub- genres of Rajasthani paintings which correspond to their princely State of origin. It includes
    a. Mewar School of Painting
    b. Amber-Jaipur School of Painting
    c. Marwar School of Painting

Mewar School of Painting

- It was dominated by the extraordinary painter of the 17th century, Sahibdin.
- This period of Mewar painting focuses on Sahibdin's depiction of literary texts - the Ragamala, the Ramayana and the Bhagavata Purana.
- After Sahibdin's death, the style of Mewari paintings changed.
- Most of the paintings depicted life at court in Mewar.
- The unique point of this period is the extraordinary 'tamasha' paintings that show court ceremonial and city views in unprecedented detail.

Amber-Jaipur School of Painting

- The Amber school is also called the 'Dhundar' school and their earliest evidence comes from the wall paintings at Bairat in Rajasthan.
- Some paintings can also be seen from the palace walls and mausoleum of Amer Palace in Rajasthan.
- The overall finish of the paintings is folkstyle.
- This school reached its pinnacle in the period of Sawai Pratap Singh in the 18th century.
- He was a deeply religious man and a passionate patron of art.
- These two strains combined to ensure that his suratkhana or the department of painting made miniatures to illustrate Bhagavata Purana, Ramayana, Ragamala and several portraits.

Marwar School of Painting

- It is one of the most extensive schools of painting as it includes Jodhpur and Bikaner, both ruled by the Rathods and Jaisalmer that was ruled by the Bhatis.

- In the paintings produced in the 15th and 16th century, the men wore colourful clothing and so did the women.
- In this period, they followed the Mughal patterns but after the 18th century, the Rajput element became predominant. For example, there was an influx of paintings that contained linear rhythm coupled with bright colours.
- The Jodhpur atelier has many brilliant paintings but the focus has always been on the extraordinary paintings in the time of Man Singh (1803-1843).
- Afterwards he commissioned an extensive series of paintings including the Shiva Purana, Natacharitra, Durgacharitra, Panchtantra, etc.
- Kishangarh School and Bundi School are the prominent schools that come under Marwar school.

Kishangarh School

- Paintings at Kishangarh are associated with the most romantic legends – Sawant Singh and his beloved Bani Thani, and intertwining of lives and myths, romance and bhakti.
- After surveying earlier developments in Kishangarh, the focus is on the interplay between Sawant Singh (the prince and lover), Nagari Das (the poet), and Nihal Chand (the painter) who created some of the most legendary paintings under this school.
- It is sometimes argued that the women in 'bani thani' are said to resemble the character of Radha.
- She has a distinctive profile and has lotus-like elongated eyes, thin lips and a pointed chin. Her 'odhni' or headgear defines her side profile.
- This became the unique painting associated with the Kishangarh School.
- They also made many paintings on the devotional and amorous relations between Radha and Krishna.

Bundi School of Painting (17th–19th Century AD)

- The twin kingdoms of Bundi and Kota are collectively known as Hadoti.
- Bundi and Kota's kings were devotees of Krishna.
- In the 18th century, they declared themselves to be mere regents, ruling on behalf of the god who was the true king.
- Their Krishna-bhakti plays a role in painting or perhaps painting plays a role in their Krishna bhakti.
- In Bundi school, paintings of local vegetation were in detail.
- Human faces were round with pointed noses.
- Colour of the sky is painted in different colours and mostly a red ribbon is visible in the sky.

Rajput Style VS Mughal Style

Points of Difference	Rajput Style	Mughal Style
Type	● Initially based on mural and fresco forms. ● In the later period, the miniature painting form became dominant.	● It is based on the Persian miniature painting style.
Peculiarity	● It uses Hindu symbols like the lotus, peacock and swan very frequently.	● They focus either on the person in the picture or on trees, camels and falcons.
Time Period	● The 17th-18th century was the major period.	● 16th-18th century.

Pahari School of Painting (17th-19th century)

- This style of painting developed in the sub-himalayan states also under the umbrella of Mughal influence.
- There were many schools that were flourishing in smaller Rajput kingdoms, which came under the blanket of 'Pahari Paintings'.
- These consisted of ateliers in the court of around 22 princely states stretching from Jammu to Almora.
- The Pahari paintings can be grouped into two major groups:
    a. Basohli School
    b. Kangra School
- The themes of the paintings ranged from mythology to literature and brought new techniques to the fore.
- A typical Pahari painting would bring several figures into the canvas and they would all be full of movement.
- Each figure is different in composition, colour and pigmentation.
- Three of the greatest painters of this school were Nainsukh, Manaku and Sansar Chand.

Basohli School (from 17th century)

- Paintings of Pahari school in the 17th century were from Basohli of Jammu and Kashmir.
- They were Miniature Paintings.

- This was the early phase and expressive faces with a receding hairline and big eyes that are shaped like lotus petals characterised it.
- These paintings use a lot of primary colours, i.e. red, yellow and green.
- They used the Mughal technique of painting on clothing but developed their own styles and techniques.
- The first patron of this school was Raja Kirpal Pal who ordered the illustration of Bhanudatta's Rasamanjari, Gita Govinda and the Ramayana drawings.
- The most famous painter of this school was Devi Das who was famous for his depiction of Radha Krishna and the portrait of kings in their livery and in white garments.
- The use of contrasting colours is associated with this school and they are borrowed from the Malwa paintings.

Kangra School (from mid-18th century)

- After the decline of the Mughal empire, many artists trained in the Mughal style migrated to the Kangra region of Himachal Pradesh as they got patronage from the Rajput Kingdom.
- It led to the birth of Guler-Kangra School of paintings.
- It first evolved in Guler then came to Kangra.
- This school reached its zenith under the patronage of Raja Sansar Chand.
- His paintings were marked with a sensuality and intelligence that the other schools lack.
- The popular subjects were the Gita Govinda, Bhagavata Purana, Satsai of Biharilal and Nal Damayanti.
- Love scenes of Krishna were a very prominent theme.
- This emotive style was popular till the 19th century.
- The Kangra school became the parent school to the other ateliers which developed in the region of Kullu, Chamba and Mandi.

Ragamala Paintings

- A series of illustrative paintings from Medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical Ragas.
- They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.
- Ragamala paintings were created in most Indian schools of painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.
- The six principal ragas present in the Ragamala are Bhairava, Deepak, Sri, Malkaush, Megha and Hindola.
- In these paintings, each raga is personified by a colour describing the story of a hero and heroine (nayaka and nayika) in a particular mood
- It also elucidates the season and the time of day and night in which a particular raga is to be sung.

Miniature Paintings in South India

- The trend of making miniature paintings was already prevalent in South India and it developed in the early medieval period.
- These were different from the North Indian schools owing to the heavy use of gold in South Indian paintings.
- They concentrated on painting divine creatures much more than painting the rulers who patronised them
- The major schools are:
    a. Tanjore Paintings (famous for gold coating)
    b. Mysore Painting

Tanjore Paintings

- The Thanjavur or Tanjore School is famous for the special style of decorative paintings.
- These paintings are unique as they are mostly created on glass and wooden planks (Palagai padam) instead of cloth and vellum as preferred in North India.
- They are unique because of the use of brilliant colour patterns and the liberal use of gold leaf.
- It has been recognised as Geographical Indication (GI) by the Government of India.
- They used many types of gemstones and cut glasses for embellishments to create larger than life images
- Most of the paintings depict smiling Krishna in various poses and various major events in his life.
- These paintings reached their zenith under the patronage of Maharaja Serfoji II of Maratha dynasty who was a great patron of art.
- Currently, this school is still operational but they have moved towards experimenting with diverse subjects like birds, animals, buildings, etc.

Mysore Paintings

- These paintings were patronised by the rulers of the Mysore province and continued in the British period too.
- The major theme of the Mysore paintings is the depiction of Hindu gods and goddesses.
- The unique part of these paintings is that they had two or more figures in each painting and one figure predominates all the others in size and colour.
- The technique of making these paintings is very different from the North Indian styles.
- They use the ‘gesso paste’, which is a mixture of white lead powder, gambose and glue.
- This gives a particular base to the painting that develops sheen in the background.
- They counter it with the use of muted colours that are not so bright so as to counteract the background.
- **Both Tanjore and Mysore paintings have originated from the same source - Vijayanagara paintings to begin with and their Nayaka paintings subsequently.**

Modern Indian Painting

Company Painting

Early Modern Indian(Oil Canvas)

Company Paintings (Kampani Kalam)

- In the colonial period, a hybrid style of painting emerged that combined the elements of Rajput, Mughal and other Indian styles with European elements.
- These paintings evolved when the British Company officers employed painters who had been trained in Indian styles.
- Hence, they mixed their employer's European tastes with their Indian training and were called the 'Company Paintings'.
- They were distinguished by the use of water colour and in technique by the appearance of linear perspective and shading.
- This style of painting originated in Kolkata, Chennai, Delhi, Patna, Varanasi and Thanjavur.

Bazaar Paintings

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

Bengal School of Art

- The Bengal school is supposed to have a reactionary approach to the existing styles of paintings.
- This school is unique as they use simple colours.
- Some of the notable painters of the school includes

AbanindranathTagore

- The idea of the Bengal school came up with the works of AbanindranathTagore in the early 20th century.
- He tried to incorporate Swadeshi values in India art and tried to reduce the influence of Western materialistic style among artists.
- He is known for his painting Bharat Mata and various Mughal-themed paintings.

Nandalal Bose

- His works led to further development of Modern Indian Art.
- He was also associated with Santiniketan.
- He is known for his white-on-black Gandhi sketch of the Dandi March, which became iconic during the 1930s.
- He was also entrusted with the task of illuminating the original document of the Constitution of India.

Rabindranath Tagore

- His paintings were unique as they used dominant black lines that made the subject look prominent.
- He made small sized paintings.
- Some art historians argue that his paintings can be linked to his writings.

Folk Paintings

Madhubani Paintings

- Traditionally done by the women of villages around Madhubani town (Bihar).
- It is also called Mithila Paintings.
- The paintings have a common theme and are usually drawn from religious motifs of the Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva.
- The paintings are also made depicting auspicious occasions like birth, marriage and festivals. Flowers, trees, animals, etc. are used to fill any gaps in the painting.
- Traditionally, these were painted on walls using rice paste and vegetable colours on a base of cow dung and mud.
- With time, the base changed to handmade paper, clothes and canvas.
- Since there was no shading, the paintings are two-dimensional.
- Some of the common features of these paintings include double line border, bold use of colours, ornate floral patterns and exaggerated facial features.
- Since the art has remained confined to a specific geographical area, it has been given GI (geographical indication) status.

Pattachitra Painting

- A traditional painting of Odisha, the name Pattachitra comes from a Sanskrit word patta, which means canvas/cloth and chitra means picture.

- The paintings show a mix of classical and folk elements, with a bias towards the latter.
- The base of the painting is treated cloth while the colours used come from natural sources including burnt coconut shells, hingula, ramaraja and lamp black.
- No pencil or charcoal is used, rather a brush is used to draw the outlines in red or yellow after which the colours are filled.
- The background is decorated with foliage and flowers and the paintings have an intricately worked frame.
- Once the final lines are drawn, the painting is given a coating of lacquer to give it a glossy finish.
- The themes of these paintings are inspired from Jagannath and Vaishnava cult, sometimes from Shakti and Shiva cults also.
- The pattachitra paintings depict images that are similar to the old murals of the State, especially the ones in Puri and Konark.
- Patachitra on palm leaves is known as tala pattachitra.

Patua Art

- The art form of Bengal, Patua art dates back around a thousand years.
- These paintings are done on pats or scrolls
- Traditionally these were painted on cloth and told religious stories
- Today they are painted with poster paints on sheets of paper sewn together, usually to comment on political and social issues.

Paitkar Painting

- Practiced by the tribal people of Jharkhand
- Paitkar paintings or scroll paintings are considered one of the ancient schools of painting in the country.
- This old form of painting has cultural association with Ma Mansa, one of the most popular goddesses in tribal household
- These paintings are linked to the social and religious customs including giving alms and holding yajnas.
- The common theme of Paitkar paintings is ‘What happens to human life post death’.
- Although an ancient art, it is on the verge of extinction given the rate of its decline.

Kalamkari Paintings

- The name comes from kalam, i.e. a pen, which is used to paint these exquisite paintings.
- The pen used is made of sharp pointed bamboo, used to regulate the flow of colours.
- The base is cotton fabric while the colours used are vegetable dyes.
- The main centers for this art are Srikalahasti and Machilipatnam in the State of Andhra Pradesh.
- The images are drawn free hand and the inspiration comes from Hindu mythology.
- Kalamkari painting had its existence even during the Vijayanagara empire.
- It has received GI status.

Warli Painting

- The name of the painting comes from the people who have been carrying the painting tradition that goes back to 2500-3000 BC.
- They are called the Warlis, indigenous people that occupy mainly the Gujarat-Maharashtra border.
- These paintings have close resemblance to the mural paintings of Bhimbetka in Madhya Pradesh.
- These ritualistic paintings have a central motif of a chaukat or chowk, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals.
- Traditionally, the paintings are done on walls using basic graphic vocabulary, including a triangle, a circle and a square.
- The base is made of a mixture of mud, branches and cow dung that gives it a red ochre colour.
- For painting only white pigment is used, which is made of a mixture of gum and rice powder.

Thangka Painting

- Presently belonging to Sikkim, Himachal Pradesh, Ladakh region and Arunachal Pradesh.
- Thangka were originally used as a medium of reverence that evoked the highest ideals of Buddhism.
- Thangkas are painted on a base of cotton canvas (white background) with paints made from natural vegetable dyes or mineral dyes.
- The colours used in the paintings have their own significance. For example, red stands for intensity of passion.

Manjusha Painting

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

Phad Painting

- It is predominantly found in Rajasthan and is a scroll-type art.
- It is religious in nature and comprises drawings of local deities, Pabuji and Devnarayan.
- The subjects have large eyes and round faces.
- They are of pompous and joyful narrative and scenes of procession are common.

Cheriyal Scroll Paintings

- Indigenous to Telangana.
- It is a type of Nakashi art.

- The scrolls are depicted as a continuous story like comics or ballads by the Balladeer community.
- The common themes are Hindu Epics and Puranic stories.
- The artists use the scroll painting to narrate stories along with music, as they move to different places.
- They are often huge in size, going upto 45 ft in height.
- It has been accorded the Geographical Indication status in 2007.

Pithora Paintings

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

Saura Paintings, Odisha

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

INDIAN DANCE FORMS

Background

- Natya: amalgamation of dance, drama & music
- First formal mention of dance is found in Bharata's famous work Natyashastra (200 BC-200 AD)
- Bharata Muni describes dance as the complete art encompassing within its scope all other forms of art- music, sculpture, poetry and drama

Aspects of Dance

- As per Natya Shastra, two basic aspects:
    - Lasya- symbolic of feminine features of dance
    - Tandava- symbolic of the male aspects of a dance form
- As per Abhinaya Darpan, there are three basic elements:
    - Nritta- rhythmic dance steps, devoid of expressions
    - Natya- dramatic representation through dance recital

    - Nritya- sentiments and emotions evoked through dance
- Nandikeshwara elaborates that there are 9 rasas or emotions expressed through dance: emoted through the use of mudras (hand gestures + body postures). There are 108 fundamental mudras.

Rasa (emotion)	Symbolic of
Shringara	Love
Roudra	Anger
Bibhatsa	Disgust
Veera	Heroism
Shaant	Peace and tranquility
Haasya	Laughter and comedy
Karuna	Tragedy
Bhayanak	Horror
Adbhuta	Wonder

Indian Classical Dance Forms

- The Guru-Shishya Parampara forms the core of Indian classical dance form: Guru passing knowledge to the disciples
- Presently, as per Sangeet Natak Akademi, there are 8 classical dance forms- Bharatnatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri, Kathak, Sattriya

Nataraja

Kathakali

Sattriya

Manipuri

Bharatnatyam

- Oldest among all dance forms
- Derives its name from Bharata Muni
- Origin: Sadir, the solo dance performance of temple dancers or devadasis in Tamil Nadu (referred to as Dashiattam)
- Early 19th century- four dance teachers of Thanjavur, known as 'Thanjavur Quartet' (Chinnaiah, Ponniah, Vadivelu, Shivanandam), defined elements of recital:
    - Alarippu: basic dance postures accompanied with rhythmic syllables
    - Jatiswaram: Nritta component
    - Shabdam: Abhinaya component
    - Varnam: Nritya component
    - Padam: mastery over the abhinaya
    - Jawali: short love lyrics, performed in a fast tempo
    - Thillana: concluding stage; pure nritta
- Insights:
    - Also known as fire dance, as it is the manifestation of fire in the human body
    - Equal emphasis on Lasya and Tandava
    - Knees are mostly bent during dance recital
    - Characterized by Ekcharya Lasyam style- one dancer playing many roles

Kuchipudi

- Origin: name derived from the village of Kusselavapuri or Kuchelapuram in Andhra Pradesh. Formalised by Siddhendra Yogi in the 17th century
- History:
    - Central theme of the recitals: Bhagavata Purana
    - Dancers came to be known as Bhagavathalus
    - Gained prominence under the patronage of the Vijayanagara and Golconda rulers
    - Remained confined till the advent of 20th century
- Features:
    - Involves difficult foot movements, usually performed as a team
    - Predominance of Shringara rasa
    - Involves all three components of nritta (Sollakath or Patakshara), natya and nritya (Kavutvams)
    - Manifestation of the earthly elements in the human body
    - Both Lasya and Tandava elements are important
    - Popular solo elements:
        - Manduk Shabdam (story of a frog)
        - Tarangam (performed with feet on the edges of a brass plate)
        - Jala Chitra Nrityam (dancer draws picture with the toes while dancing)
    - The recital- in Telugu language, is generally accompanied with Carnatic Music
    - Principal instruments- violin & mridgangam

Kathakali

- Native to the temples of Kerala; Katha means story and Kali means drama
- Generally an all male group performance
- Minimal use of props, but elaborate facial make-up along with a headgear
- Each color has its own significance:

Color	**Significance**
Green	Nobility, divinity & virtue
Red	Royalty
Black	Evil and wickedness
Yellow	Saints and women
Completely red painted face	Evil
White beard	Beings with higher consciousness

- Most recitals are a conflict between good and evil, where themes are drawn from epics and puranas
- Language used is Manipravalam- Malayalam + Sanskrit
- Importance of eye and eyebrows- Nine important facial expressions are called Navarasas
- The arrival of dawn, accompanied with a continuous sound of drums, chhenda and maddala marks the beginning and end of the recital
- Symbolizes the element of sky or ether

Mohiniattam

- Also known as the Dance of the Enchantress
- Essentially a solo, performed by women
- Combines grace and elegance of Bharatnatyam with the vigour of Kathakali (footwork is gentle)
- Generally narrates the story of feminine dance of Vishnu
- Lasya aspect is dominant
- Appearance: white and off-white are principal colors, no elaborate make-up, the dancer wears ghungroo
- Symbolizes the element of air
- Musical instruments used: cymbals, veena, drums, flute etc.

Odissi

- Earliest examples found in Udaygiri-Khandagiri caves
- Name is derived from ‘Odra nritya’ mentioned in Natya Shastra
- Young boys who dressed as females and performed came to be known as ‘Gotipuas’
- A variant practised in royal courts- Nartala
- Similar to Bharatnatyam in use of postures and mudras
- The Tribhanga posture- the three bended form of the body, represents masculinity
- Lower body is largely status and there is movement of the torso
- The dancers create geometrical shapes and patterns with the body. Hence, known as mobile sculpture
- Elements:
    - Mangalacharan- flower is offered to Mother Earth
    - Batu Nritya- comprising of the dance
    - Pallavi- facial expressions
    - Tharijham- pure dance before the conclusion
    - Moksha and Trikhanda Majura are the conclusion- the former includes joyous movements signifying liberation, and the latter, in which the performer takes leave from the gods
- The dance is usually accompanied by Hindustani music- instruments used are Manjira, Pakhawaj, Sitar, Flute etc.
- Symbolizes the element of water
- Appearance: elaborate hairstyle, silver jewellery, long necklace

Manipuri

- Finds its mythological origin to the celestial dance of Shiva and Parvati in the valleys of Manipur along with the local ‘Gandharvas’
- Central theme- Krishna, and mostly performed by females
- Lays emphasis on devotion and not sensuality
- Hand gestures and gentle feet movement are given more importance than facial expressions
- Both Tandava and Lasya are included, but the latter is given more importance
- Appearance: women wear long skirts
- Nagabandha mudra: body is connected through curves in the shape of 8
- Recurring theme is Rasa-leela (Radha-Krishna love story)
- The drum- Pung- is an intricate element of the recital
- Thang-Ta and Sankirtana are also influenced by Manipuri dance

Kathak

- Origin: Rasa Leela of Brijbhoomi, traditional in Uttar Pradesh
- Derives its name from ‘Kathika’ or the story-tellers who recited verses from epics, with gestures and music

- An important feature is the development of different gharanas:
    - Lucknow: reached its peak under Nawab Wajid Ali Shah. more emphasis on expressions and grace
    - Raigarh: developed under the patronage of Raja Chakradhar Singh. Emphasis on percussion music
    - Jaipur: initiated by Bhanuji, lays emphasis on fluency, speed and rhythmic patterns
    - Banaras: developed under Janakiprasad. Sees a greater use of floor and lays emphasis on symmetry
- Elements:
    - Ananda: introductory item
    - Thaat: soft and varied movements
    - Todas or Tukdas: small pieces of fast rhythm
    - Jugalbandi: competitive play between the dancer and tabla player
    - Padhant: dancer recites complicated bols and demonstrates them
    - Tarana: pure rhythmic movements before the end
    - Kramalaya: concluding piece, with intricate and fast footwork
    - Gat Bhaav: dance without music or chanting
- Generally accompanied with Dhrupad music

Sattriya

- Derives its name from Vaishnava monasteries known as Sattras
- Inspired by the Bhakti movement
- Amalgamation of various dance forms prevalent in Assam- mainly Ojapali and Devdasi
- Focus is on the devotional aspect and mythological stories
- Includes Nritta, Nritya and Natya
- Generally performed in groups by males known as Bhokotos
- Songs are compositions of Shankaradeva known as ‘borgeets’- accompanied with khol, cymbals, flute etc.
- Great emphasis on rhythmic syllables and dance postures along with footwork (Tandava + Lasya)
- Costumes:
    - Males- dhoti and paguri + waist cloth
    - Females- traditional Assamese jewellery, ghuri and chador + waist cloth
- Modern times, Sattriya has two streams: Gayan-Bhayanar naach and Kharmanar naach
- Ankia naat: type of sattriya, involves musical drama. Originally written in Brajavali. Another similar form is Bhaona: based on stories of Lord Krishna

Dance form	Famous proponents
Bharatnatyam	Yamini Krishnamurthy, Lakshmi Vishwanathan, Padma

	Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai
Kuchipudi	Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rahman
Kathakali	Guru Kunchu Kurup, Gopi Nath, Kottakal Sivaraman, Rita Ganguly
Mohiniattam	Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon
Odissi	Guru Pankaj Charan Das, Sonal Mansingh, SHaron Lowen (USA), Anandini Dasi (Argentina)
Manipuri	Jhaveri sisters- NAyana, Suverna, Ranjana and Darshana, Guru Bipin Singha
Kathak	Birju Maharaj, Lacchu Maharaj, Sitara Devi, Damayanti Joshi
Sattriya	-

NOTE: APART FROM THESE 8 DANCE FORMS, THE MINISTRY OF CULTURE HAS RECOGNIZED A 9th CLASSICAL DANCE FORM- CHHAU

Folk Dances of India

Name	Place	Remarks
Chhau	● Saraikella Chhau- Jharkhand ● Mayurbhanj Chhau- Orissa ● Purulia Chhau- WB	Mask dance with vigorous movements to narrate mythological stories
Garba	Gujarat	Held during Navratri, circular movements with rhythmic clapping
Dandiya Raas		Polished sticks and dandiyas are used, mock fight between Durga and Mahishasura
Tarangamel	Goa	Celebrated youthfulness of the region, during Dussehra and Holi
Ghoomar or Gangore	Bhil tribe of Rajasthan	Pirouetting movements of women, brings in the multi-colored vibrancies of the ghagra

Kalbelia	Kalbelia community of Rajasthan	Sensuous performance by women, costumes and dance movements are similar to serpents
Charba	Himachal Pradesh	Performed during Dussehra festivities
Bhangra/Giddha	Punjab	Highly energetic, popular during festivities. Giddha is female counterpart of Bhangra
Dadra	Uttar Pradesh	Semi-classical dance form, accompanied with same kind of music
Jawara	Bundelkhand region of Madhya Pradesh	Harvest dance, including a basket full of jawar on the head
Matki	Malwa region	On occasions of weddings and other festivities, performed solo, while balancing a number of earthen pots on the head
Gaur Muria	Muria tribes of Chhattisgarh	Ritualistic dance form, imitates movements of a bison, performed by both men and women
Alkap	Jharkhand, West Bengal	Generally associated with the Gajan festival of Shiva, performed in troops
Biraha	Bihar	Portrayal of the pain of women, whose partners are away from home. Performed solely by males
Paika	Orissa	Signifies battle, martial folk dance, performed with a long spear
Bagurumba	Bodo tribe of Assam	Related to nature or environment. Instruments- Sifung, Kham, Serja
Jat-Jatin	Bihar	Representation of tender love and quarrels between a married couple
Jhumair	Jharkhand and Orissa	Harvest dance
Danda-Jatra	Orissa	Oldest folk art of the country, narrates stories about Shiva, theme is brotherhood and social harmony

Bihu	Assam	Celebrate pomp and gaiety, with rapid hand movements and brisk footsteps

Thang-Ta	Manipur	Martial dance, performers enact a fight sequence- leaping to attack and defend
Rangma	Nagaland	War dance of the Nagas
Singhi Chham	Sikkim	Mask dance, performers are dressed in furry lion costumes symbolising snow lion and paying tribute to the Kanchenjunga peak
Kummi	Tamil Nadu and Kerala	Performed by women, absence of any accompanying music
Mayilattam	Kerala and Tamil Nadu	Young girls are dressed as peacocks
Butta Bommalu	Andhra Pradesh	Dancers wear masks and entertain through delicate music and non-verbal music
Kaikottikali	Kerala	By both men and women during Onam to celebrate the harvest
Pandayani	Kerala	Martial dance, dancers wear huge masks known as kolams, and present divine narratives. Performed to worship Goddess Kali
Kolkali-Parichakali	Kerala and Lakshadweep	Martial dance, dancers use mock weapons and enact fight sequence
Pata Kunitha	Mysore	Religious dance form by men, who use long bamboo poles decorated with colorful ribbons
Chakyar Koothu	Kerala (traditionally performed by the Chakyar community)	Solo performance, where the performer dresses himself as a snake
Jhoomar	Punjab	Performed during harvest season, in circles. Movement of arms is most important part, on the tune of drums
Karma Naach	Chotanagpur plateau	Dancers form circles and dance with arms around each others' waists
Raut Naach	Yadav community of Chhattisgarh	Performed during diwali
Dumhal	Jammu and Kashmir, by Wattal tribe	Involves colorful costumes with a tall conical hat for men

Fugdi	Maharashtra and Goa	Women dance in varied formations, mostly in circles and rows
Cheraw	Mizoram	Performed using bamboo sticks
Dalkhai	Orissa	Performed during dussehra, events from epics and mythological stories are represented
Hulivesha	Karnataka	To honour Goddess DUrga, during Navratri, involves male dancers painted like the tiger

Tippani	Gujarat	Exclusively by women, who beat the floors with tippani (long wooden sticks joined by square wooden or iron block)
Garadi	Puducherry	Performed to celebrate victory of Lord Rama, dancers wear 10 iron rings on each of their legs
Tera Tali	Kamar tribe of Rajasthan	Women sit on the ground and cymbals are tied to different parts of the body
Hojagiri	Tripura	Movement of only lower half, by a group of 4-6 women, performed during Lakshmi puja

INDIAN MUSIC

Content framework : Music is the soul of any culture and India has had a long tradition of musical ingenuity. It is said that Narada Muni (sage) introduced the art of music to earth. A musical instrument, **a seven-holed flute**, has been recovered from the sites of **Indus Valley Civilisation**. Also **Sama Veda** helps you to attain spiritual evolution through music. The science of music called the Gandharva Veda is an Upaveda of the Sama Veda.

History of music:

- The first work that elaborated on the subject of musicology was **Bharata's Natyashastra.** It contains several important chapters on music, especially the ones that identified the octave and elaborated on its 22 keys.These **22 keys** were recognised as **shrutis or srutis**.
- This **influx of Islamic and Persian elements** changed the face of North Indian music, for example, the Dhruvapad or the devotional style transformed into the **Dhrupad style** by the 15th century.

- By the 17th century, a new form of Hindustani music had evolved which was called the Khayal style.

Anatomy of indian music: There are three main pillars of Indian classical music: Raga, tala and swara.

1. **Swara**: The term is used to define the 'note' or 'scale degree' in a composition. In the Natyashastra, Bharata divided the swaras into 22 notes scale. As per notational system of the Hindustani music – **Sa, re, ga, ma, pa, dha, ni.** The Seven Swaras together are called Saptak or Sargam.
2. **Raga:** The ragas form the **basis of melody**, while the tala becomes the basis of the rhythm. The basic element necessary for the working of a raga is the note on which they are based. there are six main ragas under Hindustani music repertoire, evoke a particular type of emotion (Rasa):
3. **Tala**: The rhythmic **groupings of beats** are called Tala. The unique point about the concept of tala is that it is **independent of the music** that accompanies it and has its own divisions.

Text on music:

AUTHOR	**TEXT**	**CONTRIBUTION**
Sarangadeva	Sangeet Ratnakara	defined about 264 ragas including some from the North Indian and the Dravidian repertoires.
Matanga	Brihaddeshi in sanskrit	definition of the word 'raga'
Ramamatya	Swaramela-Kalanidhi	deals primarily with ragas.
Venkatamakhin	Chaturdandi-prakashika	information on Carnatic musicology.

Classification of indian music:

Classical Music: Two distinct schools of Indian classical music evolved:

- Hindustani Music: practiced in the Northern parts of India.
- Carnatic Music: practiced in the Southern parts of India.

HINDUSTANI MUSIC: The Hindustani branch of music focuses more on the musical structure and the possibilities of improvisation in it. There are 10 main styles of singing in Hindustani music like the 'Dhrupad', 'Dhamar', 'Hori', 'Khayal', 'Tappa', 'Chaturang', 'Ragasagar', 'Tarana', 'Sargam' and 'Thumri

- **Dhrupad:**

- **Oldest and grandest forms of Hindustani classical music**
- Mentioned in Natyashastra (200 BC–200 AD).
- Essentially, in poetic form - originated from temples.
- Drupad begins with **alap** (Alap is a pure music without distraction of words)
- Consist of 4-5 stanzas, performed by a duo - accompanied by **Tanpura and Pakhawaj.**
- **Reached its zenith** in the court of emperor **Akbar**. **Akbar patronised musicians** - **Baba Gopal Das, Swami Haridas and Tansen.**
- Dhrupad was mastered by singers in the court of **Raja Man Singh Tomar** in Gwalior.
- Dhrupad - further divided into four sub-forms:
    a. **Dagari Gharana**: more emphasis on alap, Dagars - Muslims but usually sing Hindu texts of Gods and Goddesses. Dagari Gharana - Gundecha Brothers.
    b. **Darbhanga Gharana**: They emphasise on the raga alap + improvised alap. The leading exponents - Mallik family.
    c. **Bettiah Gharana**: The famous family - Mishras. Furthermore, the form of Dhrupad is prevalent here - the Haveli style.
    d. **Talwandi Gharana:** it is based in Pakistan - difficult to keep that within the system of Indian music.

> **TANSEN**: one of the navratnas - court of Akbar. Akbar honoured him with the title “Mian” (learned man) - master of Dhrupad music, who created several ragas. Compositions mainly related to Hindu Gods & goddesses. Tansen Tomb - located - Gwalior (birthplace of tansen)

- Khayal:
    - meaning “idea or imagination”.
    - origin of this style - Amir Khusrau.
    - It is based on a repertoire of short songs ranging from two to eight lines - greater scope for improvisation.
    - Biggest patronage to Khyal (15th century) by Hussain Shah (a Sharqi ruler of Jaunpur Sultanate). Khyal composition - called - ‘Bandish’.
    - unique feature - frequent use of taans.
    - Less importance to Alap as compared to Dhrupad.
    - Khyal performance uses two songs:
        1. **Bada Khyal:** sung in the slow tempo, romantic in nature, praising God or any king.
        2. **Chhota Khyal**: sung in the fast tempo

- Tarana style:
    - Rhythm plays an important role.
    - structure consists of melody, with variation and elaboration at the performer’s discretion.

- Use many words that are sung at a fast tempo.
- Invented by Amir Khusro (13th-14th century) and also used by Guru Gobind Singh (10th Sikh Guru) in his compositions.
- World's fastest tarana singer - Pandit Rattan Mohan Sharma (Mewati Gharana) - "Tarana ke Baadshah".

Sub-classical styles of hindustani music: thumri, tappa and ghazal

- Thumri:
  - Based on mixed ragas
  - Compositions are either romantic or devotional in nature.
  - Inspired by the Bhakti movement - love for Krishna.
  - language of the composition - Hindi in Braj Bhasha dialect, mostly sung in a female voice.
  - Allows the singer to improvise during the performance.
  - Thumri is linked to classical dance Kathak.
  - most timeless voice of thumri - Begum Akhtar & Girija Devi (Benaras Gharana)

- Thappa:
  - Rhythm plays an important role - based on fast, subtle and knotty constructions.
  - Originated from the folk songs of the camel riders of North-West India.
  - Gained legitimacy as it was brought to the Mughal court of emperor Muhammad Shah
  - Quick turn of phases was in great use in this style.

- Ghazal:
  - Used as poetic expression to show pain of loss and separation and beauty of love in spite of pain.
  - Originated in Iran in the 10th century - reached zenith during mughal rule.
  - First expounder - Amir Khusro
  - famous personalities propunding Ghazal are Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam, etc

TRINITY OF CARNATIC MUSIC

TYAGARAJA (1767-1847) Composition - telugu (mostly). Sanskrit - lord rama. Famous composition: pancharatna kritis, created several ragas.	**MUTHUSWAMI DIKSHITAR (1775-1835):** most composition in sanskrit, also veena player	**SYAMA SASTRI (1762-1827)** Oldest among other two, composition in telugu, composed less kritis. Swarajathi musical genre attributed to him.

HINDUSTANI vs CARNATIC MUSIC

Hindustani music	Carnatic music

Have influence of Arab, Persian and Afghan.	Indeginous system of music
Scope provided to artists for variation and improvisation.	Less scope of improvisation.
several sub-styles which lead to emergence of ‘Gharanas	Only one particular prescribed style of singing
6 major ragas	72 melakartas, ragas and janya ragas.
Instruments are equally important as vocals**.**	More emphasis given on vocal music.
Main emphasis on Ragas.	Mainly based on Tala or Taal.
Mainly associated with north india.	Mainly prevalent in south india.
Major instrument used: Tabla, Sarangi, Sitar and Santoor	Instruments used: Veena, Mrindangum and Mandolin.

- **Commonality between two:** flute and violin

FOLK MUSIC: Each State has its own form of music which is based on the cultural affirmation of its people. the folk tradition is the music of the people and has no hard and fast rules

FOLK MUSIC	REGION
Baul	Bengal
Wanawan	Jammu & Kashmir
Alha & pai	Madhya pradesh
Panihari	Rajasthan
Ovi	Maharashtra & Goa
maand	rajasthan
Khongjom Parba	Manipur

Musical instruments: types of instruments:

1. **Awanad/Avanaddha Vadya: membranophone instruments**
    - contain an outer membrane
    - Also called percussion instruments as one has to strike them to generate musical sound.
    - E.g. Tabla, Drum, Dhol, Congo, Mridangam, etc

2. **Sushira vadya**: These are the **aerophones**
    - Includes all the wind instruments - Bansuri (flute), Shehnai (oldest wind instruments in India), Pungi, Ninkirns, etc.
    - 'Shehnai King' -,legendary Ustad Bismillah Khan, who took the Shehnai to its peak.
    - Flute (used since the Vedic period) - initially called Nadi or Tunava - famous flutist of India - Pandit Hariprasad Chaurasia.

3. **Ghana Vadya** : genre of the **non-drum percussion instruments** that do not require any tuning, also called the **Idiophone instruments.**
    - popular examples - Manjira, Jaltarang, Kanch-tarang, Ghungroo, Ghatam (earthern ware pot drum), Khartal, etc
4. **Tata Vadya:** These are the Chordophones or the string instruments that function best when their sound is modified by hand.
    - There are three major types of tata instruments:
      (a) Bowed: Sarangi, Esraj/Dilruba and Violin.
      (b) Plectral: Sitar, Veena, Tanpura, Guitar, etc.

Santoor - 100 strings instrument - traditional instrument of Jammu and Kashmir. Sufiana kalam music is accompanied by Santoor.

ARCHITECTURE IN INDIA

Harappan / IVC

Building Architecture :

- Age : Started around 2500 BC
- Major sites : Harappa, Mohenjo-daro
- Minor sites : Dholavira, Lothal, Rakhigarhim,Ropar, Balathal, Kalibangan, Surkotoda, Banawali, Alamgirpur
- Important architecture aspect : Urban civic planning
- Features of Architect : Network of towns at rectangular grid pattern, roads cutting at right angles, advanced drainage systems
- Other features : 3 types of buildings - dwelling houses, public buildings and public baths. All built with burnt mud bricks.
- Other features : City divided into two parts 1. Upraised Citadel consisting of granaries, pilloried halls, administrative buildings for Elite class 2.Lower city with one roomed constructions for working class
- Examples : Great bath, a public bath at Mohenjo-daro ; 2 rows of six granaries at Harappa ; Water reservoir & management system at Dholavira, Dockyard and double burial at Lothal

Great Bath Mohenjodaro **Street And Building Layout**

Mauryan

Building Architecture:

- Age : Started around 400 BC
- Under the patronage of Kshatriya rulers
- Religious influence : Buddhism

Palace Architecture :

- Major sites : Pataliputra, Kumrahar
- Principle building material : Wood
- Example: Ashoka palace at Kumrahar

Pillar Architecture :

- Independent pillars are built to disseminate state directives/ to commemorate battle victories/ to propagate sermons
- Height - Avg 40 ft
- Principle building material : Chunar sandstone
- Parts of pillar : 4 (shaft -> capital -> abacus -> animal figure)
- Shaft : monolith ; Capital : either lotus or bell shaped ; Abacus : circular or rectangular base
- Major site : Lauria Nandangarh pillar at champaran, Sarnath pillar at Varanasi (National Emblem)

Ashoka Pillar At Vaishali

Sanchi Stupa

Stupa Architecture :

- Stupas are burial mounds in which relics and ashes of the dead are kept
- Principle building material of stupa - Unburnt brick
- Principle building material of Medhi and Torana - Wood
- Way of worship : Walk around pradakshina patha/ ambulatory passageway
- Major sites : Sanchi stupa at Madhya Pradesh, Piprahwa stupa at Uttar pradesh

Post Mauryan

Building Architecture:

- Age : Post 200 BC
- Religious influence : Hinduism
- Patronage : Shungas, Kanvas, Kushanas, Shakas in North ; Satvahanas, Ishavakus, Abhiras, Vakatakas in South & West

Cave Architecture:

- Two types of rock cut caves : Chaitya & Vihar
- Vihars - Residential halls for the Buddhist and Jain monks
- Chaitya - Prayer halls which are quadrangular chambers with flat roofs
- Major sites : Karle chaitya hall, Ajanta caves

Barabar Caves Exterior Entrance And Interior

Stupa Architecture:

- Stone replaced wood and brick
- Toranas are made as beautifully decorated gateways (with hellenistic influence)
- Major sites : Bharhut stupa at UP

GUPTA

- Age : Around 400 AD
- Hailed as Golden period of Indian Architecture
- Religious influence : Buddhism at initial phase and hinduism at the later phase

Cave Architecture

- Unique feature : Mural paintings on the wall
- Example 1 : Ajanta caves at Aurangabad - 29 caves ; developed around 200 BC to 650 AD ; Patronage of Vakataka kings (Harishena) ; Buddhist influence (5 during Hinayana phase, 24 during Mahayana phase) ; fresco paintings of life of buddha & Jataka stories ; Absence of blue colour and presence of red outlines
- Example 2 : Ellora caves at Aurangabad - 32 caves ; Mix of Brahmanical (16 caves), Buddhist(12 caves) & Jainism(4 caves) influences ; developed around 500 AD to 1100 AD
- Major differences between Ajanta and Ellora caves

Ajanta Caves	Ellora Caves
On the Stiff slope of mountains	On the slant slope of mountains
Absence of courtyards	Presence of courtyards

- Other Examples : Bagh Caves (9 buddhist caves) at Madhya pradesh - 600 AD
  Junagadh Caves at Gujarat

Nasik Caves (23 Buddhist caves) at Maharashtra - 100 AD
Mandapeshwar Caves at Maharashtra - 800 AD\

Stupa Architecture

- Decline in development of stupas
- Few Examples : Dhamekh Stupa at Uttar pradesh

Temple Architecture

Basic forms of any Hindu temple contains the following

1. Sanctum sanctorum aka Garbha griha : literally means Womb house, a cubicle which houses the principal deity
2. Mandapa : Entrance to temple. A portico/hall to house the worshippers
3. Shikhara : Mountain like a spire. Shape varying from pyramidal to curvilinear
4. Vahana : Vehicle of the main deity. Placed before the sanctum sanctorum

- Emerged during the Gupta period
- Gradual progression from the flat roofed, monolithic temples to Shikara (tower) styled temples
- It can be divided into 5 stages

a. First stage : Temple no 17 at sanchi
    - Flat roof
    - Square shaped sanctums
    - Low platforms ad shallow pillars

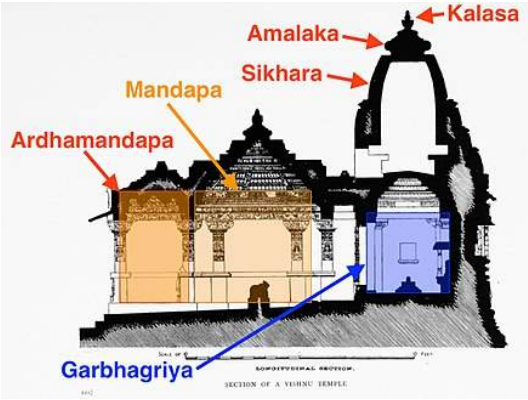
b. Second stage : Parvati temple at Madhya pradesh
    - Two storied temples
    - Covered ambulatory passageway around the sanctum sanctorum
    - Upraised platforms

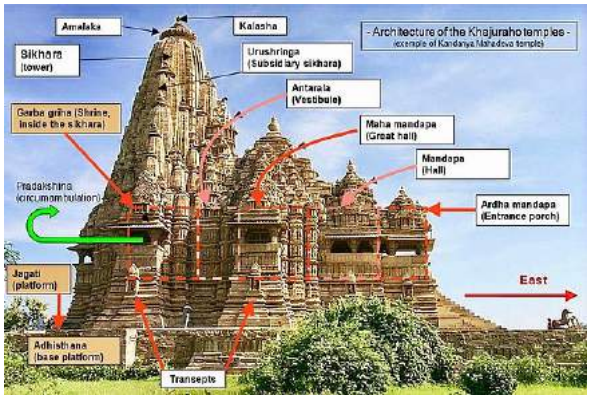
c. Third stage : Dashavatara temple at UP, Durga temple at Karnataka
    - Emergence of curvilinear shikaras
    - Panchayatana style of temple making : placing 4 subsidiary shrines along with temple of principle deity with the crucified shape ground plan,

d. Fourth stage : Ter temple at solapur
    - Similar to third stage, except the main shrine became more rectangular

e. Fifth stage : Maniyar math at Rajgir
    - Introduction of circular temples

Different Styles of Temple Architecture





A. Nagara School of Architecture :

- Location : Northern India
- Timeline : From 500 AD
- Panchayatana style of temple making
- Mandapas/ Assembly halls in front of the principle shrine
- Ganga and Yamuna river goddess are placed outside the garbha griha
- No water tanks/reservoirs in temple complex
- Upraised platform with pillared approach
- Types of shikaras
    a. Latina : Square base with walls curving to the point on top
    b. Phamsana : broader base with walls sloping towards on a straight line. Shorter in height
    c. Valabhi : Rectangular base with roof rising to vaulted chambers. Wagon - vaulted roofs
- Shikaras are topped by horizontal disc called Amalak, which are again topped by spherical body called kalash
- Walls of temples are divided into a number of vertical planes (rathas). If it is 3, then trirathas, 5 - pancharathas, 7 - saptaratha and even 9 - navarathas
- Covered ambulatory passageway around the sanctum sanctorum

Three subschools of Nagara school are

1. Odisha school :

- Location : Kalinga emprise (modern day odisha)
- No use of pillars on the mandapas aka Jagmohanas
- Lavishly decorated exterior walls with plain interior walls
- Shikharas aka rekhadeuls are vertical roofs with sudden inward curves at top
- Temples are surrounded by boundary walls

- Ground plan of temple is square
- Example : Sun temple at Konark, Jagannath temple at Puri

2. **Khajuraho school :**
    - Location : Central part of India
    - Patronage : Chandel rulers
    - Lavishly decorated interior and exterior walls
    - Inspiration from Vatsyayana's Kamasutra, so erotic theme is predominant
    - Three chambered temples - sanctum sanctorum, mandapa and ardha mandapa
    - Temples are north or east facing
    - Panchayatana style of temple making
    - Higher platform temples
    - Examples : Kandariya mahadeva temples and Lakshman temple at Madhya pradesh

Modhera Sun Temple

Jagannath Temple

3. **Solanki School:**
    - Location : North western part of India including Gujarat and Rajasthan
    - Patronage : Solanki rulers
    - Walls are devoid of any cravings
    - Garbha griha is connected to mandapa both internally and externally
    - Porticos have decorative arched gateways called torans
    - Presence of step tanks/ surya - kund in temple complex. Steps of the tank have small temple forms
    - East facing temples
    - Building material used : From sandstone to soft marble
    - Example : Modhera sun temple, Gujarat

B. Dravidian style of Architecture :

Meenakshi Temple

Early dravidian temple architecture is developed under Pallava rulers Mahendravarman
They progressed in four stages :

- 1st stage : Mahendra group - rock cut temples and mandapas
- 2nd stage : Narasimha group - rock cut temples with intricate sculptures and mandapas as rathas
- 3rd stage : Rajasimha group - Real structural temples in place of rock cut temples. Eg: Shore temple at Mahabalipuram, Kailashnath temple at kanchipuram
- 4th stage : Nandivarman group - Smaller size temples
- Dravidian style architecture achieved zenith during chola rulers regime

Major features :

- Temples surrounded by high boundary walls
- Gopura, : High entrance gateway at front wall
- Panchayatana style of temple architecture
- Vimana : Spire is in the form of a stepped pyramid, rising linearly rather than curved. Present only on top of the main temple shrine , not on subsidiary shrines
- Shikhara : similar to kalash in Nagara architecture. Octagon shaped
- Antarala : Vestibular tunnel connecting assembly hall with the garbhagriha
- Entrance of sanctum sanctorum has Dwaarpal, mithun and Yakshas structures
- Presence of Water tank in the temple complex
- Examples : Brihadeswara temple and Gangaikondacholapuram temple at Tanjore

Sun Temple Konark

Brihadeshwara Temple

Gangaikondacholapuram Temple

C. Nayaka School aka Madurai School:

- Timeline : Between 1600 and 1800 AD
- Patronage : Nayaka rulers
- Major feature : Presence of Prakarns or huge corridors in portico
- Major feature : large sized gopurams
- Example : Meenakshi temple at Madurai has tallest gopuram in the world

D. Vesara School aka Karnataka School :

- Timeline : Mid 700 AD
- Patronage : Later Chalulya rulers

- Major feature : Combined features of Nagara School and Dravidian School.
- Other features : Open ambulatory passageway ; Intricate carvings of pillars, doorways and ceilings ; Emphasis on Vimana and Mandapa
- Examples : Dodda Basappa temple at Dambal, Ladkan temple at Aihole

E. Vijaynagar School :

- Timeline : Between mid 1300 AD to 1600 AD
- Patronage : Vijayanagar rulers
- Influence : Indo-Islamic style of Bijapur
- Major features : Gopuram built on all the sides , More than one mandapa in the temple (main one is kalyana mandapa), secular buildings
- Other features : Highly decorated wall carvings and geometrical patterns
- Example : Vittalaswami temple, Lotus Mahal

Vittala Temple

Hoysaleshwara Temple

F. Hoysala School :

- Location : Region of Karnataka with prime seats at Belur, Halebid and Sringeri
- Timeline : Around 1050 - 1300 AD
- Patronage : Hoysala rulers
- Major features : Multiple shrines around central pillared hall, Stellate style for temple plan, one metre high upraised platforms for temples called Jagati
- Other features : Major decoration of temple walls, walls and stairs follow zigzag pattern
- Principle building material : Soft soap stone
- Examples : Hoyasaleshwara temple at Halebid, Chennakeasava temple at Belur

G.Pala School :

- Timeline : Between 800 AD and 1200 AD
- Patronage : Pala dynasty (Buddhist rulers) and Sena dynasty (Hindu rulers). Both religion influence
- Location : Bengal region
- Major feature : Bangla roof - Buildings had curve or sloping roof
- Other features : Tall curving shikaras, Stone sculptures, lustrous finish in figurines
- Principle building material : Terracotta bricks (Burnt bricks and clay)
- Example : Siddhesvara Mahadeva temple in Barakar, temples around Vishnupur

Medieval India Architecture :

Badshahi Mosque

Bibi Ka Maqbara

Buland Darwaza

- With advent of Islam, a new fusion of Indian and Islamic style architecture emerged - Indo-Islamic / Indo-Saracenic architecture

Major features :

- Arcuade style (use of arches and domes) replacing the traditional Trabeat style (use of Lintels and shikaras)
- Use of Minars around mosques and mausoleums
- Avoided use of human and animal figures
- Mortar is used as cementing agent
- High reliance on principles of geometry - decorative patterns and symmetry in them
- Use of Arabesque method
- Use of calligraphy for decoration
- Introduced spaciousness and massiveness
- Use of intricate Jaali works for accommodating light
- Use of water in form of courtyard pools and fountains
- Charbagh style of gardening (four adjacent identical gardens)
- Pietra-dura technique for inlay of precious stones and gems into the stone walls
- Use of foresighting techniques for making inscriptions to appear as same size from any place

Jali Work

Mughal Garden Style

Pietra Dura

Delhi Sultanate Period :

- Timeline : 1206 - 1526 AD
- It can be broadly categorised into two categories:
    a. Imperial style
    b. Provincial style

A. Imperial style :

1. Slave Dynasty :

- Timeline : 1206 AD to 1290 AD
- Mameluke style of architecture came into picture
- Most constructions were remodellings of the existing Hindu structures and erection of monuments
- Example : 5 storied Qutub Minar (Ground floor by Qutb-ud-din Aibak, Next 3 storeys by Iltutmish and 5th storey by Feroze shah tughlaq)

2. Khilji Dynasty :

- Timeline : 1290 AD to 1320 AD
- Sejluk style of architecture came into picture
- Principle building material : Red sandstone
- Major features : Emergence of Arcade style and Usage of mortar
- Example : Alai Darwaza by Alad-ud-din Khilji, Siri fort

3. Tughlaq Dynasty :

- Crisis period for architecture. No major developments
- Principle building material : Grey Sandstone
- Major feature : Battar style of construction - Using sloping walls for strengthening the building
- Other feature : Using both Arcuade and Trabeat style for entrance design

4. Lodhi Dynasty :

- Crisis period continues
- Only no frills, octagonal shaped tombs with sloping verandahs were commissioned.
- Major feature : Introduction of double domes (Hollow dome inside the top dome). They gave strength to the structure and reduced inner height of the dome
- Example : Lodi Gardens

B. Provincial Style

1. Bengal School :

- Major feature : Usage of Bangla roofs
- Principle building material : Bricks and Black Marble
- Examples : Qadam Rasul mosque and Adina mosque

2. **Malwa School aka Pathan School:**

- Prominent seats : Cities of Dhar and Mandu
- Major features : Environmental Adaptation - Large windows because of European influence, Slightly arched pavilions for better ventilation, Artificial water storage reservoirs called Baulis, Usage of battar system and locally available materials
- Other features : No minars are built
- Example : Rani Roopmati pavilion, Jahaz Mahal, Ashrafri Mahal

3. **Jaunpur School :**

    - Birth of Sharqi style , as patronised by sharqi rulers
    - Unique feature : Use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall
    - Other feature : Avoided the usage of Minars
    - Example : Atala Mosque

4. **Bijapur School :**

    - Birth of Deccan style of architecture under the patronage of Adil Shah
    - Unique features : Usage of 3-arched facade and bulbous domes ; Use of cornices
    - Other special features : Treatment of ceilings, Use of Iron clamps and strong plasters of mortar to strengthen the building
    - Walls are richly decorated
    - Example : Gol Gumbaj

Mughal Period

1. **Babur :**
    - Undertook construction of mosques in Panipat and Rohilkhand by 1526 AD

2. **Humayun :**
    - Persian style of architecture
    - Laid the foundation of city named Dinapanah

3. **Shershah :**
    - Undertook the construction of Qila-e-Quanah mosque, Grand trunk road and his tomb at Sasaram
4. **Akbar :**

- Golden period of Mughal architecture began
- Principle building material : Red Sandstone
- Unique feature : Tudor Arch (4 centred arch)
- Started the construction of Agra fort and implemented the charbagh style of gardening
- Created the new capital city at Fatehpur sikri (blend of Hindu and persian styles). Some of finest structures here are Buland Darwaza, Panch Mahalm Jodha Bai's palace, Salim chisti's Tomb (Known for jali works) and Ibadat Khana (multi religious congregation place)
- Built a temple of Govind Dev in Vrindavan

5. **Jahangir :**

- Architecture took a back seat and replaced by paintings and other art forms
- Major monuments built : Akbar's tomb, His own tomb at Lahore, Moti Masjid at Lahore, Shalimar Bagh gardens in Kashmir
- Principle building material : White Marble
- His wife Noor Jahan undertook construction of the Tomb of Itmad-ud-daulah. First mughal work which is made completely of White Marble

6. **Shah Jahan :**

- Mughal Architecture reached Climax
- Finished most of structures at Agra fort like Moti Masjid, Diwan-i-aam and Diwan-i-khas
- Built Taj Mahal in the memory of his wife, Mumtaz. The special features of it are Use of Calligraphy, Charbagh style, pietra dura works, foresightening technique, use of water for decoration, beautiful Jali works and low relief carvings on the marble
- Built Peacock throne
- Other major constructions : Red Fort in Delhi, Jama Masjid in Delhi, Shalimar Bagh in Lahore and City of Shahjahanabad

7. **Aurangzeb :**

- Decline of Mughal Architecture
- Did Not pursue Art and Architecture

8. **Bahadur Shah Zafar :**
    - Built Biwi-ka-Maqbara at Aurangabad (poor man's Taj Mahal) in memory of his mother, Begum Rabia Durani
    - Built Zinat Mahal in the memory of his wife

Following regional styles have high Mughal architecture influence :

Sikh Style :

- Developed in modern day punjab
- Major features :
    1) Use of Multiple chhatris or kiosks on top
    2) Use of multiple cornices
    3) Use of fluted domes, covered by brass and copper guilds for decoration
    4) Ude of numerous foliations to decorate the arches
- Example : Harminder Sahib or Golden temple at Amritsar

Rajput Style :

- Imposing structures - forts and palaces
- Major features :
    1) Introduction of concept of hanging balcony
    2) Cornices are built in the shape of arches

Modern Architecture:

Portugese Influence :

- Also known as Iberian style of architecture
- Introduced the patio houses (Independent cluster houses)and Baroque churches of Iberian style
- Principle Building material : Bricks; Woods are used for roofs and stairs
- No influence of Indian style
- Examples : St.Cathedral in Goa and Castella de Aguanda in Mumbai

French Influence :

- Unique feature : Introduction of French Urban city planning - Cartesian grid plans and scientific architectural designs. Examples : Pondicherry and chandernagore
- Introduced anonymous architecture. Example : Church of Sacred Heart of Jesus at Pondicherry

British Influence :

- Brought Gothic style of Architecture, which merged with Indian style to create a fusion called Indo-Gothic style
- Post 1911, a new style called Neo Roman architecture emerged.

Indo - Gothic style :

Also known as Victorian style, Indo Saracenic

Major features :

1. Thinner walls (relative to Indo-saracenic architecture)
2. Extremely large constructions
3. Pointed arches
4. Use of Large windows
5. Crucified ground plan for churches
6. Principle building materials : Steel, Concrete, Iron, Red sandstone and coarse limestone
7. Advanced structural engineering standards
8. Examples : Victoria Memorial in Kolkata, Gateway of India in Mumbai

North Block

Chhatrapati Shivaji Terminus

Neo-Roman/Neo-Classical Style :

Major features :

- Anonymous constructions
- Confluence of all the world styles
- Simplicity, Modernity and Utility are highly compromised
- Focus on circular buildings
- Introduced concept of Upturned dome as seen in Rashtrapti Bhavan and Supreme Court of India
- Examples : Architecture of Delhi by Edwin Lutyens and Herbert Baker

SCHOOLS OF PHILOSOPHY

Introduction

- Major schools agreed that man should strive for the fulfilment of 4 goals:

Goals for life	**Meaning**	**Treatise of the Goal**
Artha	Economic means or wealth	Arthashastra
Dharma	Regulation of social orders	Dharmashastra
Kama	Physical pleasures or love	Kamasutra

Moksha	Salvation	Darshana

- Main aim of life was to achieve deliverance from the constant circle of life and death
- There were two different types of schools:
    - Orthodox school: vedas were infallible. They had 6 sub-schools- Shada Darshana: Samkhya, Yoga, Nyaya, Vaiseshika, Mimansa & Vedanta
    - Heterodox school: do not believe in the originality of the vedas and question the existence of God. 3 major sub-schools- Buddhism, Jainism, Lokayata

Orthodox Schools

Samkhya School

- Oldest school
- Founder- Kapila Muni, book- Samkhya Sutra
- The word means 'count'
- The school went through 2 phases of development:

Original Samkhya view	**New Samkhya view**
1st century AD	4th century AD
The presence of any divine agency was not necessary	Purusha or spirit was necessary
Rational, scientific view	Spiritual view
World owed its existence to Prakriti	Spiritual elements + Nature = world
Materialistic school	Spiritual school

- Both schools argued that salvation could be attained through acquisition of knowledge
- Root cause of misery: lack of knowledge
- Dvaitavada/ Dualism: soul and matter are separate entities
- Knowledge can be acquired through:
    - Pratyaksha: perception
    - Anumana: inference
    - Shabda: hearing
- Final view: Prakriti & Purusha are real, absolute & independent
- Purusha: closer to attributes of male, related to the consciousness; cannot be altered
- Prakriti: three attributes of thought, movement & transformation; closer to that of female

Yoga School

- Origin has been expounded in the Yogasutra of Patanjali (2nd century BC)
- It means the union of two major entities
- Human being can achieve salvation by: meditation + physical application of yoga
- Physical aspect: deals primarily with exercises in asanas (postures)

Means of achieving freedom	**Ways of achieving freedom**
Yama	Practicing self-control
Niyama	Observation of the rules governing one's life
Pratyahara	Choosing an object
Dharna	Fixing the mind over the chosen object
Dhyana	Concentrating on the chosen object
Samadhi	Merging of the mind and the object- leads to final dissolution of the self

- These techniques, they say, helps control the human mind, body & sensory organs
- They would help the individual to move away from worldly matter and achieve the concentration required to get salvation

Nyaya School

- Founded by Gautama, author of Nyaya Sutra
- They believe in the technique of logical thinking to achieve salvation
- The school argues that by using logical tools- inference, hearing & analogy; a human being can verify the truth of a proposition
- Believes that God not only created the Universe but also sustained & destroyed it
- Constantly stresses on systematic reasoning and thinking

Vaisheshika School

- Founder- Kanada
- Believes in the physicality of the universe
- Realistic and objective philosophy that governs the universe
- They argue that everything in the universe was created by 5 main elements, also known as Dravya: fire, air, water, earth & ether (sky)
- They also developed the atomic theory: all material objects are made of atoms
- Atoms + molecules = matter, which is the basis of everything that can be touched or seen; considered to be responsible for the beginning of physics in the Indian subcontinent

- Believed in God, considered him to be the guiding principle
- Believed that laws of karma guided the universe
- Believed in salvation, but it was parallel to the creation and destruction of the universe

Mimansa School

- The word means, the art of reasoning, interpretation and application
- Main text- Sutras of Jaimini
- Two greatest proponents: Sabar Swami & Kumarila Bhatta
- Focuses on the analysis of the texts of samhita and brahmana
- Vedas contain the eternal truth and are the repositories of all knowledge
- Salvation is possible through performing rituals, but it is also important to understand the reasoning behind it
- Main focus- ritualistic part of the vedas, for which, they have to take assistance of the priests

Vedanta School

- Means end of the vedas
- Upholds the philosophies of life as elaborated in the Upanishads
- Oldest text: Brahmasutra of Badrayana
- Propounds that Brahm is the reality of life, and everything else is unreal or Maya
- Atma or consciousness of self is similar to the brahm
- Atma= Brahm, if one attains knowledge of the self, thereby, attaining salvation
- Shankaracharya's commentaries developed the school of Advaita Vedanta
- Ramanujan's view led to a new development of this school of philosophy

Shankaracharya's view	**Ramanujan's view**
Brahm was without any attributes	Brahm possesses some attributes
Main means of attaining salvation: knowledge/ jnana	Loving the faith & practicing devotion is the path to attain salvation

- This theory also gave credence to the theory of karma
- Believed in the theory of rebirth or punarjanma

Heterodox School

Charvaka School/ Lokayata

- Brihaspati laid the foundation

- This philosophy is old enough to find mention in the vedas and Brihadaranyaka Upanishad
- Believed in the materialistic view to attain salvation
- Lokayata: derived from common people/ keen attachment to the material world (loka)
- Completely argued against anything beyond this world
- Denied the existence of any divine agent who could control or regulate our conduct, or the earth
- Believed in anything that could be touched or experienced by the human senses
- Man is the centre of all activities and should enjoy himself as long as he lives
- Do not consider ether as the 5th element as it cannot be experienced through perception
- Pleasure should be the ultimate objective of life
- Theory: 'Eat, drink & be merry'

BUDDHISM & JAINISM

Buddhism

- Originated in the Indian subcontinent and spread to large parts of South-east Asia
- World's fourth largest religion after Christianity, Islam and Hinduism
- In India, Buddhists make up 0.7% of India's population, majority being in Maharashtra
- Early life of Buddha:
    - Born at Lumbini in 563 BC as Siddharta Gautam, to Queen Maya & King Suddhodana of Sakyan kingdom, under Kshatriya clan
    - Born on Baisakhi Purnima
    - Married Princess Yashodhara and had a son named Rahul
    - Age 29, he renounced the worldly life on his horse Kanthaka along with charioteer Channa, to find the truth of life
    - Age 35, he attained enlightenment (Nirvana) under a pipal tree, in Gaya
    - First sermon- Deer Park in Sarnath near Varanasi. This event was called Dharma-chakra-pravartana (Turning the Wheel of Law)
- Three jewels (triratna) embraced under Buddhism are:
    - Buddha- The Enlightened One
    - Dhamma- Teachings of Buddha (doctrine)
    - Sangha- The Monastic Order
- Buddha attained Mahaparinirvana at Kusinagar in UP, at the age of 80
- Contemporaries- King Bimbisara, and Ajatasatru of Haryanka dynasty
- Texts- Tathagata and Sakyamuni
- After passing of Buddha, the original Sangha split into two early schools:
    - Sthavira Nikaya
    - Mahasamghika
    - Later schools- Thervada, Mahayana, Vajrayana

Concepts & Philosophy under Buddhism

- Four noble truths:
    - The truth of suffering (dukkha)
    - The truth of the origin of the suffering (samudaya)
    - The truth of the cessation of suffering (nirodha)
    - The truth of the path to the cessation of suffering (marga)
- Peace and freedom from the cycle of birth and rebirth can be attained by following the eightfold path:
    - Right speech
    - Right action
    - Right livelihood
    - Right effort
    - Right mindfulness
    - Right meditation
    - Right thoughts
    - Right understanding
- According to Buddha, the middle path or Madhyam marg describes the character of this eightfold path that leads to the path of liberation
- Buddhism rejects the authenticity of the Vedas
- Four Buddhist Councils

Buddhist Council	**Place and Year**	**Patronage by, and Chairman of the Council**	**Details**
First Buddhist Council	Rajgir, 483 BC	King Ajatasatru Mahakasyapa	● Vinay Pitaka- rules of Buddhist order ● Sutta Pitaka- collection of Buddha's sermons
Second Buddhist Council	Vaishali, 383 BC	King Kalasoka Sabakami	Mainly due to 10 disputed points under Vinay Pitaka
Third Buddhist Council	Pataliputra, 250 BC	King Ashoka Mogaliputta-Tissa	Compilation of Abhidhamma Pitaka
Fourth Buddhist Council	Kashmir, 72 AD	King Kanishka Vasumitra	Division of Buddhism into- ● Hinayana ● Mahayana

- Four major schools developed so far under Buddhism:
    - Hinayana Buddhism (declined in the later periods)

- Mahayana Buddhism- practice of Bodhicitta, aspires for Buddhahood rather than nirvana
- Thervada Buddhism- ultimate goal is cessation of the kleshas
- Vajrayana Buddhism

Hinayana Buddhism	**Mahayana Buddhism**
Means the lesser vehicle, more orthodox	Means the greater vehicle, more liberal and believes in the heavenliness of Buddha and Bodhisattvas (spiritual upliftment)
Did not believe in idol or image worship	Believe in idol or image worship
Try to attain individual salvation through self discipline & meditation	Believe in the Bodhisattva concept of salvation of all conscious individual. They believe in universal liberation from suffering of all beings. A Bodhisattva who has accomplished the goal is called a Samyaksambuddha
Language used was Pali. Sub-sects: Sthavirvada or Thervada	Predominantly used Sanskrit. Sub-sects: Vajrayana
Patronized by Emperor Ashoka	Came into being during the reign of Emperor Kanishka of Kushana dynasty
In its original form is almost non-existent	As per 2010 report, 53.2% of the Buddhist are followers of this sect
	● Prominent texts- Lotus Sutra, Mahavamsa etc. ● Another prominent school under Mahayana sect is Madhyamaka School- based on Sunyata doctrine. ● Founder- Nagarjuna in the 2nd-3rd century AD ● All things/ phenomena are empty of nature, substance or the essence

Bodhisattva in Buddhism

- One who has generated a spontaneous wish and a compassionate mind to attain Buddhahood for the benefit of all sentient beings
- Buddha, in his previous births, was thought to be a Bodhisattva as contemplated in the Jataka tales

- On the grounds to become a Buddha, a Bodhisattva proceeds through 10 grounds/ bhumis
- Prominent Bodhisattvas include:
    - Avalokitesvara/ Padmapani- described as holding lotus flower
    - Vajrapani- one of the three protective deities around Buddha (contemplated to manifest all powers)
    - Manjusri- one of the three protective deities around Buddha (associated with the wisdom of Buddha)
    - Samantabhadra- practice & meditation. Together with Buddha & Manjusri, they form the Shakyamuni treaty
    - Ksitigarbha- vowed to achieve Buddhahood only when hell is completely empty
    - Maitreya- future Buddha. The Laughing Buddha is said to be an incarnation
    - Akasagarbha- element of space
    - Tara- associated with Vajrayana Buddhism
    - Vasudhara- associated with wealth, property; popular in Nepal
    - Skanda- guardian of viharas
    - Sitatapatra- She is contemplated as the protector against supernatural dangers

Thervada Buddhism	**Vajrayana Buddhism (Tantric Buddhism)**
School of elder monks- uses Buddha's teachings in the Pali canon as its doctrinal one	Believed to be influenced by Hinduism- involved Brahmanical rituals with Buddhist philosophy
Ultimate goal is cessation of kleshas (anxiety, fear, anger, jealousy, desire etc.), and attainment of Nirvana	Main deity- Tara (a lady)
Samatha & Vipassana form integral parts of the eightfold path	Believes in tantras, mantras & yantras
Believes in the concept of vibhajjavada- teaching of analysis	Liberation to be attained by skilful methods of tantric ritual
They discuss seven stages of purification (satta-visuddhi) to attain salvation	Mantra is an easy path to achieve Buddhahood
Language- Pali	-
Successor of Hinayana School	Based on Mahayana philosophy
Constitutes 35.8% Buddhists in the world	Constitute 5.7% of Buddhists worldwide
	Prominent disciples- Sariputta, Mahamoggallana, Ananda, Mahakasyapa, Raul, Upali, Jivaka etc.

Other prominent personalities associated with Buddha:

- Nagasena: answered questions about Buddhism posed by Menander I (Milinda), the conversation is recorded in Milinda-panho
- Nagarjuna: founder of Madhyamaka school of Mahayana Buddhism
- Vasubandhu: proponent of Mahayana school from Gandhara, and wrote from perspectives of the Sarvastivada & Sautantrika schools
- Bodhidharma: transmitted Buddhism to China
- Buddhaghosa: Thervada Buddhist commentator, famous work- Visuddhimagga
- Padamasambhava: contemplated as Second Buddha across Tibet, Nepal, Bhutan & Indian Himalayan States
- Atisa: Buddhist Bengali religious leader
- Dalai Lama: modern spiritual leaders of Yellow Hat School of Tibetan Buddhism
- **NOTE:** Navayana Buddhism is considered to be a new branch of Buddhism propounded by Dr B R Ambedkar. It radically reinterprets Buddhism by revising the original teachings of Buddha to be about class struggle & social equality

Jainism

- The word is derived from jina or jaina, which means the 'Conqueror'
- They believe that their religion is comprised of people who have managed to control & conquer their desires
- They believe that truth comes to the world in difficult & different times by a Tirthankara who shows the way
- Mahavira was the 24th Tirthankara
- Jainism, like Buddhism, rejects the authority of the vedas
- However, it believes in the existence of soul/ atman
- Major jain pilgrimages in India:
    - Dilwara temple, Mt Abu, Rajasthan
    - Palitana temples, Gujarat
    - Girnar, Gujarat
    - Shikharji, Jharkhand
    - Shravanbelagola, KNT
- Vardhamana Mahavira:
    - King Vardhamana was born at Kundalgram in Vaishali, to King Siddharta & Queen Trishala, who ruled over the Jnatrika clan
    - Age 30- he adopted the life of an ascetic
    - On the 10th day of Vaishakha, he reached the town of Pava near Patna where he found the truth of life- Kaivalya
    - Other titles- Mahavira, Jitendriya, Nirgrantha

Jain teachings & philosophy

- Mahavira has taught strict asceticism & moral cultivation
- The jains are morally bound by their religion to live in such a way that no being is harmed
- Anekantavada: ultimate truth & reality is complex and has multiple-aspects. There is no single, specific statement that can describe the absolute truth
- They believe that through Three Jewels/ Triratna- right belief, knowledge & conduct, one can get rid of bad karma
- They follow 5 constraints:
    - Ahimsa/ non-violence
    - Satya/ truth
    - Asteya/ non-stealing
    - Aparigraha/ non-acquisition
    - Brahmacharya/ chaste living
- Sectarian lists the following 8 auspicious symbols (ashtamangala) under the Svetambara tradition of Jainism

Symbol	**Meaning/ Significance**
Swastika	Peace & well being of all humans
Nandavarta	Large swastika with 9 end points
Bhadrasana	Throne said to be sanctified by Jaina's feet
Shrivatsa	Signifies the pure soul of Tirthankara
Darpana	Mirror reflecting inner self
Minayugala	Couple of fish signifying conquest over sexual desires
Vardhamanaka	Increase in wealth, due & merit
Kalasha	Pot filled with pure water signifying water

Two major schools under Jainism

Digambara school	**Svetambara school**

• Original community- Mula Sangh
• Modern communities-
  ○ Terapanthi- worship idols, flowers replaced by dry substitutes
  ○ Taranpanthi
  ○ Bispanthi- worship tirthankaras, as well as
	• Sthanakavasi- believe in praying to saints rather than to idols; saints wear muhapatti
	• Murtipujaka- keep idols of tirthankaras at their temples; saints do not wear muhapatti
	• Terapanthi- worship saints rather than idols; saints wear a muhapatti

Yakshas and Yakshinis, by offering flowers	
Do not wear clothes	Can have simple white clothing, a begging bowl, a brush to remove insects
Female monks wear unstitched plain white sarees, and are called Aryikas	-
Follow all 5 constraints	Follow 4 constraints (excluding Brahmacharya)
Earliest record- Prakrit Suttapahuda of Kundakunda	Indicated 5 eternal substances in existence- soul, matter, space, motion, and rest; unlike digambaras, who added 6th- time
Believe that women cannot be tirthankaras	Tirthankaras can be men/ women
Monasticism rules are very rigid	
Bhadrabahu was a great exponent	Sthulabhadra was a great exponent

Popular Practices Under Jainism

- Sallekhana- voluntary fasting unto death, and it is not considered as suicide. In 2015, Rajasthan HC banned the practice, and the decision was stayed by the Supreme Court
- Pratikraman- Jains repent for their sins during their daily life, and remind themselves not to repeat them. Five types- Devasi, Rai, Pakhi, Chaumasi, Samvatsari

LANGUAGES IN INDIA

Language develops throughout history due to different cultures ,customs and traditions as a mode of communication. Language in its literary *meaning* is a system of communication through speech, a collection of sounds that a group of people understand to have the same meaning.

Classification of indian languages

Indo Aryan group	Dravidian group	Sino-Tibeaten group	Negroid	Austric	Others

Indo Aryan Group of languages

- A branch of the larger Indo-European family
- 74% of the indian speak

A. Old Indo Aryan group
    - development around 1500 B.C
    - Sanskrit originated from this group(Called as mother of indian languages)

Development of sanskrit

- Sanskrit grammar began with *Panini* in 400 B.C. with his book Ashtadhyayi
- Literature like Mahavastu,mahavamsa written in sanskrit language
- The chaste form of Sanskrit developed in between 300 BC to 200 BC. It was a refined version of Vedic Sanskrit.
- The first evidence of the use of Sanskrit can be found in the inscriptions of Rudradamana at *Junagarh* in the present Southern Gujarat region.
- Mainstream use started in Gupta period as found in the form of Mahakavya and Khand kavyas
- Spoken by high verna's only

B. Middle Indo aryan group

- Belong to 600 BC To 1000AD
- Prakrit language originate from this period
- Prakrit refer to language spoken by common folks

Prakrit Languages Types

Pali: spoken in Magadha.

- 5th to 10th BC
- The Tripitaka of Buddhism were also written in Pali.
- It is believed that Buddha himself did not speak in Pali
- Belong to Sanskrit language

Ardha Magadhi:

- Most important language of Prakrit
- Court language of many Mahajana padas
- Buddha and Mahavira believed to spoken in this language
- East languages like Bangali,Mathiali,Assamese derive from this
- Used in Ashken rock edicts and Jain Agamas

Shurasheni :
- Famous for writing drama in medieval india

- Famous among jain monks
- Shatkhandgama written in Shurasheni language

Maharashtri Prakrit

- Official Language of Satavahana Dynasty
- Predecessor of Konkani and Marathi Language
- 'Gaha Kosha' by King Hala and Gaudavaho(slaying of the
- king of Gauda) by Vakpati written in this language

Elu

- Predecessor of Sinhala language
- Similar to pali language

Paishachi:

- Called as BHUTA BHASHA
- Gundhaya "BRIHATKATHA" Written in this Language

Apabhramsa Language :

- Developed during the transition from middle Indo aryan to Modern Language
- Called as corrupt version of Sanskrit or prakrit
- Used by common folks
- Become a Major language by 6-7th century AD
- Pushpadanta wrote Mahapurana (Digambara Jain text)and Dhanapala's Bhavisayattakaha written in apabhramsa language

C. Modern Indo Aryan languages :

- Hindi, Assamese, Bengali,Gujrati, Marathi, Punjabi, Rajasthani, Sindhi, Odia, Urdu belong to this period
- Spoken in north,west and eastern india

Dravdian Languages

- Spoken in the southern part of India.
- Around **25%** of the Indian population Speaks these language
- Include 21 Language variety

Classification of Dravdian languages
Northern groups

- Consist of 3 language of Bruhai,malto and kurukh

- Bruhai spoken in balochistan ,malto in Bengal and odisha
- Kurukh language in eastern india

Middle Groups

- Consist of eleven languages Like Gondi, Khond, Kui, Manda, Parji,Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu.
- Telugu language spoken in Andra and telangana become civilised language
- Other language remain confined to small areas

Southern Group

- 7 language belong to this group
- Most important language among are Tamil,kannada and malayalam
- Some language like Tulu,toda spoken in tribal belt

Among the 21 dravidian languages 4 Languages are most important and spoken widely

- Tamil(Oldest language and also a classical language also spoken in tamil nadu)
- Telugu(Numerically spoken by largest group of people)
- Malayalam(Youngest of all dravidian language)
- Kannada

Sino Tibetan Group

- Belong to Mongoloid family
- Spread in North Bihar, North Bengal, Assam and up to the North-Eastern frontiers of the nation.
- Older than the Indo-Aryan languages and are
- Referred As *Kiratas in Oldest* sanskrit texts.
- 0.6% of the population speak in these language

Sino tibetan group divided into 3 subgroups :

A. **Tibeto burman**

    - Tibetan: Sikkimese, Bhutia, Balti, Sherpa, Lahuli and Ladakhi
    - Himalayan-Kinnauri and Limbu
    - North Assam-Abor, Miri, Aka, Dafla and Mishmi
    - Assam-Burmese-Kuki-chin, Mikir, Bodo and Naga.
    - Manipuri or *Meithi* is the most important language spoken under Kuki-chin under the sub-group.

B. **Shimese chinese**

- Ahom is the most important language
- Spoken in Assam

Austric Languages :

- Belong to Austro-asiatic sub-family
- Spoken in Central, Eastern and North-Eastern India.
- Munda and kol are representing languages
- Some of them also belong to Mon-Khmer groups like Khasi and Nicobarese.
- The existence of these languages have been much before the advent of the Aryans and were referred to in ancient Sanskrit literature as Nisadas
- Santhali is the most important language under this group
- With the exceptions of Khasi and Santhali, all Austro-asiatic languages on Indian territory are endangered.

Other Languages

- Include the language like Gondi,Oreon,praji etc. classified as other due to their separate origin

Ancient Script of India

- A script is also known as a writing system or orthography.
- Brahmi script is called the mother of all languages Like Devanagari, Tamil, Telugu, Kannada, Odia,Assamese/Bengali, etc.

Types of scripts :

1. **Indus script:**
   - Oldest script of the indian subcontinent
   - Consist of various symbols
   - Belong To Harappan civilisation
   - Not deciphered till date
2. **Brahmi Script**
   - Oldest decipher script of indian subcontinent
   - Used extensively in all other languages
   - Written in left to right and Abugida system(Consonant represent letters and vowels as Matras)
   - Deciphered by James prinsep in 1837
     Used by Ashoka in rock edicts
3. **Gupta script**
   - Belong to gupta empire descended from Bramhi script
   - Used to write sanskrit language

- Gave rise to Nagari ,siddam,Sharada scripts and further to Devenagari,gurmukhi script also

4. **Kharosthi Script**
    - Spoken in Gandhara region (Pakistan)
    - Deciphered by Jame Prinecep
    - Sister script of Brahmi
    - Written in Abugida system like brahmi but in right to left
    - Include roman Numeral system also
5. **Vatteluttu script**
    - Originated in South india
    - Abugida system
    - Tamil language emerged from vatteluttu script
6. **Kadamba script**
    - Kannada language emerge from this script
    - Developed during kadamba dynasty in 4th-6th century AD
    - Descendents of brahmi script
7. **Grantha script**
    - Used in tamil nadu and kerala in 6th to 20th century AD
    - Used to write Sanskrit and classical language Manipravalam
    - Malayalam script is direct descendents of this language
    - Tigalari and sinhala alphabets also belong to this scripts
8. **Sarada script**
    - Abugida writing system developed around 8th Century AD
    - Used in Kashmiri and Sanskrit
    - Contemporary used by Kashmiri pandit only
9. **Gurumukhi script**
    - Developed for Sarada script
    - Standardised by Guru Angad
    - Guru Granth sahib was written in Gurumukhi script
    - Punjabi language originated from this
10. **Devanagari script**
    - Abugida writing system and wrote from left to right
    - Mother of 120 languages like Hindi ,nepali,Bodo,sindhi etc.
    - Spoken in india and nepal
    - Used in classical sanskrit texts
11. **Modi script**
    - Descendent of brahmi script
    - Marathi language form from this script
    - Other language like gujrati,Kannada,urdu etc
12. **Urdu script**
    - Origin in 13th centuryAD in the time of delhi sultanate
    - Modification of persian language
    - Written from right to left
    - Extended form is called as shahmukhi script

Official language of India

- Article 343 (1) of the Constitution of India states that “The Official Language of the Union Government shall be Hindi in Devanagari script.” “Unless Parliament decided otherwise, the use of English for official purposes was to cease 15 years after the Constitution came into effect”,
- In 1960s,widespread protest start in south india led to Passing of Official Language act 1963
- Giving official language status to hindi as well as english to persuade the south indian people
- 22 languages are added to schedule 8 of the constitution to promote diversity of india

At the time of independence	Assamese Hindi Malayalam Punjabi Telugu Bengali Kannada Marathi Sanskrit Urdu Gujarati Kashmiri Odia Tamil
21st constitutional amendment add	Sindhi
71st constitutional amendment add	Konkani,manipuri ,nepali
92nd constitutional amendment add	Bodo, Dogri,maithili,santhali

Indian Classical Languages

- In 2004,Indian government started recognising Language as classical on based of some criteria:::::
    - High antiquity of its early texts/recorded history over a period of 1500–2000 years
    - A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers
    - The literary tradition be original and not borrowed from another speech community;

- The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Languages declared as classical languages:

Tamil	2004
Telugu	2008
Kanada	2008
Sanskrit	2005
Malayalam	2013
Odia	2014

Benefits of Being Declared A Classical Language

- Two major international awards for scholars of eminence in Classical Indian Languages to be awarded annually.
- A 'Centre of Excellence for Studies in Classical Languages' will be set up.
- The University Grants Commission will be requested to create and to start with at least in the Central Universities, a certain number of Professional Chairs for Classical
- Languages for scholars of eminence in Classical Indian Languages.

INDIAN LITERATURE

Introduction

- Literature means any form of writing that has some literary merit
- Classifications:
    - Fiction & non-fiction
    - Poetry & prose
- Difference between didactic and narrative texts:

Points of difference	**Didactic**	**Narrative**
Type of text	Directive texts- try to influence reasoning, thinking & conduct of reader	Gives all essential information to the reader
objectives	Writer intends to persuade or compel	Writer means to enhance and sustain the interest of the

		reader
Commonly used for	Political and moral issues are written about	Used in story writing and novels

- In India, four speeches are followed: Austric, Dravidian, Sino-Tibetan, Indo-European
- The Indo-European language includes Sanskrit too

Hindu literature in ancient India

- There is a lot of literature in Prakrit, which is full of realism and moral values without religious connotations attached to it
- Most popular work- Vedas; sacred texts used in religious rituals as well as daily situations

Vedas

- The word signifies knowledge
- Written in highly stylized poetic form; full of symbols & myths
- Initially, they were handed down orally, compiled around 1500-1000 BC
- The vedas preach Vasudaiva Kutumbakam
- Four major vedas: Rig veda, Yajur veda, Atharva veda, Sama veda
- All vedas give prominence to yajna (sacrifice)
- The Brahamanas, Aranyaks, Upanishads accompany each veda
- **Rig veda**
    - Oldest existing veda
    - Focus is on worldly prosperity and natural beauty
    - Organized in 10 books, called Mandalas
    - Each mandala comprises of various suktas or hymns, meant for sacrifices
    - Themes: life, death, creation, sacrifice
    - Dedicated to several deities, chiefly Lord Indra
- **Yajur veda**
    - Yajus signifies sacrifice
    - Concentrates on rites & mantras of different types of sacrifices prevalent then
    - Two major recensions/ Samhitas:
        - Shukla- white/pure; also called Vajasaneyi samhita
        - Krishna- black/dark; also called Taittriya samhita
    - Predominantly a ritual veda; acts like a guide book to rishis/ munis who conduct sacrificial rituals
- **Sama veda**
    - Named after Saman/ melody
    - Concentrates on melody or songs
    - Consists of hymns, detached verses, ragas & raginis
    - Also known as the book of chants
    - Shows us how Indian music developed in the Vedic period

- **Atharva veda**
    - Also known as Brahma veda
    - Attributed to two rishis: Atharvan, Angiras; therefore, known as, Atharvangirasa
    - Concerned with peace & prosperity of the human society
    - Specifically focuses on treatment of several ailments
    - Two major Sakhas:
        - Pippalada
        - Saunakiya
    - Most of the text deals with black and white magic, speculation on the changes in the universe

Vedangas: branches/ limbs of the vedas. They are a supplement to the original vedas. One of the most striking examples is Panini's Ashtadhyayi which is a text to define the rules of Sanskrit grammar.

Brahamanas

- Part of the Hindu sruti literature
- Each veda has a Brahamana attached to it, a collection of commentaries on the particular veda
- Contain instructions on how to properly conduct rituals and enunciate the science of sacrifice
- Also explain the symbolic significance of the sacred words used in the rituals
- Each veda has an accompanying Brahamana

Rig veda	Aitareya Brahamana	Kaushitaki Brahamana
Yajur veda	Tandya Brahamana	Sadvimsha Brahamana
Sama veda	Taittriya Brahamana	Shatapatha Brahamana
Atharva veda	Gopatha Brahamana	

Aranyakas

- Describe the philosophy behind the rituals and sacrifices involved
- Said to be compilations of ritualistic information on the cycle of rebirth and complexity of soul
- Munis, who preferred to dwell in the forests taught them

Upanishads

- It means- to sit down near

- The oral handing over of the knowledge was a part of the guru-shishya parampara
- These treaties are written in Sanskrit
- Generally the last part of the veda- also known as Vedanta
- Said to contain the truth of life and show the way towards moksha/ salvation
- Out of 200 upanishads, 108 have been called the Muktika canon
- Upanishads vs Aranyakas:

Upanishads	**Aranyakas**
Jnana-kanda	Karma-kanda
Knowledge/ spirituality section	Ritualistic actions/ sacrifice section

The Mahabharata & Ramayana

These two great epics are also known as Mahakavya. Added and compiled through the ages, today it is an amalgamation of several transmissions.

- **Ramayana**
    - The most revered recension is by sage Valmiki, also called Adikavi
    - Therefore, Ramayana is also called Adikavya
    - In the story, Rama is projected as an ideal man, and through him, Purushartha or mankind is given:

Dharma	Religion or righteousness
Artha	Monetary achievements in the worldly sphere
Kama	Fulfilling worldly desires
Moksha	Liberation from these desires

    - Divided into seven books, called Khandas
    - The success of Rama over Ravana over the latter kidnapping his wife, Sita; is considered to be the victory of good over evil

Mahabharata

- Most popular version, by Ved Vyas
- The first version in Sanskrit was called Jaya/ victory
- When number of verses increased, it was renamed Bharata, after the earliest vedic tribes
- Current form has furthermore verses and is divided into 10 parvas/ chapters
- Story: conflict between Kauravas & Pandavas over the right to claim Hastinapur

- It also consists of an important didactical text- Bhagvad Gita
- Most of the text is a dialogue between Lord Krishna and Pandava Prince Arjuna about the duties of a man, warrior & prince
- It also talks of violence and non-violence, action versus non-action
- Talks about dharma and nishkama karma- perform one's duty to the family and the world in a selfless manner

The Puranas

- These texts talk about that which renews the old
- Ancient Indian mythological texts, which consists of the narrative stories about the creation of the universe, and illustrates its history till destruction
- Focuses on the divine hindu trimurti: Brahma, Vishnum& Mahesh
- There are 18 major Mahapuranas, each one giving prominence to a particular deity
- Some well known Puranas include: Bhagvata, Brahma, Vayu, Agni, Garuda, Padma, Vishnu, Matsya
- Written in the form of stories, which combine myths, legends and sermons about the deities
- For the masses who did not understand the complex Veds, Puranas were translated and distributed in vernacular languages
- Puranas use parables & fables:

Parables	Short stories illustrating a spiritual/ moral lesson, usually containing a human character
Fables	Short stories illustrating a moral through a pithy maxim or clever story; features animals & inanimate objects

The Upa-Puranas

- Due to the extent of reach of Puranas, a new sub-genre called Upa-Puranas or minor Puranas came into being
- There are about 19 minor puranas and are based on 5 major subjects by Amarasimha (Sanskrit lexicographer of the Gupta period)

Sarga	Creation of the universe
Pratisarga	Periodic cycle of creation and destruction
Manvantra	Periods of Manu's lifetime

Vansa (Chandra & Surya)	Genealogies of solar & lunar dynasties
Vanshanucharita	Dynastic histories of kings

Classical Sanskrit Literature

- Most of the work has been divided into- Vedic and Classical categories
- The two epics: Mahabharata & Ramayana are part of the Classical category
- Irrespective of their centrality to the Hindu religion, these epics can also be considered to be the precursors of Sanskrit kavya (poetry), nataka (drama), etc.
- Most of the Sanskrit literature was bound by the rules of grammar that have been explained brilliantly in Panini's Ashtadhyayi

Sanskrit drama

- Includes romantic tales whose sole purpose was to entertain the public
- Usually written in the form of stories
- The rules regarding the performance, direction, acting etc. have been illustrated in the Natyashastra by Bharata
- Major dramas of the ancient period:

Kalidasa	Malvikagnimitra- love story of the Queens' maiden, Malvika & Pushyamitra's son, Agnimitra
	Vikramorvasiya- love story of Vikram & Urvasi
	Abhigyana Sakuntalam- Recognition of Sakuntala
Sudraka	Mricchakatika- love affair of young Brahmin Charudatta with a wealthy courtesan
Visakhadutta	Mudrarakshasa- political drama, narrates the ascent of king Chandragupta Maurya to power
	Devi Chandraguptam
Bhavabhuti	Uttara Ramacharitam- later life of Rama
Bhasa	Swapnavasavadatta, Panchatantra, Urubhanga
Harshavardhana (wrote 3 Sanskrit plays)	Ratnavali- love story of Ratnavali & King Udayana Nagananda- in this drama, there is an invocation to Lord Buddha in the Nandi verse Priyadarsika- union of Udayana & Priyadarsika,

	daughter of King Dridhavarman

Sanskrit poetry

- Also called kavya, here the main focus of the text is form, style, figure of speech
- Kalidasa wrote Kumarasambhava, Raghuvamsa, Meghaduta, Ritusamhara
- Harisena wrote during the Gupta period
- He wrote several poems in praise of valor of Samudragupta and it was so well appreciated that it was inscribed on the Allahabad pillar
- Jayadeva wrote Gita Govinda- concentrates on the life and escapades of Lord Krishna
- Other major poets:
    - Bharavi- Kirartajuniya (kirat, the hunter & arjun)
    - Magha- Sishupalavadha (killing of Sishupal)

Other major Sanskrit texts

- Dharmasutras- books on law compiled alongside smritis known as Dharmashastras
- These are the basis of laws governing the subjects of most Hindu kingdoms
- Manusmriti- defines the role of man and woman in a society, their interaction and code of conduct
- Kautilya's Arthashastra- concentrates on the economic and social conditions, including the military strength, of the Mauryan empire
- While Sanskrit was the preferred language of the courts, it got an impetus in the Gupta period
- Some scientific texts of the ancient period include:

Pingala	Chandasastra- Book on Mathematics
Charak	Charak Samhita- Book on Medicine
Sushruta	Sushruta Samhita- Book on Surgery
Madhava	Madhava Nidana- Book on pathology
Varahamihira	Pancha-Siddhantika- Book on Mathematical Astronomy
	Brihat Samhita- included a wide range of subjects
Aryabhata	Aryabhatiya- Book on Astronomy & Mathematics
Lagadha	Vedanga Jyotisha

- Two most notable Sanskrit works in medieval times, from Kashmir-
    - Kalhan's Rajatarangini (detailed account of King of Kashmir)

    - Somadeva's Katha-sarit-sagar (poetic work)

Literature in Pali and Prakrit

- Prakrit is a term which is loosely attached to any language from the standard one (Sanskrit)
- The Buddhist literature can be broadly classified into canonical & non-canonical ones. Canonical work consists of the Tripitakas:
    - Vinay Pitaka: rules and regulations to be followed by the Buddhist monks
    - Sutta Pitaka: dialogues and speeches of Buddhha related to morality and dharma
    - Abhidhamma Pitaka: concentrates on philosophy and metaphysics
- Best example of non-canonical work: Jatakas. These are compilation of stories from the previous births of Buddha; includes stories of Bodhisattvas (available in both Sanskrit & Pali)
- The great epic Buddhacharita by Asvaghosha is another example of buddhist literature in Sanskrit
- Jainism produced texts in Prakrit, most important- Agamas
- Some Jain texts written in Sanskrit- Upamitibhava Prapancha Katha of Siddharasi
- Shantinatha Charita is an important Jain text of the 16th Tirthankara, Shantinatha, written in Sanskrit
- Prakrit texts have some elements of erotica through texts like the Gatha Saptasathi by Hala. A large number of female poets have contributed- Pahai, Roha, Sasippaha, etc.
- Other Buddhist literary texts:

Dipavamsa	Composed in sri Lanka, mentions about Buddha's visit to Sri Lanka and arrival of tooth relic of Buddha
Milinda Panho	Dialogue between King Menander & Buddhist monk, Nagasena
Mahavamsa	Epic poem similar to Dipavamsa, in Pali; contains account of Buddha's visit to Sri Lanka
Mahavastu	Contains Jataka & Avadana tales; written in Sanskrit, Pali & Prakrit
Lalitavistara Sutra	Important Mahayana text; contains various stories about Buddha till his first sermon at Sarnath
Udana	Oldest Thervada text; contains the famous story of Blind Men and the Elephant
Bodhi Vamsa	Prose poem, written in Sanskritised Pali, by Upatissa
Mahavibhasa Shastra	Contains discussion about other non-Buddhist philosophies; essentially a Mahayana text

Visuddhimagga	Written by Buddhaghosha, a text of the Thervada doctrine; contains discussion on the teachings of Buddha

Jain Literature

- Apart from writing in Prakrit & Ardha Magadhi,
    - The Jains wrote in Tamil during the Sangam Age
    - Also wrote in Sanskrit, Shauraseni, Gujarati & Marathi
- Two major categories:
    - Canonical or religious texts, called Jain Agamas or Agams
    - Non-canonical literary works
- Jain Agamas:
    - Sacred texts said to be the teachings of Tirthankaras
    - Originally compiled by Ganadharas, Chief Disciples of Mahavira
    - Re-compiled by the Monks of Svetambara sect, after a council held in Vallabhi (Gujarat)
    - The Digambaras reject the originality of the recompilation
    - Agamas comprise of 46 texts- 12 angas, 12 upangas, 10 prakirnakasutras, 4 mulasutras, 6 chedasutras, 2 culikasutras
    - Written in Ardha-Magadhi Prakrit language
    - Digambaras gave sacred status to two works: Karmaprabhrita and Kashayaprabhrita
    - Other important works:

Bhadrabahu	Teacher of Chandragupta Maurya, wrote Uvasaggaharam Stotra, Kalpa Sutra; a pioneer of the Digambara sect
Acharya Kundkund	Samayasara and Niyamasara
Samanta Bhadra	Ratna Karanda Sravakachara and Aptamimansa
Ilango Adigal	Silappadikaram, a moralistic discourse
Tirutakkatevar	Civaka Cintamani
Umaswati	Tattvartha-sutra, in Sanskrit, accepted by both Svetambaras and Digambaras
Jinasena	Revered Digambara monk, wrote Mahapurana & Adipurana
Haribhadra Suri	Svetambara Jain author, who wrote in Sanskrit
Hemachandra Suri	Wrote grammars of Sanskrit and Prakrit; awarded the title of Kalikalasarvajna

-	Nalatiyar, ancient Tamil text composed by Jain monks

- Important learning centres- Universities of Vallabhi & Kalinga

Zoroastrian Literature

- It refers to the religion developed from the teachings of the Persian prophet Zoroaster
- It was the first religion to believe in angels, the day of judgement, demonic figures, and a battle between good and evil
- Most important text- Avesta; written in the (now extinct) Avestan language, similar to Sanskrit
- In the book, Yasna is the most important ceremony of faith
- Other important texts:
    - Denkard: Encyclopedia of Zoroastrians
    - Bundahishn: details about the theory of creation in the religion

Sikh Literature

- The beliefs and philosophies are written in the sacred scripture, Guru Granth Sahib
- Gurbani is the composition of hymns of Sikh Gurus and the Guru Granth Sahib
- Other important works:
    - Adi Granth: compiled by Bhai Gurdas under the aegis of the 5th Guru Arjan Dev
    - Guru Granth Sahib: further expansion of Adi Granth under Guru Gobind Singh. Written in Gurmukhi script in a language called Sant Bhasha. It contains the teachings of bhakti saints, Bhagats
    - Dasam Granth: hymns written by Guru Gobind Singh; some of which are offered in the daily prayers called Nitnem
    - Janamsakhis: contain mythological and exaggerated stories of the first Guru Nanak
- Ardas: set of prayer performed as a daily ritual in the gurdwara

Dravidian Literature

- **Tamil Sangam Literature**
    - Sangam means fraternity and this literature was very popular among the masses
    - Two major schools:
        - Aham/Agam: inner field, discusses abstract human aspects (love, sexual relations)
        - Puram: outer field, discusses human experiences (social life, ethics)
    - Name derived from the Assemblies, known as Sangamas; organized by the Pandyas, where poets, bards & writers joined from all across South India

Sangam	Kingdom	Place organised	Chairman	Books
First or head	Pandya	Madurai	Agastya or Shiva	No book has survived. Used Agattiyam as grammar
Second or Middle Sangam	Pandya	Kapatapuram	Initially, Agastya Later, Tolkappiyar	Tolkappiyam- textbook on Tamil grammar
Third	Pandya	Madurai	Nakkirar	Most of the existing corpus of Sangam Literature

    - Around 30,000 lines of poetry have been arranged in 8 anthologies, known as Ettuthogai
    - Saint Thiruvalluvar has contributed the Tirukkural to the Sangam literature
    - Another famous female saint- Avvaiyar
    - Two major texts: Silappadikarm by Ilango-Adigal, and Manimekalai by Satthanar. These texts focus on the Tamil society and the economic and political changes it was experiencing
    - Final turn came in with the Vaishnava Bhakti movements
        - 12 Alvars or saint poets who were immersed in devotion to Vishnu, wrote several texts. One female Alvar saint was named Andal
        - Another group was called Nayanars, who sang the praise of Shiva
    - In secular writings, there were two major poets called Periya Puranam and Kambaramayanam

- **Malayalam Literature**
    - Usually spoken in Kerala and surrounding areas
    - Two major works: Kokasandisan and Bhasa Kautilya (commentary on Arthashastra)
    - Ramacharitam: an epic poem written by Cheeraman
    - Ezhuthachan: a strong proponent of the Bhakti movement; also known as the Father of Malayalam Language

- **Telugu Literature**
    - Linguists argue that Nannayya was the first Telugu poet
    - Reached its zenith during the Vijayanagara period, also known as the Golden Age of Telugu literature
    - Uttaraharivamsan: composed by Nachana Somanatha; court poet of King Bukka I
    - Amuktamalyada: poetry composed by King Krishnadevaraya

- During his reign, 8 learned poets were attached to his court, known as Ashtadiggajas
- He patronised Kannada poets, the Tamil poet Haridasa; and himself, wrote treatises in Sanskrit and Kannada, too
- Out of these, the following deserve a special mention

Poets	**Work**
Allasani Peddana	Manu Charitra
Nandi Thimmana	Parijatapaharanamu
Tenali Ramakrishna	Panduranga Mahatmayam
Ramaraja Bhushanudu	● Vasucharitam ● Narasabhupaleeyamu ● Harishchandra Nalopakhyanamu
Madayyagari Mallana	Rajasekaracharitra
Ayyalaraju Ramabhadrudu	Ramabhudayamu

- **Kannada Literature**
  - Jain scholars made the first foray
  - Best example is DHarmanathapurana, by Madhava on the life of the 15th Tirthankara
  - One of the first recorded texts in Kannada is Kavirajamarga, by Amoghavarsha I; a very powerful Rashtrakuta king
  - Three unparalleled gems:
    - Pampa: Father of Kannada, wrote Adipurana and Vikramarjuna Vijaya. He mastered the rasa, wrote poetry
    - Ponna: Shanti Purana
    - Ranna: Ajitha Purana
  - Grammar of the language was written in Shabdamanidarpana by Keshiraja
  - Religious texts: Narahari composed Torave Ramayana; Jaimini Bharata by Lakshmisha
  - Sarvajna was given the title of People's Poet; he composed the tripadi (three-lined poems)
  - The first poetess in Kannada called Honnamma wrote the Hadibadeya Dharma (duty of a devout wife)

Medieval Literature

- **Persian**
  - It came to India with the coming of Turks and Mongols in the 12th century

    - One of the finest poets is Amir Khusrau Dehlavi- he wrote Nuh Sipihr and Duval Rani-Khizr Khan
    - Ziauddin Birani is one of the top historians of the Delhi Sultanate period and he wrote Tarikh-e-Firoz Shahi
    - Minaj-e-Siraj was another famous historian
    - Ibn Battuta, a Moroccan traveller, wrote several accounts explaining the socio-political scenario of the period
    - Babur wrote Baburnama in Turkish which is his own biography
    - Tuzuk-i-Jahangiri, from the period of Jahangir, gives various insights about the period
    - Humanyun-nama was written by Humayun's half-sister, Gulbadan Begum
    - One of the greatest emperor was Akbar, and Ain-i-Akbari and Akbarnama written by his court historian Abul Fazl are the best examples of the literature of that period
    - One of the best examples of translations is the Mahabharata translate by Badauni inti Razmnama
    - Hamzanama depicts the story of the mythical Persian hero, Amir Hamza
    - Malik Muhammad Jayasi composed his Padmavat in 1540
    - Faizi was among the Navratnas in Akbar's court
    - Shah Jahan- Shahjahannama of Inayat Khan, Padshahnama by Abdul Hamid Lahori
    - Aurangzeb- Jafar Zatalli wrote Kulliyat (collection of poetry). His eldest daughter Zeb-un-Nisa's poetry was compiled posthumously as 'Diwan-i-Makhfi'

- **Urdu**
    - The language mostly follows the grammar of Hindi and script of Persian
    - Initially, also called Dakkani (Southern)
    - Mirza Ghalib, one of the greatest poets composed Diwan (collection of poetry) in Urdu
    - Other poets- Sauda, Dard and Mir Taqi Mir
    - Iqbal wrote Bang-e-Dara. He is famous for writing Sare Jahan Se Achcha
    - Apart from the last emperors of the Mughal empire, like Bahadur Shah Zafar, who also wrote in Urdu, the Nawabs of Awadh patronised the language
    - In modern India, Sir Syed Ahmad Khan wrote several didactic and nationalist texts in Urdu
- **Hindi and its dialects**
    - Evolved from Apabhramsa, which evolved from Prakrit
    - It got the biggest boost by the Bhakti movement which shunned the use of Sanskrit as it was the language of the Brahmins
    - Prithviraj Raso, probably, wrote the first hindi book and it documents his life and struggles
    - The bulk of the work is by bhakti writers like Kabir who is famous for his dohas (couplets)
    - Tulsidas produced couplets in Braj and was peppered by Persian

    - He wrote Ramcharitamanas, a revered Hindu text
    - Surdas wrote Sur Sagar about Krishna's infancy
    - Rahim, Bhushan, Raskhan- wrote about devotion to Lord Krishna
    - Mirabai- famous as the woman who renounced the world for Krishna and wrote Bhakti poetry
    - Bihari's Satsai is also famous in this regard

Modern Literature

- **Hindi**
    - Bhartendu Harishchandra wrote his most famous drama Andher Nagari; major play on political satire
    - His other famous work is Bharat Durdasha. He is known as the Father of Modern Hindu Literature
    - Another major writer- Mahavir Prasad Dwivedi
    - The movement to make Hindi the national language, which would link all regions, was spearheaded by Swami Dayanand
    - His most famous work in Hindi- Satyarth Prakash
    - Premchand wrote many anthologies in Hindi and Urdu and his famous works include Godan, Karmabhoomi etc.
    - One of the most famous female writers- Mahadevi Verma
    - Jaishankar Prasad's Kamayani is considered as the magnum opus of Chhayavaad genre

- **Bengali, Odia and Assamese Literature**
    - It was the nationalist fervor reaching Bengal that literature took a definite turn
    - Raja Rammohan Roy was among the first to write in Bengali and English
    - His contemporary writers- Ishwar Chandra Vidyasagar, Akshay Kumar Dutt
    - The zenith was achieved by Bankim Chandra Chatterjee, who wrote Anandamath; from where our national song, Vande Mataram has been taken
    - The first Indian to win a nobel prize was also a Bengali writer, Rabindranath Tagore; for Geetanjali
    - Others- Sharat Chandra Chatterjee, Qazi Nazrul Islam, R C Dutt
    - Assamese literature was dominated by the buranjis in the medieval period
    - Sankardev composed devotional poetry in Assamese
    - Modern era- Padmanath Gohain Baruah, Lakshminath Bezbaroa
    - First work of Odia literature- by Sarala Das
    - Medieval period- Upendra Bhanja
    - Modern period- Radhanath Ray and Fakir Mohan Senapati

- **Gujarati, Rajasthani and Sindhi Literature**
    - Narsinh Mehta combined devotional songs of Lord Krishna with local folk traditions

    - Narmad wrote poetry, and Govardhan Ram wrote prose which includes Saraswati Chandra
    - Dr K M Munshi has written fiction and non-fiction; one of the finest being Prithvi Vallabh
    - Medieval Rajasthani literature- two main forms of fictional writing called Dingal and Pingal
    - Most famous text- Dhola Maru
    - The stories of rajasthani writers were usually oral in nature and were spread by bards who sang the virkavya
    - Literature in Sindhi is lyrical and meant to be sung
    - Two prominent names- Dewan Kauramal and Mirza Kalich Beg

- **Kashmiri Literature**
    - One of the earliest texts- Kalhana's Rajataringini written in Sanskrit
    - Influenced from Persian and Hindi dialects
    - During Bhakti movement, Kashmiri language saw its first female poetess, Lal Ded, who was a Shaivite mystic
    - Noor Din, also known as Nund Rishi, was purported to bring the Hindi and Islamic elements together in his poetry
    - With the political power being passed to the Dogra family, Dogri language has eclipsed Kashmiri

- **Punjabi Literature**
    - There are two major scripts- Persian and Gurmukhi
    - One of the greatest religious text of the world is Adi Granth and majority of it is in Gurmukhi
    - It also comprises dohas of Kabir, Dadu and Nanak in Hindi and Braj
    - Guru Gobind Singh, had also written Savaiye in Punjabi
    - Love stories and epics- Sohni-Mahiwal, Sassi-Punnu, Heer-Ranjha (by Waris Shah)
    - Sufi poetry of Baba Farid and Bulley Shah became popular with the masses as well as the rulers
    - They composed many songs or classical compositions called Kafi(s)
    - Modern era- Bhagat Singh's 'Rang de Basanti Chola'
    - Bhai Vir Singh wrote Rana Surat Singh

- **Marathi Literature**
    - Oldest known work by Saint Jnaneshwar- he is credited to begin the kirtan and has written a detailed commentary on Bhagavad Gita in Marathi
    - Oldest known female writer- Janabai
    - Most famous saint- Eknath, wrote commentaries on Ramayana and Bhagavata Purana
    - Tukaram and Ramdas are other Bhakti poets

- One of the great nationalistic figures, Bal Gangadhar tilak, started his newspaper, Kesari, in Marathi
- Contemporary poets include- M G Ranade, K T Telang, G T Madkholkar

INDIAN THEATRE

Introduction

- Jogimara cave and Sitabena caves ---World oldest Amphitheatres
- Oldest treaties for theatre art -----Bharatmuni Natyashastra(200BC-200AD)

Classical Sanskrit Theatre

Types : Lokadharmi --These were realistic depiction of daily life
Natyadharmi ----realistic depiction + artistic narration

Historical Sanskrit plays

Writer	Name of the play
Ashvaghosh	Sariputra Karana
Sudraka	Mrichhakatika
Kalidasa	Malvika Agnimitra,vikram urvashi,Shakuntalam
Bhavabhuti	Mahavir Charitra
Vishakhadatta	Mudrarakshasa
Harshvardhan	Ratnavali

Rules in Classical Theatre :

- Four to seven act plays
- Must have a happy ending
- Male performer
- Well defined opening,progression,pause and conclusion

Features of play :

- Pre play rituals are must

- Initiated with deity worship
- Sutradhar set timing for drama
- Theatre has capacity of at least 400 person
- 2 storeyed building

Reasons for the decline of Sanskrit theatre

- Playwright were becoming more interested in poetry
- Orthodoxy presence and limited Popular appeal of sanskrit language
- Dominance of regional and vernacular language
- Arrival of muslim lead to promotion of Persian language

Folk theatre

- Common people oriented
- Simple languages used
- Depicting local lifestyle,custom and traditions

Types of Folk Theatre

1. Ritual Theatre : Famous during Bhakti movement

Name of the play	Place	Theme	Other Feature
Ramman	Garhwal(Uttrakhand)	Bhumital devta	UNESCO Intangible cultural heritage
Ramlila	Uttar pradesh	Life of Shri ram	Perform by Male Actor
Kala	Assam	Vaishnavite	Perform in group
Ankia nat	Assam	Krishna theme	Started in time of Bhakti movement
Raslila	Gujarat and Mathura region of uttar pradesh	Krishna and Radha	Perform during janmashtami
Bhuta	Karnataka	Dead ancestors	

2. Entertainment Theatre:::::More Secular and depicting Love,valour and day to day activities

Name of the Play	Place	Theme	Other Feature
Bhavai	Gujarat(Kutch and	Romantic	Small play called

	Kathiawar)and Rajasthan		vesha Semi classical music
Daskathia	Odisha	Social and religious	Musical instrument called KATHIA used
Garodas	Gujarat	Romance and valour	By Garoda community
Jatra	Odisha and eastern india	Krishan teaching,include other theme like ram,chandi,shiv	Popularised by Sri Chaitanya mahaprabhu
Kariyala	Himachal Pradesh	Village fair and festival	Performed in open theatre
Maach	Malwa(Madya Pradesh)	Mythological ,Romantic	Dialogues called as Ranger Dohas
Nautanki	North india	Drama,play	Mention in Ain-e-Akbari
Powada	Maharashtra	Valour in Name of Shivaji	Sung by Folk musician Gondhalis and Shahirs
Swang	Haryana,Punjab	Social,Folk and Political	Mostly in Vernacular language
Tamasha	Maharashtra	Humour and erotic content	Mainly performed by Females
Villu pattu	Deccan	Ramayan	Also called as Bow Song
Bhand Pather	Jammu and kashmir	Social satire and mythical stories	Perform by Muslim
Bhaona	Majuli Island (assam)	Vaishnavite	Social and moral massage are spread

Theatre of South India

Name of theatre	Place	Theme	Miscellaneous
Yakshagana	Andhra pradesh,Karnataka	Dance drama performed by Jakkula Varu	Originate in Vijayanagara empire Perform by Jakkula varu

Burra katha	Andhra pradesh	Dead ancestor	Used BURRA---a Percussion instrument
Pagati Veshalu	Telangana & Krishna District	Role playing act like Vesham(Disguise)	
Bayalata	Karnataka	Story of Radha Krishna	Perform in Open theatre
Theyyam	Kerala	Ancestors,vaishnavism,Shaktism and shaivism	Costume include head gear and colourful
Krishan Attam	Kerala	Life story of krishna	8 day carnival
Kuravanji	Tamil nadu	Love struck heroine	Dance ballet form

Modern Indian Theatre

- Originated in 19 th century in calcutta
- Theme include Social and religious like sati parhta, caste system,nationalism also
- Commercialized in nature Unlike Open to all
- Parsi theatre started in Gujarat and maharashtra
- Indian People's theatre association was formed in 1943 By CPI
- Today Theatre is performed as an academic session with establishment of
- National school of drama(New delhi)

INDIAN PUPPETRY

Puppetry in Ancient India

Indus Valley Civilization
The excavation sites at Harappa and Mohenjo-daro have yielded puppets with sockets attached to them.

Vedic Age
In Bhagavad Geeta, God has been described as a puppeteer, controlling the universe with three strings – Satta, Raja and Tama.

Sangam Age
Written reference to puppetry is found in the Tamil classic Silappadikaram

Post Mauryan Age

Natyashastra (written sometime during 2nd century BC to 2nd century AD) refers to the producer-cum-director of the human theatre who is termed as 'Sutradhar' meaning the holder of strings.

Forms of puppetry

1. String puppet (Kathputli, Kundhei, Gombaeyatta, Bommalattam)
2. Shadow puppet (Tholu Bommalata, Ravanchhaya, Togalu Gombeyatta)
3. Glove puppet (Pavakoothu)
4. Rod puppet (Yampuri, Putul Nachh)

String Puppets

- Puppets are generally eight to nine inch miniature figures chiselled out of wood.
- Oil paint is used to paint the wood
- Miniature jewelleries and other accessories are attached to give it a true-to-life feel.
- Marionettes having jointed limbs controlled by strings allow far greater flexibility .
- Regions - Rajasthan, Orissa, Karnataka and Tamil Nadu.

Regional Variation

1. Kathputli (Rajasthan)

- Dressed in bright traditional Rajasthani dress (medieval Rajasthani style) - long trailing skirts
- The absence of legs, oval faces, large eyes, arched eyebrows and large lips are some of the distinct features.
- Carved from a single piece of wood,
- Accompanied by a highly dramatised version of the regional music.

2. Kundhei (Odisha)

- Made of light wood
- No legs but are dressed in long skirts.
- Have joints therefore, more versatile, articulate and easy to manipulate.
- The strings are attached to a triangular prop.
- Influence of Odissi dance.
- The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre.

3. Gombeyatta (Karnataka)

- Styled like the characters of Yakshagana (traditional theatre form)
- The use of more than one puppeteer to manipulate the puppets is a unique feature.
- Have joints at the legs, shoulders, elbows, hips and knees.
- Theme - episodes based on Prasangas of the Yakshagana plays.
- Accompanied with dramatic music.

4. Bommalattam (Tamil Nadu)

- Largest and heaviest marionettes found in India (4.5 ft in height and 10 kg in weight)

- Rod and string puppetry
- Have jointed arms and hands, which are manipulated by rods.
- It has four distinct stages – Vinayak Puja, Komali, Amanattam and Pusenkanattam.

Shadow Puppets

- Flat figures cut out of leather (treated to make it translucent)
- Painted figures
- Shadow puppets are pressed against the screen with a strong source of light behind it.
- The figures are manipulated so that the silhouettes created on the blank screen create telling imagery.
- Region - Orissa. Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

String Puppet

Shadow Puppets

Regional Variation

1. Togalu Gombeyatta (Karnataka)

- Variation of puppet size based on social status is a unique feature
- Kings and religious figures are characterised by large puppets while common people and servants are shown by smaller puppets.

2. Ravanchhaya (Odisha)

- Most theatrical shadow puppetry.
- The puppets are in one piece and have no joints.
- The puppets are made of deer skin and depict bold and dramatic postures.
- They are not coloured, hence throw opaque shadows on the screen.
- Use of non-human puppets such as trees, mountains, chariots and animals is common.

3. Tholu Bommalata (Andhra Pradesh)

- The puppets are larger in size and coloured on both sides.
- Theme - drawn from the Ramayana, Mahabharata and Puranas.
- The music is dominantly influenced by classical music.

Glove Puppets (also known as sleeve, hand or palm puppets)

- Small figures with heads and arms wearing a long, flowing skirt as costume.
- Generally made of cloth or wood.

- The puppeteer wears the puppet as a glove
- Controlled by the human hand the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet
- Performance is accompanied by rhythmic beats of drum or dholak.
- Region - Uttar Pradesh, Orissa, West Bengal and Kerala.
- Themes - social themes (Uttar Pradesh), Radha Krishna (Odisha)

Regional Variation

1.Pavakoothu (Kerala)

- The puppets are decorated with colourful headgears, feathers and face paints.
- Carved out of wood.
- The height of a puppet varies from one foot to two feet.
- The manipulator puts his hand into the bag and moves the hands and head of the puppet.
- Influence of Kathakali dance form.
- Themes - Ramayana and Mahabharata.
- Musical instruments - Chenda, Chengiloa, Ilathalam and Shankhathe conch.

Glove Puppet

Rod Puppets

Rod Puppets

- Larger variations of glove puppet.
- Controlled by the puppeteer with the help of rods from behind a screen.
- Region - Eastern India mostly in West Bengal and Orissa.

Regional Variation

1. Yampuri (Bihar)

- Carved out of a single piece of wood and then painted and dressed in bright colours.
- Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joints.

2. Putul Nachh (Bengal, Odisha, Assam)

- The figures are generally three to four ft. high and dressed like characters of Jatra.

- Generally have three joints – at the neck and at the shoulders.
- The puppeteers move behind the curtain, imparting similar movements to the puppets.
- Musical instruments - Harmonium, cymbals and tabla.

COINS IN ANCIENT AND MEDIEVAL INDIA

Introduction

- Coin made up of the latin word “Cuneus”
- First coin used in china in 700 BC
- In india coins used in 600 BC
- Study of coins and medallion is called as Numismatics

Punch Marked Coins

Karshapana

Magadha Coins

Indo Greek Coins

Gupta Coins

Rupee Of Sher Shah Suri

Punch Mark coins

- Earliest coins and made using die struck technique with 1 side minted
- Five marks used that why called as Punch mark coins
- Panini Ashtadhyayi mention about these coins
- Each coin is called as Ratti weighting 0.11 grams

Classification of Punch marks coins

1. Punch mark coin issued during 6th century BC
    - Issued during Mahajanapada period
    - Called as purana,karshapana or Pana
    - Coins were of irregular shape and standard weight

        - Made up of silver
        - Maghda coins were most famous and widely circulated
        - Mention in Manusmriti and buddhist literature
    2. Punch mark coin issued during Mauryan period
        - Chanakya'S Arthashastra mention about minting of various coins
        - Rupyarupa(Silver),Savarnrupa(Gold),Tamrarupa(Copper) and Sisarupa(Lead)
        - Sun and Six armed wheel were most important symbols
        - Weight of 50-54 grains of silver called as Karshapana

Indo Greek Coins

- Started showing buster head of the king on the coins
- Greek and pali(Kharosthi script) Language used
- Greek gods like Apollo,zeus,hercules were shown
- Later Indian deities were also shown
- Made up of Silver,gold and copper also
- Carried date,monarch name ,portrait also
- Kaniska issued with helmet wore head of king on one side and greek god on other side

Satavahana Coins

- Coins made up of mostly lead
- Silver as well as Potin (copper +silver) material used
- Devoid of any Artistic beauty
- On the one side figure of elephants,horse,lion and chaitya
- Other side had Ujjain symbol
- Language used in Prakrit

Indo Scythians Coins

- Saka ruled over gujarat,kathiawar and malwa region
- Coins issued had dates in saka era (78 AD)
- On One side ,Head of the king and Buddha chaitya on the other side
- Language used was prakrit

Gupta Period Coins

- Large scale gold coin issued
- Silver coins were also issued after chandragupta II
  On one side of the coin---
    - ❖ King playing veena,standing before Altar,Performing Ashvmedha
    - ❖ Hunting horse and elephants,slaying a lion or tiger

  On the other side of the coin----

    - Image of goddess lakshmi,Lotus flower
    - Image of queen herself also there
- Language used was Sanskrit in Brahmi Script
- Gupta rulers showed religious affiliation,leisurely activities and social activities also

Vardhana Coins

- Harshavardhana the most powerful ruler ruled from 606 AD
- Silver coins issued
- On one side ,head of the ruler and peacock on the other side
- Dates on coins mentioned is 606 AD started as Harsha Era

Chalukyan coins

- Ruled over karnataka in 6-7th century AD
- Westran chalukyan issued coins with Temple,lion or legends on one side
- Other side left blank
- Eastran chalukyan issued coins with boar on one side and blank other side

Rajput coins

- Issued during 11-12th century AD
- Mostly made up of Gold, copper and billion (silver +copper)
- Name of the king on one side and goddess on other side
- While gandhara coins had sitting bull on one side and horse on the other side

Pandyan coins

- Square shape coins
- Elephant image was used in early times
- Later ,Fish Was used at large scale
- Gold and silver coins had inscription in sanskrit
- Copper coins had inscription in Tamil

Chola coins

- Raja raja 1 issued coins with standing king on one side
- Seated goddess on other side
- Sanskrit language used
- Tiger and fish emblem used
- Rajendra issued coins with Gangaikonda cholapuram inscribe on the coins

Turkish and delhi sultanate coins

- Coin had name of the king ,date as per Hijiri calendar
- No kings image was used due to ban on idolatry
- Gold,silver and copper coins issued
- Illtutmish introduced Silver tanka and copper jital
- Muhammad bin tughlaq issued copper and bronze coins

- Shar shah suri launched Rupee and dam in standard of 178 and 330 grain of weight

Vijayanagara coins

- Issued in 14-16th century AD
- Issued large quantity of Gold ,pure silver coins

Types of vijayanagara coins

  - ❖ Pagoda Means Higher denomination –figure of running warrior along with dagger symbol
  - ❖ Gold fanams - fractional units
  - ❖ Silver taras - fractional units
  - ❖ Copper coins - day to day transactions.
- Language used was kannada
- Figure of eagle and elephants was used

Mughal coins

- Called as Mohar and made up of Gold with 170-175 grain weight
- Mohur was equivalent to 9 rupees as mentioned in Ain-e-akbari
- Silver coin was also issued
- Akbar issued both round and square coins
- In 1579, issued Illahi Coins to spread religious message of Din-i- illahi
- On illahi coins “god is great and may his glory be glorified” was written
- Sahansah was the largest coin
- Jahangir added couplets and his wife noor jahan also
- Most famous coins are of Zodiac sign

Important Facts

- Coin mention in veda called as Nishaka
- Sher shah suri launched silver rupiya
- Money tree was used to store their values
- Shivaji issued Gold huns and copper Shivrai
- Wodeyar dynasty issue coins with narasimha image

FESTIVALS OF INDIA

NATIONAL FESTIVALS

These are celebrated on the occurrence of great historical events of national importance. Inculcates a strong feeling of patriotism in the minds of Indians.

India celebrates three National Festivals namely:

- 26th January - Republic Day.

- 15th August - Independence Day.
- 2nd October - Gandhi Jayanti.

RELIGIOUS FESTIVALS

Diwali or Deepawali

- Festival of lights.
- Celebrated on the New moon (Amavasya) day in the month of Kartik which generally falls in October and November.
- The day before the festival is called Naraka Chaturdashi.

Dev Deepawali

- Celebrated in Varanasi (Uttar Pradesh).
- Celebrated 15 days after Diwali.
- People have a tradition of lighting lamps on the ghats of River Ganga there.
- It is also observed as Tripura Purnima Snan.

Holi

- Festival of Colours.
- It falls in the month of Phalguna (February-March).
- It signifies the win of good over evil, i.e. burning of Holika and saving of Bhakt Prahlad.
- In West Bengal and parts of Assam, it is known as Dol Jatra.

Makar Sankranti

- Dedicated to Sun God, it celebrates the transition of the Sun in the Northern hemisphere.
- The festival is celebrated in the month of January.
- People undergo a pilgrimage to Gangasagar (in West Bengal) and to Prayagraj.
- At some places in India, it is also celebrated as the Kite Flying Festival.

Janamasthami

- It celebrates the birth anniversary of Lord Krishna.
- Generally falls in the month of August.

Dussehra

- Also known as Vijaya Dashmi.
- It is celebrated in India to honour the victory of Lord Rama over Ravana.
- Ravana Dahan is a common feature observed during this day especially in North India.

Durga Puja

- It is majorly celebrated in the Eastern part of India (especially West Bengal).
- It is to celebrate Goddess Durga's triumph over demon Mahishasura.

Ganesh Chaturthi

- It celebrates the birth anniversary of Lord Ganesha.
- It is the main festival of Maharashtra.

Rath Yatra (Chariot Festival)

- Biggest festival of Odisha.
- Dedicated to three deities – Lord Jagannath, Balabhadra (his brother) and Subhadra (his sister). The chariot festival or Ratha Yatra of Puri is the largest and very famous.

Chhath Puja

- It is the main festival of Bihar and Jharkhand.
- Celebrated to honour Sun Goddess.
- It is observed after days of rigorous fasting followed by holy bath and offerings to Sun Goddess.

Nabakalebar festival

- Observed at Shri Jagannath temple, Puri (Odisha).
- Nabakalebar means new body, i.e. the idols of Lord Jaganath, Balabhadra, Subhadra and Sudarshan are replaced with new idols.
- In March 2018, the President of India released Rs 1000 and Rs 10 commemorative coins on the occasion of Nabakalebar festival.

Eid-ul-Fitr

- The festival falls after the last day of the holy month of Ramadan (Ramzan), which is the ninth month of the Islamic calendar.
- During the month of Ramadan, people fast for the entire day, beginning from the sunrise to the sunset.
- Historically Prophet Muhammad achieved victory during the Battle of Badr that led to the victory of the city of Mecca during this month.
- Furthermore, the martyrdom of the prophet's son-in-law Ali occurred on the 21st day of Ramadan (Ramzan).

Eid-ul-Zuha or Eid-al-Adha

- This is also known as Bakr-Eid or the Id that involves the sacrifice of a goat or Bakra.
- It is celebrated in honour of the Prophet Ibrahim's devotion to Allah, which was tested when God asked him to sacrifice his son.

Milad-un-Nabi

- Also known as the Barah-wafat. Birth anniversary of the Prophet Muhammad.
- This is also supposed to be the day when the Prophet departed from earth.
- The festival is called Barah (12) wafat (death) as it signifies the 12 days of sickness that led to the Prophet Muhammad's death.

Muharram

- It is observed in the memory of the martyrdom of Hussain Bin Ali, the grandson of the Prophet in the war at Karbala in 61 Hijri (680 AD).
- Also known as the Yaum-al-Ashura.
- In India, people take out processions called Tajia and beat themselves with chains to replicate the pains taken by Hussain.

Christmas

- Birth anniversary of Jesus Christ.
- It falls on the 25th December every year.
- The celebrations begin with the midnight mass that is held at all the churches on the night of the 24th -25th December, which signifies the birth of Christ at midnight.

Easter

- This is the day celebrated for the resurrection of Jesus Christ.
- According to the Bible, three days after Jesus was crucified, he was resurrected.
- Easter is supposed to signify the triumph of life over death.

Good Friday

- The festival of Good Friday is to commemorate the day of crucifixion of Jesus Christ.
- It falls in the month of April each year.
- The death of Jesus is considered necessary for his rebirth and hence, it is a good sign and gives hope to human beings.

Gurpurab

- Celebrated for the birth anniversaries of all the 10 Sikh gurus.
- The most important are Guru Nanak and Guru Gobind Singh.
- Other important Gurpurabs are to commemorate the martyrdom of Guru Arjan Dev and Guru Tegh Bahadur, who lost their lives to the Mughals.
- The Sikh community celebrates Guru Nanak Jayanti on the occasion of Guru Nanak's birthday. All the Gurudwaras hold special services and langar is distributed to people on this day.

Maghi

- It is celebrated on 14 January every year.
- It is celebrated in Muktsar in the memory of forty Sikh martyrs (Chalis Mukte) who fought with the Mughals.
- The 10th Guru Govind Singh died while fighting with Wazir khan, the mughal emperor in 1705. The Sikhs take a procession to the site of this Sikh – Muslim War and take a bath in the sacred water of Muktsar.

Hola Mohalla

- It often takes place in the month of March and is held in Anandpur Sahib.
- It was started by Guru Govind Singh for mock battles and military exercises followed by kirtan and other poetry competitions.

- Also known as “Sikh Olympics” for the events and competitions of horse riding, swordsmanship, etc.

Vaisakhi/Baisakhi

- It is a religious festival celebrated on 13 or 14 April every year.
- Celebrates the sikh new year and birthday of Khalsa Panth.
- This is the spring harvest festival for the Sikhs.
- Gurudwaras are decorated and hold kirtans. Sikhs take a bath in the sacred river, visit temples, meet friends and party over festive foods.

Lohri

- This occasion is celebrated on 13 January in the month of Magh, a day before Makar Sankranti.
- Lohri celebrates fertility and the spark of life. People gather around the bonfires, throw sweets, puffed rice and popcorn into the flames, sing popular songs and exchange greetings.
- It also signifies the victory of light over the darkness.

Mahavir Jayanti

- Birth anniversary of Lord Mahavira who was the 24th Tirthankara.
- Jain temples are decorated with the saffron flag.
- The idol of Mahavira is washed with milk and given a ceremonial bath (abhishek).

Paryushana

- It is celebrated for eight days in the month of Bhadrapada (August/September) by the Svetambara sect. The Digambara sect celebrates the festival for ten days.
- The festival marks the movement of the nomadic Jain monks to their retreats because of the torrential rain and monsoon showers that makes their residence in forests and caves to be impossible.
- The festivities include the ritual visit to the temples or the Upashrayas and listening to the discourses on Kalpa Sutra.

Mahamastakabhisheka

- It is held once in 12 years in the town of Shravanabelagola in Karnataka.
- This festival is the holy bathing ceremony of the 57 ft high statue of Siddha Bahubali, son of Rishabhdev.

Gyana Panchami

- It is considered knowledge day.
- On this day Holy Scriptures are displayed and worshipped under Jainism.

Buddha Purnima

- Birth anniversary of Lord Buddha.
- It falls in the month of April/ May.
- Also called Saga Dawa (Dasa) in Sikkim and Vishakha Puja in the Theravada tradition.

- The main areas of celebration in Northern India are Sarnath in Uttar Pradesh and Bodh Gaya in Bihar. The day also includes chanting of Buddhist scriptures, worshipping the image of Buddha and the Bodhi tree and meditation.
- Mahayana Buddhists organise a large procession with musical instruments like gyalings. They also read Kangyur texts.
- Theravada Buddhists only concentrate on offering ceremonial prayers to the idols of Buddha.

Songkran

- This Buddhist festival is observed like a spring cleaning.
- It is celebrated for several days during the middle of April.
- People clean their house, wash clothes and enjoy sprinkling perfumed water on the monks.

Ullambana

- This occasion is celebrated from the 1st to the 15th day of the eighth lunar month.
- It is believed that the gates of Hell are opened on the first day and the ghosts may visit the world for fifteen days.
- Food offerings are made during this time to relieve the sufferings of these ghosts.
- On the 15th day, (Ullambana or Ancestor Day), people visit cemeteries to make offerings to the departed souls.

Hemis Gompa

- The festival is held at the Hemis Gompa Monastery in Ladakh to celebrate the birth anniversary of Guru Rinpoche (Padmasambhava).
- In order to protect his people, the founder of Tibetan Buddhism, Guru Padmanasambhava fought the evil forces and thus this festival celebrates the victory of good over evil.
- The main attraction of the festival is the mask dance performed by the Lamas.
- Numerous musicians play the traditional music using four pairs of cymbals, large-pan drums, small trumpets and large size wind instruments.

Jamshedi Navroz

- The festival of Navroz is to celebrate the festival of New Year for the Parsi Community.
- It is supposed to be the beginning of the Universal Dawn as this is the end of winter and the beginning of the New Year.
- Traditionally Parsis pay respect to Khorshed and MeherYazads who are the two divine beings that are the harbingers of Sun.
- People visit each other and visit the Fire Temple.

Khajuraho Dance Festival

- The Government of India in collaboration with the Madhya Pradesh Kala Parishad instituted this festival in 1975.

- This festival of Dance promotes tourism in the State and highlights the beauty and eroticism inherent in the Khajuraho temples.
- The festival is also supposed to reflect the spirit of eternal glory and perseverance of dance and architectural monuments, which reflect our cultural heritage.

Traditional New Year

- Mark the beginning of a new Hindu calendar.
- It is celebrated under different names like:

1. Ugadi or Chaitra Suddha Padyami - Andhra Pradesh and Karnataka
2. Gudi Padwa or Gudi Padvo - Maharashtra
3. Samvatsar Padvo - Goa
4. Naba Barsha (Poila Baisakh) - West Bengal
5. Puthandu - Tamil Nadu
6. Vishu - Kerala.

Tyagaraja Aradhana

- It commemorates the 'Samadhi' day of the famous Telugu Saint and composer Tyagaraja.
- It is held in Andhra Pradesh and Tamil Nadu, primarily at Thiruvaiyaru (where he attained Samadhi).

Onam

- State festival of Kerala.
- It is a harvest festival.
- It also celebrates the homecoming of mighty asura King Mahabali from Patala (the underground).
- A prominent feature of Onam is the Vallam Kali (the Snake Boat race).
- The most popular Vallamkali is held in the Punnamada Lake and the winners are awarded the Nehru Boat Race Trophy. Traditional games, known as Onakanikal also form a part of the Onam celebrations.

Pongal

- It is a four day harvest festival celebrated by Tamils.
- It is celebrated in January and marks the beginning of Uttarayan, i.e. six month northward journey of the Sun.
- The word 'Pongal' means 'to boil' in Tamil and the boiling of the first rice is an important ritual obeyed during the festival.

Sarhul

- It marks the beginning of the New Year for the tribals of Jharkhand, Odisha and West Bengal.
- Mainly celebrated by the Munda, Oraon and Ho tribes.
- Tribals hold nature in great reverence and Mother Earth is worshipped during the festival.

- Traditional dance Sarhul is performed.
- It is related to religion called “Sarnaism”.

Saga Dawa (Triple Blessed Festival)

- It is mostly celebrated in the Buddhist communities living in the State of Sikkim.
- It is celebrated to commemorate the birth, enlightenment and death (parinirvana) of Buddha.
- People have to follow three teachings of Buddhism: generosity (dana), morality (sila), and meditation or good feelings (bhavana).

Losoong Festival

- Sikkimese New year festival.
- It is the celebration of the harvest season by the farmers and other occupational communities.
- Traditionally, it is considered to be the festival of the Bhutia tribe but now- a-days even the Lepchas celebrate it with equal vigour and joy.
- People drink the locally brewed wine, called Chaang.
- People perform traditional dances like the Cham Dance and the Black Hat dance at the monasteries.

Bihu Festival

- It is a set of three important non-religious festivals of Assam -
    1. Bohag or Rongali Bihu (falls on Assamese New Year in April)
    2. Kati or Kongali Bihu
    3. Maagh or Bhogali Bihu
- Songs and dances are the main attractions during Bihu.
- The festival of Bihu is traditionally tied to the changing seasons and harvests.

Hornbill Festival

- Celebrated in Nagaland.
- It is a 10 day festival that begins on 1st December every year.
- All the major Naga tribes attend this festival and congregate at the Kisama Heritage Village.

Moatsu Mong Festival

- It is celebrated by the Ao tribe of Nagaland in the first week of May after sowing is done.
- The festival provides them a period of recreation and entertainment after the stressful work of clearing fields, burning jungles, sowing seeds, etc.
- A part of the celebration is Sangpang where a big fire is lit and women and men sit around it.

Kharchi Puja

- This Hindu festival primarily originates from the State of Tripura.

- While it began as a festival of the royal family of Tripura, currently even the common households celebrate this festival.
- The festival is celebrated in the honour of Earth and to worship 14 other deities.

Cheiraoba Festival

- New Year festival of Manipur tribes.
- Also related to the domestic deity called Sanamahi worshipped by the Meitei tribe.

Wangala Festival (The 100 Drums Festival)

- Garo Tribe celebrates it in Meghalaya.
- The festival indicates the beginning of winter and is celebrated as a nod to the post harvest season.
- The festival is celebrated in the honour of 'Misi Saljong', a local deity who is considered to be generous.
- A distinct feature is the feathered head-gear that is worn by everyone celebrating the festival and also reflects their clan's colour.

Kang Chingba (Ratha Yatra of Manipur)

- Celebrated in the State of Manipur.
- It is similar to the 'Jagannath Puri Rath Yatra'.
- The Yatra begins from the very famous holy temple of Sri Govindajee situated in Imphal.
- It is a 10 days long festival that is celebrated in the month of July every year.

Ambubachi Mela

- It is held at Kamakhya temple of Guwahati in the State of Assam.
- Dubbed as the 'Mahakumbh of the East'.
- The festival has been associated with fertility rituals and many devotees come to seek the blessing of a child from the Goddess.

Majuli Festival

- Held at Majuli in the State of Assam.
- The Department for Culture of Assam organises various events during the festival like the seminars which highlights the traditional history and glory of Assam in general, and Majuli in particular.

Lui-Ngai-Ni Festival

- Celebrated by Naga tribes in Nagaland and Manipur.
- It is rejoiced as the mark for seed-sowing season.

Dree Festival

- The Apatani tribe that reside in Arunachal Pradesh celebrates the festival.
- One of the biggest celebrations held in the Ziro valley.
- People offer prayers and offerings to four main Gods: Tamu, Metii, Medvr, Danyi and Mepin.

Losar Festival

- Celebrated in Arunachal Pradesh mainly by the Monpa tribe.

FAIRS IN INDIA

A Fair is a temporary gathering of people for a variety of activities which may be religious, entertainment or commercial.

Kumbh Mela

- Largest religious gathering in the world.
- People come to take a dip in the holy river.
- Places where the Kumbh is held:
    1. Prayagraj (Uttar Pradesh) - At the confluence of the Ganga, Yamuna and the mythical Saraswati.
    2. Haridwar (Uttarakhand) - Ganga.
    3. Nashik-Trimbak - (Maharashtra) - Godavari.
    4. Ujjain (Madhya Pradesh) - Shipra.
- According to Hindu mythology, during the 'Samudra Manthan', i.e. churning of the ocean, 'Amrit', i.e. drink of immortality was produced and stored in a 'Kumbh' (pot). In the battle of the Devas and the Asuras, Lord Vishnu dropped drops of Amrit while transporting the Kumbh.
- The exact dates are determined according to the zodiac positions of the Sun, Moon and the planet Jupiter.
- At Nashik and Ujjain, if the mela is held when a planet is in Leo (Simha in Hindu astrology), it is called Simhastha Kumbh.
- In 2017, Kumbh Mela was declared by UNESCO as an intangible cultural heritage.

Sonepur Mela

- It is one of the largest cattle fairs in Asia.
- Held in Sonepur, Bihar at the confluence of the River Ganga and the Gandak.
- It usually takes place in November on Kartik Poornima.
- Only fair where large numbers of elephants are sold and legend says Chandragupta Maurya used to buy elephants and horses during this fair.

Pushkar Fair

- One of the largest camel and cattle fairs in the world.
- It is an annual fair in Pushkar, Rajasthan starting on the day of 'Kartik Poornima' and lasts for about a week.

- When the festival actually begins, events like camel races, moustache competitions, turban tying competitions, dancing and camel riding, etc. take centre stage.
- Popular among the foreign tourists.

Desert Festival

- This three day extravaganza takes place in Jaisalmer generally in the month of February.
- It gives the tourists a local flavour and showcases different facets of the Rajasthani culture. Tourists can enjoy colourful folk dances, trips to the sand dunes, tying competitions, camel rides, etc.
- The festival ends with a musical performance by the folk singers under the moonlit sky.

Surajkund Crafts Fair

- It is an international crafts fair held annually for a fortnight in February near Faridabad, Haryana.
- It showcases the regional as well as international crafts and cultural heritage.
- Traditional cultural programs are held and regional cuisines are served.

Gangasagar Mela

- It is conducted in the month of January-February at the mouth of the river Hooghly in West Bengal.
- A holy dip in the Ganges especially on the day of Makar Sankranti is considered very auspicious by the Hindus.
- The presence of Naga Sadhus lend a unique identity to the fair.

Goa Carnival

- Introduced by the Portuguese.
- It takes place 40 days before the Lent, a period of abstinence and spirituality.
- People wear masks and come onto the streets to party.
- The Goan streets are decorated with colourful floats and parades,live bands and dances mark the event.

MAJOR CULTURAL INSTITUTIONS IN INDIA

Article 49 has vested upon the Government of India with the responsibility to protect every monument or place or any object of historic or artistic interest which has some national importance, from any form of disfigurement, destruction, etc.
There are various Government and Non-Government organisations that specialise in safeguarding the long cultural traditions of India.

THE ARCHAEOLOGICAL SURVEY OF INDIA

- Under the aegis of the Ministry of Culture.
- Its focus is on the preservation of physical and tangible heritage that is accumulated in the ancient monuments and archaeological sites.
- The provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958 and the Antiquities and Art Treasure Act, 1972 (to prevent illegal export of Indian antiquities) guide ASI.
- Other institutions under ASI's aegis include the Museums, Excavation branches, Epigraphy branches, Building Survey Projects, Horticulture branch, Temple Survey Projects and Underwater Archaeology Wing.

CENTRE FOR CULTURAL RESOURCES AND TRAINING (CCRT)

- It is an autonomous body established in 1979 at the behest of Dr. Kapila Vatsyayan and Smt. Kamala Devi Chattopadhyay.
- Instituted by the Ministry of Culture.
- It has been mandated by the government to strengthen the foundation of the nation by making education, culture based and meaningful.
- Headquartered in New Delhi.
- Regional Centres at Udaipur, Hyderabad and Guwahati.
- It organises workshops to equip teachers with practical training and knowledge in crafts that can be taught as part of the school curriculum.
- It has created a library to house the scripts, digital photographs, audio and visual recordings.
- CCRT offers scholarships to Young Artists, Junior and Senior Fellowships for deeper research.
- It organises the Cultural Heritage Young Leadership Programme that aims at promoting social values and community participation.

INDIAN COUNCIL FOR CULTURAL RELATIONS

- Maulana Abul Kalam Azad established it in 1950 to promote cultural exchanges with other countries and cultures.
- It is under the aegis of the Ministry of Culture.
- The major focus of ICCR is to promote international friendship, promote cultural exchange between nations, generate healthy competition and exchange, and in turn blend the new and old features of the Indian culture.
- ICCR funds various programmes like the Jazz Festival in New Delhi, the North-East Music Festival in Guwahati, etc. relating to visual and performing arts that are international in their appeal.

SAHITYA AKADEMI (NATIONAL ACADEMY OF LETTERS)

- It is an autonomous organisation established by the Government of India in 1954.
- The primary function of this organisation was to work as a national organisation to promote literary culture in India, to foster and co-ordinate literature in all the Indian languages and to overall promote the national unity of the country.

- It undertakes literary activities in over 24 Indian languages (22 languages that are mentioned in the Constitution of India, English and Rajasthani.
- Awards/Fellowship - Bhasha Samman (For significant contribution to the languages not recognised by the Akademi), Dr. Anand Coomaraswamy Fellowship (Those who have worked in the field of art especially in Ancient India) and Premchand Fellowship (Those who have contributed to literature in Hindi).
- For the last few years their collective focus has shifted to the preservation of oral and tribal literature.
- It organises literary gatherings like: Samvad, Meet the Author, Kathasandi, Mulakat, Asmita, etc.

SANGEET NATAK AKADEMI

- It was the first national academy set up for the Arts by the Government of India in 1952.
- The major focus of the academy was to create a set-up for music, drama and dances of India.
- It is tasked to promote the intangible heritage of India as demonstrated through the forms of music, dance and drama.
- It collaborates with international organisations like UNESCO to save the cultural heritage of India.
- Aims and objectives:
    1. To promote research and performances in the fields of music, dance and drama.
    2. To encourage the establishment of centres for theatres, especially for regional theatres and to promote teaching acting, study of stagecraft and play production and direction.
    3. To conduct and promote literature on Indian music, dance and drama.
    4. Special emphasis should be given to create handbooks and illustrated dictionaries that explain technical terms.
    5. To revive, promote and preserve the folk dance, music and drama.
    6. To foster cultural contacts with the international community in the fields of dance, music and drama.
- National School of Drama (NSD) was set up in 1959 by Sangeet Natak Akademi for focused work on dramatics in India. In 1975, NSD became an independent entity under the Ministry of Culture.

LALIT KALA AKADEMI (NATIONAL ACADEMY OF ARTS)

- Set up by the Government of India in 1954.
- It is an autonomous body that is funded by the Ministry of Culture.
- Its focus is on the promotion and preservation of Indian art but it also deals with international art.
- Its main centre is in Delhi and it has Regional Centres in Chennai, Kolkata, Lucknow, Shimla, Shillong and Bhubaneswar.
- It organises national and international exhibitions and events including the National Exhibition of Art, International Triennale India, etc.

- It has established centres to preserve and document a permanent collection, which focuses on the modern and contemporary art in India.
- It also tries to promote visual culture by providing scholarships and grants to artists and art organisations.

AWARDS AND HONOURS

Bharat Ratna

- It is the highest civilian award bestowed by the Republic of India.
- Literal meaning is 'Jewel of India'.
- Awarded to exceptional individuals who have performed in the highest order.
- First given in 1954.
- Criteria - Artists who had outstanding achievements in art, science, literature and public service, but in December 2011, the criteria was expanded to include 'any field of human endeavour'.
- The Prime Minister of India makes the recommendations to the President of India.
- Not more than three people in a particular year for the award.
- No money is given to the awardees
- Awardees are given a peepal- leaf shaped medal and a certificate (sanad).
- According to the Indian Order of Precedence, those who are given Bharat Ratna are ranked seventh.
- As per the interpretation of the Article 18(1) of the Constitution, the award cannot be used as a prefix or suffix to the recipient's name.

Padma Awards

- Introduced in 1954.
- Criteria - Given to deserving individuals for their exceptional services in their chosen fields. All persons without distinction of race, occupation, position or sex are eligible for these awards.
- Names of the awardees are announced every year on Republic Day.
- Conferred on the recommendations made by the Padma Awards Committee (constituted by the Prime Minister every year). The Padma Awards Committee is headed by the Cabinet Secretary and includes Home Secretary, Secretary to the President and four to six eminent persons as members.
- The recommendations of the committee are submitted to the Prime Minister and the President of India for approval.
- The total number of awards to be given in a year (excluding posthumous awards and to NRI/foreigners/OCIs) should not be more than 120.
- The award does not amount to a title and cannot be used as a suffix or prefix to the awardees' name.
- The nomination process is open to the public. Even self-nomination can be made.
- Rules concerning the Padma awards:

1. If someone is a recipient of a lesser degree of the Padma awards, they can be awarded a higher degree of award only after five or more years since the last conferment.
2. Posthumous awards are exceptional and given only if the case is highly deserved.
3. There ought to be an element of public service in the achievements of the person to be selected and should not be merely on the basis of excellence in any field.
4. Government servants including those working in PSUs, except doctors and scientists, are not eligible for these awards.

Padma awards are of three categories:

1. Padma Vibhushan - For exceptional and distinguished service.
2. Padma Bhushan - For distinguished service of a high order.
3. Padma Shri - For distinguished service.

Padma Vibhushan

- It is the second highest civilian award given by the Republic of India.
- Awardees are given a citation certificate and a medal, which has a lotus flower in the middle and the words 'Desh Seva', embossed on the obverse.

Padma Bhushan

- It is the third highest civilian award given by the Republic of India.
- Given to those who have contributed to India's reputation in the global scenario.

Padma Shri

- It is the fourth highest civilian award in the Republic of India .
- Given for distinguished contribution to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc.
- The awardee is not given cash but is given a certificate and a medallion with a three-leafed flower on one side and on the obverse Padma (lotus) and Shri (Mr. or Ms.) is written in Devanagiri script.

National Film Awards

- Given to those who have created cinematic excellence.
- Started in 1954.
- The President of India presents the awards.
- The Government appoints a national selection panel, which decides the winners.
- The Directorate of Film Festivals (an organisation set up by the Ministry of Information and Broadcasting) is responsible for organising these awards.
- Also include the very prestigious Dadasaheb Phalke Lifetime Achievement Award - presented to those who have spent their entire career contributing to the Indian Cinema.

Dada Saheb Phalke Award

- Introduced in 1969.

- It is India's highest award in cinema to commemorate Dada Saheb Phalke (1870–1944), the legendary film-maker who made India's first full-length feature film, Raja Harishchandra (1913).
- Criteria - Given for outstanding contribution to the growth and development of Indian cinema.
- Selected by a Committee consisting of eminent personalities from the Indian film industry.

Sahitya Akademi Award

- Given to those who achieve brilliance in literature.
- Instituted in 1954
- Given by the 'Sahitya Akademi'.
- Criteria - Given annually to those who have achieved literary merit and created new trends by publishing their works, prose or poetry.
- Languages - 22 official languages enumerated in the Constitution of India, English and Rajasthani.
- The award comprises a cash prize of ₹1 lakh and a plaque which says 'Sahitya' in the Devanagiri script.

Sahitya Akademi Fellowship

- Given by the Sahitya Akademi.
- It is a prestigious fellowship.
- They select the 'Fellows and Honorary fellows' who are chosen only because of their outstanding contribution to the literary arts.

Bhasha Samman

- Given by the Sahitya Akademi.
- Criteria - writers who have made significant contribution to Indian languages other than the 24 major languages covered under Sahitya Akademi award, and also for contribution to classical and medieval literature.
- It comprises a plaque and a cash prize of ₹1 lakh.

Jnanpith Award

- Given by the Bharatiya Jnanpith (a trust run by the Jain family famous for founding the newspaper The Times of India).
- Instituted in 1961.
- Criteria - given for outstanding literary achievement to Indian citizens.
- Languages - 22 languages listed in the Schedule VIII of the Indian Constitution and English.
- Winner given a plaque, a cash prize of ₹11 lakh and also a bronze statue of Goddess Saraswati.
- This award is not given posthumously.

Saraswati Samman

- Awarded by the K. K. Birla Foundation.
- Instituted in 1991.
- Criteria - for outstanding prose or poetry literary works, Candidates are selected from among them whose literary works have been published in the past 10 years.
- Languages - 22 Indian languages listed in Schedule VIII of the Constitution of India.
- It consists of ₹15 lakh, a citation and a plaque.

Vyas Samman

- Awarded by the K. K. Birla Foundation .
- First awarded in 1991.
- It is a literary award.
- Criteria - The literary work must be in Hindi language and has been published in the past 10 years.

FOREIGN TRAVELERS OBSERVATION OF INDIA

GREEK TRAVELLERS

MEGASTHENES

- An ancient Greek historian, diplomat and explorer.
- Visited India between 302 to 288 BC as an ambassador of Greek warrior Seleucus I Nikator during the reign of Chandragupta Maurya.
- Book - Indica. Famous Greek writers such as Arrian, Strabo, Diodorus, and Pliny referred to Indica in their works.
- Indica described the geography of India.
- It also gives us the details of soils, rivers, plants, animals, administration and the social and religious life of India.
- Indians worshiped Lord Krishna during that time and there existed seven castes in India.
- He founded two major aspects of Indian caste system, i.e. endogamy and hereditary occupation.

DEIMACHOS

- Period - 320-273 BC
- Came to India during the reign of Bindusara.

CHINESE TRAVELLERS

FA-HIEN

- A Chinese pilgrim.
- Visited India during the Gupta period around 400 AD during the period of Chandragupta II (Vikramaditya).
- He came to visit various Buddhist monasteries and took copies of religious texts.
- He studied Sanskrit Language in Pataliputra.

- Book - “Record of Buddhistic Kingdoms”.
- His book details the religious and social life of Indians at that time.
- Buddhism and Hinduism were the most popular religions at that time.
- India had trade relations with China, countries of South-East Asia, Western Asia and as well as Europe.

HIUEN TSANG

- A Chinese traveller, Buddhist scholar monk and translator.
- Also known as Xuanzang and the Prince of Pilgrims.
- Came to India through the Silk route in between 629-644 AD during the reign of Harshavardhana.
- Book - Si-Yu-Ki : Buddhist Record of the Western World”, many details of administrative, political, religious, economic and social conditions during those days in India can be found.
- He described mainly the city life in India (in terms of construction of various types of houses, city-streets, etc. (specially of Kannuaj).
- Prayag was a prominent city and the importance of Pataliputra was replaced by Harshavardhana’s capital Kannauj. Sravasti and Kapilavastu had lost their religious importance and instead, Nalanda (Bihar) and Vallabhi (Gujarat) became the centres of learning.
- Harsha divided the State's income into four parts :
  (i) 1/4th for routine administrative expenditure of the State.
  (ii) 1/4th to pay government employees.
  (iii) 1/4th to scholars.
  (iv) 1/4th as charity to Brahmin and Buddhist monks.
- He narrated that travelling was not safe during that time.
- He spent 5 years at the University of Nalanda and studied under Acharya Shilabhadra.
- His journey to India was recorded in detail in the classic Chinese text Great Tang Record on the Western Regions.
- The descriptions were biased so as to glorify Buddhism and praise King Harshavardhana.

I-Tsing

- Period - 671-695 AD
- Visited India in connection with Buddhism.
- His works are Biographies of Eminent Monks.
- Gives useful information about the social, religious and cultural life of the people.

ARAB TRAVELLERS

AL-MASUDI

- An Arab historian, geographer and explorer.
- Also known as the “Herodotus of the Arabs”.

- Born in Baghdad and descended from Abdullah Ibn Masud, a companion of Prophet Muhammad.
- He combined world history with scientific geography, social commentary and biography and is published in English named 'The Meadows of Gold and Mines of Gems'.
- Book - Muruj-al-Zahab in 956 AD.

AL-BIRUNI (or Abu Rehan Mahamud)

- Born in Khwarazm (present day Uzbekistan) which was an important centre of learning.
- He was a scholar who was well versed in Syriac, Arabic, Persian, Hebrew and Sanskrit.
- In 1017, Sultan Mahmud invaded Khwarizm and took many scholars and poets along with him to his capital, Ghazni. He was one of them.
- First Muslim Scholar to study India also known as founder of Indology.
- He spent years in the company of Brahmana priests and scholars where he learnt Sanskrit.
- Translated several Sanskrit works, including Patanjali's work on Grammar.
- Translated Euclid's (Greek Mathematician) works into Sanskrit.
- Book - Kitab-ul-Hind/Tahqiq-i-Hind (in Arabic) - covers a wide range of subjects such as religion, philosophy, festivals, astronomy, alchemy, manners and customs, social life, weights and measures, iconography, laws and metrology.
- Distinctive feature of the book - each chapter of the book -beginning with a question, following this up with a description based on Sanskritic traditions, and concluding with a comparison with other cultures.
- Tried to explain the caste system by looking for parallels in other societies known to him.

IBN BATTUTA

- A Moroccan traveler who was born in Tangier.
- He travelled extensively in Syria, Iraq, Persia, Yemen, Oman and a few trading ports on the coast of East Africa.
- Came to India in 1332–33 AD during the reign of Muhammad Bin Tughlaq who then appointed him as "qazi" or judge of Delhi.
- In 1342, he travelled to China as the Sultan's envoy.
- Book - 'Rihla'(in Arabic).
- It provides vivid details about the social and cultural life of India in the 14th century.
- The book is highly meticulous where deep observations about new cultures, people, beliefs, values, etc. are recorded.
- He was fascinated by Paan (Betel leaves) and Coconut and compared coconut with a human's head.
- He even wrote about Indian cities (wrote about Delhi in detail) were vibrant and densely populated.
- Mentioned that the postal system was very efficient then which was not only used to send information and remit credit across long distances but was also used to dispatch goods.

ITALIAN TRAVELLERS

MARCO POLO

- An Italian merchant, adventurer and writer.
- He was born in the republic of Venice in 1254 AD.
- Visited South India in 1294 A.D during the reign of Pandyan ruler of Madurai, Madverman, Kulshekhara.
- Book - “The Travels of Marco Polo”, “The Book of Sir Marco Polo”.
- Manuscripts - The Customs of the Kingdoms of India, Florida Marco Polo, Travels in the Land of Serpents and Pearls.
- Visited the Kakatiya kingdom in around 1289 CE during the reign of Queen Rudramadevi.
- His works mentions that a woman named Rudramadevi had inherited her father’s throne and ruled the dynasty as a kind and benevolent ruler.

NICOLO DE CONTI

- An Italian merchant and explorer.
- Came to India in 1420-1421 AD.
- Visited the Vijayanagara kingdom during the reign of Devaraya I.
- In Mylapore (in Chennai), he found the tomb of St. Thomas which ensured the presence of Christian community in India.
- He confirmed the gold and spice trade amongst India, Sumatra and China.
- He referred to the Telugu language as “Italian of the East”.
- De’ Conti described South-East Asia as “overtaking all other regions in terms of wealth, culture and magnificence”.

PETER MUNDY

- Visited the court of the Mughal Emperor, Shahjahan.
- He gave valuable information about the living standard of the common people in the Mughal Empire.

NICOLAO MANUCCI

- Period: 1653- 1708 AD.
- Came during the rule of Achyutdeva Raya of Tuluva dynasty of Vijayanagar Empire.
- Wrote history of the empire from its earliest times of the closing years of Achyutdeva Raya’s reign.

PERSIAN TRAVELLERS

ABDUR RAZZAQ

- He was a Persian, Timurid chronicler.
- Visited the Vijayanagara Kingdom at the time of Dev Raya II.
- He gave an account of the reign of Devaraya II.
- He came to the court of King Zamorin of Calicut, as an ambassador of Shahrukh (the Timurid Dynasty Ruler of Persia) in 1442.

- Book - Matla-us-Sadain wa Majma-ul-Bahrain.

PORTUGESE TRAVELLERS

DOMINGO PAES

- Portuguese merchant.
- Visited India between 1520–1522 AD.
- Described about the ancient city of Hampi under the reign of King Krishnadeva Raya of Tuluva Dynasty under Vijayanagara Empire.
- Book - “Chronica dos reis de Bisnaga”.
- He wrote about the advanced irrigation technology that allowed the peasants to produce high yielding crops at very low prices.
- A wide variety of cultures were shown in crops and vegetation.
- He described a busy market of precious stones.
- Hampi was prospering and its size was comparable to Rome, with abundant vegetation, aqueducts and artificial lakes.

DUARTE BARBOSA

- Period: 1500-1516 AD.
- Wrote about the government and the people of Vijayanagar Empire.

ENGLISH TRAVELLERS

WILLIAM HAWKINS (1608-1611 AD)

- He came to India in 1608 and travelled to Agra in the court of Mughal Emperor Jahangir to negotiate for the establishment of a factory at Surat.
- He was a representative of the English East India Company and an ambassador of the British King James-I.
- Favour by Jahangir enabled him to overcome all difficulties and this permission was the first distinct recognition of English commerce in the East.

SIR THOMAS ROE (1615 – 1619 AD)

- From 1615 to 1619, he stayed at the court of the Mughal Emperor Jahangir.
- The main objective of his mission was to get protection of the factory of British East India Company at Surat.
- He was an English diplomat and a member of the House of Commons during the reign of Queen Elizabeth I.
- Book - “The Embassy of Sir Thomas Roe to the Court of the Great Mogul, 1615-1619, as narrated in his journal and correspondence”.
- His “Journal of the Mission to the Mughal Empire” is a treasured contribution to the history of India.

FRENCH TRAVELLERS

JEAN-BAPTISTE TAVERNIER (1638-1643 AD)

- He was a 17th-century French gem (especially diamond) merchant and traveler.
- During his second voyage between 1638-1643 AD, he came to India and traveled as far as Agra and from there to the Kingdom of Golconda.
- Visited the court of the Shahjahan and made his first trip to the diamond mines.
- In his book, he has extensively discussed diamond and the diamond mines of India.
- He is popular for his discovery/purchase of Blue diamond.

FRANCOIS BERNIER

- A doctor, political philosopher and historian.
- Came to India in 1656 and stayed here for 12 years in the Mughal Empire.
- Danishamand Khan, a noble of Aurangzeb, was his patron.
- Comparing Mughal India with contemporary Europe, especially France he tried to portray the latter as superior.
- He noted that there was a lack of private property in the land in Mughal India.
- He felt that artisans had no incentives to improve the quality of their products since the profit was appropriated by the State.
- Described Mughal cities as 'Camp Towns' because towns owned their existence in the imperial camps.
- He wrote in detail about workshops or imperial Karkhanas.
- Merchants were organised in their caste-cum-occupational bodies like Mahajans, Sheths and Nagarsheth.

OTHER TRAVELLERS

SHIHABUDDIN al-UMARI

- Came from Damascus in 1348 AD.
- He gave a vivid account of India in his book " Masalik albsar fi-mamalik al-amsar**".**

ATHANASIUS NIKITIN

- A Russian merchant.
- Visited South India in 1470.
- Book - The journey beyond 3 seas.
- Describes the condition of the Bahmani kingdom under Muhammad III.

CALENDAR SYSTEMS IN INDIA

Lunar month

- Consist of two methods
- Amasanta (Lunar duration between two new moon)
- Purnimanta(Lunar duration between two full moon)

<u>Adhik masa</u>

- Adhik masa introduce every 2.5 years in a lunar year
- Extra month added is due to difference of 11 days between lunar and solar month

❖ The entry of the sun in every month or zodiac rashi is called Sakrantis
❖ During Adhik masa addition , month with no sun in any rashi called as NO Sankranti
❖ While sun in 2 rashi called as Kshya masa

- Lunar month divided in 2 ways
    - ❖ Sukala paksha --- Called bright half (time period after new moon)
    - ❖ Krishan paksha --- Called as dark half(time period after full moon)
- Lunar day is called as tithi(Duration is 23 hours and 37 minutes)
- Solar day is called as Diwas

Hindu calendar

- Hindu calendar consist of 5 element as Year,month,paksha,tithi and ghatikas
- Twelve months are called rashi on the based of Nakrastra
- Each nakshatra is groups of star called as constellation
- Total Nakstra are 28
- Solar year is divided into 2 parts
    - ❖ Uttarayana -- first half of the year from Makar sankranti (january) to karka sankranti (July)
    - ❖ Dakshinayana -- 2nd half of the year

Era of yugas as per hindu traditions

1. Krata yug or Satya yuga
    - Called as golden yuga
    - Age of truth and perfection
    - One religion,no superstition,simple living
    - All lives in sync with nature
    - Weather was pleasant and everyone was happy
2. Treta yug
    - Good values started to decline
    - War,famine were normal
    - Agriculture and mining start
    - Weather become less pleasant
    - King and kingdom started to form
3. Dwapara yuga
    - Tamasic activities increased
    - Life span of human decreased
    - Disease increased
4. Kali yuga

- Age of the darkness and ignorance
- Sins increased and war become normal
- Life span decreased to only 80-100 years

Classification of indian calendar forms

1. **Vikram samvat**
    - Started 56BC
    - Inforce in all of india except bangal
    - Start to commemorate the victory of Vikramaditya(Raja of ujjain) over Saka rulers
    - Also called as Malawa gana Era due to victory over malwa region
    - Vikram samvat is lunar year
    - Calendar is 56.7 years ahead of gregorian calendar
    - Start form Kartika month new moon in april
    - Each month is divided into 2 paksha
    - Every 2.5 years of vikram smvat has 1 adhik maas
2. **Saka samvat**
    - Started from 78 AD
    - Started by Shalivahan belong to Saka clan or tribe
    - Saka calendar has both lunar month and solar year
    - Start with vernal equinox on march 22 every year of gregorian calendar
    - Start on 21 march if gregorian year is a leap year
    - Number of days are 365 days
3. **Hijri Calendar**
    - Arabic origin
    - Start with 622 AD on the day of Hijrat from mecca to medina
    - Hijari calendar is lunar year with 354 days
    - Start of year with Muharram and end with Dhu- al -Hijjah
    - Calendar has lunar month and lunar year not adjusted to gregorian calendar
    - Hiajri calendar falls short of 1 year as compared to gregorian system in 33 years
4. **Gregorian Calendar**
    - Start on birthday of jesus christ
    - Consist of 365 days,12 months
    - Every 4th year is leap year with 1 extra day in february
5. **Zorostrian Calendar**
    - Start with 632 AD

SCULPTURE ART IN INDIA

- Started from Harappa valley civilization in the form of Dancing girl,breaded priest and Terracotta figures.
- Found in time of Mauryan time as Yaksha and Yakshini(Statue at Didarganj) belong to Jain,buddha and hinduism
- Mention in Tamil text Silappadikaram

- Found In Mandapa in temples,stupas and Toranas

Prominent schools of sculpture art in india

1. **Gandhara school**
    - Originated in modern day Peshawar in North west Punjab region in Pakistan
    - Between 50 BC to 500 AD
    - Influenced by Greek and romans
    - Patronised by Kushana rulers
    - Used of blue sandstone and Mud stucco
    - Used only for making Buddha and Bodhisattva image
    - Buddha image resembled with Apollo(greek God) and showed with Spiritual features as half closed eye
    - Famous at Taxila University
2. **Mathura school**
    - Flourished near Yamuna basin near Mathura and Sonkh area in 100 BC to 400 BC
    - Influenced by all Religion of hinduism,buddhism and jainism
    - Use of Spotted Red Sandstone from Bundelkhand area
    - Show resemblance with Yakshas images
    - Patronised by Kushan rulers
    - Image were showed with great symbolism like Padampani baddha and Shiva as Linga
3. **Amravati school**
    - Flourished in Nagarjunakonda and Amravati district on the bank of krishna river
    - Use of White Marble was prevalence
    - Patronised by Satavahana Ruler
    - Instead of images,Narrative story making was showed like Jataka story of Buddha

SCULPTURES OF HARAPPAN CIVILISATION

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

Seals

- Shapes - square, triangular, rectangular and circular seals were being used.
- Material - Steatite, a soft stone found in the river beds, was the most common material used to make seals. Agate, chert, copper, faience gold, ivory and terracotta seals have also been found.
- Script - pictographic script which is yet to be deciphered, written mostly from right to left, but, bi- directional writing style i.e. right to left on one line and left to right on another line has also been found.

- Animal motifs - unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex, crocodile, etc. No evidence of cows has been found on any seal.
- Seals with symbols similar to ‘Swastika’ design have also been found.
- Seals were primarily used for commercial purposes and helped in communication.
- Seals discovered in Mesopotamia and various sites such as Lothal indicate that seals were extensively used for trade.
- Some seals with a hole on them have been found on dead bodies indicating its use as amulets.

Pashupati Seal

- Steatite seal
- Discovered at Mohenjo-daro
- Depicts a human figure or a deity sitting cross-legged.
- Surrounded by animals. - An elephant and a tiger are there on the left side of the figure while a rhinoceros and a buffalo are seen on the right side. Two antelopes are shown below the seat of the figure.

Bronze Figures

- The bronze statues were made using “lost wax technique” or “Cire Perdue”.

Seals

Bearded Man

Dancing Girl

Bronze Dancing Girl

- It is the world’s oldest bronze sculpture.
- Found in Mohenjo-daro.
- This four inch figure depicts a naked girl wearing only ornaments, which include bangles in the left arm, and amulet and bracelet on the right arm.
- Stands in a ‘tribhanga’ dancing posture with the right hand on her hip.

Terracotta

- Found less in number and crude in shape and form.
- Found mostly in the sites of Gujarat and Kalibangan.

Mother Goddess

- Found in many Indus sites including Harappa.
- It is a crude figure of a standing female adorned with necklaces hanging over prominent breasts.
- She wears a loincloth and a girdle.

- She also wears a fan-shaped headgear.
- The facial features are also shown very crudely and lack finesse.

Bearded Priest

- Made of Steatite.
- Found in Mohenjo-daro.
- Figure of a bearded man, draped in a shawl with trefoil patterns.
- Elongated eyes and half closed as in meditation.

Red sandstone figure of a male torso

- Made of Red sandstone.
- Found in Harappa.
- The torso has a frontal posture with well baked shoulders and a prominent abdomen.
- There are socket holes in the neck and shoulders.

INDIAN CALENDAR SYSTEM

- Saka calendar used officially in india
- Adopted as national calendar in 1957 on recommendation of calendar reform committee
- Came into use from 22 march ,1957 of gregorian calendar

UNESCO'S LIST OF WORLD HERITAGE SITES IN INDIA

Criteria for Selection

- The nominated sites must be of "outstanding universal value" and should meet at least one of the ten mentioned criteria listed below.

Criteria for Cultural Sites

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

Criteria for Natural Sites

1. Contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance.
2. An outstanding example representing major stages of the Earth's history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features.
3. An outstanding example represents the significance of ongoing ecological and biological processes in the evolution and development of terrestrial, freshwater, coastal and marine ecosystems, and communities of plants and animals.
4. Contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal values from the point of view of science or conservation.

Legal Status of Designated Sites

- Once a site is declared as a World Heritage Site by UNESCO, it is accepted as prima facie evidence that such a site is culturally sensitive and warrants legal protection pursuant to the Law of War under the Geneva Convention.
- Its Articles, Protocols and Customs, together with the other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and the International Law.
- Article 53 of the Geneva Convention promulgates:
    - **Protection of Cultural Objects and Places of Worship**:
        - Without prejudice to the provisions of the 'Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954' and of other relevant international instruments, it is prohibited:
            - to commit any act of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or the spiritual heritage of people.
            - to use such objects in support of the military effort.
            - to make such objects - the object of reprisals.

UNESCO WORLD HERITAGE SITES IN INDIA

- Ajanta Caves (Maharashtra)
- Taj Mahal (Uttar Pradesh)
- Ellora Caves (Maharashtra)
- Agra Fort (Uttar Pradesh)
- Sun Temple, Konark (Odisha)
- Group of Monuments at Mahabalipuram, Tamil Nadu (Pancha Ratha, Shore Temple, Arjuna's Penance or Descent of the Ganges, Caves Temples, etc.)

- Churches and Convents of Goa
- Khajuraho Group of Monuments (Madhya Pradesh) (Group of Hindu and Jain Temples which include Kandariya Mahadev Temple, Vishvanatha Temple, Lakshmana Temple, Chausath Yogini Temple, etc. of Hindu Origin and Parshvanatha, Adinath and Shantinatha Temples, etc. of Jain Origin)
- Fatehpur Sikri (Uttar Pradesh)
- Group of Monuments at Hampi, Karnataka (Virupaksha Temple, Lakshmi Narasimha Temple, Hemakuta Group of Temples, Achyutaraya Temple Complex, Vittala Temple Complex, Hazara Rama Temple, Lotus Mahal, etc.)
- Elephanta Caves (Maharashtra)
- Group of Monuments at Pattadakal (Karnataka) (Nine Hindu Temples and one Jain Temple which includes Virupaksha Temple, Papanatha Temple, etc.)
- Great Chola Temples [Brihadisvara Temple, Thanjavur (Tamil Nadu), Airavatesvara Temple, Darasuram (Tamil Nadu)]
- Buddhist Monuments at Sanchi, Madhya Pradesh (Great Stupa, Ashokan Pillar, Shunga Pillar, Siri Satakarni inscriptions of Satavahana period, various other Stupas, etc.)
- Humayun's Tomb (Delhi)
- Qutub Minar and its monuments (Delhi)
- Darjeeling Himalayan Railway (West Bengal) (Under Mountain Railways of India)
- Mahabodhi Temple Complex, Bodh Gaya (Bihar)
- Rock Shelters of Bhimbetka (Madhya Pradesh)
- Chhatrapati Shivaji Terminus or Victoria Terminus, Mumbai (Maharashtra)
- Champaner-Pavagadh Archaeological Park (Gujarat)
- Nilgiri Mountain Railways (Under Mountain Railways of India)
- Red Fort Complex (Delhi)
- Kalka-Shimla Railway (Himachal Pradesh) (Under Mountain Railways of India)
- Jantar Mantar, Jaipur (Rajasthan) (not the one situated in Delhi)
- Six hill forts of Rajasthan
    a. Chittorgarh
    b. Ranthambhore
    c. Kumbhalgarh
    d. Amber
    e. Jaisalmer
    f. Gagron
- Rani Ki Vav (The Queen's Stepwell), Gujarat
- The Architectural Work of Le Corbusier (Capital Complex, Chandigarh)
- Archaeological Site of Nalanda Mahavihara (Nalanda University), (Bihar)
- Historic City of Ahmedabad
- Victorian Gothic and Art Deco Ensembles of Mumbai
- Jaipur City, Rajasthan (in July)

Natural Sites

1. Manas Wildlife Sanctuary (Assam), 1985

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

UNESCO'S LIST OF INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage Include traditions, living expression of ancestors include Oral tradition,social practices,ritual,festival,fairs and crafts also

Criteria for being recognised as Intangible cultural heritage :

1. It must be traditional ,Living and contemporary
2. Inclusive of all the stakeholders
3. Representative in nature of the community
4. Community based heritage

List of India's Intangible Cultural heritage

Koodiyattam(Sanskrit theatre)

- Recognised in 2008
- Associated in kerala
- Performed by Chakyiar Caste Male and Nambiyar caste female
- Last for 6 to 20 days have hindu theme
- Performed inside temples
- Both Sanskrit and malayalam language used
- Mizhavu is special musical instrument used

Ramlila

- Included in 2008
- On the theme of ramayana before dussehra include dance,drama and dialogue
- Male played all the roles even of sita
- Played during sharada Navartara for 10-12 days
- Bakshi ka Talab a ramlla started by muslim youth in lucknow

Tradition of vedic chanting

- Recitation of vedic text
- Oldest unbroken oral traditions
- Dating back to iron age

Ramman

- A ritual theatre in Garhwal region of himalayas
- Included in 2009
- Bhumiyal devta is being worshipped during this festival
- Jagar --Musical tradition of local legends

Mudiyettu

- A traditional ritual theatre in kerala
- Theme of battle between demon darika and goddess kali
- Perform in temple called as bhagwati kavus
- Month of feb and march
- Elaborate makeup and collective performance is important

Kalbelia

- Perform by kalbelia community of rajasthan
- Resemble to snake movement
- Community moves from one place to another
- Based on mythology and include improvisation

Chaau

- Tribal martial art dance form in odisha ,west bengal and Jharkhand
- Subgenre of this are purulia chhau(west bengal),Saraikela chhau (Jharkhand) and Mayurbhanj chhau(Odisha)
- Perform during spring festival
- Last for 13 days
- Blend of dance and martial art
- Mask are wore by male except mayurbhanj chhau

Buddhist chanting of ladakh

- Sacred buddhist chanting on Jammu and kashmir
- Added in 2012

Sankirtana

- Included in 2013
- Singing,dancing form of manipur
- Theme of life and good deed of krishna
- Musical instrument used are Cymbal and drum

Thatheras of Jandiala guru(Punjab)

- Brass and copper crafts manufacturing
- Orally the tradition passed on generations
- Utensils used for both general and ritualistic purpose
- Also used for medicinal purpose
- Patronised by maharaja ranjit singh
- Utensils are used in gurdwara and houses also

Navroz

- Included in 2016
- Indicate the beginning of new year for parsis
- Celebrated by kashmiri community in spring season
- Custom of laying a table,a gathas,a lamp and a ceramic plate with beans and jar of goldfish

- All these to signify wealth ,prosperity,colour,sweetness and happiness

Yoga

- Included in 2016
- Consist of posture,meditation,controlled breathing
- Also include guru shishya parampara

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