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WHITE BOOK

ART & CULTURE

FOR CIVIL SERVICES EXAMINATION

IAS COACH ASHUTOSH SRIVASTAVA

IAS COACH MANISH SHUKLA

8009803231 / 9236569979

Saarthi

THE COACH

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(B.E. , MBA, Gold Medalist)
Mentored 250+ Successful Aspirants over a period of 12+ years for Civil Services & Judicial Services Exams at both the Centre and state levels.

Manish Shukla
Mentored 100+ Successful Aspirants over a period of 9+ years for Civil Services Exams at both the Centre and state levels.

Indus Valley Civilization Architecture

The word **'architecture'** is derived from the Latin word **'tekton'** which means **builder**. When the early man began to build his shelter to live in, the science of architecture started.

Sculpture, on the other hand, is derived from **ProtoIndo-European (PIE) root 'kel'** which means **'to bend'**. Sculptures are small works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements.

Difference between Architecture and Sculpture

Point of Difference	Architecture	Sculpture
Size and Scope	Architecture refers to the **design and construction of building**.	Sculptures are **relatively small 3-dimensional works of art**.
Material Used	Uses a mixture of various type of materials like **stone, wood, glass, metal, sand,** etc.	A single piece of sculpture is usually made of a **single type of material.**
Principle	Involves **study of engineering and engineering mathematics**. It requires detailed and accurate measurements.	Involves **creativity and imagination** and may not depend as heavily on accurate measurements.
Example	**Taj Mahal, Red Fort**, etc.	**Nataraja Image, Dancing Girl**, etc.

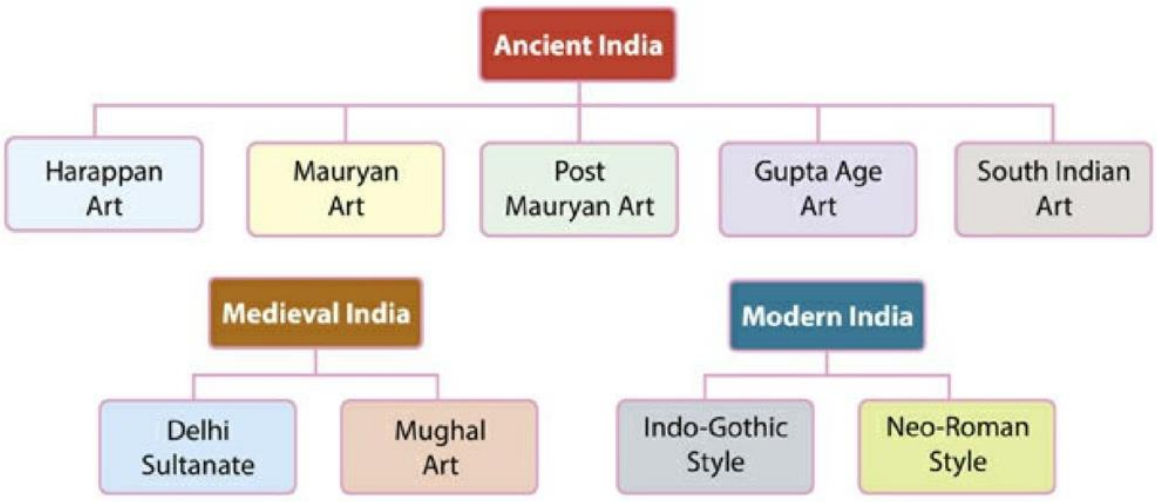
Indian Architecture

The **story of Indian art and architecture is a story of evolution.** Indian architecture, an expression over space and time, has evolved through centuries. It is closely associated with its history, religion, culture, geography and socio-economic conditions. From the ancient Indus Valley Civilisation to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous, the confluence of different cultures and styles, etc. are all reflected in the evolution of Indian architecture and sculpture.

In this chapter, this evolution will be discussed in details beginning from ancient Indian architecture to modern times. **The whole chapter is divided into three sections:**

- **Indian architecture in Ancient India**
- **Indian architecture in medieval times**
- **Modern Indian architecture**

Classification of Indian Architecture



Indus Valley Civilisation Architecture

- Although art forms like pottery, sculpture etc., had taken shape in prehistoric period, yet **architecture in its present forms has its roots in Indus valley civilization in the form of town planning.**
- The **Indus Valley Civilisation is also known as the Harappan Civilisation period extending from 2600 BCE to 1900 BCE** witnessed the development of some of the earliest **big buildings** in India.
- A flourishing civilisation **emerged on the banks of the river Indus** in the second half of the third millennium BCE **and spread across large parts of North-Western and Western India.** This is what is known as Harappan Civilisation or Indus Valley Civilisation (IVC).
- There are various important sites of Indus valley civilization each with its unique architectural features along with similarities. These sites possessed a flourishing **urban architecture**. **Harappa and Mohenjo-daro – the two major sites of this civilisation** – are among the earliest and finest examples of urban civic planning.
- The fact that the Harappan civilization was urban does not mean that all or even most of its settlements had an urban character. A majority were in fact villages.
- **The Harappan sites varied a great deal in size and function, from large cities to small pastoral camps.**
- The **largest settlements include Mohenjodaro, Harappa, Ganweriwala, Rakhigarhi, and Dholavira**.
- The second rung of Harappan settlements are **moderate-sized sites** ranging between 10 and 50 ha, such as **Kalibangan.**
- Then, there are the even smaller sites of 5–10 ha, such as **Amri, Lothal, Chanhudaro, and Rojdi.**
- The many settlements less than 5 ha include **Allahdino, Kot Diji, Rupar, Balakot, Surkotada, Nausharo, and Ghazi Shah.**

Features of Harappan Architecture and Town Planning

- **In most sites, cities were divided into 2 parts:**
- **Citadel:** It is smaller and higher (standing some 40 to 50 feet above) than the rest of the area and situated on the **western side** of the town.
- **Lower town**: It occupies much larger area as compared to citadel but is on a lower plain than citadel. It is situated on the **eastern side**. It is divided into wards like chess board

Cities are in parallelogramic form laid out in a regular grid pattern. The roads ran in north-south and east-west direction and cut each other at **right angles**

- There were large-scale use of burnt bricks of **standard dimensions (4x2x 1)** for purpose of construction and thus there was marked difference from expectations as there was absence of stone buildings:
  - These bricks were coated with plaster and also made water tight with natural tar or gypsum.

- In Houses, kutcha bricks were used while in bathrooms and drains pucca bricks were used which were made waterproof by using gypsum.
- **The cities comprised of well-planned and thought out architectural features:**

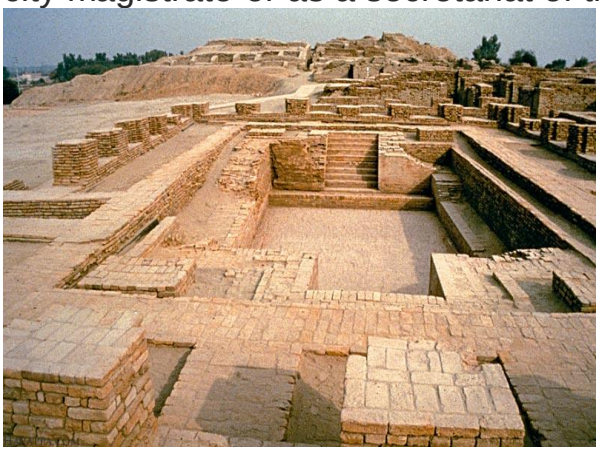
- **Underground drainage with inspection holes** – Drainage system has been the most striking feature of this civilization. Small drains ran from each house and were connected to drains running along the main roads. The inspection hole, where top cover was loosely attached, was mainly to allow regular cleaning and maintenance. The picture below depicts the drainage and houses. Cesspits were placed at regular intervals. The importance placed on hygiene – both personal and public, is quite impressive.
- **The streets were all aligned from east to west or from north to south.**

Drainage Mohenjo Daro

- **City wall:**
- City in the Indus Valley was surrounded by massive walls and gateways.
- The walls may have been built to control trade, military invasion and also to stop the city from being flooded.
- Each part of the city was made up of walled sections. Each section included different buildings such as: Public buildings, houses, markets, craft workshops, etc.
- In Mohenjodaro and Harappa the **citadel was surrounded by a brick wall.**
  - Although the citadels were walled, it is far from clear that these structures were defensive. They may have been built to divert flood water.
  - At Kalibangan both the **citadel and the lower city were surrounded by a wall.**
- In settlements like **Kot Diji and Amri** in Sind there was **no fortification** of the city.
- The site of **Lothal** in Gujarat also shows a very different layout.
  - It was a rectangular settlement surrounded by a brick wall.
  - It **did not have any internal division into citadel and lower city.**
  - Along the eastern side of the town was found a brick basin which has been identified as a **dockyard** by its excavator.
- The site of **Surkotada** in Cutch was divided into **two equal parts** and the building materials were basically **mud bricks** and lumps of mud.
- **Street:**
- The streets and houses of Harappan cities are thought to be laid on a **grid-pattern** oriented **north–south** and **east–west**.
  - But even Mohenjodaro does not show a perfect grid system.
  - Roads in the Harappan cities were not always absolutely straight and did not always cross one another at right angles.
  - But the settlements were clearly planned.
- There is no strict correlation between the level of planning and the size of a settlement.
  - For example, the relatively small site of Lothal shows a much higher level of planning than Kalibangan, which is twice its size.
- There were covered drains along the road. Houses were built on either side of the roads and streets.

- Each street had a **well organized drain system**. If the drains were not cleaned, the water ran into the houses and silt built up. Then the Harappans would build another storey on top of it. This raised the level of the city over the years.
- Obviously, this kind of alignment of streets and houses represents conscious town planning. However, the resources of the town planners in those days would be very limited.
  - This assumption is based on the finds from Mohenjodaro and Kalibangan where the **streets stagger from block to block** and the alignments of streets and buildings in one part of Mohenjodaro is quite different from the rest of the areas.
  - Mohenjodaro was not constructed in homogeneous horizontal units. In fact it was built in different times.

- **Citadel comprised various buildings like Great bath, pillared assembly halls, granaries etc.**
- **Great Bath:** Great bath, found at the site of Mohenjodaro, had an ingenious hydraulic system. It denotes the prevalence of public baths and thus importance of ritualistic cleansing in that era.
- The pool used to be in the centre of a large open quadrangle surrounded by rooms on all sides. It is connected to these rooms through a flight of steps at either end. The pool was fed by a well nearby and the dirty water was drained into the city's sewage system through a large corbelled drain.
- **Granaries:** The granaries were designed with **strategic air ducts and raised platforms**, giving us an idea of the intelligence behind its construction. The **largest building in Mohenjodaro was granary**. Some sites like **Harappa had as many as six granaries.**
- **Pillared Assembly Hall:** The pillared hall with twenty pillars arranged in rows of five probably carried a large roof supported on them. It might have served as the court of the city magistrate or as a secretariat of the State.



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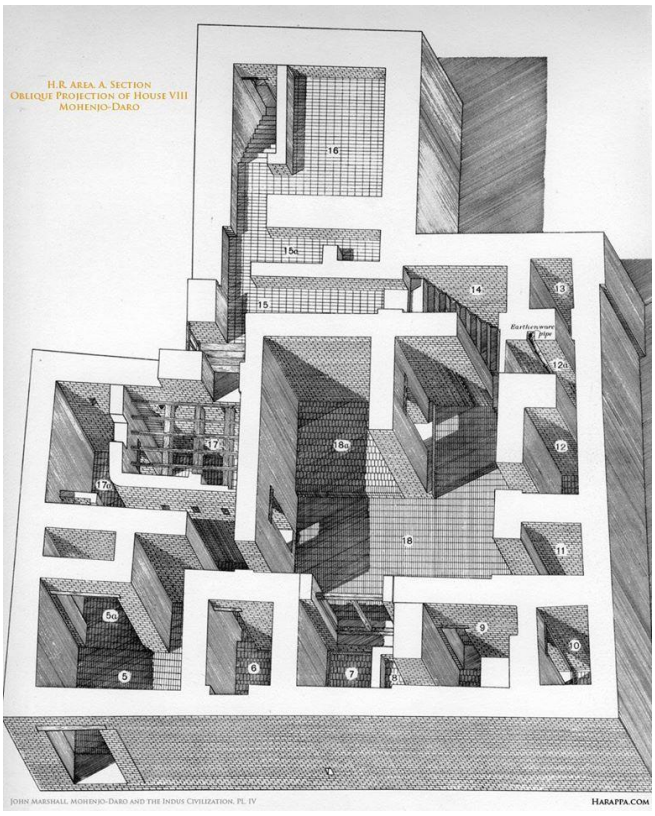
- **Granaries:**
- The granary was the largest structure in **Mohenjodaro**, in **Harappa** there were about six granaries or storehouses. These were used for storing grain.
- Large granaries suggest that the **state stored grain for ceremonial purposes** and possibly the regulation of grain production and sale.
- **Granary of Mohenjodaro:**
  - It was discovered in the **citadel** mound of Mohenjodaro is the granary.
  - It consists of **twenty seven blocks of brickwork** crisscrossed by ventilation channels.
  - Below the granary were the brick loading bays from which grains were raised into the citadel for storage.
  - Though some scholars have questioned the identification of this structure with a granary but it is certain that this large structure must have had some important function.
- **Great Granary of Harappa:**
  - It consisted of a **series of brick platforms forming the base of two rows of six granaries**.
  - To the south of the granary were found **rows of circular brick platforms**.
  - That they were used for threshing grains is clear from the fact that chaffs of wheat and barley were found in the crevices of the floors.
- **Lower town had houses of various different sizes** which, as some researchers believe that, showed people had different economic status. The **class distinction between rich and poor existed where rich had private wells and toilets.**
- **No house had windows opening up in the main street**. Even entrance of the house was through sideways.
- **Most buildings were properly ventilated** even as the constructions varied from a one-roomed building to even double-storied houses.
- A house plan is shown in the given picture.



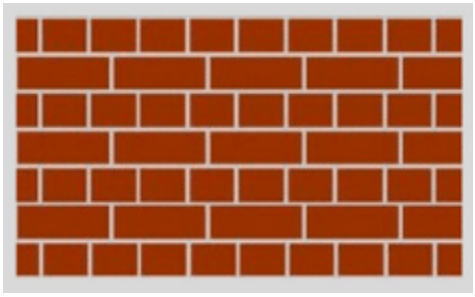
Housing Pattern:

- People lived in houses of different sizes, mostly consisting of rooms arranged around a central courtyard.
- The average citizen seems to have lived in the blocks of houses in the **lower city.**
- Here too there were **variations in the sizes of houses.**
- It could be single room tenements meant for slaves like the ones discovered near the granary in Harappa.
- There were other houses complete with courtyards and moving upto twelve rooms.
- In the larger houses, passages led into inner rooms, and there is evidence of frequent renovation activity.
- Bigger houses had much the same plan- **a square courtyard around which were a number of rooms.**
- The bigger houses or groups of houses were provided with separate **private wells, bathing areas and toilets**.
- Bathing platforms with drains were often located in rooms next to a well.

- The floor of the bathing area was usually made of tightly fitted bricks, frequently set on edge, to make a carefully sloped watertight surface.
- A small drain led from here, cut through the house wall, and went out into the street, connecting ultimately with a larger sewage drain.
- **Small houses attached to large ones** may have been the quarters of service groups working for wealthy city dwellers.
- **Doorways and windows generally faced the side lanes** and rarely opened onto the main streets.
- The entrances to the houses were from the **narrow lanes** which cut the streets at right angles.
- The view from the lane into the courtyard was blocked off by a wall.
- **Kitchen:**
- Generally house had an **indoor and outdoor kitchen**.
- The outdoor kitchen would be used when it was warmer (so that the oven wouldn't heat up the house), and the indoor kitchen for use when it was colder.
- In present day, village houses in this region (e.g. in Kachchh) still have two kitchens.
- **Staircases:**
- There are remains of **staircases** that may have led to the roof or a second storey.
- The fact that some of the houses at Mohenjodaro were **two stories high or more** is also suggested by the **thickness of their walls**.
- **Floors:**
- Floors were usually made of hard-packed earth, often re-plastered or covered with sand.
- **Ceilings:**
- The **ceilings** were probably over 3 m high.
- Roofs may have been made of wooden beams covered with reeds and packed clay.
- **Doors and windows:**
- The **doors and windows of houses** were made of **wood** and **mats**.
- Clay models of houses show that doors were sometimes carved or painted with simple designs.
- Windows had **shutters** (perhaps made of wood or reeds and matting), with latticework grills above and below to allow in light and air.
- A few pieces of carved alabaster and **marble latticework** have been found at Harappa and Mohenjodaro; such slabs may have been set into the brickwork.
- **Toilets:**
- Although some people may have used the area outside the city walls to relieve themselves, toilets have been identified at many sites.
  - They ranged from the simple hole in the ground above a cesspit to more elaborate arrangements.
- Recent excavations at Harappa have uncovered toilets in almost every house.
  - The commodes were made of big pots sunk into the floor, many of them associated with a small lota-type jar, no doubt for washing up.
  - Most of the pots had a small hole in the base, through which water could seep into the ground.
- The waste from the toilets was in some cases discharged though a sloping channel into a jar or drain in the street outside.
- Some people must have had the job of cleaning the toilets and drains on a regular basis.
- The house-building in some villages in the region still resembles in some respects the house-building of the Harappans.

Raw material used:

- A major difference between the buildings in large cities and those in smaller towns and villages was in the type and combination of raw materials used.
- In **villages**, houses were made mostly of **mud-brick,** with the additional use of mud and reeds; **stone** was occasionally used for foundations or drains.
- Buildings in **towns** and cities were made of **sun-dried and burnt bricks.**
- In Harappa and Mohenjodaro **baked bricks** were used for buildings. In Kalibangan **mud bricks** were used.
- In the rocky areas of **Kutch** and **Saurashtra**, however, there was extensive **use of stone.**
- The massive fortification walls with a veneer of dressed stone at Dholavira and the remains of stone pillars in the citadel are very distinctive and are not found at any other Harappan site.
- The fact that some house walls at Mohenjodaro survive upto a height of 5 m is a tribute to the strength of the bricks and the brick-laying skill of the Harappans.
- There were **various styles of laying bricks**, including what is known as the '**English bond style**'.
- In this, bricks were laid together in a sequence of long side (stretcher) and short side (header), with an alternate arrangement in consecutive rows. This gave the wall maximum load-bearing strength.



English bond of brick laying

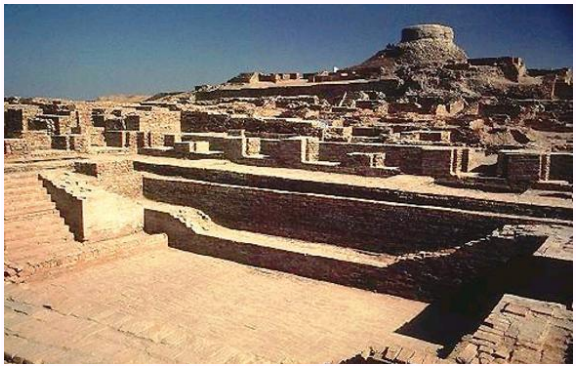
- A striking feature of Harappan structures is the **uniformity in the average size of the bricks** — 7 × 14 × 28 cm for houses and 10 × 20 × 40 cm for city walls.
- Both these brick sizes have an identical ratio of thickness, width, and length (1:2:4).
- This ratio first makes its appearance at a few sites in the early Harappan phase, but in the mature Harappan phase, it is found in all the settlements.
- **Bricks of standard size** shows that it was not the individual house owners who made their own bricks, but that brick making was organised on a large scale.

Water Management System:

- **Drainage System:**
- An efficient and well-planned drainage system is a notable feature of Harappan settlements.
- Even the smaller towns and villages had **impressive drainage systems.**
- The drains for collecting rainwater were separate from the **sewage chutes** and **pipes**.
- Drains and water chutes from the second storey were often built inside the wall, with an exit opening just above the street drain.
- At Harappa and Mohenjodaro, **terracotta drain pipes** directed waste water into open street drains made of baked bricks.
  - These connected into large drains along the main streets, which emptied their contents into the fields outside the city wall.
- The main drains were covered by **corbelled arches** made of **brick or stone slabs.**
- There were **rectangular soakpits for collecting solid waste** at regular intervals.
  - These must have been cleaned out regularly, otherwise the drainage system would have become choked and a health hazard.
- **Excellent arrangements for sanitation** indicates the presence of a **civic administration** which would take decisions for the sanitary requirements of all the townsmen.

Washroom drainage system at Lothal

- **Bathing and drinking:**
- The Harappans made elaborate arrangements for **water for drinking and bathing.**
  - The emphasis on providing water for bathing, evident at several sites, suggests that they were very particular about personal hygiene.
- It is possible that frequent bathing also had a religious or ritualistic aspect. The sources of water were rivers, wells, and reservoirs or cisterns.
  - The **Great bath at Mohenjodaro** is a unique example.
- This brick built structure measures **12 m. x 7 m.** and is about 3 m. deep.
- It is approached at either end by **flights of steps.**
- The bed of the bath was made **water tight by the use of bitumen**.
- Water was supplied by a large well in an adjacent room.
- There was **corbelled drain** for disgorging water too.
- The bath was surrounded by porticoes and sets of rooms.
- Scholars generally believe that the place was used for ritual bathing of kings, or priests.
- **Mohenjodaro** is noted for its **large number of wells.**
  - In the city of Mohenjodaro, there may have been more than 700 wells.
  - Most houses or house blocks had at least one private well.
  - Many neighbourhoods had public wells along the main street.
- **Harappa** had much fewer wells but a depression in the centre of the city may represent a tank or reservoir that served the city's inhabitants.
- There are a few wells at **Dholavira**, which is noted more for its impressive **water reservoirs lined with stone.**
  - Dholavira had water storing tanks and step wells



Other water management features:

- In **Allahdino** (Near Karachi), the wells had very small diameter to enable the ground water to rise higher due to hydraulic pressure.
- It may have been used to irrigate the nearby fields.
- The city of **Dholavira** had an impressive and unique **water harvesting and management system.**
- Dholavira's system of water management was architectural marvel which was crucial in an area, which is prone to frequent droughts.
- Rain water in the catchment areas of the two seasonal streams – **Manhar** and **Mansar** – was dammed and diverted to the large reservoirs within the city walls.
- Several large, deep water cisterns and reservoirs have been found which preserved precious stores of rain water.
  - Apparently, there were 16 water reservoirs within the city walls, covering as much as 36 percent of the walled area.
- Brick masonry walls protected them, although reservoirs were also made by cutting into the bedrock.
- **Dockyard of Lothal** is the most distinctive feature of the site.
- It is roughly trapezoidal basin, enclosed by walls of burnt bricks.
- The dockyard had provisions for maintaining a regular level of water by means of a sluice gate and a spill channel

Dholavira Water Reservoir

Lothal Dockyard

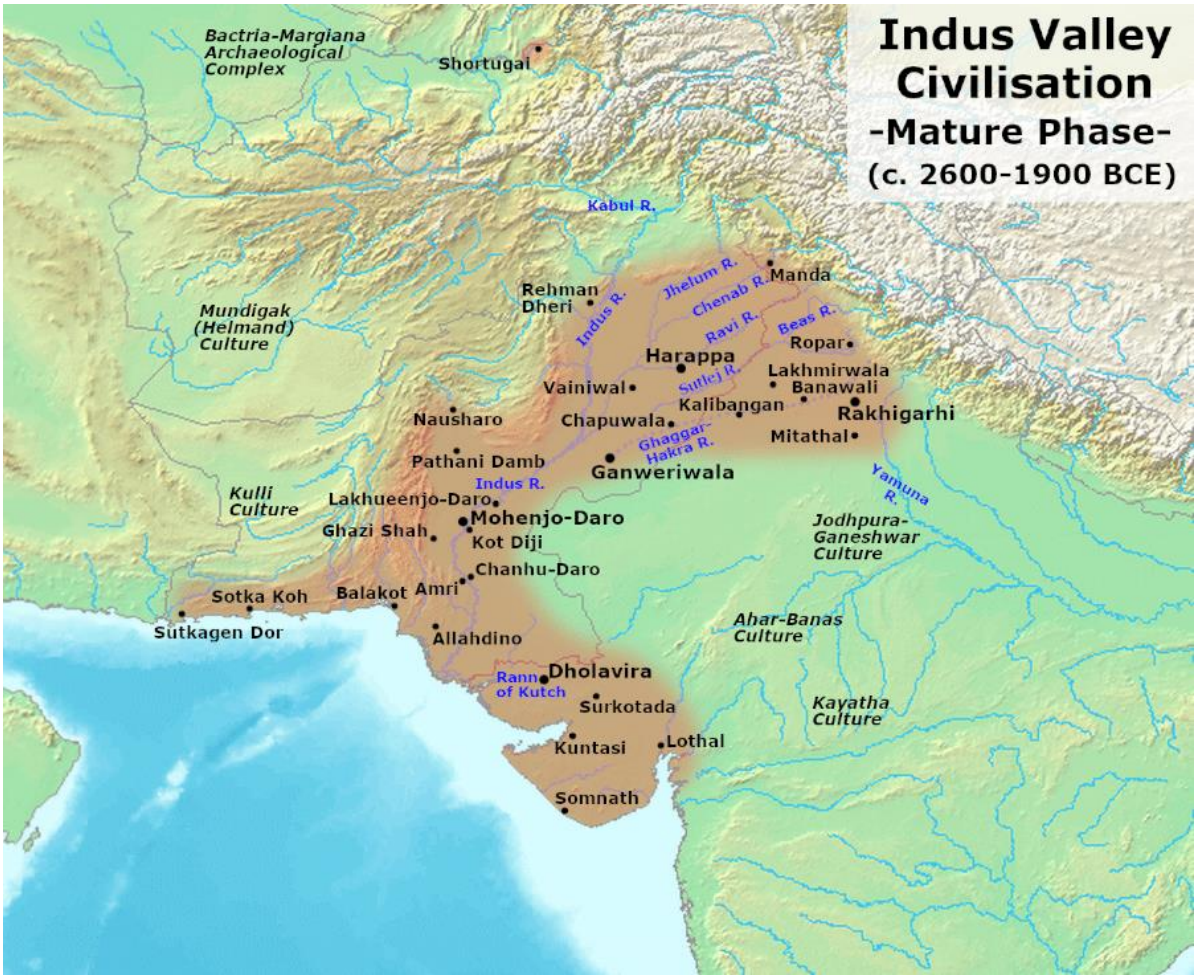
Many scholars argue that the Mesopotamian people of the Tigris-Euphrates Valley called Indus Valley civilisation as 'Meluha'. Many Indus Valley seals have been found in Mesopotamia.

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

- **Harappa** (in present **Pakistan on the bank of River Ravi**)
  - Coffin burial.
  - Granary outside the fort.
  - Phallus worship.
  - Graveyard.
  - stone symbol of lingam and yoni
  - Mother goddess
  - wheat and barley in wooden mortar
  - dice, copper scale and mirror
- **Mohenjo-Daro** (in present **Pakistan on the River Indus**)
  - Prepared Garments.
  - Temple like Palace.
  - Pashupati seal.
  - Statue of a dancing girl.
  - Ivory weight balance.
  - Citadel
  - The Great Bath.
  - The Great Granary.
  - Priest king statue.
  - Post cremation burial
- **Kalibangan**
  - Lower fortified town.
  - Fire Altar.
  - Boustrophedon style.
  - Wooden drainage.
  - Copper ox.
  - Evidence of earthquake.
  - Wooden plough.
  - Camel's bone.
- **Lothal** (Manchester of Indus Valley Civilisation) in Gujarat
  - Port Town.
  - Evidence of Rice.
  - Fire Altar.
  - Graveyard.
  - Ivory weight balance.
  - Copper dog.
  - painted jar, modern day chess, terracotta figures of horse and ship,
  - instruments for measuring 45, 90 and 180 degree angles
- **Rangpur** (Gujarat)
  - Evidence of Rice.
- **Surkotada**
  - Horse bone.
  - Stone covered grave.
- **Malavan**
  - Canals.

- **Chanhudaro** (Lancashire of India) located in present day Pakistan
  - Bangle factory.
  - Ink pot .
  - **Only city without citadel.**
  - Carts with seated driver.
- **Daimabad** (Maharashtra) southern most site of IVC.
  - Bronze sculptures including a Bronze Chariot
  - Bronze Buffalo.
- **Amri**
  - Actual remains of Rhinoceros.
- **Alamgirpur** in Meerut, Uttar Pradesh on the banks of Yamuna – Eastern most site of IVC.
  - Impression of cloth on a trough.
  - broken blade made of copper, ceramic items
- **Ropar** is located on the banks of River Sutlej in Punjab, India. Roper in the first Harappan site of independent India. First site to be excavated after independence.
  - Buildings made of stone and soil.
  - Dog buried with humans.
  - One inscribed steatite seal with typical Indus pictographs.
  - Oval pit burials.
- **Banawali** in Haryana on the dried-up Saraswati river
  - Oval shaped settlement.
  - Only city with radial streets.
  - Toy plough.
  - Largest number of barley grains.
- **Dholavira** (in Gujarat). It is the **latest IVC city to be discovered**.
  - Only site to be divided into three parts.
  - Giant water reservoir.
  - Unique water harnessing system.
  - Dams and embankments.
  - A stadium.
  - inscription comprising 10 large sized signs like an advertisement board
- **Rakhigarhi** in Haryana is considered to be the largest site of Indus Valley Civilisation.
  - Granary, cemetery, drains, terracotta bricks have been found here.
  - It is called the provincial capital of Harappan Civilisation.
- **Mehrgarh** in Pakistan, considered precursor to Indus Valley Civilisation.
  - Pottery, copper tools have been found.
- **Kot Diji** located in present day Pakistan.
  - Tar, statues of Bull and mother goddess have been excavated from here.
- **Suktagandor western most site of IVC**, located in Pakistan. Bangles of clay have been found here.
- **Balu (Haryana)** various plant remains have been found. (earliest evidence of Garlic).
- Kerala-no-dhoro (Gujarat) salt production centre during IVC.
- **Kot Bala (Pakistan)** earliest evidence of furnace.
- **Mand (Jammu and Kashmir)** Northern most site of IVC.

  Other prominent sites of IVC include **Mehrgar (Pakistan), Desalpur (Gujarat), Pabumath (Gujarat), Shikarpur (Gujarat), Sanauli (UP), Kunal (Haryana), Karanpura (Rajasthan), Ganeriwala (Punjab)**, etc.



Significance of Harappan Art and Architecture

- **Foundation for civilisations**: One of the earliest notable urban civilisations is the Harappan civilisation. It set out the **routines, perspectives, responses, and standards** that served as the foundation for the following eras in Indian history.
- **Brotherhood**: The artefacts from the Harappan civilisation reveal that there was remarkably **little intergroup violence** despite centuries of immigration, climatic changes, and social, political, and economic upheavals. As a result, this culture valued brotherhood, and **excess wealth did not lead to economic divisions**.
- **Urban architecture**: In many ways, this culture serves as an exceptional model for the modern world. The Harappans were unmatched experts in **drainage systems**, **water harvesting** and management systems, and **town planning**. This laid the foundations for present-day urban planning.
- **Sanitation:** The perfection of the drainage system and the private bathrooms in every home show how important cleanliness and hygiene were to the Harappans. As a result, the Harappan civilisation laid the **groundwork for both individual and societal hygiene** in urban planning.
- **Secular:** From the discovery at any of the Harappan sites, it is clear that **religious discrimination was largely absent** and that social ties and notions of the fraternity were stronger.
- **External relations**: The first urban civilisation in India to establish **trade relations** with other countries was the Harappan civilisation. It thus paved the way for emerging civilisations to strengthen their ties with the outside world. In a sense, this serves as the foundation for modern **globalisation**.

Cave Architecture in Ancient India

Cave architecture is also known as **Rock-cut architecture**. The rock-cut architecture is a type of Rock Art in which a structure is **created by carving it out of solid natural rock**. The **cave architecture in India is believed to have begun during the ancient time**. These caves were **used by Buddhist and Jain monks as places of worship and dwelling**. Initially the caves were excavated in the **western India**.

Indian **rock-cut architecture** is more diverse and abundant than any other type of rock building seen around the world (more than 1,500 rock-cut structures in India). **The Mauryans were masters of cave architecture** and are credited as being the forefathers of **rock-cut cave architecture.** Some examples of this type of cave structure are **Chaityas and Viharas of Buddhists.** The **great cave at Karle** is also one such example, where great Chaityas and Viharas were excavated by hewing out rocks.

History & Origin of Cave Architecture

- Caves in India have been regarded with reverence since time immemorial. The most primitive caves were the **natural** ones that were used for different reasons by natives of such areas as places of **worship and shelters.**
- Rock-cut designs carved on overhanging rocks form the early examples of architectural craftsmanship of human being on such structures. The **arrival of Buddhist missionaries saw use of such natural caves as Varshavasa – that is places of dwelling during rainy season – and also as temples** thus enabling them to lead a monastic life in accordance with the aesthetic nature of Buddhism.
- Caves excavated out of **colossal rocks** gradually evolved because of their durability in comparison to other construction material such as wood and with time these structures became more enhanced and richer architecturally.
- The **western Deccan region saw initial excavation of caves**. The region has the early cave temples predominantly **Buddhist shrines and monasteries** that trace back between 100 BC and 170 AD. Many Jain cave basadi that is shrines and temples also form early example of rock cut architecture.
- The **Barabar caves located in the Jehanabad district in the state of Bihar, India, are the oldest surviving caves** in India showcasing rock-cut architecture.
- Rock-cut Hindu and Buddhist sculptures can be seen in these caves many of which dates back to around the 3rd century BC during the reign of the Maurya Empire (322–185 BCE).
- Some of the other earliest cave temples reflecting cave architecture are situated in the state of **Maharashtra**, India, including the 2nd century BC **Bhaja Caves**, the 1st century BC **Bedse or Bedsa Caves**, the **Karla or Karle Caves** dating back between 2nd century BC to 5th century AD, the 1st century BCE to 10th century CE developed **Kanheri Caves** and some of the **Ajanta Caves** tracing back between 2nd century BCE to around 480 or 650 CE.

Types of Caves

1. Buddhist caves
2. Hindu caves
3. Jain caves

Buddhist Caves

- Some of the finest examples of cave architecture can be found in the ancient Buddhist caves. The greater chunk of around **1200** surviving cave temples is Buddhist.

- The topography of the Western Ghats including the deep ravines, the sharp rocky exposures and horizontal basalt hill tops naturally drew the Buddhist monks to the region where they employed the caves as shelters and shrines.
- **From 200 BCE to 650 AD the Buddhist monks kept on occupying the earliest Kanheri Caves situated inside the forests of the 'Sanjay Gandhi National Park' in Maharashtra**, India, that were excavated out of a huge basaltic rock outcropping during the 1st and 2nd centuries B.C. **as also the earliest Ajanta caves** dating back to the 2nd century BCE.
- The earliest caves comprising of cave temples that are associated with Buddhism include the **Karla Caves, the Kanheri Caves, the Bhaja Caves, the Bedsa Caves and the Ajanta Caves.**
- Ideology of Buddhism encourages association with **trade and commerce and early involvement of the Buddhists with traders probably influenced them to locate their monastic establishments in close proximity to major trade routes.** All Buddhist caves are thus located near important trade routes and remained stopovers for many travelling traders. Commissioned by some of these wealthy traders the interiors of the caves gradually became more enhanced and elaborate. **These included sectionalising areas for specific purposes like the viharas and chaityas and embellishing the areas with fine carvings, reliefs and paintings.**
- Some caves also included elaborate **facades, arches and pillars**. The Buddhist chaityas and viharas stand as examples of early cave structures. While the **viharas were residential areas of the monks**, the congregational **worship was conducted in the cave shrines known as chaityas**. A **pillared circular chamber in the garbhagriha hewn out of rock enabled one to circumambulate around the stupa**.
- Buddhist architecture saw a **second phase that started in the 5th century AD**. The most prominent aspect of architectural design that emerged during this period was **introduction of the image of Lord Buddha.** Huge statues of Lord Buddha in various postures as also **Jataka stories and deities associated with Buddhism in the form of paintings and carvings found place on the stupas**. Sculptures associated with Buddhism were also introduced in the viharas.

Chaitya Caves	Vihara Caves
Places of worship used by the Buddhist monks. It has an object of worship called 'Stupa'	**Places of residence** in Buddhist caves. Also called as **monastery**
In **Hinayana period (earlier Buddhism) symbolic worship is observed** so **any sculpture of Buddha and related deities are not carved on the Stupa**. In **Mahayana (later Buddhism), Buddha related deities and jataka Stories are carved and painted**.	**Found both in Hinayana and Mahayana sects**. **Hinayana Vihara are with carving of Stupa without image of Buddha.** **Mahayana Vihara have sculptures** related to Buddhism.
On the Stupa, **Buddha in various posture is also carved.**	

Hindu Caves

- The Hindu caves that **are located at different places across India are sort of extensions of Buddhist cave** architecture with of course certain alterations in architecture and design suiting the Hindu customs and traditions.

- **The phase of excavation of these caves is from 4th century AD to 8th century AD.**
- **Themes from great Hindu epics like the Ramayana and the Mahabharata** are depicted in the structures.

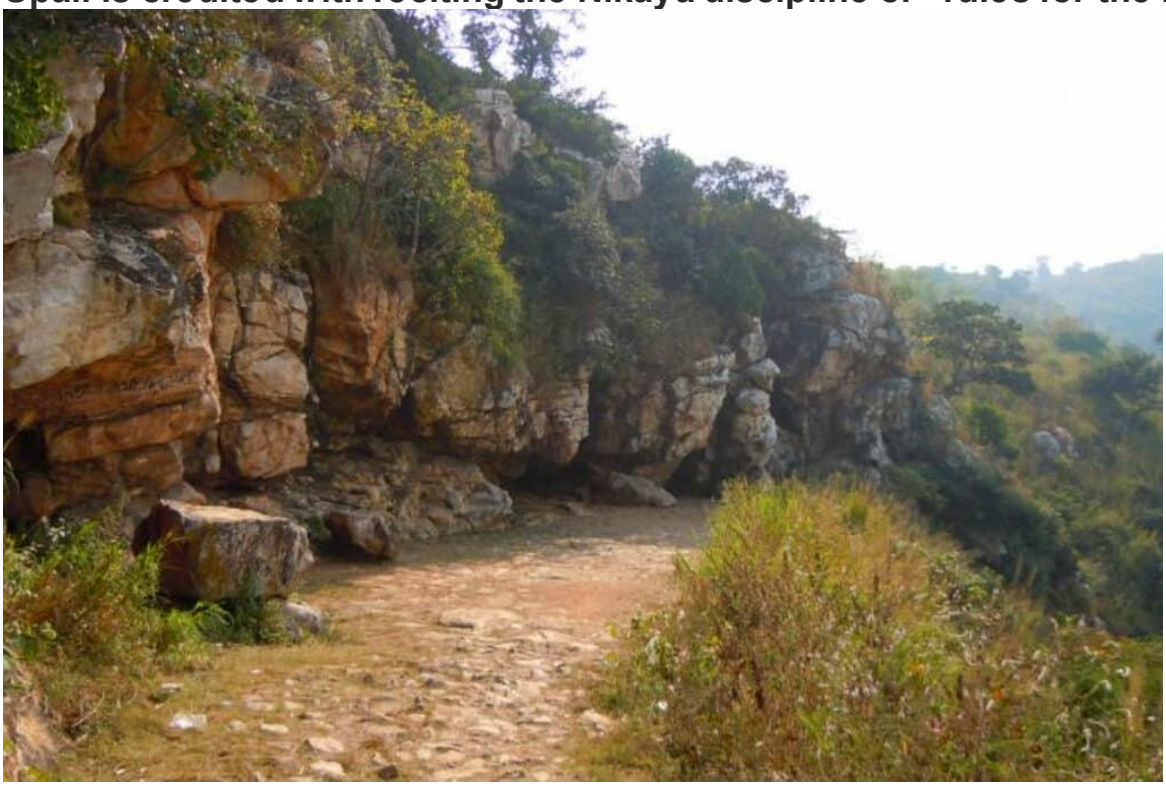
Jain Caves

- Although it is difficult to trace the earliest phase of Jain cave architecture, **it is generally considered to be between 6th century AD and 12th century AD**.
- The highly embellished sculptures of **these caves illustrate the tales of Tirthankaras of Jain Pantheon.**
- Elaborately **painted ceilings are found in some Jain caves like the ones in Ellora in Maharashtra and Sittanavasal in Tamil Nadu.**

Rock Cut Caves

Saptaparni Cave

- Saptparni Cave, also referred to as **Sapta parni guha** (Saraiki) or sattapaṇṇi guhā (Pali), literally Seven-leaves-cave is a **Buddhist cave site about 2 kilometres (1.2 mi) southwest from Rajgir, Bihar**.
- It is embedded in a hill. The **Saptaparni Cave is important in the Buddhist tradition**, because many believe it to be the site in which **Buddha spent some time before his death**, and where the **first Buddhist council was held after Buddha died (paranirvana).**
- It is here that a council of few hundred monks decided to appoint Ananda (Buddha's cousin) and Upali, believed to have a good memory and who had accompanied the Buddha when he gave sermons in north India, to compose Buddha's teachings for the future generations.
- The Buddha never wrote down his teachings. After the Saptaparni Caves meeting, **Ananda created an oral tradition of Buddha's teaching from his memory**, prefacing it with "Thus have I heard on one occassion".
- **Upali is credited with reciting the Nikaya discipline or "rules for the Bhikshus".**



Saptaparni Cave

Barabar Caves

- The **Barabar Hill Caves are the oldest surviving rock-cut *caves* in India, dating from the Maurya Empire (322–185 BCE),** some with Ashokan inscriptions, **located in the Makhdumpur region of Jehanabad district, Bihar**, 24 km (15 mi) north of Gaya.
- These caves are situated in the **twin hills of Barabar (four caves) and Nagarjuni (three caves)**; caves of the 1.6 km (0.99 mi)-distant Nagarjuni Hill are sometimes singled out as the Nagarjuni Caves.
- These rock-cut chambers bear dedicatory inscriptions in the name of "**King Piyadasi" for the Barabar group**, and "**Devanampiya Dasaratha" for the Nagarjuni group**, thought to date back to the 3rd century BCE during the **Maurya period**, and to **correspond respectively to Ashoka (reigned 273–232 BCE) and his grandson, Dasharatha Maurya.**
- The caves of Barabar Hill are the **world's oldest rock-cut caves.** These caves were carved out of a **single piece of solid granite.**
- The **sculptured surround to the entrance to the Lomas Rishi Cave is the earliest survival of the ogee shaped "chaitya arch" or chandrashala** that was to be an important feature of Indian rock-cut architecture and sculptural decoration for centuries. The form was clearly a reproduction in stone of buildings in wood and other plant materials.

Features of Barabar Caves

- **Emperor Ashoka** built the Barabar Caves for the benefit of **Ajivika ascetics**, and it is hence known as the **birthplace of the Ajivika sect.**
- The caves of Barabar Hill are **Buddhist caves**. A few Hindu and Jain sculptures can also be found.
- The **Nagarjuni Hills** (comprising three caves) are located two kilometres from the Barabar Hills Caves (which include four caves).
- They are referred to as **'Satghar'** since they are thought to be from the same time period.
- The **Baba Siddhanath Temple**, also known as the **Shiva Temple** and formerly known as Siddheshwar Nath Temple, is situated atop one of the Barabar Hills' highest peaks.
- This temple is supposed to have been constructed during the **Gupta Dynasty's reign.**
- The fascinating echo effect may be found in all of the Babrabar caves.

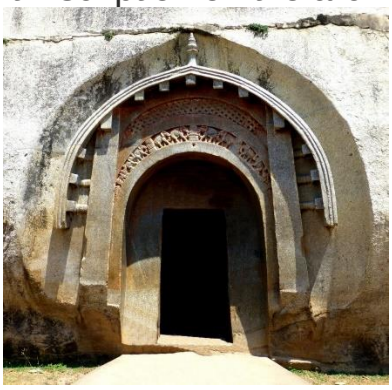
Caves at Barabar Hill:

- Barabar Hill contains **four caves: Karan Chaupar, Lomas Rishi, Sudama and Visvakarma.**
- **Sudama and Lomas Rishi are the earliest examples of rock-cut architecture** in India, with architectural detailing made in the Mauryan period. **Similar examples include the larger Buddhist Chaitya, found in Maharashtra, such as in Ajanta and Karla Caves.** The Barabar caves greatly influenced the tradition of rock-cut architecture in the Indian subcontinent.

Lomas Rishi Caves

- The man-made **Barabar caves**, also known as the **Grotto of Lomas Rishi,** are located on the southern side of the Barabar hills.
- As a sanctuary, the **rock-cut Lomas Rishi** Cave was dug out.
- It is the earliest surviving example of the ogee-shaped Chandrashala or Chaitya Arch, which has long been a popular feature of Indian sculpture and rock-cut building.

- Lomas Rishi Cave's arch-like facade is a perfect recreation of monks' wood and thatch cottages.
- The **Lomas Rishi Cave** is divided into two rooms. After passing through a brief tunnel, there is a large rectangular hall, approached from the side, that serves as an assembly hall.
- A second, smaller hall, with an oval-shaped interior and a dome-shaped roof, is located further within.
- The chambers' interior surfaces have a spectacular glass-like gloss and are extremely beautifully finished. In the Barabar Caves, this is a common construction.
- The cave served as a model for the bigger Buddhist Chaitya halls located in Maharashtra, such as the Ajanta or Karli caves, and had a significant impact on the South **Asian rock-cut building heritage.**
- **Lomas Rishi Cave** was excavated and given to the Ajivikas monks during the time of **Mauryan ruler Ashoka.**
- The **Ajivikas** were an ancient Indian religious and philosophical sect that competed with **Jainism** and eventually died out. They pondered in caves, rejecting both the Vedas' authority and Buddhist beliefs.
- The inscription of the elephant and other symbols can be seen on the cave's wall and at the entrance of **Chaitya arch.** The Lomas Rishi Cave does not have any Ashoka inscriptions.
- Buddhists used the **Lomas Rishi Cave** after Ajivikas since the cave's door jamb contains the Bodhimula and Klesa-Kantara inscriptions.
- **Anantvarman,** a Hindu ruler of the **Maukhari dynasty,** dedicated a statue of **Krishna** to the cave, according to a Sanskrit inscription on the arch.



Lomas Rishi Caves

Sudama Caves

- **Sudama Caves** are near to the Lomas Rishi Caves on the left side of the Barabar Hills.
- Sudama cave, according to an inscription placed near its entrance, was perhaps the first cave dug in the **Barabar cave group.**
- **Emperor Ashoka** donated Sudama cave, as shown by an inscription in **Brahmi** inscribed in the cave's entrance employing his protocol name (Priyadarsin, "He who provides joy").
- A short entrance porch leads to a rectangular path at the Sudama cave's entrance.
- The **Sudama cave** has an arched roof. It has a vaulted circular room within which is a rectangular mandap.
- Sudama caverns' interior walls are an **engineering marvel.** The extremely flat and polished granite surface provides a mirror image.

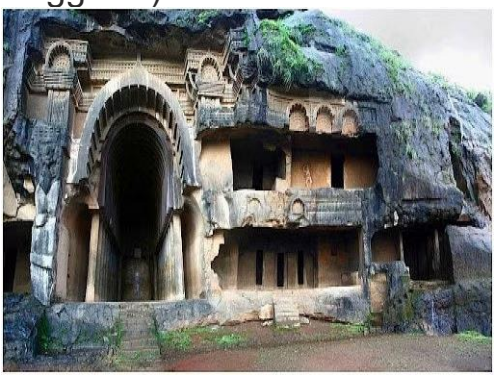
- The wall between the two chambers features a central entryway and an unusual upper hemi-spherical part that is curved and bowed towards the centre, like the roof of native bamboo and thatch beehive homes.

Vishwakarma Cave

- **Vishwakarma Cave,** like other Barabar caves, is made up of two rectangular rooms. The room is completely open to the exterior, like an extended porch.
- **Vishwamitra caves** is another name for it.
- The **"Ashoka Steps**" built into the cliff provide access to this cave.
- During Ashoka's 12th year of reign, he offered Vishwakarma cave to **Ajivikas.**
- It's the only cave in the series that doesn't have any inscriptions from after the Asoka period.
- Emperor Ashoka dedicated Vishwakarma cave in **260 BC**, and 7 years later, he dedicated **Karan Chaupar cave**, which is a short distance from Vishwakarma cave.

Karan Chaupar Cave

- Karan Cahupar is located on the **Barabar Hills'** northern flank.
- It has an **Ashoka inscription** dated the 19th year of his reign on it.
- The Buddhist practice of **retiring (Vassavasa)** during the monsoons is described in an inscription found at the cave's entrance.
- The inverted **swastika** at the conclusion of the inscription shows that this cave, one of the four **Barabar Caves**, was reserved for **Buddhist monks.**
- A mound near the entrance is also covered with later Buddhist sculptures, indicating that the cave once belonged to Buddhists.
- At one end of the cave is a rock-cut seat. It is made out of a single rectangular room with gleaming surfaces.
- An inscription from the **Gupta dynasty** in the entry chamber says **"Daridra Kantara"** ("The Cave of the Beggars").



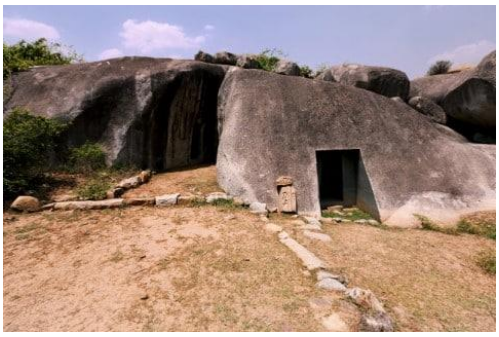
Karan Chaupar Cave

Nagarjuni Caves

- The **nearby caves of Nagarjuni hill were built few decades later than the Barabar caves, and consecrated by Dasaratha Maurya, Ashoka's grandson and successor, each for the Ajivikas sect**. They are 1.6 kilometers east of the Barabar Caves.
- There are **three caves** excavated in the Nagarjuna Hills – the **Vadathi-ka-Kubha (Vedathika Kubha), the Vapiya-ka-Kubha (Mirza Mandi), and the Gopi-ka-Kubha.**
- Largest Cave: **Gopi cave** or Milkmaid's cave
- **Gopi (Gopi-ka-Kubha, milkmaid) is a cave reached by stepping up a flight of megalithic steps.** It has got the largest chamber in the group. The cave contains several important inscriptions, some of these testify that son of Ashoka – Dasaratha (reigned in 232 – 224 BC) – **has devoted these caves to Ajivika** – thus **these structures might**

be some 50 years younger than caves at Barabar. The cave is 12.3 m long and 5.8 m wide, both ends of the chamber are semi-circular. The roof is vaulted, up to 3.2 m high. This cave has polished walls and floor – the famous "**Mauryan polish".**

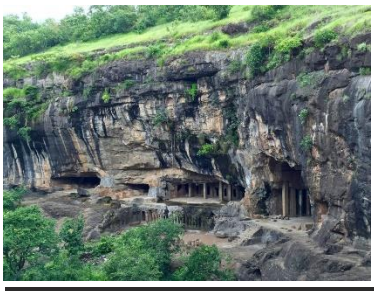
- North from Nagarjuna Cave there is the second cave – **Mirza Mandi (house of Mirza).** Next to it, there is a **dry well** – this can explain the other name of it – Vahiyaka, Vapuiyaka Kubha, Vapya-ka-Kubha – **"cave of the well"**. Nearby there are remnants of several buildings – possibly viharas – Buddhist shrines.
- The cave contains inscription: "The Vahiyaka Cave was assigned by Dasaratha, immediately after his consecration, to the venerable Ajivikas. Other caves have similar inscriptions, just the name of the cave is different.



Nagarjuni Caves

Pitalkhora Caves

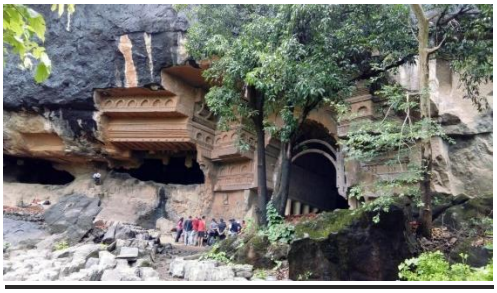
- The **Pitalkhora Caves, in the Satmala range of the Western Ghats of Maharashtra, are an ancient Buddhist site consisting of 14 rock-cut cave monuments** which date back to the **third century BCE**, making them one of the earliest examples of rock-cut architecture in India.
- Located about **40 kilometers from Ellora**, the site is reached by a steep climb down a flight of concrete stairs, past a waterfall next to the caves.
- The caves are cut in a variety of basalt rock, but some of the caves have crumbled and are damaged. **Out of the 14, four are chaityas (one housing votive stupas, one apsidal and single-cell) and the rest are viharas.**
- **All the caves belong to the Early Buddhist schools period**, but the reasonably well preserved **paintings are of the Mahayana period.**
- The **caves are in two groups**, **one of 10 caves** and the **second of four.** It is believed that Pitalkhora can be identified with Ptolemy's "Petrigala" as well as the "Pitangalya" of Mahamayuri, a Buddhist chronicle. The inscriptions date from c. 250 BCE to the 3rd and 4th centuries CE.
- The **site shows statues of elephants, two soldiers of which one is intact, a damaged Gaja Lakshmi icon, and an ancient rainwater harvesting system.** These caves have been significant in helping establish the chronology of cave building in the Ajanta-Ellora region.



Pitalkhora Caves

Kondana Caves (Raigarh, Maharashtra)

- The Kondana Caves are located in the small village of Kondana, **33 km north of Lonavala and 16 km northwest of Karla Caves.**
- **This cave group has 16 Buddhist caves.** The caves were excavated in first century B.C. The construction on wooden pattern is notable.
- The cave only one inscription on the front of the **Chaitya**, which gives information about donors.



Kondana Caves

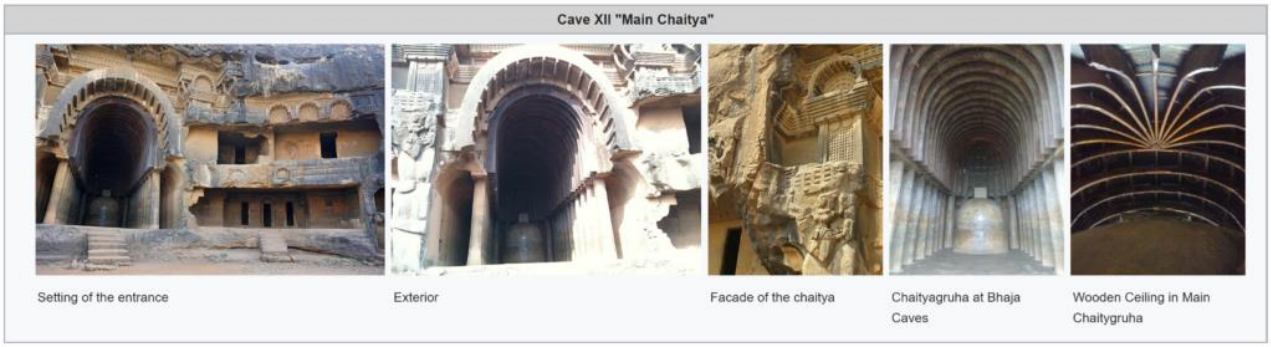
Bhaja Caves

- **Bhaja Caves is a group of 22 rock-cut caves** dating back to the **2nd century BC** located in the city of Pune.
- **It belongs to the Early Buddhist schools** in Maharashtra. The **caves have a number of stupas**, one of their significant features. The most prominent excavation is its **chaitya (or chaityagrha – Cave XII)**, a good example of the early development of this form from **wooden architecture**, with a **vaulted horseshoe ceiling**.
- Its **vihara (Cave XVIII) has a pillared verandah in front and is adorned with unique reliefs**. These caves are notable for their indications of the awareness of **wooden architecture**.
- The Bhaja Caves share architectural design with the Karla Caves. The **most impressive monument is the large shrine — chaityagriha — with an open, horseshoe-arched entrance**.

Features of Bhaja Caves

- The **Hinayana sect of Buddhism** is represented by the Bhaja Caves.
- The architectural design of the **Bhaja Caves** is **similar to that of the Karla Caves**.
- Their elaborate facades have made them famous.
- The most unique characteristic of the caves is that the beam of light of the setting sun enters the insides of the caves.
- The **stupas**, which are 14 in number and arranged in a huddle, are one of the cave's most notable characteristics.
- They are thought to contain the relics of monks who lived and died in the **Bhaja caves.**
- Two of the stupas feature a relic box on the upper side, and all of them are intricately sculpted.

- **Five of the 14 stupas are inside the smaller cave**, while the **other nine are outside**.
- Exquisite **headdresses, garlands,** and jewelry adorn the sculptures in the **Bhaja Buddhist grotto**.
- There are several animal representations and inscriptions of Buddhist monks' names, as well as some **Buddha paintings.**
- A **Chaitya Griha**, or prayer hall, is unique to the cave. The hall is surrounded by 27 pillars, with wooden beams affixed to the ceilings.
- The ceiling beams are the original ones, which is a unique feature. With an open, **horseshoe arched** entryway, it is the most stunning huge shrine chaitya griha.
- The **chaitya griha** features **wooden construction prototypes and a vaulted horseshoe ceiling.** Another interesting aspect of the cave is the wooden construction.
- The **carvings prove that tabla – a percussion instrument – was used in India for at least two thousand years.** The carving shows a **woman playing tabla and another woman, performing dance.**
- Simple **rock-cut Viharas** termed dwelling rooms and water Cisterns can be found throughout the **Bhaja cave Buddhist complex.**
- The **vihars** are ornamented with unique reliefs and have pillared verandahs in front.
- Bhaja's viharas are divided into two levels. There are also a few viharas with two stories. At Bhaja, there is only one vihara with sculptural embellishment.
- One of the carvings **depicts a woman playing the tabla** and another doing the dance, indicating that the **Tabla** (or Pushkara as it was then known) has been used in India for over **2000 years.**
- Near the last cave, there is a **spectacular waterfall,** the water of which flows into a little lake at the bottom during the monsoon season.
- The **Archaeological Survey of India** – ASI has designated the inscriptions and cave temple as a Monument of National Importance.



Karle Caves

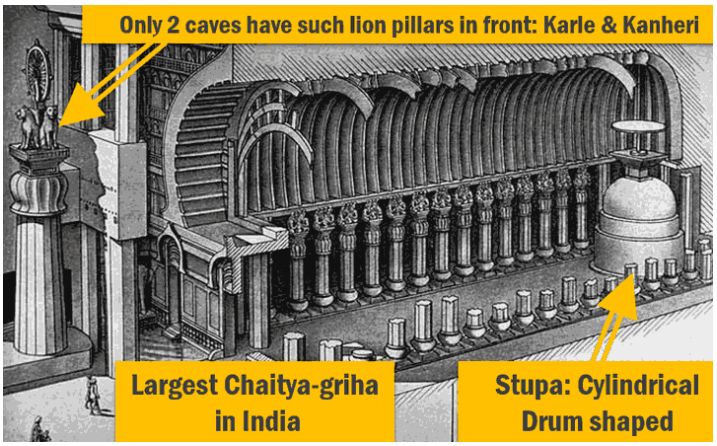
- The **Karla Caves**, also known as the **Karli Caves, Karle Caves, or Karla Cells**, are a group of **ancient Buddhist rock-cut caves** in Karli, Maharashtra.
- It is just 10.9 Kilometers away from Lonavala. **Other caves in the area are Bhaja Caves, Patan Buddhist Cave, Bedse Caves and Nasik Caves.**
- The shrines were built over a long period of time, from the **2nd century BCE to the 5th century CE.** The oldest of the cave shrines is said to have been built around 160 BCE, near a significant **ancient trade route** that ran eastward from the **Arabian Sea into the Deccan.**
- The **first sacred Karla Cave was a natural cave, but after that, it was followed by man-made caves.**
- The caves were traditionally linked to the **Mahasanghika Buddhist sect,** which enjoyed widespread popularity and financial support in this part of India.

- A Buddhist monastery from the **2nd century BC** is housed in the caves.
- This cave, the largest in South Asia, was built between 50 and 70 CE and 120 CE, under the reign of **Western Satraps ruler Nahapana,** who documented the cave's dedication in an inscription.
- The Karla group is one of the older and smaller of Maharashtra's many **rock-cut Buddhist sites**, but it is one of the most well-known because of the famous "**Grand Chaitya**".
- It is **"the largest and most completely preserved"** chaitya hall of the period, as well as containing an unusual amount of fine sculpture, much of it on a large scale.
- The caves were built with the help of **several tradesmen** and **Satavahana rulers.**
- Buddhist monastic facilities tended to be located in natural geographic formations close to main trade routes to provide **lodging places for traveling traders,** having become connected with commerce and manufacture through their early involvement with traders.

Karla Caves – Features

- From the first century CE until the fifth and sixth centuries CE, these caverns were excavated.
- The largest **Hinayana Buddhist chaitya (temple) in India is Karla Cave.**
- With only 15 caves, Karla Caves is one of India's most prominent Buddhist rock-cut cave sites.
- The main Chaityagriha is one of India's largest. Architecturally, sculpturally, and inscriptionally, it is significant.
- The **Great Chaitya** (Cave no. 8) at Karla is India's largest rock-cut chaitya, spanning 45 meters (148 feet) long and rising to a height of 14 meters (46 feet).
- The **Grand Chaitya** includes gigantic **pillars (square stepped plinth)** with sculptures of **males and females riding lions, elephants, and other animals.** There is also a stupa in the center.
- Karla Caves are distinguished by large **horseshoe-shaped windows** that **illuminate the interiors and vaulted ceilings.**
- There are **two 15-meter-high pillars outside the Chaitya**, but only one of them survives now. **The tops of the pillars are adorned with four lions.**
- At the main **Chaitya gate,** there is a temple dedicated to a local goddess (A shrine of goddess Ekvira).
- Rows of pillars divide the chaitya into **three sections**: the **central hall** and **narrow side aisles**, which are separated by two rows of ornate pillars, each with 15 pillars.
- Beautiful **capitals adorn the pillars**, which depict men and women riding elephants and bowing to Buddha, among other things. Around the **7th century AD,** representations of Buddha were added.
- In contrast to some other cave temples, the ceiling in **Karla Cave No. 12** is made of **wood** rather than stone ribs.
- This **woodwork (chhatri)** is one-of-a-kind; the wood was cut 2,000 years ago and has been well preserved, with no signs of corrosion.
- The **shrine – stupa with an umbrella over it** – is located at the far end of Chaitya.
- The sculptures in Karla cave may be seen on the pillar capitals within the chaitya griha as well as in the verandah.
- After the **5th century CE,** many **Buddha and Bodhisattva** sculptures were carved in the verandah.
- Karla's sculptures represent **new trends in Indian art** – **more plasticity, with figures that are approximately 60% free of the wall behind them**. Sculptures are refined, with clothing folds, earrings, and so on.

- On the pillars in the hall, there are some **vestiges of paintings** from the 5th and 6th centuries CE.
- Many of the pillars in the hall include inscriptions in **Brahmi script and Prakrit** language that list the names of the contributors and their origins.
- The caves were built with the help of several tradesmen and **Satavahana monarchs.**
- **Long inscriptions** written by royal families from the first to second century CE can also be found.



Kanheri Caves

- **Kanheri Caves** are a collection of more than 100 Buddhist caves nestled among the tranquil surroundings of **Mumbai's Sanjay Gandhi National Park in Borivali**. Kanheri, also known as **Krishnagiri or Kanhagiri** in ancient inscriptions, literally means **"black mountain"** (Krishna means "black" and Giri means "mountain") and is named after a **black basaltic stone**.
- These caves include **Buddhist sculptures, relief carvings, paintings, and inscriptions** ranging from the **1st century BC to the 11th century AD.**
- The **Western Ghats'** topography, combined with political patronage, favored the creation of **Buddhist caves** in many of the Sahyadris' hills, ravines, and cliffs.
- These caves are the earliest example of superb rock-cut architecture in the **Western Ghats.**
- The caves were cut between **200 and 600 A.D**, according to historians.
- Kanheri was a significant monastery settlement that existed from the **first century A.D. to the eleventh century A.D.**
- By the time the area was ruled by the **Mauryan and Kushan empires**, Kanheri had become a university center.
- Kanheri thrived for nearly a millennium as a result of its proximity to the ancient port towns of **Sopara** (Nalasopara – known for its trading ties with Mesopotamia and Egypt, among others), Kalyan, Thane, and Bassein (Vasai).
- The majority of these caves have no known date, but inscriptions mentioning donors and specific king names have aided in their identification.
- By 1560, Buddhism had been gradually lost in Maharashtra, leading to the caves' abandonment. They remained in a dilapidated state for 300 to 400 years.
- Following India's independence, the Archeological Survey of India decided to take over, revitalise, and conserve the heritage site.

Kanheri Caves – Features

- **Kanheri,** also known as **Krishnagiri or Kanhagiri** in ancient inscriptions, literally translates to **"black mountain"** and is named because of its **black basalt stone**.

- **Kanheri Caves (109 in number)** are located north of Borivali in Mumbai within the **Sanjay Gandhi National Park.**
- Kanheri is home to both **Chaityas and Viharas.** The elements of wooden construction were kept in mind while creating them.
- The caves are the only location in western India with artistic evidence of all three vehicles of Buddhism — India's three phases of the religion – **Hinayana, Mahayana, and Vajrayana Buddhism.**
- In Kanheri, **Buddhist monks** lived, studied, meditated, and spread the teachings of Gautama Buddha in 109 caves.
- During the monsoon, the caves were also used as shelters.
- Kanheri is a collection of **rock-cut monuments**, a form of western Indian traditional art.
- It also includes **symbolism** from later periods of **Buddhist art**.
- A vast **Vihara (prayer hall)** and stupas may be found inside the Kanheri caves.
- There are around **109 Buddha Viharas** in the caverns, which were built specifically for the **Bhikshus.** The prayer rooms have pillared passageways and exquisite relics of **Buddha and the Bodhisattvas.**
- **Cave No. 3** – At Kanheri, this cave has the most intact carvings. It also has a prayer hall known as the **Chaitya Gruha.**
  - The prayer hall appears majestic, with intricately carved Buddhist sculptures — including slender figurines with arched eyebrows and delicate fingers and Stupas (dome-shaped shrines).
  - It has a hall with **34 pillars** and two large standing Buddha sculptures. It contains hints on the **Theravada (Hinayana) Buddhist sect**.
- **Cave No. 11** – This cave is very **similar to cave number five in Ellora**, Aurangabad. They are India's only caves where Buddhist monks have hosted group recitations of religious scriptures.
  - To do their diurnal practice, they sat around elongated rectangular tables cut out of the cave's rock. The tables have survived to this day.
- The monks in the caves maintained close contact with the monks in China via the Silk Route, an ancient international highway that aided in the spread of Buddha's teachings throughout Asia.
- **Cave No. 41 –** This cave is home to the **11-headed god Avalokiteshwara**, who represents the compassion of all Buddhas. This is India's first and only archaeological piece of this deity, as well as the world's earliest recorded piece.
- **Cave No. 90** – It is the oldest cave and the only one with **two Japanese inscriptions** engraved in its verandah. It is also the world's first structure dedicated to **housing the Lotus Sutra** — the Buddhist teaching as told by Gautam Budhha near the end of his life.
- The Kanheri Caves feature a **colossal Buddha statue** (22 feet tall) and **Chaitya Griha**, a depiction of a large **Avalokiteshvara (Bodhisattva)** with 11 heads, nada painted ceiling.
- It also features an evolved and complex **water harvesting management system** (indicated by the presence of water cisterns in almost every cave and massive water tanks).
- The inscription regarding **Satavahana ruler Vashishtiputra Satakarni's** marriage to King **Rudradaman I**'s daughter is also notable.
- The Kanheri caves contain the earliest images of the Buddha in South India, and they became famous around the world after Chinese monk traveler **Hiuen Tsang (602 CE – 664 CE)** visited the monastery in the 7th century CE and is said to have brought a

wooden image of **Bodhisattva Avalokiteshvara** to China, as well as numerous **Sanskrit Buddhist manuscripts.**

- Wooden building elements are used to construct the Chaityas and Viharas.
- The patronage of the Kanheri caves may be traced back to the **Kushan and Mauryan dynasties**, which reigned from the **2nd to 9th centuries BC.** These caverns were later influenced by **Gupta art.**
- The spectacular **Elephanta caves** have also been impacted by the Kanheri caves.
- The Buddhist Cluster includes **Kanheri Caves, Magathane Caves, and Mahakali Caves.**
- The **Magathane caves** (6 km west of Kanheri caves) are known for the exquisite Makara decoration in the main cave, which is now decrepit.
- Some of the sculptures discovered in Magathane caves date from the 6th century CE.

Junagadh Caves

- **Junagadh Buddhist Cave Groups are located in Junagadh district of the Indian state of Gujarat. These caves group includes Uparkot Caves, Khapra Kodiya Caves and Baba Pyare Caves.**
- The **so-called "Buddhist Caves" are not actually caves, but three separate sites of rooms carved out of stone to be used as monks' quarters.**
- These caves were carved starting from **Emperor Ashoka's period up to 1st–4th century AD**.

Uparkot

- These caves **located at Uperkot beyond the 300 ft deep moat, close to Adi Kadi Vav**, were carved in **2nd–3rd century A.D**.
- These caves have **influence of Satavahana architecture** with combination of **Graeco-Scythian** style.

Khapra Kodiya Caves

- The oldest, the Khapara Kodia Caves, on the basis of scribbles and short cursive letters on the wall, are dated to **3rd-4th century BC during the Emperor Ashoka's rule** and are plainest of all cave groups. These caves are **also known as Khangar Mahal.**
- They were carved into living rock during the reign of Emperor Ashoka and are considered the earliest monastic settlement in the area.
- These caves are along the edge of the ancient Sudarshan Lake and little outside Uparkot fort, Northerly.
- **They are carved out in an east–west longitudinal ridge. Caves are small in area. But, it has unique architecture of the water tanks design on western side and 'L' shaped residence.**

Baba Pyare Caves

- The Bava Pyara Caves are **located near Modhimath,** little outside Uparkot fort complex, southernly. These are **much more intact than the Khapara Kodia caves**.
- The caves were **constructed during the Satavahana regime** in **1st–2nd century A.D**.
- According to the **Xuanzang's travel** account they were constructed in 1st century A.D.
- Bava Pyara caves **contains artworks of both Buddhism and Jainism**.

Nashik Caves (Pandava Leni Caves)

- **Pandavleni Caves**, also known as **Trirashmi Caves**, are ancient **rock-cut caves** located on the **Trirashmi hill** about 3004 feet above sea level. These are a collection of **ancient Hinayana Buddhist caves (B.C.250- A.D.600)**.

- **Nasik caves** are another name for them. Recently, three new caves have been discovered in the **Trirashmi Buddhist cave complex** by the Archaeological Survey of India (ASI).
- **Captain James Delamaine** first documented the Trirashmi Buddhist caves complex in **1823**, and it is now an ASI-protected site.
- **Leni** is a Marathi word for **caves.** The Pandavleni Caves are made up of **24 carved cave temples** known as **viharas.** The **Chaitya** is one of the 24 carved cave temples.
- In ancient times, these viharas served as **monasteries** where people could meet and discuss with monks, while the vihara also served as a **prayer hall** for Buddhist monks and disciples of Gautam Buddha.
- These caves were carved between the **1st and 3rd centuries BCE**, with additional sculptures added up until the **6th century,** reflecting changes in Buddhist devotional practices.
- Except for **Cave 18,** which is a **1st century BCE chaitya**, the caves are mostly **viharas.**
- The **oldest cave, No. 19,** was built with a donation from **Krishna, a Satavahana ruler** in the **first century BCE.**
- The style of some of the more **complex pillars or columns**, such as those found in **caves 3 and 10**, is a good example of how the shape evolved.
- Inscriptions documenting contributions date the caves to the **1st century BCE.**
- **Pundru**, which means **"yellow ochre tint"** in Pali, was the name given to the caverns.
- This is due to the fact that the caves were home to Buddhist monks who donned "the chivari or yellow robes." The name **Pundru** was then changed to **Pandu Caves** (as per **Ancient Monuments Act 26 May 1909**).
- Cave evidence suggests that the caves witnessed the period between the **Satavahana and the Western Kshatrapa,** who ruled over this region in the **first century CE.**
- Following the decline of Buddhism, **the site was occupied by Jains**. Even during the medieval period, Jain monasteries were most likely still present.

Cave No. 10

Features

- The Pandavleni caves are a collection of **ancient Buddhist caves.**
- The **Kshatrapas, Satavahanas, and Abhirs** – the three Kings who previously governed Nashik – are depicted in these caverns.
- The Pandavleni Caves are a set of **24 Buddhist caves** of the **Hinayana faith.**
- All of the caves are excellent examples of intricate carving and craftsmanship, but **Caves No. 3, 10, and 18** are especially noteworthy for their **outstanding sculptures.**
- Water seepage is a major issue in this area, and it is exacerbated during the rainy season. As a result, some of the caves have been converted into **water reservoirs.** One such example is **Cave No. 1.**
- **Cave No.2** was carved as a **Vihara (residential quarter)** in the **first and second centuries CE,** and it was later converted into a shrine with Buddha images.
- **Cave No. 3** is one of the most interesting, as it is lavishly decorated. There are **six massive dwarves (doors).** Inscriptions mention **Gautamiputra Satakarni's mother'Gautami Balasri' had financed the construction of 3rd cave.**
- Two caves stand out among the twenty-four caves:
- The main cave **(Cave No. 18)** which is the **Chaitya (prayer hall)**, has a gorgeous Stupa; the pillars are one-of-a-kind because they have inscriptions written vertically on them.
- **Cave no. 10** "**Nahapana Vihara**", is complete in both structural and inscription details.
- The **Trirashmi caves** are superb instances of detailed carving and craftsmanship, with excellent sculptures.

- The caves have exquisite **Buddha statues** as well as prominent Jain Tirthankaras such as **Vrishabhdeo, Bodhisattva symbols**, **Veer Manibhadra Ji**, and **Ambikadevi.**
- The **Nasik Caves'** inscriptions mention the King of **Western Maharashtra**, the **Kshatrapa dynasty, the Satavahana dynasty,** the excavation of the caves' Vihars, Shrines, Chaityas, and Cisterns, and the giving of a hamlet to Nasik residents.
- The caves had an excellent water arrangement, with expertly chiseled water tanks exquisitely carved into the rocks.
- **Cave No.11 "Jain cave"** has one inscription mentioning it is the gift of the son of a writer: " the benefaction of Ramanaka, the son of Sivamitra, the writer."
- Cave No.12 has one inscription mentioning it is the gift of a merchant named Ramanaka.
- **Cave No.17, "Yavana vihara"** was built by a **devotee of Greek descent**, who presents his father as being a Yavana from the northern city of Demetriapolis.
- **Cave No.19 "Krishna vihara"**: The cave has one inscription of **king Krishna of the Satavahanas**, which is the oldest known Satavahana inscription, dated to 100-70 BCE

Bedse Caves

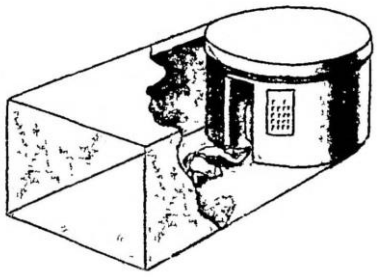
- **Bedse Caves (also known as Bedsa Caves) are a group of Buddhist rock-cut monuments situated in Maval taluka, Pune District, Maharashtra**, India.
- The history of the caves can be traced back to the **Satavahana period in the 1st century BCE.** They are some 9 km from the Bhaja Caves. Other caves in the area are Karla Caves, Patan Buddhist Cave and Nasik Caves.
- **There are two main caves.** The best known cave is the **chaitya (prayer hall – Cave 7)** with a comparatively large stupa, the other cave is the **monastery or vihara (Cave 11)**. They are marked by a profusion of decorative gavaksha or chaitya arch motifs.

Mahakali Caves

- The **Mahakali Caves,** also known as the **Kondivita Caves,** are a collection of **19 rock-cut Buddhist caves** dating from the **first century BCE to the sixth century CE**.
- This Buddhist monastery may be found in the **Andheri** neighborhood of **Mumbai (Bombay)** in western India.
- **Caves are carved out of a solid black basalt rock**,(volcanic trap breccias, prone to weathering).
- Mahakali Caves are a collection of **19 rock-cut monuments** (**4 caves on the southeastern face** and **15 caves on the northwestern face**) dating from the **first century BCE to the sixth century CE.**
- The northwest group of caves dates from the **4th to 5th centuries,** although the south-eastern group is older.
- These rock-cut caves have existed since the ancient **Ashoka Empire**, and Buddhist monks used them as **dwellings and meditation chambers** as long as **2,000 years ago.**
- **One of the stupas that were originally built as a Buddhist monument is now revered as a Hindu lingam statue.**
- The writings on the wall are in **Pali script**.
- Mahakali Caves are a few kilometers away from **Paspauli**. According to the inscription, a person from Paspauli donated the Vihara at Mahakali.
- From the first century BCE to at least the 12th century CE, the Mahakali caves housed an active monastery.

Features

- **Mahakali Caves** is a **Buddhist Monastery** made up of two sets of rock-cut caverns, one with four caves in the northwest and the other with fifteen caves in the southeast.
- The **majority of these caves are viharas** and **cells for monks.**
- There are **Buddha statues and stupas in the main cave**, as well as Buddha idols carved into the rocks.
- There are also **rock-cut cisterns** and ruins of other constructions in the monument.
- A one-of-a-kind stupa from the Mahakali caves with the sculpture of an **esoteric Buddhist god** had fallen from **cave no. 1** to the foothill.
- She is now worshipped as **Goddess Mahakali** in the Juna Mahakali Mandir temple (old Mahakali temple).
- The rock here is **volcanic Breccia**, which is not ideal for preservation.
- **Only cave number 9 is chaitya**, and it houses mangled figures from Buddhist mythology, as well as seven **Buddha images**.
- There are a total of twenty openings to the **Mahakali caves.** The caves in the south-east are older than the caves in the north-west.
- **Verandahs and courtyards** can even be found in certain caves.
- Two of the four caves in the North-West category were used as dwellings, while one was utilized as a dining area.
- Several broken **tombstones** litter the region between the two cave groupings.
- A modest theatre built for the teacher and his pupils is one of the more interesting **rock-cut monuments.** Several broken stone steps go down to the southern series of caverns from the west.
- Chaitya, cave number nine, is a one-of-a-kind cave among the fifteen caverns. It is **Kondivite's largest cave**, with seven depictions of Lord Buddha and other figures from Buddhist legend.
- For centuries, many Buddhist and Shaivite monasteries coexisted in this area. The nearby Jogeshwari cave exemplifies this coexistence.



Ganeshleni/Lenyadri/Junnar Caves

- **Lenyadri,** sometimes called **Ganesa Lena, Ganesh Pahar Caves,** are a **series of about 30 rock-cut Buddhist caves**, located about 4.8 kilometres (3.0 mi) **north of Junnar in Pune district** in the Indian state of **Maharashtra.**

- The current name **“Lenyadri” literally means “mountain cave”.** It is derived from **‘Lena’ in Marathi meaning “cave” and ‘adri’ in Sanskrit meaning “mountain” or “stone”.**
- The Lenyadri caves date between the **1st and 3rd century AD and belong to the Hinayana Buddhism tradition.**
- Twenty-six of the caves are individually numbered. The caves face to the south and are numbered serially from east to west. **Caves 6 and 14 are chaitya-grihas (chapels), while the rest are viharas (dwellings for monks).**
- Two of the central cells of Cave 7 – originally a Buddhist vihara – were at an unknown later date appropriated for the **worship of the Hindu god Ganesha**. The rest of the cells and the hall of Cave 7 remain in their original form. This Ganesha Lena vihara is one of the Ashtavinayak shrines, a set of the eight prominent Ganesha shrines in Western Maharashtra. In regional mythology, this is the Girijatmaja cave where goddess Parvati desired to be a mother and where Ganesha was born.

Naneghat Caves

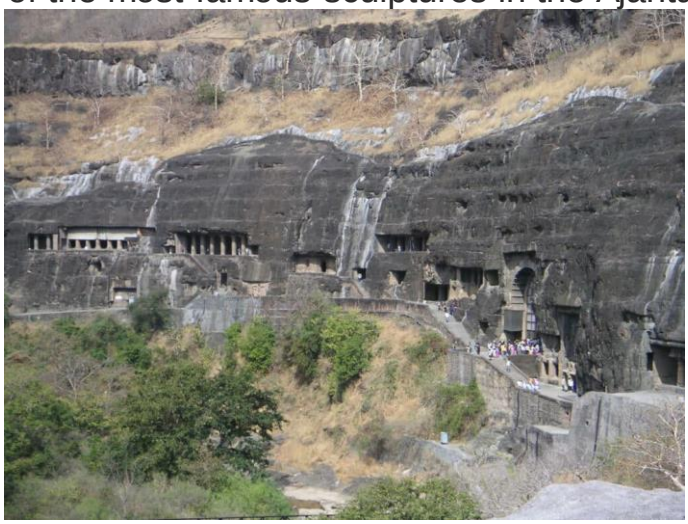
- **Naneghat pass (nane means “coin” and ghat means “pass“) was one of the trade routes.** It **connected the Konkan coast communities with Deccan high plateau** through Junnar.
- **William Sykes** found them while hiking during the summer of 1828.
- This was the most important trade route, as it connected harbour of Sopara and Kalyan directly to Junnar and Paithan. The name is given because this path was used as a tollbooth to collect toll from traders crossing the hills. **While going through Malshej Ghat, we can easily get a glimpse of Naneghat after Murbad.**
- The inscriptions are attributed to a queen of the **Satavahana dynasty**. Her name was either Nayanika or Naganika, likely the **wife of king Satakarni.**

Ajanta Caves

- The Ajanta Caves are **rock-cut Buddhist cave monuments dating from the 2nd century BCE to about 480 CE in the Aurangabad** district of Maharashtra.
- The caves include paintings and rock-cut sculptures described as among the finest surviving examples of ancient Indian art, particularly expressive paintings that present emotions through gesture, pose and form.
- **There are 29 caverns in all, 25 of which were utilised as Viharas (residence caves) and 4 of which were used as Chaitya (prayer halls)**.
- The caves consist of 36 identifiable foundations, some of them discovered **after the original numbering of the caves from 1 through 29.** The **later-identified caves have been suffixed with the letters of the alphabet, such as 15A,** identified between originally numbered caves 15 and 16. The cave numbering is a convention of convenience, and does not reflect the chronological order of their construction.
- **Ajanta Caves built in 2 Phases:**
- **Satvahana Period:** The earliest group consists of **caves 9, 10, 12, 13 and 15A.** The murals in these caves depict stories from the Jatakas. Later caves reflect the artistic influence of the Gupta period, but there are differing opinions on which century in which the early caves were built.
- **Vakataka Period:** The second phase of construction at the Ajanta Caves site began in the 5th century. The second phase is attributed to the theistic Mahāyāna, or Greater Vehicle tradition of Buddhism. **Caves of the second period are 1–8, 11, 14–29**, some

possibly extensions of earlier caves. **Caves 19, 26, and 29 are chaitya-grihas, the rest viharas.**

- The **Buddhist monks** inscribed the Ajanta caves under the patronage of the Vakataka rulers, one of them was **Harishena.**
- The figures in these caves were painted with frescoes and exhibit a high level of naturalism. The colours were created from local plants and minerals.
- The paintings' outlines were painted in red, and then the insides were painted. The **absence of blue** in the paintings is one of the most remarkable elements.
- The paintings are mostly on **Buddhism,** including Buddha's life and Jataka stories.
- **Five of the caves were built during the Hinayana period of Buddhism**, while the other **24 were built during the Mahayana period.**
- The **Ajanta caves** are mentioned in the travel journals of Chinese Buddhist pilgrims **Fa Hien and Hieun Tsang.**
- The **Mahaparinirvana of Buddha** in **Cave No. 26** and **Naga King and his consort in Cave.no 19** are some of the most famous sculptures in the Ajanta Caves.



Ajanta Caves

Udayagiri and Khandagiri Caves

- Udayagiri and Khandagiri Caves, **formerly called Kattaka Caves or Cuttack caves**, are partly natural and partly artificial caves of archaeological, historical and religious importance near the **city of Bhubaneswar in Odisha.**
- The caves are situated on **two adjacent hills**, Udayagiri and Khandagiri mentioned as **Kumari Parvata in the Hathigumpha inscription.**
- It is believed that most of these caves were carved out as **residential blocks for Jaina monks** during the **reign of King Kharavela**.
- **Udayagiri means "Sunrise Hill" and has 18 caves** while **Khandagiri has 15 caves**.
- The caves of Udayagiri and Khandagiri, called **lena or leṇa in the inscriptions, were dug out mostly during the reign of Kharavela for the abode of Jaina ascetics**.
- The most important of this group is **Ranigumpha in Udayagiri** which is a **double storeyed monastery**. Other important caves include **Hathi Gumpha, Ananta Gumpha, Ganesha Gumpha, Jaya Vijaya Gumpha, Mancapuri Gumpha, Bagha/Byaghra/Vyaghra Gumpha and Sarpa Gumpha**.
- Archaeological Survey of India has listed Udayagiri and Khandagiri Caves in the list of **"Must See" Indian Heritage.**

- In Udayagiri, **Hathi Gumpha (cave 14) and Ganesha Gumpha (cave 10) are especially well known** for their historically important sculptures and reliefs. **Raninka Na'ara (Queen's Palace Cave, Cave 1)** is also an extensively carved cave and elaborately embellished with sculptural friezes.
- Khandagiri offers a fine view back over Bhubaneswar from its summit. The **Ananta Cave (Cave 3) depicts carved figures of women, elephants, athletes, and geese carrying flowers.**

Caves at Udayagiri

- The Udayagiri hills are on the right-hand side as the visitor approaches from Bhubaneswar. Compared to Khandagiri, **Udayagiri offers more beautiful and better maintained cave shrines. There are 18 caves in Udayagiri.**

Rani Gumpha "Cave of the Queen"

- **Rani Gumpha is the largest and most popular cave** among the caves of Udayagiri and Khandagiri.
- This cave is **double storeyed.** Each storey has **three wings** and the central wing is bigger among all the three wings. The **lower floor has seven entrances in the middle wing** whereas the **upper floor has nine columns.** The **upper portion of the central wing has relief images depicting the victory march of a king**. Many of the cells have carved **dwara pala images**; some of them are disfigured.

Mancapuri and Swargapuri Gumpha

- Mancapuri and Swargapuri Gumpha is **double storeyed**. Manchapuri cave **depicts two male and two female figures worshipping the Kalinga Jina** that Kharval brought back from Magadha. It has a damaged **Jain religious symbol** which was probably used for worship.
- There are three inscriptions: one inscription talks about the chief queen of Kharavela, and the other two refer to Kudepasiri, the successor of Kharavela and Badukha, the son or brother of Kudepasiri.

Ganesha Gumpha

- The cave is named for the **carved figure of Ganesha on the back of its right cell**. Of course, it would have been carved in the later period and it cannot be the original work. The cave has **two large statues of elephants carrying garlands at the entrance** and is the first example of sculpture **animals used as a guard to the entrance**.
- Also, the carved figures of **dwara palas are found at the entrances**. The carvings in this cave narrate the story of the elopement of **Bassavadatta**, Princess of Ujjayini, with King Udayana of Kausambi in the company of Vasantaka.

Vyaghra Gumpha

- Vyaghra Gumpha is one of the popular caves in Udayagiri. The cave, which is in ruins, has an **entrance carved like a tiger's mouth, with the single-cell forming the tiger's throat**.
- It is one of the **most photographed sites in Udayagiri.** The word **vyaghra means "tiger"**. The inscription found here tells that this cave belongs to the city judge Sabhuti.

Hati Gumpha

- Hati Gumpha is a large natural cavern with an **inscription by Kharavela** which is the main source of information about him. The **cave is known as Hati Gumpha due to its exquisite carvings of elephant**. The word hati means "elephant".
- The Hathigumpha cave ("Elephant Cave") **has the Hathigumpha inscription, written by Raja Kharavela, the king of Kalinga** in India, during the **2nd century BCE**.
- The **Hathigumpha inscription** consists of **seventeen lines incised in deep cut Brahmi letters** on the overhanging brow of a natural cavern Hathigumpha in the south side of the Udayagiri hill. The **inscription also refers to the Kharaval's feat of bringing back the status of Agra-Jina (transl. Rishabhanatha) which was taken by Nanda empire**. It faces the **rock edicts of Asoka at Dhauli**, situated about six miles away.

Caves at Khandagiri

- The Khandagiri hills fall on your left side when you enter into this area from Bhubaneswar. **There are 15 caves in Khandagiri.** These caves **were renovated during the reign of Uddyotakeshari of Somavamshi dynasty.**
- **Ananta Gumpha:** The cave has sculptures of women, elephants, geese, etc.
- **Navamuni Gumpha:** Navamuni Gumpha is a roughly cut cell with the **sculptures of nine Jain Tirthankaras and Sasana Devis**. These sculptures were added to the caves in the 11th century by Somavamshi dynasty.
- **Trusula Gumpha:** There are **three sculptures of Rishabha Deva** who is found in the Kayotsarga posture. Apart from these sculptures, there are sculptures of 24 Jain Tirthankaras which look rough.
- **Ambika Gumpha:** There are t**hree relief sculptures, two of Rishabhanatha and one Amra** the sasana-devi of Neminatha.

Udayagiri Caves

The **Udayagiri Caves are twenty rock-cut caves near Vidisha, Madhya Pradesh from the early years of the 5th century CE**. Udayagiri Caves are set in **two low hills near Betwa River, on the banks of its tributary Bes River.**

They contain some of the **oldest surviving Hindu and Jain temples and iconography** in India. They are the only site that can be verifiably **associated with a Gupta period monarch** from its inscriptions.

One of India's most important archaeological sites, the Udayagiri hills and its caves are protected monuments managed by the Archaeological Survey of India.

Udayagiri caves contain **iconography of Jainism**. They are notable for the ancient monumental relief **sculpture of Parshvanatha** in his incarnation.

The site has **important inscriptions of the Gupta dynasty belonging to the reigns of Chandragupta II** (c. 375-415) and **Kumaragupta I** (c. 415-55).

The **Udayagiri Caves complex consists of twenty caves** (**19 Hindu Caves**, and **1 Jaina Cave**). Iconic **Varaha Sculpture** rescuing the **earth symbolically represented by Bhudevi** clinging to the boar's tusk as described in Hindu mythology is a salient feature of the place.

Cave 4: Shaivism and Shaktism

- Cave 4 was named the Vina cave by Cunningham. **It presents both Shaiva and Shakti themes.**
- The **temple sanctum is dedicated to Shiva, with the sanctum containing an ekamukha linga, or a linga with a face carved on it.** Outside its entrance, in what was a mandapa and now is eroded remnants of a courtyard are matrikas (mother goddesses), eroded likely because of weathering.

Cave 5: Vaishnavism

- Cave 5 is a shallow niche more than a cave and contains the **much-celebrated colossal Varaha panel of Udayagiri Caves.**
- It is the **narrative of Vishnu in his Varaha or man-boar avatar rescuing goddess earth in crisis**. Willis has described the relief as the **"iconographic centre-piece of Udayagiri**".

Varaha panel in Cave 5

Cave 13: Vaishnavism

- Cave 13 contains a **large Anantasayana panel, which depicts a resting figure of Vishnu as Narayana**. **Below the leg of Vishnu are two men, one larger kneeling devotee in namaste posture, and another smaller standing figure behind him**.
- The kneeling figure is generally interpreted as **Chandragupta II, symbolising his devotion to Vishnu**. The other figure is likely **his minister Virasena.**

Bagh Caves

- The Bagh Caves are a **group of nine rock-cut monuments**, situated among the southern slopes of the **Vindhyas in Bagh town of Dhar district in Madhya Pradesh** state in central India. These monuments are located at a distance of 97 km from Dhar town. These are **renowned for mural paintings** by master painters of ancient India.

- They were developed around the **6th century A.D.**
- The most beautiful paintings known to have been created by prehistoric man can be found in these rock cut caverns. Only 5 of the original 9 caverns have survived.
- **Time of development –** According to mythology, **Buddhist monk** Dataka constructed these caves. The caves were carved between the late **4th and early 6th centuries AD.**
- These caves were first discovered in **modern times in 1818.**

Features

- The **Bagh caves,** like the **Ajanta caves**, were carved out of the perpendicular sandstone rock face of a hill on the far bank of the Baghani, a seasonal stream.
- Only five of the nine caves have survived, despite their Buddhist inspiration.
- All of them are **'viharas,' or monks'** resting places, with a quadrangular design. The 'chaitya,' or prayer hall, is a tiny chamber usually found toward the back.
- **Cave 4**, also known as the **Rang Mahal,** is the most important of the five caves that still exist (Palace of Colors).
- **Mural Paintings** are well-known in **Bagh Caves**. A thick **mud plaster** of a brownish orange colour was used to cover the walls and ceilings before painting.
- **Lime-priming** was applied over the plaster, and then the paints were applied.
- The employment of a permanent fast-drying painting medium consisting of coloured pigment mixed with a **water-soluble binder** media is referred to as tempera technique.
- In various places of India, the sophisticated form of art represented in the **Ajanta paintings** can also be seen in surviving wall paintings and mural remnants.
- **Ajanta Caves** are perhaps the only instances of Indian murals visible to the outside world.
- However, it has been established that the tradition that began at Ajanta actually began in ancient times. And it didn't stop at Ajanta; it was carried on by people of many faiths in various places of India.
- A **reddish-brown grainy** and thick mud plaster was spread out on the walls and ceilings to prepare the ground.
- Only **Caves 3 and 4** had survived the ravages of time when the Bagh caves were discovered. Bagh's murals exemplify the **"golden age"** of Indian classical art.
- **Tempera** was used to paint the **Viharas of Bagh's** walls and ceilings, with shards still evident in Caves 3 and 4 (remnants also observed in Caves 2, 5, and 7).
- **Cave 2,** popularly known as **"Pandava Cave,"** is the cave with the best preservation.
- These artworks are more worldly than **spiritualistic in nature.**

Ellora Caves

- Ellora (Locally known as '**Verul Leni**') is **located in the Aurangabad district of Maharashtra**, India. It is one of the **largest rock-cut Hindu temple cave complexes in the world**, with artwork dating from the period **600–1000 CE**.
- It is a **UNESCO World Heritage Site** with cave temples dedicated to Hinduism, Buddhism, and Jainism.

Features of Ellora Caves

- In terms of topic and architectural styles, the caverns represent a natural diversity.
- The **17 Hindu caves** ([**caves 13-29**] caves 14, and 15 are famous and are known as **Ravan Ki Khai** and **Dashavatar caves,** respectively), **12 Buddhist caves** (**caves 1 – 12**), and **5 Jain caves** ([**caves 30 – 34**], Jaina caves include Indra Sabha and Jagannath Sabha) built in close proximity demonstrate the religious harmony prevalent during this period of Indian history.
- Ellora has a number of well-known caverns, including:

- **Vishwakarma Cave**, also known as a **carpenter's cave**, is a Buddhist Chaitya cave. Here, Buddha is seated in **Vyakhyana Mudra**, with a Bodhi tree etched behind him.
- **Ravan ki Khai** is the theme of **Cave No. 14**.
- **Dashavatar Temple** is located in **Cave No. 15**.
- **Kailash temple** dedicated to Lord Shiva is located in **Cave No. 16.**
  - It was carved out of a monolith and even contains a courtyard; it was built under the patronage of **Rashtrakuta monarch Krishna I.**
  - A sculpture representing **Ravana shaking Mount Kailash** may also be found on the wall of Cave No. 16 in the Kailash temple.
  - It is regarded as one of India's greatest sculptures.
- **Dhumal Lena is found in Cave 29.**
- **Rameshwar temple** is found in **Cave No. 21**
- **Indra Sabha (Cave 32)** and **Jagannath Sabha (Cave 33)** are two well-known Jain caves.

Elephanta Caves

- The **Elephanta Caves** are located on **Elephanta Island** (also known as the Island of Gharapuri), which consists of two hillocks separated by a thin valley in Western India. Numerous old archaeological relics dot the little island, serving as the only witnesses to its complex cultural past. These archaeological relics show that the area was occupied as early as the **2nd century BC.**
- **Elephanta cave temples** (on a small island off the coast of Bombay) date from the **eighth century A.D**. and are similar to those at Ellora.
- The Elephanta Caves were initially intended to be a Buddhist site, but the Shaivite faith eventually took over.
- The caves on the island are divided into two groups:
- A collection of **five Hindu caves** with rock-cut stone sculptures. They are primarily associated with the Shaivite sect of Hinduism, and are primarily dedicated to Lord Shiva.
- **A pair of Buddhist caves** with cisterns that run along the island's banks. Near the hill, there is a mound that resembles a Buddhist stupa.
- Between the 14th and 17th centuries, when Portuguese ships began to ply the Arabian Sea and used these caves as a base, the caves suffered extensive damage.
- They caused significant damage to the statues, which was exacerbated by water logging and dripping rainwater.

Features of Elephanta Caves

- The caves are constructed of **solid basalt rock.**
- The older sculptures have paint splatters.
- The **primary cave (Cave 1)** has a rock-cut temple complex that includes a main chamber **dedicated to Lord Shiva**, two lateral chambers, subsidiary shrines, and carvings depicting his life and several episodes associated with his life, such as his marriage with Parvati and the river Ganga descending in his hair.
- They are known for their sculpture (showing slenderness in the body, with stark light and dark effects), particularly the great **Trimurti figure of Shiva** (Shiva is akin to the **Trimurti figure of Brahma**, **Vishnu, and Mahesh**).
- **Ravana shaking the Kailash**, **Tandav dance of Shiva**, **Ardh-narishwara**, are other notable sculptures.
- It was also designated as a **UNESCO World Heritage Site in 1987.**
- The dating of the famed Elephanta Caves is still a point of contention, with estimates ranging from the **6th to the 8th centuries.**

- The **Rashtrakuta monarchs** excavated the cave temple, which is dedicated to Lord Shiva, sometime in the **8th century.**
- The most important cave is the **Mahesa-murti cave.**
- The cave's main body is 27 metres square and is supported by six columns in each row (excluding the porticos on the three open sides and the back aisle).
- This cave has sculpted compartments with amazing depictions of Ardhanarishvara, **Nataraja Shiva, Ravana hoisting Kailasa, Kalyana-Sundara** Shiva, Andhakari-Murti, and others (slaying of Andhaka demon).
- There are also massive figures of **'dwarapalakas,**' or doorkeepers, which are rather stunning.
- The main cave is well-known for its carvings honouring Shiva, who is worshipped in a variety of shapes and acts.
- The **Sitabai Temple**, a vast prayer hall with walls covered with beautiful and detailed sculptures located near the enormous cave, is another structure that has remained quite intact in comparison to the other decaying caves.
- The overall layout of the caverns makes extensive use of Hindu spiritualistic concepts and iconography.
- One of the most notable collections for the **Shiva religion** is the fifteen massive reliefs surrounding the lingam chapel in the **main Elephanta Cave.**
- Important innovations in **rock-cut architecture** include the layout of the caves, including the pillar components, the location and partition of the caverns into separate segments, and the provision of a sanctuary or Garbhagriha of the **sarvatobhadra plan.**

Trimurti sculpture

Shivleni Caves

- The **Shivleni Caves (Shiva leni; Jogai Mandap; Hattikhana) in Ambajogai, Maharashtra**, India are **rock-cut cave monuments which date in King Udayaditya** (reigned c. 1060–1087) from **Paramara dynasty of Malwa.**
- The caves include **sculptures of Hindu deities like Shiva, Saptamatrukas and Ganesha.**
- Shivleni Caves are situated hardly half a kilometer to the north-west of Yogeshvari Temple, along the **banks of the Jayvanti river.**
- A local story claims that the monument is the **wedding court of the jogaidevi**, whose temple is situated nearby. It is said that the wedding was planned to take place in this mandap but could not take place for supernatural reasons, and the elephants and everything inside it turned to stone, hence the name **'Jogai Mandap'.**

Mandapeshwar Caves

- It is also known as **Montperir Caves**, located in Borivali, near Mumbai, and was built as a Brahmanical cave during the late Gupta dynasty.
- It was later transformed into a **Christian cave**, however. Sculptures of Natraja, Sada Shiva, and Ardhanarishwara can be seen among the site's ruins.
- Above the cave precincts are the church and its graveyard.

Mandapeshwar Caves

Stupa Architecture

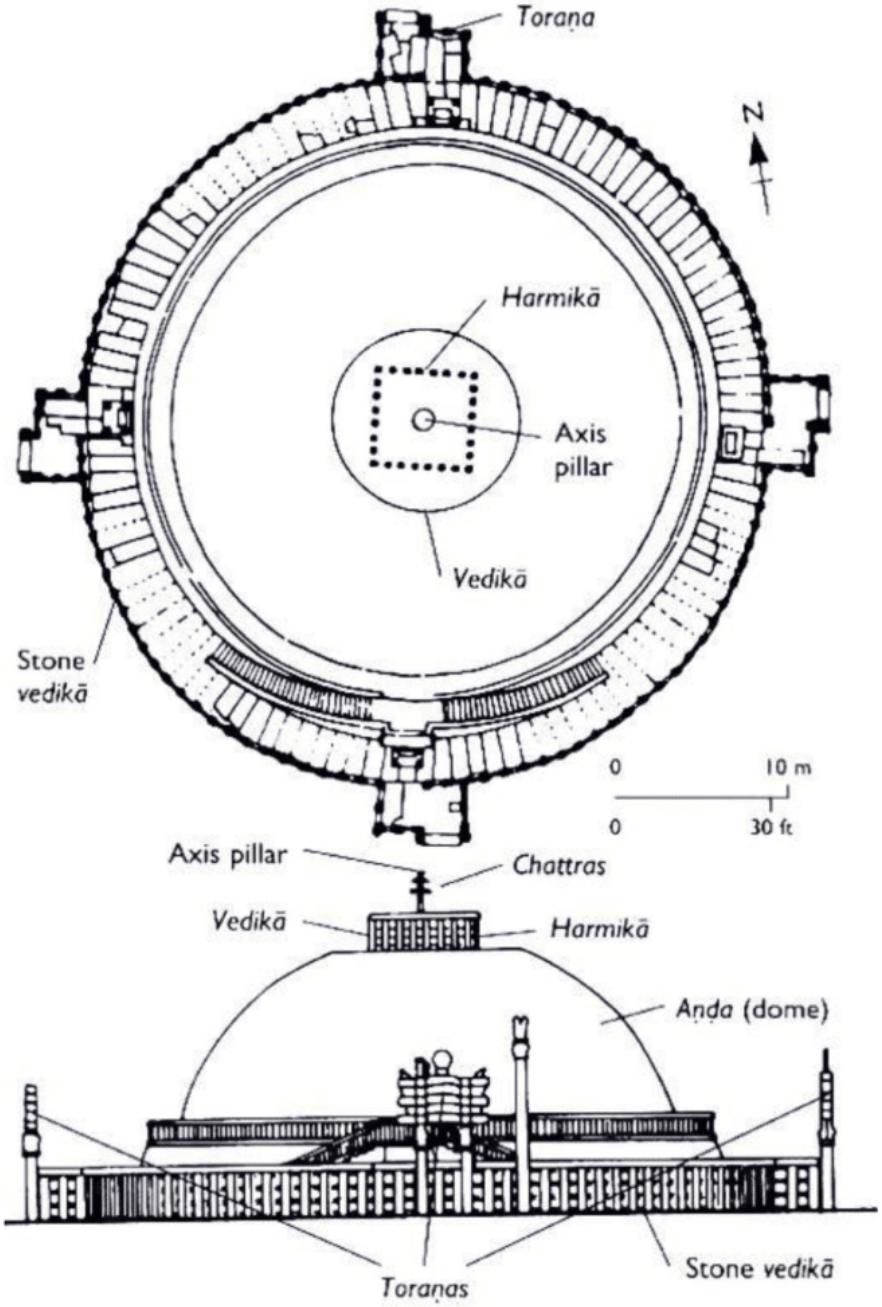
- A **stupa (literally "heap" or "pile") is a reliquary, a shrine containing the remains of a holy or sainted person and/or artifacts (relics) associated with them, originating in India prior to the 5th century BCE as tombs of holy men and evolving afterwards into sacred sites dedicated to the Buddha** (l. c. 563 – c. 483 BCE).
- Later, **stupas were also raised to honor Buddhist arhats (saints), bodhisattvas (enlightened ones), other saintly figures, or local deities.** A stupa is a **hemispherical structure**, with a spire at the top, sometimes situated on a base that varies in shape and size (depending on the designated purpose of that particular stupa) surrounded by a walkway for visitors.
- **Buddhism was the earliest Indian religion to require large communal spaces for worship.**
- This led to **three types of architectural forms** the **stupa, the vihara and the chaitya.**
- Many religious Buddhist shrines came up between the 1st century BC – 1st century AD.
- The **term stupa has been referred to in Rig Veda but not in the context as we know it**. The term then referred to the **fire coming out of the sacrificial altar**.
- **Rigveda refers to a Stupa raised by the King Varuna** above the forest in a place having no foundation.
- **Pali word "Thupa" means a conical heap, a pile or a mound** or a conical or bell shaped shrine containing arelic.
- Stupa, originally the **focus of a popular cult of the dead, is a large burial mound containing a relic of the Buddha.**
- **It celebrates the Buddha's parinirvana (end of cycle of suffering),** symbolizes his eternal body, and is an object of worship.
- There is evidence of community patronage of landowners, merchants, officials, monks, nuns and artisans associated with these Buddhist projects.
- **Initially stupas were Buddha's relic places.** Then it got **extended to his followers as well and gradually stupa itself became an object of worship.**
- **Some stupas, such as the Great Stupa at Sanchi, India, or the Boudhanath Stupa at Kathmandu, Nepal**, are large, ornate structures while others are more modest.
- The **construction of stupas, on a large scale and associated with Buddhism, began throughout India during the reign of Ashoka the Great (268-232 BCE) of the Mauryan Empire** (322-185 BCE) after his conversion to Buddhism.
- **Prior to Ashoka's reign, there were eight stupas (or ten, according to some scholars) dedicated to the Buddha (and containing his cremated remains) at different sites**, which correlated to important events in his life. In an effort to spread Buddhism and encourage the enlightenment of his subjects, Ashoka had the remains disinterred and ordered the construction of **many more** (84,000, according to legend), each one receiving a certain allotment of the remains which empowered the structure with mystical energy.
- **Buddhist stupas are only one type, as there are also Hindu and Jain stupas, but Buddhist stupas remain the most popular, and their construction, worldwide, has been the most prolific.**
- Stupas exist in countries around the world, from **India to Sri Lanka, Nepal, China, European nations, Australia, the United States, and more.** Whichever culture raises one of these structures, its purpose is always the same: to provide a sacred space for people to center themselves on higher thoughts and revitalize themselves spiritually.

- After the demise of Buddha and his cremation at Kushinagar and later the **corporeal relics was distributed among 8 Mahajanapadas.**
- **Initially 8 Stupas (Saririka Chaityas) were constructed at 8 centres ➔ Rajagrihya, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava and Kushinagara.**
- **Drona the Brahmin who initiated the distribution, himself erected a Stupa** to enshrine the urn that was used to divide the relics.
- **Mauryas** arrived too late for a share of the relic and were given the wood ashes from the cremation pyre, and **they too built a Stupa in their city of Pipphalavana**.
- **Thus all together 10 Stupas were erected i.e. 8 on corporeal relics and two on urn and over wood ashes by Drona and the Mauryas respectively.**
- Stupa is the built on the **relics of buddha** like his **bodily remains and objects used by him**.
- They were built by the donations of king specially of **Satavahanas**; guilds such as **ivory workers; men and women, bhikkhus and bhikkhunis.**
- **Jatakas mentions about the existence of Stupa** but does not throw any light on the structural details of Stupa.
- **Sujata Jataka and Bahiya Sutta describes Stupas as raised earthen mounds to commemorate the deceased ➔** This indicates that most probably prior to Ashoka most of the stupas were made of clay.
- Archaeological excavations and findings proved that **during Ashoka's reign use of bricks and stone for constructional purpose became popular.** Predecessors of Ashoka like **Bimbisara and Ajatsatru both had constructed a number of Stupas in honour of the Buddha** which contained relics of Buddha.
- With the emergence of **Mahayana sect it was not necessary that all the Stupas contained relics**. **It was taken over by the image worship**, with the transformation from non-iconic to iconic for changes were also found in the architectural patterns.
- **After Ashoka none of the Mauryan ruler showed any interest** in propagating Buddhism. Then the Sungas gave a new dimension to the Stupa architecture. **During Sunga and Ikshvakus period enlargement and additions were made in the existing Stupas of Sanchi, Bharhut and Amravati.**
  The **Great Stupa of Sanchi**, Madhya Pradesh

Meaning, Function & Structure of Stupa

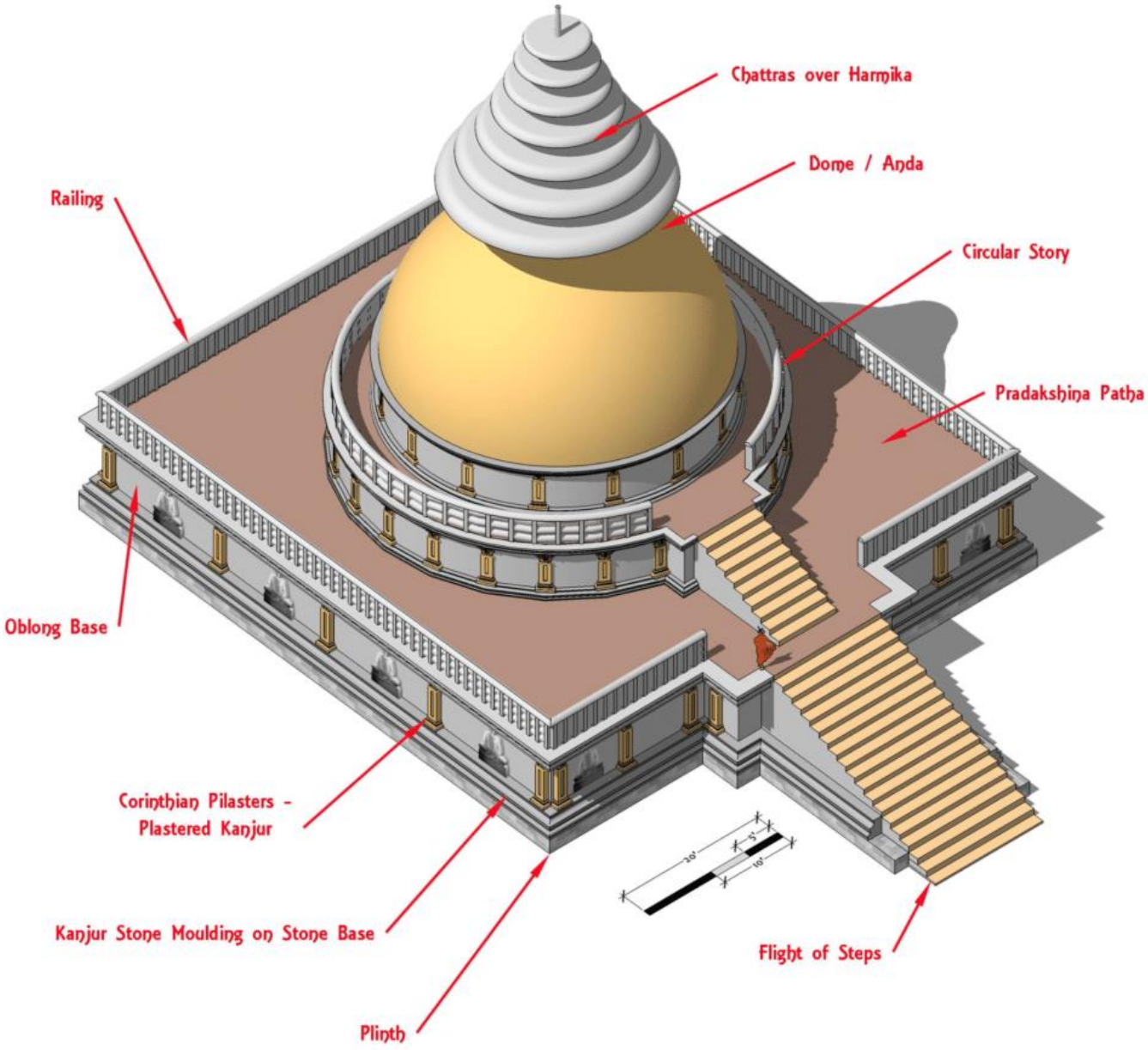
- The fundamental basis of Buddhism is that **life is suffering: one suffers for want of what one does not have but, once one has that thing, suffers for fear of losing it and, once it is gone, suffers the loss**.
- As long as one lives, one will suffer in this way but, the Buddha realized, **there was a way to stop suffering, and this was to change the way one interpreted the world and one's self.** Through an understanding of the **Four Noble Truths, and practicing the precepts of the Eight-Fold Pat**h, one could elevate one's understanding of existence, control one's thoughts and actions, and live at peace with one's self and others.
- All that one **desires, fears losing, and mourns for are ephemeral** – they were not made to last – and so are without final meaning; one should, therefore, appreciate these aspects of life for what they are but not cling to them since it is their nature to appear for only a short time and then vanish. The **Buddhist stupa is a physical manifestation of this understanding which invites adherents to both center and elevate themselves through various rituals or simply by gathering and focusing their energies at the site**.

- The **physical appearance of the stupa is intended to elevate the mind**. The **top spire (yasti) symbolizes the axis mundi (axis of the world)**, the line through the center of the earth which the universe revolves around. It is also thought to represent the World Tree whose roots are deep within the earth and branches in heaven, a symbol common in many cultures around the world. The **yasti is surrounded by a square gate known as the harmika**, and over the yasti and harmika are **parasols which symbolize protection, majesty, and the Buddha himself**.
- The large hemisphere descends from the yasti to a **platform or base, sometimes square**, which is often surrounded by a wall with **four gates (toranas) corresponding to the four cardinal directions.** These directions, in turn, relate to four events in Buddha's life:
- **East – Birth of Buddha**
- **South – Enlightenment of Buddha**
- **West – First Sermon of Buddha**
- **North – Nirvana/Release from Samsara of Buddha**



Basic structure of Stupa

- The stupa consists of a **square platform** knows as **medhi.**
- On medhi there is a hemispherical structure which encloses a casket.
- The medhi is surrounded by **vedika(boundary wall).**
- **Between the medhi and the vedika was pradakshina path or the circum-ambulatory.**
- On the stupa there was **harmika** followed by **one or more chatris** which signified **'axis mundi' or axis of the world.**



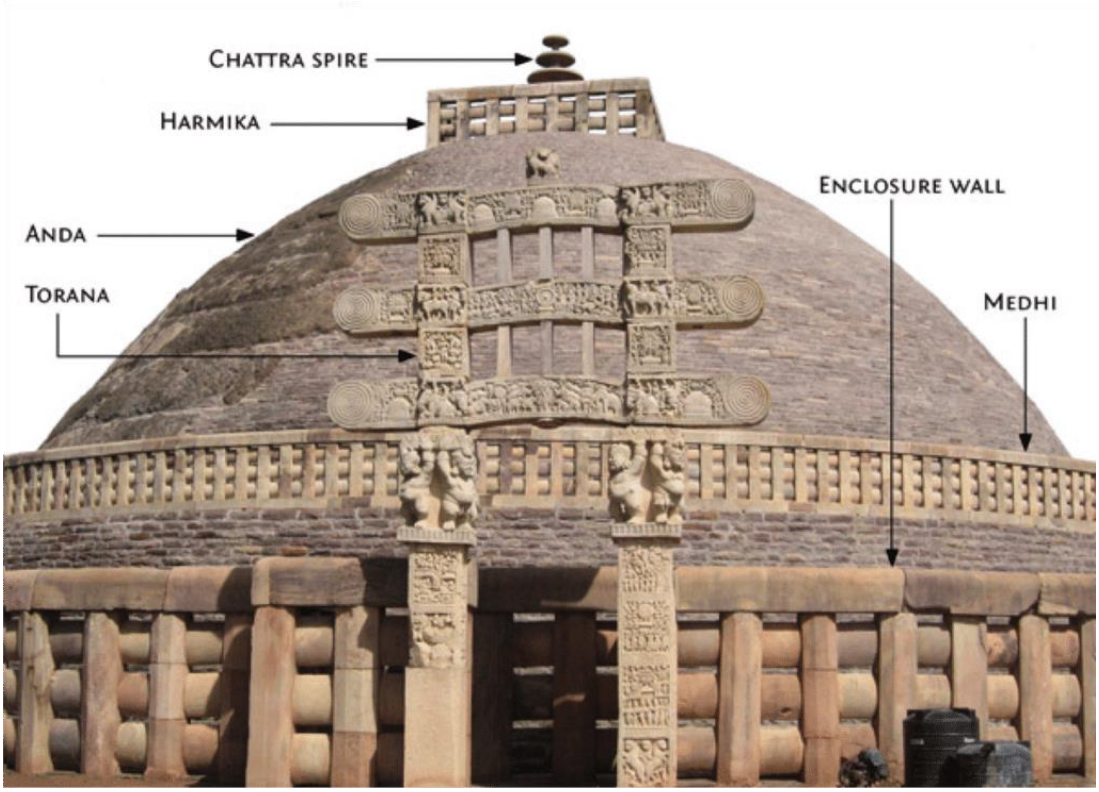
Features of Stupa

- The stupa's core was composed of **unburnt brick**, with a **burnt brick outer face covered** in a thick coating of plaster.
- The stupa was capped by a wooden railing that encircled a **pradakshina walkway** (circumambulatory path).
- It is a magnificent stupa with a circumambulatory route and a circular mound. During the **time of Ashoka**, the big stupa at **Sanchi** was erected with **bricks**, then covered with stone and many further additions were made.

- **Gateways** were added in addition to the **circumambulatory circuit.** With the elaborations in stupa design, architects and sculptors had plenty of room to plan elaborations and carve out images.
- **Wooden sculptures** were used to embellish the **medhi and toran**. As a form of worship, devotees walk around the pradakshina patha, or open ambulatory pathway.
- Sculptures were largely utilized to decorate stupas, the **torana,** and the **medhi,** as well as a form of religious expression.
- The **three chhatra** on the stupas symbolize the **Buddhist triratnas**: **Buddha** (the enlightened), **Dhamma** (doctrine), and **Sangh** (community).
- **Bairat in Rajasthan** has one of the **outstanding examples of a stupa building from the third century BCE.**
- **Sanchi Stupa in Madhya Pradesh,** for example, is the m**ost well-known Ashokan stupa**. The **oldest is the Piprahwa stupa in Uttar Pradesh.**
- Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar, and Pippalivana are the nine stupas built following Buddha's death.

Structure of Stupa – terminology

- **Anda**
  - It is the semi-circular mound built on earth.
- **Harmika**
  - It is the balcony like structure above anda.
  - It is believed to be the living place of god.
- **Yashti**
  - It is the mast above harmika surmounted by umbrella.
- **Railing**
  - It is around the mound believed to separate the stupa from surrounding world and make it sacred.
- **Chatra**
  - It is the umbrella built on the **top of the dome**
- **Pradakshinapatha**
  - It is the path for clockwise circumambulation surrounded by a fence built encircling the stupa.
  - Stone balustrade (wooden fence) consisted of thabas (octagonal upright posts) capped by uhnisa (continuous caping stone).
  - These posts are connected by **3 horizontal rails** called **Suchis**.
- **Torana**
  - Gateways having sculptures depicting Jataka Tales
- **Medhi**
  - Square platform
- **Aniconist buddha**
  - It is related with Hinayana or Theraveda Buddhism.
  - It prohibits representing Buddha in human form.
  - Instead they use symbol ➔ Example Empty seat to indicate meditation of Buddha; wheel represent Dharmachakra and first sermon of Buddha in sarnath, stupa indicate mahaparinirbana of buddha.



Stupa Architecture in North India

- There is very little information regarding the history of the development of Stupa architecture in north.
- The **Gupta period** is considered as the golden age of Indian history.
- Guptas were Vaishnavites but were tolerant towards Buddhism.
- It is said that the Stupa at Sarnath was built during the Gupta period.

Stupa Architecture in South India

- The architectural movement in the south (Andhra) flourished under **Satavahanas**.
- Rock cut architecture of **Hinayana sect** became more prominent.

Northern India	Southern India
Presence of torana dwara	**No torana dwara**
Circular stupa	**Non circular** stupa
No decorations on hemispheres	**Decorations** present on hemisphere
Buddha depicted by **symbols**	Buddha depicted by **symbols as well as in anthropomorphic forms**

Different kinds of Stupas

- **Sharirik** – the casket enclosed the **mortal remains of various Buddhist figures** such as the sariputra and maudgalayan stupa at sanchi.
- **Paribhogika** – the casket enclosed the **various objects and utensils** used by the various Buddhist figures during their lifetime.
- **Uddeshika** –mainly **used for pooja and aradhana**

Classification of Stupas based on form and function

- **Relic Stupa**–in which the relics or remains of the Buddha, his disciples and lay saints are interred.

- **Object stupa** – in which the items interred are objects belonged to the Buddha or his disciples such as a begging bowl or robe, or important Buddhist scriptures.
- **Commemorative stupas** – built to commemorate events in the lives of Buddha or his disciples.
- **Symbolic stupa** – to symbolise aspects of Buddhist theology, for example, Borobuddur is considered to be the symbol of "Three Worlds (dhatu) and the spiritual stages (bhumi) in a Mahayana bodhisattva's character."
- **Votive stupas** – constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited.

Stupa Architecture in different periods

- The shape of the stupa represents the Buddha, crowned and sitting in meditation posture on a lion throne.
- His crown is the top of the spire; his head is the square at the spire's base; his body is the vase shape; his legs are the four steps of the lower terrace; and the base is his throne.
- The stupa represents the **five purified elements**
- 1. **The square base represents earth**
- 2. The **hemispherical dome/vase represents water**
- 3. The **conical spire represents fire**
- 4. The **upper lotus parasol and the crescent moon represents air**
- 5. The **sun and the dissolving point represents the element of space**
- The core of the stupa was made up of unburnt brick and the outer face of burnt brick, covered with thick layer of plaster.
- The stupa was crowned by an umbrella of wooden fence enclosing a path for pradaskshina (circumambulatory path).
- One of the best examples of the structure of a stupa in the **3rdcentury BC is at Bairat in Rajasthan**. It is a very grand stupa having a circular mound with a circumambulatory path.
- The great stupa at Sanchi was built with bricks during the time of Ashoka and later it was covered with stone and many new additions were made.
- Ashoka was responsible for the construction of several stupas, which were large halls, capped with domes and bore symbols of the Buddha.
- The most important ones are located at Bharhut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.
- **In the subsequent century, stupas were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural decoration.**
- There were numerous stupas constructed earlier but expansions or new additions were made in the 2nd century BC.
- The stupa consists of a **cylindrical drum and a circular and a with a harmika and chhatra on the top** which remain consistent throughout with minor variations and changes in shape and size.
- The **three chhatra on the stupas represent triratnas of Buddhism i.e. Buddha (The enlightened), Dhamma (doctrine) and Sangh (order).**
- Apart from the circumambulatory path, gateways were added.
- Thus, with the elaborations in stupa architecture, there was ample space for the architects and sculptors to plan elaborations and to carve out images.
- **During the early phase of Buddhism, Buddha is depicted symbolically through footprints, stupas, lotus throne, chakra, etc**.

- This indicates either simple worship, or paying respect, or at times depicts historicization of life events.
- **Gradually narrative became a part of the Buddhisttradition.**
- Thus events from the life of the Buddha, the Jataka stories, were depicted on the railings and toranas of the stupas.
- Mainly synoptic narrative, continuous narrative and episodic narrative are used in the pictorial tradition.
- While **events from the life of the Buddha became an important theme in all the Buddhist monuments, the Jataka stories also became equally important for sculptural decorations.**
- The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renunciation, enlightenment, dhammachakrapravartana, and mahaparinibbana (death).
- Among the **Jataka stories that are frequently depicted** are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jataka and Shama Jataka.
- The original brick Stupa built during Ashoka's time was at first enclosed by wooden fence and later replaced by the massive stone balustrade.
- All the four gateways were in beautiful sculptures.

Piprahwa Stupa (Uttar Pradesh)

- Piprahwa is a village near Siddharthnagar city in **Siddharthnagar district of the Uttar Pradesh.**
- Piprahwa is best known for its archaeological site and excavations that suggest that it may have been the **burial place of the portion of the Buddha's ashes** that were given to his **own Shakya clan.**
- A **large stupa and the ruins of several monasteries as well as a museum** are located within the site. Ancient **residential complexes and shrines** were uncovered at the adjacent mound of **Ganwaria.**

Ramabhar Stupa (Kushinagar, UP)

- Ramabhar Stupa was built over a portion of the Buddha's ashes on the spot where he was cremated by the ancient **Malla people.**
- Ramabhar Stupa, also called a **Mukutbandhan-Chaitya, is the cremation place of Buddha**. This site is 1.5 km east of the main Nirvana Temple on the Kushinagar-Deoria road.
- dome shaped monument having brickworks and stands at a height of 49 feet

First Relic (Saririka) Stupas at Vaishali

- Buddha Relic Stupa, enshrining **one of the eight parts of the mortal remains of Lord Buddha after he attained Mahaparinirvana**, is one of the most revered sites for Buddhists and a protected one for Archaeological Survey of India (ASI), located around 55km northwest of Patna in Vaishali district.
- The **Buddha Relic Stupa was built by Lichhavis as a mud-stupa in the 5th century BC.**
- **Asoka→ opened the stupa to take out a little of the relic and thereafter closed the monument** while keeping back the original casket and coated the stupa with bricks.
- The stupa was later discovered in an archaeological excavation carried out under the aegis of Patna-based K.P. Jayaswal Research Institute during 1958-1962.

- The relic casket excavated from the core of the stupa contained the holy ashes of Lord Buddha mixed with earth, a piece of conch, pieces of beads, a thin golden leaf and a copper punch-marked coin.
- The casket was brought to Patna Museum in 1972.

Kesariya Stupa (Bihar)

- Kesariya stupa is a Buddhist stupa in Kesariya, **located at a distance of 110 kilometres (68 mi) from Patna, in the Champaran (east) district of Bihar**.
- The stupa is said to be the **tallest and the largest Buddhist stupa** in the world.
- Kesariya Stupa has a **circumference of almost 400 feet (120 m) and raises to a height of about 104 feet (32 m).**
- The ASI (Archaeological Survey of India) has declared it a protected **monument of national importance.**
- **History:**
- The **first construction of the Stupa is dated to the 3rd century BCE.** The original Kesaria stupa probably dates to the time of **Ashoka (circa 250 BCE),** as the remains of a capital of a **Pillar of Ashoka** were discovered there.
- The current stupa dates to the **Gupta Dynasty between 200 AD and 750 AD** and may have been associated with the 4th century ruler **Raja Chakravarti.**
- The **stupa mound may even have been inaugurated during the Buddha's time,** as it corresponds in many respects to the description of the stupa erected by the Licchavis of Vaishali to house the alms bowl the Buddha has given them.
  - In ancient times, **Kesaria was under the rule of the Mauryas and the Licchavis.**
- **Two great foreign travelers, Faxian (Fahien) and Xuan Zang (Hsuan Tsang),** had visited this place in ancient times and have left interesting and informative accounts of their travels.
- The **discovery of gold coins bearing the seal of the famous emperor Kanishka of the Kushan dynasty (AD 30 to AD 375)** goes on to further establish the ancient heritage of Kesaria.

- **Exploration:**
- The stupa's exploration **had started in the early 19th century** after its discovery led by Colonel Mackenzie in 1814.
- Later, it was **excavated by General Cunningham in 1861-62 and in 1998 an ASI team led by archaeologist K.K. Muhammad** had excavated the site properly.

Bairat Stupa

- Bairat Temple is a **freestanding Buddhist temple**, a **Chaityagriha**, located about a mile southwest of the city **Viratnagar, Rajasthan**, India, on a hill locally called "**Bijak-ki-Pahari" ("Hill of the Inscription")**.
- The temple is of a **circular type, formed of a central stupa surrounded by a circular colonnade and an enclosing wall**.
- It was **built during the time of Ashoka in the 3rd century BCE**, and near it were found two of Ashoka's **Minor Rock Edicts**, the Bairat and the Calcutta-Bairat Minor Rock Edicts.
- Bairat's history goes back to the time of the Mahabharata, when it was known as "**Viratnagar". Viratnagar was the capital of the ancient Mahajanapada (kingdom) of Machcha or Matsya.**

- The **Banganga River originates from a nearby village, Mair.**

Sanchi Stupa

- Sanchi is a **Buddhist complex**, famous for its Great Stupa, on a **hilltop at Sanchi Town in Raisen District of the State of Madhya Pradesh.**
- Early Indian sculpture that adorned the 1st-century BC entrances of the Buddhist relic mound known as the **Great Stupa at Sanchi,** Madhya Pradesh, which is considered one of the most spectacular monuments of its time. **From the 3rd century BC to the 11th century AD, the territory of Sanchi, like the great centers of Sarnath and Mathura**, had a continuous artistic history.
- The **Sanchi Stupa** is one of India's most important **Buddhist landmarks**, and it houses some of the country's earliest stone buildings. Also, It is an important monument of Indian architecture and one of India's oldest stone constructions.
- It was commissioned in the **third century** BCE by **Mauryan ruler Ashok**a the Great. It began with a basic **hemispheric brick** edifice erected over the **Buddha's relics.** Originally, it was smaller than its present dimensions. It was expanded in later periods.
- Sanchi, a historical city nestled in the **Vindhya Range** 46 kilometers from Madhya Pradesh's capital Bhopal, also has 50 additional sites, including temples and monasteries.
- The beautiful carvings and inscriptions show Indian architecture from the **Mauryan era** (3rd century BCE) through its downfall in the later medieval age (around 11th century CE).
- The **Mahastupa (Great Stupa)**, the **Ashokan pillar (with its inscriptions),** and the beautiful torans are all noteworthy features of the Sanchi complex (gateways).
- **Since 1989, Sanchi Stupa has been a UNESCO World Heritage Site**. Madhya Pradesh is home to Sanchi.
- It is possibly India's best-preserved Buddhist monument complex.

Historical background

- Sanchi's monuments currently consist of a collection of **Buddhist monuments** that date from the **Mauryan Empire (3rd century BCE),** continue through the **Gupta Empire (5th century CE),** and conclude around the 12th century CE.
- The **Great Stupa, also known as Stupa No. 1, is the oldest and greatest monument**.
- It was created under the **Mauryans** and is **ornamented with one of Ashoka's Pillars**.
- The **Great Stupa** was enlarged and ornamented **with gates and railings** in the succeeding centuries, particularly during the **Shungas and Satavahanas,** and minor stupas, including **Stupa No.2 and Stupa No.3,** were also built in the vicinity.
  - **Stupa-1** is presumed to have the **relics of the Buddha**,
  - **Stupa-2**, the relics of ten less famous **arhats** belonging to three different generations. Their names are found on the relic casket.
  - **Stupa-3** has the relics of **Sariputta and Mahamougalayana**.
- According to **Ashokavadana,** the stupa was vandalized sometime during the 2nd century BCE, an incident that some have linked to the ascension of the **Shunga** monarch **Pushyamitra Shunga**, who overthrew the **Mauryan Empire** as an army officer.
- The first stupa may have been **demolished by Pushyamitra**, and **his son Agnimitra rebuilt it**, according to legend.
- During the Shunga period, the original brick stupa was covered with **stone**.
- In 1819, British captain **Edward Fell** wrote one of the first accounts of the Sanchi Stupa.

- It took another 93 years for John Marshall to 'rediscover' the site, and another seven years for it to be restored to its current state.

Sanchi Stupa – Features

- The **Mahastupa (Great Stupa**), the Ashokan pillar (with its inscriptions), and the beautiful torans are all noteworthy features of the Sanchi complex (gateways).
- The **torans and fencing** are reported to be modeled after the bamboo crafts of the surrounding areas.
- The design of the stupa's fencing, as well as the torans' design, are reminiscent of bamboo craft and knotted bamboo.
- **Bricks** were used to construct the original construction. It was afterward covered with stone, **vedica**, and **torana (gateway).**
- The **stupa has four entrances**, with the southern one being the first to be completed. Others were added subsequently.
- The **gateways are ornately carved and ornamented with statues**. **Two vertical pillars and three horizontal bars** make up each **torana.** On the front and back of the bars are **magnificent sculptures.**
- They feature depictions of **shalabhanjika,** or **women grasping a tree branch**.
- Here are carved stories from the **Jataka tales.**
- A lower and upper pradakshina patha, or circumambulatory walk, runs around the structure. This stupa's upper pradakshina patha is unusual.
- The **Ashokan Lion Capital pillar,** which has inscriptions on it, may be seen on the **southern side of the stupa.**
- Buddha is shown symbolically as an **empty throne, feet, chhatra, stupas, etc.**
- The **Anda** refers to the stupa's hemispheric dome. It is where the Buddha's relics are kept.
- On top of the dome/mound lies the **harmika,** which is a square railing.
- On top of the **harmika,** the **chhatra** is an umbrella. The location contains a sandstone pillar inscribed with **Ashoka's Schism Edict**.
- During the rule of the **Shunga dynasty**, the original brick dome was doubled in size, with stone slabs covering the previous dome.

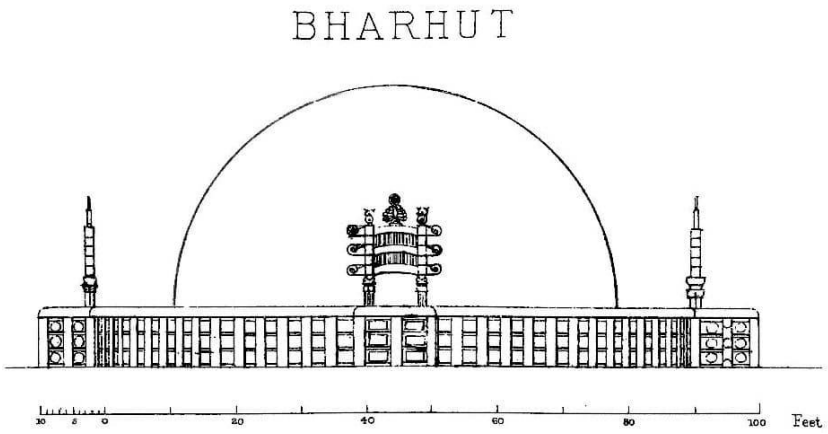
Connection with Buddhism

- Surprisingly, **Buddha never came to Sanchi.**
- Foreign travelers like **Hiuen Tsang,** who documented the famous Buddhist circuit in India but didn't mention Sanchi in his books, didn't know either.
- Sanchi was not as revered as other Buddhist pilgrimage sites in India, according to Marshall's The Monuments of Sanchi (1938).
- The **iconic images of Buddh**a (like the Bodhi tree, a riderless horse, an empty throne, etc.) at Sanchi, according to scholars like Alfred A Foucher, are the result of **Graeco-Buddhist architectural** interaction.

Bharhut stupa

- **Bharhut stupas** are tall, like the Mauryan depictions of Yaksha and Yakshini, and the sculptural volume is modeled in low relief to ensure linearity. A large stupa was built in **100 B.C. in Bharhut,** which is now part of modern-day **Madhya Prade in Satna District**).
- The **Bharhut stupa may have been established by the Maurya king Ashoka in the 3rd century BCE, but many works of art were added during the Sunga period,** with many friezes from the 2nd century BC.
- This stupa is primarily important for its sculpture as the dome is **now vanished.**

- Bharhut sculptures are tall, like the **Mauryan depictions** of **Yaksha and Yakshini,** and the sculptural volume is modelled in low relief to ensure linearity.
- The illusion of **three-dimensionality** is conveyed with slanted perspective in the relief panels displaying storytelling. The **narrative's clarity** is improved by focusing on key occurrences.
- Its **railings are made of red stone.**
- Gateways, pillars and the uprights and crossbars, all are full of sculptures depicting **pictorial representations of nature.**
- These sculptures portray some realistic scenes of daily life.
- The **stupa (now dismantled and reassembled at Kolkata Museum)** contains numerous birth stories of the Buddha's previous lives, or Jataka tales.



Architectural Significance

- Unlike the Mauryas' imperial art, the reliefs and figures in **Bharhut stupa** were provided by **lay people, monks, and nuns,** according to inscriptions on the railings. As a result, it is considered one of the earliest instances of Maurya popular art.
- The Buddha's previous incarnations' birth stories, known as **Jataka tales**, are depicted on the railings.
- The **aniconic phase** of Buddhist art is represented by the Bharhut stupa. Buddha has been shown as a **series of symbols.**
- Except for one foreigner, presumed to be an **Indo-Greek soldier,** who is represented wearing the Indian dhoti with **Buddhist iconography,** the style is mainly flat, with low bass relief, and all figures are depicted wearing the Indian dhoti.
- The Bharhut stupa railings feature several depictions of **yakshas and yakshis,** who have long been a part of Indian society.
- The earliest depictions of the **Yakshas and Yakshis**, which later became part of later art, may be seen at Bharhut. These represent the spirit of nature and help to remind us of the divinity that lurks beneath all we see.
- The **Yakshas and Yakshis** represent nature's protection and plenty, which ensures the continuation of life.
- **Kubera,** whom the Yaksha and Yakshis attend, is depicted on the north gateway of the **Vedika at Bharhut.**
- The photos of Yakhsi Chandra and Krishika, who are seen entangled with a tree, can be found. Another Yakshi, Ashok Dohada, holds an Ashoka Tree leaf in her palm as well as a kid in her womb (two hearts) and weaves her way through the tree like a creeper, symbolizing fertility.
- One of the sculptures depicts **Laksmi** on the Bharhut's railing, which is the earliest representation of the goddess.

- The sculptures on the Bharhut railings are in low relief and do not have the depth of later **Indic art.**
- A **Greek warrior** is depicted on a pillar of the vedika. He has short hair and a headband and is dressed in boots and a tunic.
- **A Nagaraja,** the serpent king, is shown on another fence, dressed in human form but wearing a **serpent hood**. **Naga deities**, like yakshas and yakshis, serve to remind us of the power, protection, and fertility of nature.
- The railing of the Bharhut "stupa" depicts **Queen Maya's dream,** which occurred before the Buddha's birth.
- The figure of the Buddha was never depicted in early Buddhist art. Instead, symbols of him were there, including a seat, footprints, the **Bodhi tree,** the wheel, and the "stupa." The railings' sculptural reliefs are a veritable collection of early **Buddhist iconographic elements.**
- **Narrative reliefs** at Bharhut show how artisans used the pictorial language very effectively to communicate stories.
- In one such narrative, showing **Queen Mayadevi's (mother of Siddhartha Gautam) dream, a descending elephant is shown.**
- The **queen is shown reclining on the bed whereas an elephant is shown on the top heading towards the womb of Queen Mayadevi**.

Dhamek Stupa (Sarnath)

- **Dhamek Stupa** (also spelled Dhamekh and Dhamekha, traced to Sanskrit version Dharmarajika Stupa, which can be translated as the **Stupa of the reign of Dharma**) is a **massive stupa located at Sarnath, 13 kilometres (8.1 mi) away from Varanasi** in the state of Uttar Pradesh, India.
- An **Ashoka pillar with an edict engraved on it stands** near the site.
- **It was built in 500 CE to replace an earlier structure commissioned by Ashoka in 249 BCE**, along with several other monuments, to commemorate the Buddha's activities in this location.
- While visiting Sarnath in 640 CE, **Xuanzang** recorded that the colony had over 1,500 priests and the main stupa was nearly 300 feet (91 m) high.
- In its current shape, the stupa is a **solid cylinder of bricks and stone** reaching a height of 43.6 meters and having a diameter of 28 meters.
- The basement seems to have survived from Ashoka's structure: the stone facing is chiseled and displays delicate floral carvings of Gupta origin.
- The wall is covered with exquisitely carved figures of humans and birds, as well as inscriptions in the Brāhmī script.

Importance of Sarnath

- The Dhamek Stupa is said to mark the spot **Rishipattana**, where **Buddha gave the first sermon to his first five Brahmin disciples after attaining enlightenment, "revealing his Eightfold Path leading to nirvana".**
- In several of the ancient sources the site of the first sermon is mentioned to have been at a ″Mriga-dayaa-vanam″ or a sanctuary for animals.

Stories associated with Sarnath

- From Bodh Gaya, Buddha went to the **Deer Park (Mrigadava) in Sarnath**, where the five monks who had been with him during his ascetic phase were staying.
- It was there that he gave his first sermon, an event known as the **Dharma Chakra Pravarttana, or turning of the wheel of law.**
- In ancient times, this place was known by many names — **Rishipatana, Mrigadava and Mrigadaya**.

- The word Sarnath comes from a corruption of the name **Saranganatha (lord of deer)**.

The first Sermon

- In his **first sermon to the five companions, Buddha spoke of the Four Noble Truths and the eightfold path that frees people from suffering.**
- He said that **there are two ways of life: one is to indulge in all the pleasures of the world and the other is to deny oneself these pleasures.**
- The **middle path is the way to achieve nirvana**, he said.

Foundation of Sangha

- It is in Sarnath that Buddha laid the foundation of his sangha, or organisation of monks.
- He had 60 disciples whom he sent to different parts of the country to spread his teachings.
- He also established an order of female monks, which was joined by his wife.

Excavation in Colonial Period

- The beautiful stupas and monasteries in Sarnath were excavated under Sir **Alexander Cunningham**.
- He excavated the Dhamekh, Dharmarajika, and Chaukhandi stupas along with a monastery and temple between 1834 and 36.
- Many excavations followed these, the most famous among them being the 1904-05 excavation by **Friedrich Oscar Oertel** of the Ashoka Pillar, including the Lion Capital.

National Emblem of India

- **On top of the Ashokan pillar in Sarnath was the the Lion Capital and the Dharmachakra, but the Lion Capital is now housed in Sarnath museum**, while the pillar remains where it was originally.
- The **Lion Capital was adopted as the national emblem of India in 1950**.

Survived several invasions

- After Ashoka, the other rulers who added to Sarnath's glory were the Kushans, the Guptas and Harshavardhana.
- Under the Guptas, the Dharmekh stupa was encased with stone-carved floral designs.
- Sarnath suffered from the Huna invasions, but Harshavardhana later restored some of the earlier buildings.
- Sarnath also suffered when it was attacked by Mahmud of Ghazni. Mahipala, the Pala king, restored the monuments.

Cultural Significance

- Architect James Fergusson remarks that the sculptured band on the central part of the Dhamek stupa, which has geometric patterns of great intricacy similar to the mosques in Delhi and Ajmer.
- The calligraphy on the screen of Quwwat-ul-Islam mosque, built by Qutbuddin Aibak in the Qutub complex in Delhi, does bear resemblance to the stupa.

Amaravati School (Amaravati Stupa)

- The **Amarāvati Stupa (also known as Mahachaitya**) is a **ruined Buddhist stūpa at the village of Amaravathi, Palnadu district, Andhra Pradesh** (on the banks of the **Krishna River**).
- The Amravati Stupa, **also known as the Great Stupa of Amravati**, is a damaged Buddhist monument.
- It was probably **built in phases between the third century BCE and about 250 CE**, but in later centuries it was **transformed from a Hinayana shrine to a Mahayana shrine.**
- Developed **during the period of the Satvahana & Ikshvaku dynasty**.

- The Archaeological Survey of India is in charge of safeguarding the site.
- The site's notable sculptures are now housed at a number of museums in India and overseas, many of which are severely damaged.
- Amaravati stupa is different from the Bharhut and Sanchi stupas. It had **free-standing columns surmounted by lions near the gateways.** The **dome was covered with sculptured panels**.
- The stupa had an **upper circumambulatory path on the drum** as at Sanchi. This path had two intricately carved railings. The **stone is greenish-white limestone** of the region.
- Other locations where the Stupa were Built in Southern India – **Goli, Jaggiahpeta, Bhattiprolu, Gantasala, Nagarjunakonda**

Buddhist Monuments of South India

- **Vengi** in Andhra Pradesh has many stupa sites like **Jagayyapetta(AP), Amaravati(AP), Bhattiprolu(AP), Nagarjunkonda(AP), Goli(AP)**, etc.
- At **Anakapalli near Vishakhapatnam**, caves were excavated and a huge **rock-cut stupa** was carved out of the hillock during the fourth–fifth centuries CE.
  - It is a unique site as it has the **biggest rock-cut stupas** in the country.
- **Bojjannakonda and Lingalakonda** are two Buddhist sites which exist on adjacent hillocks near a village called Sankaram in Vishakhapatnam district, located just a few kilometers from Anakapalle.

Nagarjunakonda

- The second most important site after Amaravati is **Nagarjunakonda** located near Nagarjuna Sagar in **Palnadu district** of the Indian state of Andhra Pradesh.
- This was a large **monastic vihara or "university"**, which is now submerged under a lake created by the Nagarjuna Sagar Dam.
- Many remains were relocated to what is now an island in the lake, but most sculptures are now in various museums, in India and abroad.
- **The Chandavaram Buddhist site is another large stupa.**

Sannati Maha-stupa

- Sannati or Sannathi is a small village, located **on the banks of the Bhima River in Chitapur taluk of Kalaburagi district of Northern Karnataka.**
- mahastupa the diameter of which was around 75 ft.
- exposed the **medhi along with hundreds of sculptured slabs with lotus designs** and other decorations
- **Kanganahalli**
  - Image of Ashoka – Ranyo Asoka inscribed on it
  - Prakrit and Brahmi Script
  - limestone bass-relief sculptures

Gandhara Stupa

- The **Gandhara stupa is a further development of stupas at Sanchi and Bharhut.**
- In **Gandhara stupas the base, dome and the hemisphere dome are sculpted**.
- The stupa tapers upward to form a tower like structure.
- The **stupas of Nagarjunakonda in Krishna valley were very large.**
- At the base there were brick walls forming wheel and spokes, which were filled with earth.
- The **Maha Chaitya of Nagarjunakonda has a base in the form of Swastika, which is a sun symbol**.

Sungas, Kushans and Satavahanas

- After the death of Ashoka, Mauryan dynasty came to an end and the **Sungas and Kushans ruled in the north and the Satavahanas in the south.**
- These dynasties made **advances in art and architecture** in areas like stone construction, stone carving, symbolism and beginning of temple (or chaitya hall) and the monastery (or vihara) constructions.
- The period between **2nd century B.C. and 3rd century A.D.** marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.
- **Under these dynasties the Ashokan stupas were enlarged and the earlier brick and wood works were replaced with stone-works.**
- The **Sanchi Stupa was enlarged to nearly twice its size in 150 B.C.** and elaborate gateways were added later.
- The **Sungas reconstructed the railings around the Barhut Stupa and built the toranas or the gateways.**
- The Satavahanas constructed a large number of stupas at Goli, Jaggiahpeta, Bhattiprolu, Gantasala, Nagarjunakonda and Amravati.
- **During the Kushan period, the Buddha was represented in human form instead of symbols.**
- Buddha's image in endless forms and replicas became the principal element in Buddhist sculpture during the Kushan period.
- The Kushans were the pioneers of the Gandhara School of Art and a large number of monasteries; stupas and statues were constructed during the reign of Kanishka.

Pillar Architecture in India

- A **pillar is any isolated, vertical structure** used in architecture or construction to serve an aesthetic or structural purpose in a building. They are **often referred to as a pier, column, or post and can be built from a wide array of materials, including wood, stone, or bricks**.
- They are an important element of architecture , asethetics and source of history of ancient and medieval India. The earliest example of existing pillars could be dated back to the **Mauryan era i.e around 250 BC and especially under the reign of king Ashoka.** However some structures similar to pillars existed even before that in the Iron age (*circa* 1500BC) which were found at the burial sites like a memorial to mark the places where the dead were buried. Also, before the Ashokan era there existed pillars similar to that of the **Ashokan pillars** and which was used by the king for putting his inscriptions on.
- **Pillars were mainly erected for the following purposes :**
- To mark the religious sacredness of a place
- To act as a memorial for the dead at their burial sites.
- To act as supporting structures for houses , temples , palaces
- To commemorate important events of the era like victory of a king in a battle, presence of an important historic personality etc. (*dvajastambha and kirtistambha*)
- To act as a medium of mass communication for the population via inscribing messages, laws, rules for the masses.
- They marked the Buddhist sacred places mainly during the reign of Emperor Ashoka in the Ancient Age and during the Gupta Period. Stambha is actually the circular column or shaft slightly tapering towards the top, inverted lotus shaped base is present on the top of the pillar. Crowning sculpture rests on the base present on the summit of the pillar.
- All the three portions namely the circular column, base on the column and crowning sculpture on the base are built of the single type of stone.
- Few of the finest samples of Stambhas or Ashoka Pillars present in India are the Saranath Stambha with its four lions as its crowning sculpture. Famous Iron pillar which is standing without any rust depicts the mastery of Indian metal-casting in the Ancient Age.

Pillar Architecture: Indus Valley Civilization

- The **earliest example of pillar architecture comes from the Harappan civilization.** Two kinds of pillars having found at the Harappan settlement. **One is a stone pillar having measurement that was found at Dholavira (Gujarat)**. This pillar is probably used to check the water level in the reservoir.
- Pillars **made up of bricks were used by Harappan in their houses**. These pillars are square/rectangular in shape. These are simple. Their only purpose was to **support the roof.** The **Mesopotamian people used round pillars in their houses**.
- The **citadel consisted of larger pillars** but their role was also supportive.

Pillar Architecture: Mahajanapada

- Fort Building took place
- Pillars were used to support the structure of the Building
- Not much remains are found

Pillar Architecture: Mauryan's Pillars

- Mauryan Pillars (4th and 2nd Century BC) are one of the crucial architectural belongings of Ancient India. **These pillars give details about the major incidents of those times, rulers, wars, etc**. Thus, they are **major sources of information** for Historians.
- **Three types of pillars** were made during the Mauryan period. The **1st variety was that of a wooden pillar**. These pillars were **used in the palace build by Chandra Gupta Maurya.** These pillars are known only from literacy reference.
- The **other 2 varieties of pillars were made up of stone**. Out of these 1st variety was used in the stone palace build by Ashoka to support the roof & 2nd variety represented Independent work.
- Despite the fact that creating pillars is an ancient practice, Mauryan pillars vary from pillars in other regions of the globe (such as Achaemenian pillars) in that they are rock-cut pillars, demonstrating the carver's talent.
- Two kinds of stone were used to chisel these pillars. Some are made of **white sandstone** from the Mathura region, while others are made of **buff-colored fine-grained hard sandstone** mined in Chunar near Varanasi.
- The pillar capitals' similarity in style implies that they were carved by workers from the same location.
- **Capital is the topmost element of a pillar or column**. Figures such as a **bull, lion, elephant, and others were carved onto the upper half of the pillar**. The capital figures (typically animals) are all carved standing on a square or circular abacus and are all forceful.
- **Abacuses** have stylized lotuses on them.
- The **Lion Capital,** a Mauryan pillar capital unearthed at **Sarnath**, is the best specimen of Mauryan sculpting tradition.
- **King Ashoka** erected many pillars across his territory.
- The **pillars of Ashoka are a series of monolithic columns** dispersed throughout the Indian subcontinent, erected or at least inscribed with edicts by the Mauryan Emperor Ashoka during his reign from c. 268 to 232 BCE.
- **Ashoka used the expression Dhaṃma thaṃbhā (Dharma stambha), i.e. "pillars of the Dharma" to describe his own pillars**. These pillars constitute important monuments of the architecture of India, most of them exhibiting the characteristic Mauryan polish.
- Of the pillars erected by Ashoka, **twenty still survive including those with inscriptions of his edicts.**
- Only a **few with animal capitals survive** of which seven complete specimens are known. **Two pillars were relocated by Firuz Shah Tughlaq to Delhi**. **Several pillars were relocated later by Mughal Empire rulers, the animal capitals being removed**.
- Averaging between **12 and 15 m (40 and 50 ft) in height, and weighing up to 50 tons each**, the pillars were dragged, sometimes hundreds of miles, to where they were erected.
- All the pillars of Ashoka were **built at Buddhist monasteries**, many important sites from the **life of the Buddha and places of pilgrimage**. Some of the columns carry inscriptions addressed to the **monks and nuns.** Some were erected to **commemorate visits by Ashoka.**
- Major pillars are present in the Indian States of **Bihar, Uttar Pradesh, Madhya Pradesh and some parts of Haryana.**
- The **capital without the crowning wheel and the lotus base has been adopted as the National Emblem of Independent India.**

Construction of Ashokan Pillars

- The traditional idea that all were originally quarried at Chunar, just south of Varanasi and taken to their sites, before or after carving, “can no longer be confidently asserted”, and instead it seems that the **columns were carved in two types of stone.** Some were of the **spotted red and white sandstone** from the region of Mathura, the others of **buff-colored fine grained hard sandstone** usually with small black spots quarried in the Chunar near Varanasi.
- The pillars have **four component parts in two pieces:** the **three sections of the capitals are made in a single piece, often of a different stone to that of the monolithic shaft** to which they are attached by a large metal dowel. The **shafts are always plain and smooth, circular in cross-section, slightly tapering upwards and always chiselled out of a single piece of stone**.
- There is **no distinct base at the bottom of the shaft**. The lower parts of the capitals have the shape and appearance of a **gently arched bell formed of lotus petals**.
- The **abaci are of two types: square and plain and circular and decorated** and these are of different proportions.
- The **crowning animals are masterpieces of Mauryan art**, shown either seated or standing, always in the round and chiselled as a single piece with the abaci. Presumably all or most of the other columns that now lack them once had capitals and animals. **They are also used to commemorate the events of the Buddha’s life.**

Pillar Edicts and Inscriptions

The seven pillar edicts of Ashoka have been discovered in Topra (Delhi), Meerut, Kausambhi, Rampurva, Champaran, and Mehrauli:

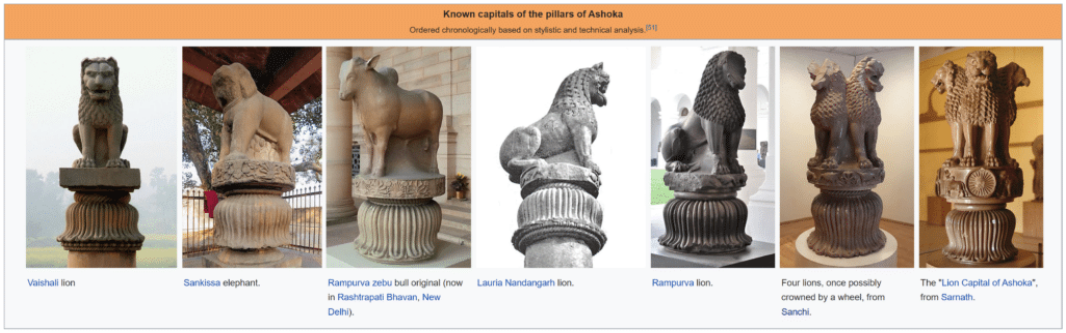
- Asoka’s **idea of people protection** is enshrined in **Pillar Edict I.**
- **Pillar Edict II:** Defines **Dhamma** as having the least sins, the greatest number of virtues, compassion, liberality, honesty, and purity.
- **Pillar Edict III**: Removes sins such as harshness, cruelty, rage, and pride, among others.
- **Pillar Edict IV**: Addresses the responsibilities of Rajukas.
- **Pillar Edict V**: A list of animals and birds that should not be slaughtered on certain days, as well as a separate list of species that should not be killed at all.
- Dhamma policy is the **sixth pillar edict.**
- Asoka’s work towards Dhamma policy is documented in **Pillar Edict VII.**

Minor Pillar Inscriptions

- Inscription on the **Rummindei Pillar:** Asoka’s visit to Lumbini and the exemption of Lumbini from taxation.
- Inscription on the **Nigalisagar Pillar in Nepal:** Asoka extended the height of Buddha Konakamana’s stupa to twice its original size.

Major Pillar Inscriptions

- **Sarnath** Lion Capital was erected by Ashoka in Varanasi to commemorate Dhammachakrapravartana or Buddha’s first discourse.
- Single lion on **Vaishali** Pillar in Bihar, with no inscription.
- Uttar Pradesh’s **Sankissa Pillar**
- **Champaran**, Bihar: **Lauriya-Nandangarth**.
- **Champaran**, Bihar: **Lauriya-Araraj**
- Uttar Pradesh’s **Allahabad pillar**.



Pillars without Ashokan inscriptions

- There are also several known fragments of Ashokan pillars, without recovered Ashokan inscriptions, such as the Ashoka pillar in **Bodh Gaya, Kausambi, Gotihawa, Prahladpur (now in the Government Sanskrit College, Varanasi), Fatehabad, Bhopal, Sadagarli, Udaigiri-Vidisha, Kushinagar, Arrah (Masarh) Basti, Bhikana Pahari, Bulandi Bagh (Pataliputra), Sandalpu and a few others, as well as a broken pillar in Bhairon ("Lat Bhairo" in Benares)** which was destroyed to a stump during riots in 1908.
- The Chinese monks Fa-Hsien and Hsuantsang also reported pillars in Kushinagar, the Jetavana monastery in Sravasti, Rajagriha and Mahasala, which have not been recovered to this day.

Kausambi

Gotihawa, possible base of the Nigali Sagar pillar

Bodh Gaya (originally near Sujata Stupa, brought from Gaya in 1956).[45]

Portion of an Ashokan pillar, found in Pataliputra.

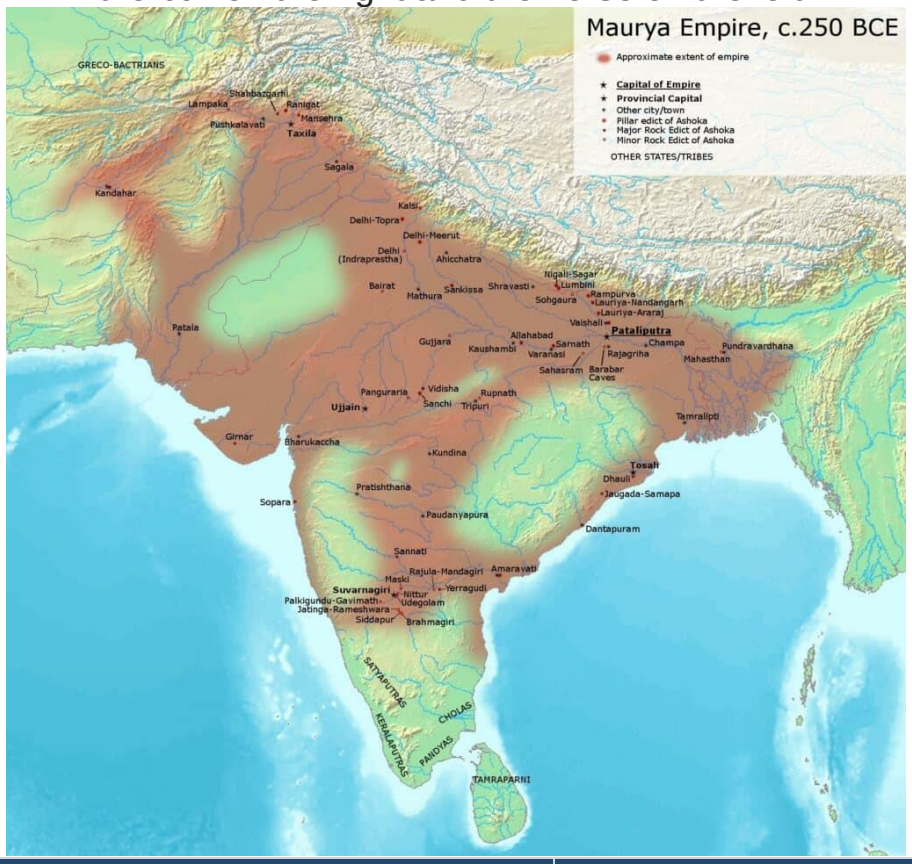
Bhawanipur Rupandehi.

Fragments of Pillars of Ashoka, without Ashokan inscriptions

Lion Capital, Sarnath

- Sarnath Lion Capital is the name given to the lion capital unearthed more than a century ago at Sarnath, near Varanasi.
- It was created by **Ashoka** in memory of '**Dhammachakrapravartana**,' or Buddha's first discourse, and is one of the best specimens of Mauryan sculpture.
- It was originally made up of five parts:
- The **shaft** of the pillar.
- The **lotus bell,** also known as the base.
- A **clockwise rotation of four animals on a drum on the bell base** (**abacus**).
- **Four magnificent addorsed (back to back) lions**.
- **Dharamchakra/Dharmachakra, is the highest crowning element.**
- **Four Asiatic lions** are placed back to back in the capital, with very powerful facial muscularity, symbolizing strength, courage, pride, and confidence.
- The sculpture's surface is highly polished, as is typical of the Mauryan era.
- A chakra (wheel) is shown in all four directions on the abacus (drum on the bell base), with a **bull, a horse, an elephant, and a lion** between each chakra. There are **24 spokes in each chakra**. The **Indian National Flag** has this 24-spoke chakra.
- An inverted lotus capital supports the circular abacus. The **National Emblem of Independent India is the capital without the shaft, the lotus bell, and the crowning wheel.**

- Only three Lions are visible in Madhav Sawhey's insignia, with the fourth obscured from view.
- The abacus is likewise arranged such that just one chakra is visible in the center, with the bull on the right and the horse on the left.



Asokan Pillars	Persian Pillars
Shaft→ Monoliths	Composite→ Joining of different pieces
Outer surface→ Smooth	Outer surface→ Grooves
Bell at top	Bell at top and bottom
Erected without any base	Erected on bell shaped base
Used for inscriptions/edicts	Used for supporting roof
Independent constructions	Part of palaces, not much evidence of Independent construction
Animal capital	Animal capital + Human capital
Polish was used even in the pottery – Northern Black Polished ware 6-8th century BCE	Glossy polish was used from 6th century BCE onwards

Temple Architecture in India

- Most of the Temple Architecture that have survived from Ancient and Medieval India are religious in nature.
- Temple is conceptualised as **microcosm of the Universe**. The **word 'temple' is derived from the Latin word templum means a sacred precinct.** According to the definition, **temple is a structure reserved for religious or spiritual activities, such as prayer and sacrifice, or analogous rites**.
- In all the ancient literature **'temple' is referred to as 'Devalaya', 'Devayatan', 'Devakula', 'Devagiriha' etc. which indicate that the ancient temple was 'house of the God'** The earliest temples in India are assigned to the **second and first centuries B.C**.
- The Brahmi inscriptions of the second century BCE found at **Besnagar** which commemorates the erection of a religious column in honour of the **'Vasudeva' by the Heliodorus**. An inscription found at **Ghosundi,** recording the construction of a stone-enclosure for the worship of **'Sankarshana' and 'Vasudeva'** by a chieftain named **Gajayana**, is ascribed to the first century BCE.
- Kautilya's Arthasastra prescribes the building of temples on the divisions of the **vastu**, not only for the site divinities (Vastu-Devata) but also for deities like **Aparajita, Jayanta, Siva and Vaisravana**.
- **Kharavela** is recorded to have repaired temples of different sects, for the ramparts and towers had been flown away by wind. **Gatha – Saptasati of Hala** mentions the existence of temples in the second century. The **Bilsad inscription** mentions a temple to **Skanda–Mahasena**. On the basis of above evidences, we can easily conclude that **temples were existed before six century BCE in India**.
- The earliest group of **Gupta temples dating from fifth century CE were of a single celled sanctum with a portico-'Mandapa', resting on four pillar e.g. Temple No. 17, Sanchi, Tigwa (Distt. Jabalpur, M.P.) and Eran (Distt. Sagar, M.P.)** The earliest structural temple that has survived is the one at **Bhitargaon (Distt. Kanpur, U.P.)**, a remarkable brick structure, deeds of **Vishnu and Durga**. Assigned to the fifth century, it is credited to the **Gupta dynasty**. Another temple ascribed to the same period and same dynasty is **Dasavatara temple at Deogarh**. Afterward, in the period of **Chalukya, Pallava, Rastrakuta, Chola, Pratihar and Parmar etc., temples were constructed huge, lofty and magnificent**.
- The **Gupta Age, being an age of intense religion interests, saw the construction of many temples and religious architectures** dedicated to various Hindu Gods such as **Shiva, Vishnu, Surya, Kartikeya etc.** Unfortunately, the Huna invaders destroyed most of those works and many disappeared under the ravages of time as well.
- It is perhaps important to note here that Hindu temples were not designed for congregations but rather as the **dwelling place of a deity.** This decorated palace allowed priests to give offerings to the gods. Individuals could also offer prayers, flowers, and food (puja) to a sacred relic or statue representing a particular god. Believers would also walk around the temple in a ritual act of worship.

Functions of temples

- Religious
- Administrative centre
- Controlling vast areas of land in terms of revenue collection
- Centre of education
- Various sources of revenues of temples – donation and revenue collection

Free-Standing Temples

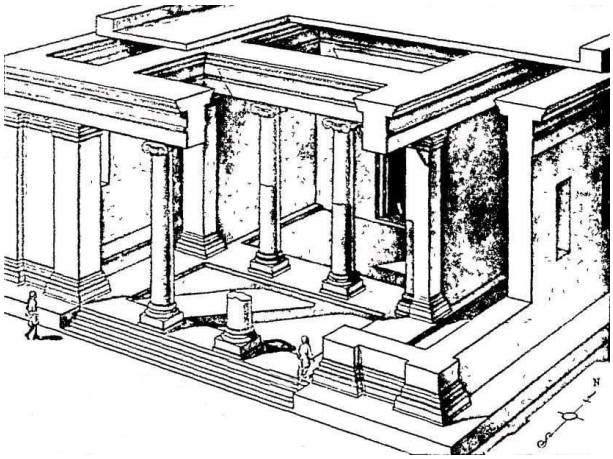
- A free-standing structure refers to a **structure that stands on its own without being supported by other elements.**
- Free-standing temples can be characterized by the use of standardized elements that could be constructed separately and transported and assembled with ease. **These structures don't require specialized tools, techniques, and surroundings for construction, unlike rock-cut structures.**
- Free-standing structures began to be constructed in India during the **Gupta Empire** and gradually replaced the cave structures in popularity and prominence. This can also be attributed to the function that these temples served as the centers of community where people frequently gathered. The **earliest examples of free-standing temples in India include the surviving free-standing temple structures at Deogarh and the Dashavatara temple of Vishnu** which was built in the 6th Century CE.

Temples Architecture at Pre-Gupta Period (Ancient India)

- The **earliest free-standing religious building** has been identified by A L Basham as one small round hall at **Bairat near Jaipur** dating from the 3rd century B.C.
- It probably originally contained a Buddhist Stupa and was made of brick and wood.

Bairat Stupa (Rajasthan)

- The next landmark was the temple at **Jandial**, excavated from one of the mounds of **Takshashila** (Taxila, now in NWFP, Pakistan).
- It was probably **Zoroastrian** and contained a **square inner sanctuary**, a meeting hall and a courtyard with its outer and inner entrances flanked by two large pillars of orthodox Ionian pattern.

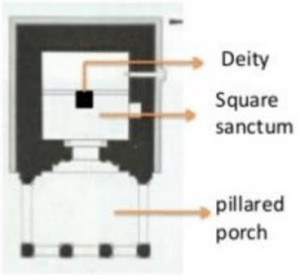


Jandial Temple (Taxila)

- **There are no remains of free-standing Hindu temples erected before the Gupta period.**

Temple Architecture at Gupta Dynasty

- The **Gupta Period** is often described as "**The Golden Age of Art and Architecture in India**".
- During Gupta Era, the **rock cut architecture reached its zenith** and this era marked the **beginning of the Free Standing temple Architecture.** Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatara of Vishnu and Lingams) and Goddesses.
- The most important temple of Gupta era is **Dasavatar Temple of Deogarh, Uttar Pradesh**.
- During this period the **iconographic canons of Brahmanical, Jain and Buddhist** divinities were perfected and standardized.
- They served as ideal models of artistic expression for later centuries, not only in India but also beyond its border.
- It was an **age of all round perfection** in domestic life, administration, literature, as seen in the works of Kalidasa, in art creations and in religion and philosophy as exemplified in the wide-spread Bhagavata cult, which identified itself with an intensive cult of beauty.
- From the **flat-roofed, monolithic temples of the beginning to the sculptured 'shikhara' of the later years**, there was a steady evolution.
- During the Gupta period, a firm foundation of temple architecture was laid when the basic elements of the Indian temple consisting of a **square sanctum and pillared porch emerged**.



- The evolved Gupta temple also had a covered **processional path for circumambulation (Pradakshana Path)** that formed a part of the worship-ritual.
- Earlier temples of the period had a **monolithic flat slab roof.**

- Later temples in brick and stone **developed a Shikhara**.
- The **gradual evolution of the Gupta style is traceable through development of the plan and the ornamentation on the pillars and doorframe,** the later introducing new

decorative motifs like goblins, couples, flying angels, door-keepers and a figure relief in the centre of the lintel emblematic of the deity consecrated in the temple.

- **Sculptures of deities,** their consorts, celestial beings, couples, directional deities, composite animals and decorative motifs formed the mass of images that adorned the walls of the temples and their interiors.
- The deities consecrated in the sanctum were carved strictly according to religious canons and installed by performing a special consecration ceremony.

Sculptures of deities

- Temple sculptures were not necessarily religious. Many drew on secular subject matters and decorative motifs.
- The scenes of everyday life consist of military processions, royal court scenes, musicians, dancers, acrobats and amorous couples.
- Another group of non-religious figures is the Apsaras or Devanganas (celestial women) andVyalas (composite animals).

Important sites of Rock-cut Temples of the Gupta Period

- The cave architecture also attained a great degree of refinement during the Gupta period.
- The Chaitya and Vihara caves at Ajanta and the Ellora caves are the best specimens of cave architecture of the period.

Ajanta Caves

- There are two cave designs at Ajanta called **Chaitya Grihas and Viharas.**
- **Chaitya Grihas were hall of worship** – large, rectangular chambers separated by rows of pillars into a central nave, surrounded by aisles on three sides, for circumbulation during prayer, with a sanctuary opposite the entrance.
- **Viharas or monastries were rectangular shaped halls** with a series of small cells attached on two sides.

Ellora Caves

- The contemporary Viharas or monastries at Ellora are the **fine examples of Buddhist rock-cut architecture and are in direct line with Ajanta.**
- The Buddhists created **twelve rock-cut halls for their creed at Ellora**.
- This series is divided into two sub groups **Cave nos. I-V are known as 'Dhedwada group'**. Each sub-group has a prayer hall and its attached monastries. The **later group of monastries nos. VI-XII** are notable for their size and extent.

Udayagiri Caves

- Extensively carved and reworked under the command of **Chandragupta II**

- The most famous sculpture in the monumental figure of **Vishnu in his incarnation as the boar-headed Varaha.**

Temples built during the Gupta Period

Bhitargaon Temple

- Bhitagaon Temple located in **Kanpur District of Uttar Pradesh** is one of the earliest surviving **brick temples** of India.
- It was built in the **5th century A.D** during the **Gupta Empire**.
- It is the **oldest remaining terracotta Hindu shrine** with a roof and a high Shikhara (spire) which paved the way for elaborate Nagara style of temple architecture in North India.
- **Architecture of Bhitargaon Temple**
  - The entrance into the sanctum shows one of the first uses of a **semi-circular doorway**.
  - **Alexander Cunningham** (First Director General of the Archaeological Survey of India, 1871) called this as the 'Hindu arch' which was peculiar to India.
  - The temple has a tall pyramidical spire (shikhara) above the inner sanctum (garbha griha). This shikhara became the standard feature of the **Nagara temple architecture** of India.
  - The walls of the temple are decorated with terracotta sculptures of God and Goddesses like **Shiva, Parvati, Ganesha, Vishnu etc.** on panels separated by bold ornamental pilasters (rectangular column that projects slightly beyond the wall).
  - According to Cunningham, because of the Varaha incarnation at the back of the temple, it was probably a **Vishnu temple**.

Bhitargaon temple

Dashavtar Temple

- The Dashavatara Temple is an **early 6th century Vishnu Hindu temple located at Deogarh, Uttar Pradesh** which is 125 kilometers from Jhansi, **in the Betwa River valley** in northern-central India.
- It has a simple, one cell square plan and is one of the earliest Hindu stone temples still surviving today.
- The temple at Deogarh is **dedicated to Vishnu** but includes in its small footprint images of various deities such as **Shiva, Parvati, Kartikeya, Brahma, Indra, River goddesses Ganga and Yamuna, as well as a panel showing the five Pandavas of the Hindu epic Mahabharata**.
- The Temple was built out of **stone and masonry brick**.
- Legends associated with Vishnu are sculpted in the interior and exterior walls of the temple. Also carved are secular scenes and amorous couples in various stages of courtship and intimacy.
- The Dashavatara temple is locally known as **Sagar marh**, which literally means "**the temple on the tank"**, a name it gets from the square water pool cut into the rock in front.

Dashavatara Temple, Deogarh

Other Temples: Other temples of the Gupta Era are as follows:

- **Vishnu Temple of Tigawa Jabalpur**
- **Vishnu temple of Eran** in Sagar district of Madhya Pradesh
- **Shiva Temple of Bhumara**
- Parvati Temple of Nachria Kathura
- **Mukund Darra Temple** of Kota
- Lakshaman Temple of Raipur
- Shiva Temple of Koh.
- Bhitari Temple at Ghazipur

Sirpur Temple

- Sirpur is a village in **Mahasamund district in the state of Chhattisgarh** 35 km from Mahasamund city and 78 km away from Raipur on the **banks of the river Mahanadi**.
- Sirpur was capital of **Panduvanshi dynasty** in ancient times. The village hosts the **Sirpur Group of Monuments** consisting of **Buddhist, Hindu and Jain temples and monasteries**. These are dated from the 5th to 12th century.
- **Lakshmana Brick temple**
- Laxman temple is a 7th-century brick temple, mostly damaged and ruined.
- Lakshmana temple was **built by Vasata**, the mother of Mahasivagupta.
- The **garbhagriya entrance along with the tower and door carvings** of the Lakshmana temple at Sirpur are reasonably intact enough to be studied. Above the sanctum door's lintel are carvings show a **reclining Vishnu on Sesha (Anantasayana Vishnu) and a panel on Krishna** from Bhagavata Purana.
- Around the door are bands of carvings which show the **ten avatars of Vishnu** along with daily life and couples in various stages of courtship and mithuna.
- The temple **stands on a stone jagati platform** (about 40'x80') with wide enough space for circumambulation. The temple itself is **built of brick except for the carved frame around the grabha-griya (sanctum) made of stone**.
- The **sanctum opens to the east.**

Evolution of Temple Architecture

The progression of temple architecture can be distinguished into **five stages:**

First Stage of Temple Architecture

During this stage, the temples evolved the following characteristics:

- The temples had **flat roofs and** were **square in design.**
- The portico was constructed with **shallow pillars** and was placed on a low platform.
- The structure was built entirely on **low platforms.**
- Had a **single celled sanctum** with a shallow portico resting on 4 pillars in front
- It is exemplified by **Temple No. 17 in Sanchi, Madhya Pradesh, Temple at Tigawa in Madhya Pradesh.**

Second Stage of Temple Architecture

- Most of the elements of the older temples were carried over into this period.
- The **platforms**, on the other hand, **were taller or upraised**.
- There have also been several **two-story temples discovered**.
- A **covered ambulatory path** surrounding the sanctum sanctorum or garbhagriha was also added during this era.
- This path was employed as a **pradakshina route**.
- At **Madhya Pradesh**, for example, there is a **Parvati temple in Nachna Kuthara, and Siva temple at Bhumara.**
- Bhumara temple introduced 2 smaller shrines at the flanks of entrance steps.

Third Stage of Temple Architecture

- **Flat roof not seen**
- Instead of a flat roof, **shikhara appeared at this point**. They were, however, still **extremely low and curved, almost square.**
- From this stage- the **Nagara Style of temples emerged**.
- The **Panchayatan temple-building style** was introduced.

- Along with the main deity's temple, the **Panchayatan form** of temple construction included four minor shrines. The **main temple was square,** but **it had a rectangular shape** because of an extended mandap in front of it.
- Concept of **subsidiary shrines**
- The secondary shrines were situated on either side of the mandap, creating a crucified form in the ground layout.
- Examples include the **Dashavatar Temple in Deogarh, Temple at Bhitargaon Uttar Pradesh, and the Durga temple in Aihole, Karnataka.**
- **Deogarh temple** stands on a platform, **approached by flights of steps on the 4 sides** and is of the **PANCHAYATAN** type having subsidiary shrines in each corner. It is one of the earliest temple to draw on the **stories of Rama and Krishna**.

Dashavatar temple in Deogarh, Uttar Pradesh

Panchayatana Style

- Panchayatana is a style of **temple construction** that has a **central shrine** surrounded by **four other shrines.**
- **Examples of Panchayatana temples.**
- **Jagdish Temple** in Udaipur.
- **Lakshmana Temple** in Khajuraho.
- **Kandariya Mahadeva Temple** in Khajuraho.
- **Brahmeswara Temple** in Bhubaneswar.

Fourth Stage of Temple Architecture

- This stage's temples were nearly the same, with the exception that the **main shrine became more rectangular.**
- Rectangular temple with an apsidal back and barrel-vaulted roof above such as the **Kapoteswara temple at Chejarla**.
- **Ter temple at Sholapur (Maharashtra)** is an example.

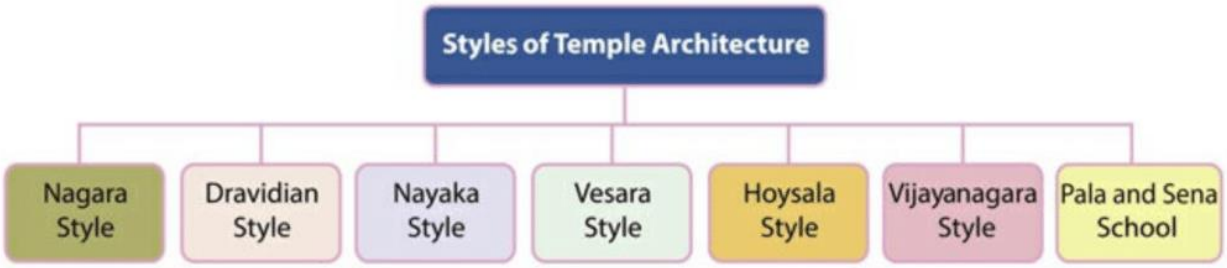
Maharashtra's Ter temple

Fifth Stage of Temple Architecture

- **Circular temples** with **shallow rectangular projections** were established at this time.
- The rest of the preceding phase's characteristics were maintained.
- **Maniyar Math in Rajgir (Bihar)** is an example.

Styles of Temple Architecture

Different Temple Architecture styles emerged in different parts of India under different religions such as Buddhism, Hinduism, and Jainism.



The **basic form of a Hindu Temple Architecture** comprises the following:

- **Sanctum Sanctorum:** Also known as **Garbhagriha (literally womb-house)** is a small room, generally cubicle, which houses the principal deity of the temple.
- **Mandapa:** It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.
- **Shikhara:** It is a mountain like spire. The shapes varies from pyramidal to curvilinear.
- **Vahana:** It is the mount or vehicle of the main deity and is placed just before the sanctum sanctorum.
- Many Hindu temples, feature **mithun (embracing couple) sculptures,** considered auspicious.
- Usually, they are placed at the entrance of the temple or on an exterior wall or they may also be placed on the walls between the mandapa and the main shrine.
- However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.
- Two broad orders of temples in the country are known —
- **Nagara in the north** and
- **Dravida in the south**.
- At times, the **Vesar style of temples as an independent style created through the selective mixing of the Nagara and Dravida** orders is mentioned by some scholars.

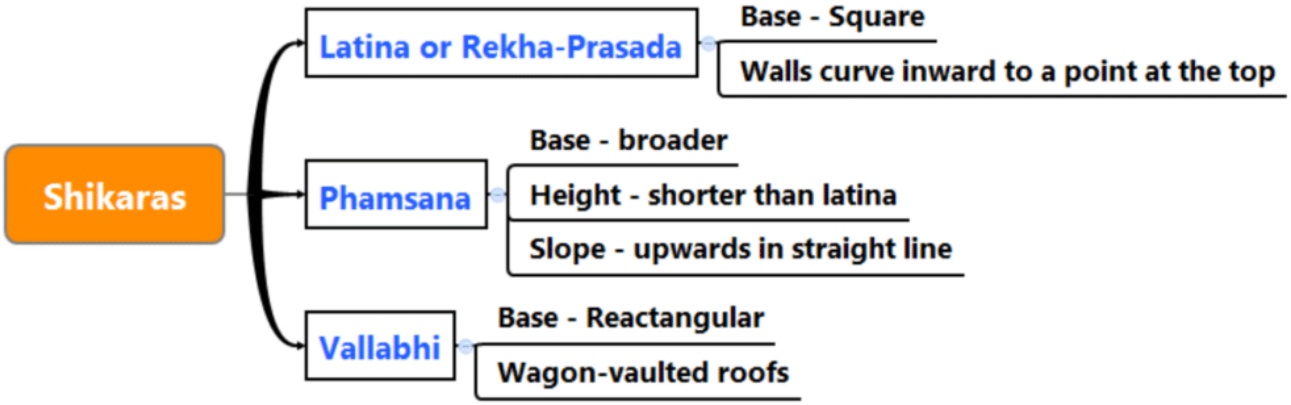
Nagara School of Architecture (North Indian Temple Architecture)

- The style of temple architecture that became **popular from 5th Century AD in northern India is known as Nagara.**
- In North India it is **common for an entire temple to be built on a stone platform with steps leading up to it.**
- Further, unlike in South India it **does not usually have elaborate boundary walls or gateways**.
- The garbhagriha is always located directly under the tallest tower.
- There are **many subdivisions of nagara temples depending on the shape of the shikhara.** There are different names for the various parts of the temple in different parts of India
- The most common name for the simple shikhara which is **square at the base** and **whose walls curve or slope inward to a point on top is called the 'latina' or the rekha-prasada type of shikara**.
- The second major type of architectural form in the nagara order is the **phamsana.**
- **Phamsana buildings tend to be broader and shorter than latina ones.**
- Their roofs are composed of several slabs that gently rise to a single point over the centre of the building.

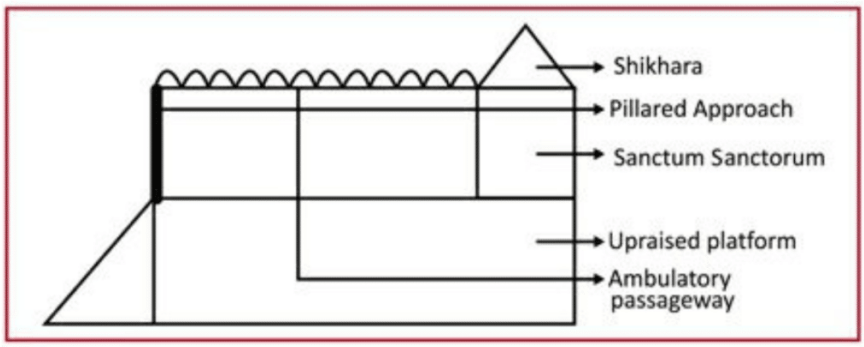
- **Phamsana roofs do not curve inward,** instead they slope upwards on a straight incline.
- Mostly the phamsana design is **used for the mandapas while the main garbhagriha is housed in a latina building.**
- The third main sub-type of the nagara building is what is generally called the **vallabhi type**. These are rectangular buildings with a roof that rises into a vaulted chamber.

Features

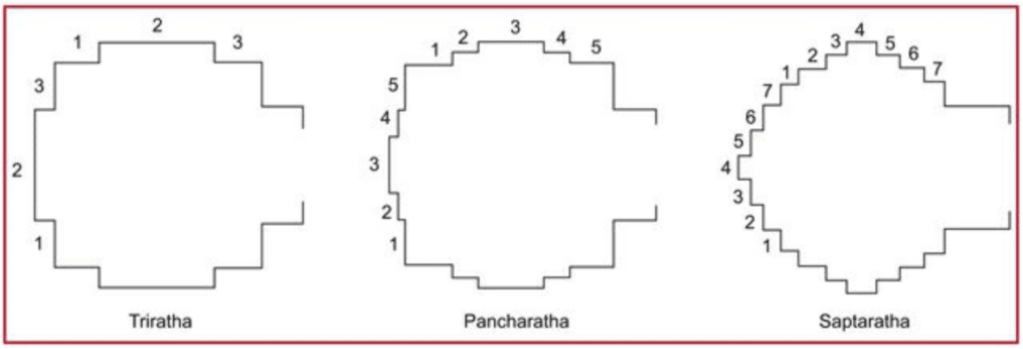
- **The temples generally followed the Panchayatan style of temple making, which consisted of subsidiary shrines laid out in a crucified ground plan with respect to the principal shrine.**
- **Presence of assembly halls or mandaps** in front of the principal shrine.
- Outside the garbhagriha, **images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



- **Inside the temple, the wall was divided into three vertical planes or rathas.** These were known as triratha temples. Later, pancharatha, saptaratha and even navaratha temples came into existence. The vertical planes were used as different panels to make narrative sculptures.
- The **ambulatory passageway or the pradakshina path** around the sanctum sanctorum was covered.



Nagara Architecture



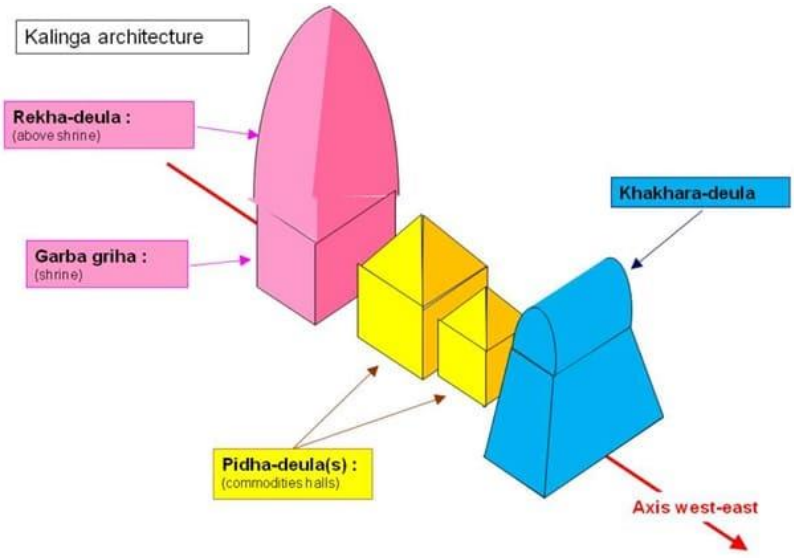
Triratha, Pancharatha and Saptratha walls in Temples

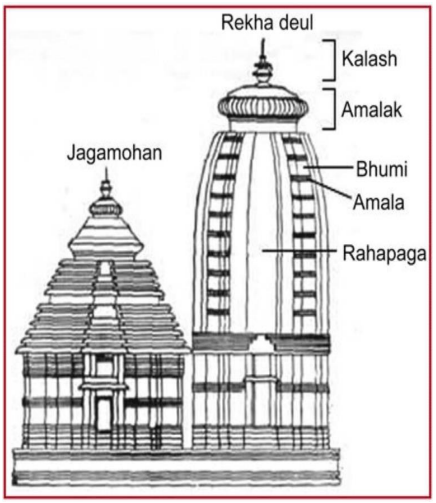
Under the Nagara School, following three sub-schools emerged:

1. Odisha School:

In different parts of the **Kalinga empire**, this distinct style of temple architecture developed. The main architectural features of Odisha temples are classified in three orders, i.e., **rekhapida, pidhadeul and khakra**. Some of its features were:

- The exterior walls were **lavishly decorated** with intricate carvings, but **interior walls were plain**.
- There was **no use of pillars in the porch. Iron girders** were used instead to support the roof.
- The **shikhara** in the Odisha school was known as **rekha deul**. They were almost vertical roofs which suddenly curved inwards sharply.
- The **mandap** was known as **jagamohan** in this region.
- The **ground plan** of the main temple was **square.**
- Temples were surrounded by a **boundary wall** as in Dravidian style of temple architecture.





Basic Structure of a Temple under Odisha School of Architecture

Examples: **Sun Temple at Konark** (also known as Black Pagoda), **Jagannath Temple at Puri, Lingaraj Temple at Bhubaneswar, etc.**

Sun Temple

Sun temple

- At **Konark, on the shores of the Bay of Bengal**, lie the ruins of the Surya or Sun temple built in stone around 1240. The temple is attributed to **king Narasimhadeva I** of the **Eastern Ganga dynasty.**
- This temple was called the "**Black Pagoda**" in European sailor accounts as early as 1676 because it looked like a great tiered tower which appeared black.
- The Sun temple is set on a high base, its walls covered in extensive, detailed ornamental carving.
- These include **twelve pairs of enormous wheels sculpted with spokes and hubs**, representing the chariot wheels of the Sun god who, in mythology, rides a chariot driven by seven horses, sculpted here at the entrance staircase.
- Its shikhara was a colossal creation said to have reached 70m, which, proving too heavy for its site, fell in the nineteenth century.
- The vast complex is within a quadrilateral precinct of which the jagamohana or the dance-pavillion (mandapa) has survived, which though no longer accessible is said to be the largest enclosed space in Hindu architecture.
- On the southern wall is a massive sculpture of **surya carved out of green stone**.

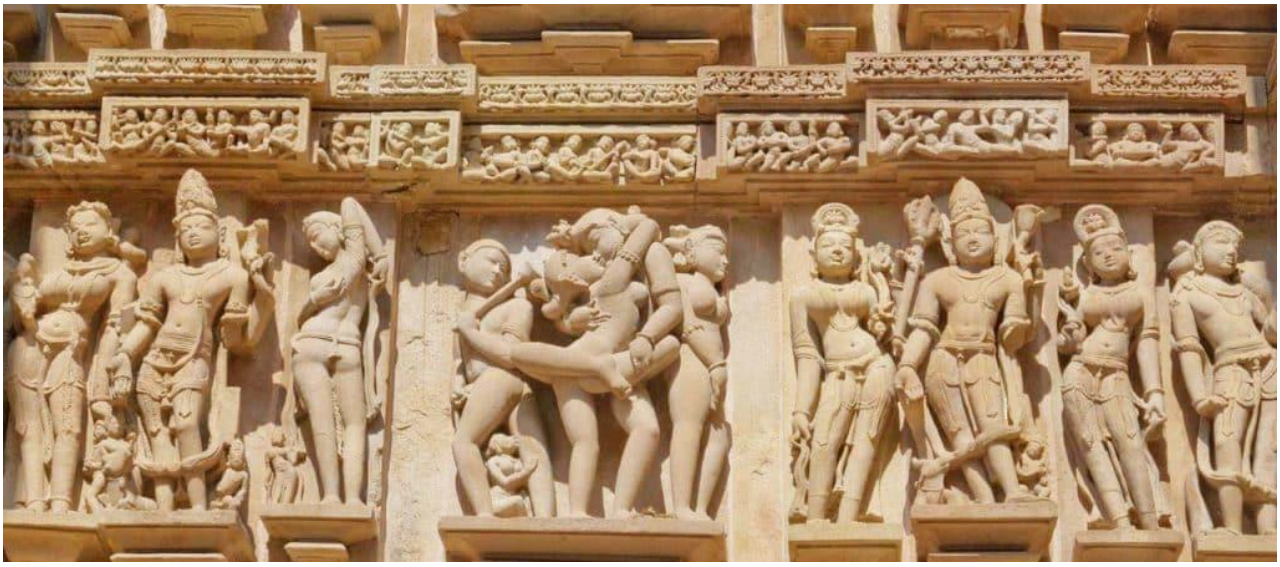
Jagannath Temple (Puri)

- The temple is believed to be constructed in the **12th century by King Anatavarman Chodaganga Deva of the Eastern Ganga Dynasty.**
- Jagannath Puri temple is **called 'Yamanika Tirtha'** where, according to the Hindu beliefs, the power of '**Yama**', the god of death has been nullified in Puri due to the presence of **Lord Jagannath.**
- This temple was called the **"White Pagoda"** and is a **part of Char Dham pilgrimages (Badrinath, Dwaraka, Puri, Rameswaram).**
- There are **four gates** to the temple- **Eastern 'Singhdwara'** which is the main gate with two crouching lions, **Southern 'Ashwadwara', Western 'Vyaghra Dwara** and **Northern 'Hastidwara'.** There is a carving of each form at each gate.
- In front of the entrance stands the Aruna stambha or sun pillar, which was originally at the **Sun Temple in Konark.**

2. Khajuraho School (Chandela School):

- In the central part of India, the **Chandela rulers** developed a distinct style of temple making of their own – known as **Khajuraho School or Chandela School.**
- Khajuraho's temples are **known for their extensive erotic sculptures**
- **Patronized by Chandela kings** of Bundelkhand (10th and 11th century).
- These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders.
- The **finest among them is Shaivite temple known as Kandariya Mahadev,** built around 10th century by **King Ganda**
- The standard type of Khajuraho temple has a shrine room, an assembly hall, and an entrance portico.
- The features of the temples included:
- In these temples, **both the interior and exterior walls were lavishly decorated with carvings**.
- The sculptures were generally **erotic** in their themes and drew inspiration from Vatsyayana's Kamasutra.
- The temples were made of **sandstone**.
- The temples had **three chambers – Garbhagriha, Mandapa and ardhamandapa.** Some temples had a vestibular entrance to the garbhagriha known as antarala.
- The temples were generally **north or east facing**.
- **Panchayatan style** of temple making was followed. The subsidiary shrines had **rekha-prasad shikharas** creating an impression of a **mountain range**.
- The **sikhara is curved for its whole length**, and miniature sikharas emerge from the central tower.
- The halls and porticos of the temple are also crowned with smaller towers which rise progressively upto the main tower.
- The temples were built on **relatively high platform and belong to Hindu as well as Jain religion**.
- Examples: **Kandariya Mahadev Temple**, **Lakshmana Temple at Khajuraho**, **Visvanatha Temple** etc.
- There are many temples at Khajuraho, **most of them devoted to Hindu gods**. There are **some Jain temples** as well as a **Chausanth Yogini temple**, which is of interest.

Vishvanath Temple, Khajuraho



Erotic Sculptures at Khajuraho

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

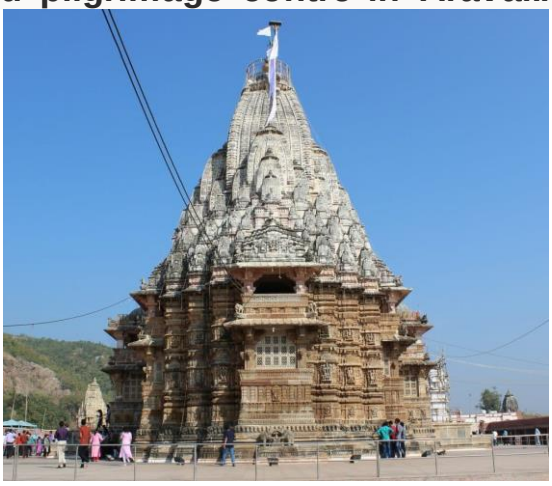
In the **North-Western parts of India including Gujarat and Rajasthan**, this school developed under the patronage of **Solanki rulers** (later Chalukya) of Gujarat (11th to 13th century). The features of this school included:

- The temple walls were **devoid of any carvings**.
- The garbhagriha was connected with the mandapa both internally as well as externally
- The porticos had decorative arched gateways known as torans.
- A unique feature of this school is the **presence of step-tank**, known as suryakund in the proximity of the temple.
- The steps of the tank are full of **small temples** with **wooden carvings** present in them.
- The Solankis used a **variety of material** to make temples including sandstone, black basalt and soft-marble.

- Most of the temples are **east-facing** and designed such that every year during the equinoxes, the sun-rays fall directly into the central shrine.
  Example: **Modhera Sun Temple**, Gujarat (built in 1026–27 by Bhima-I).

Pre Solanki Style: Samlaji Temple

- Shamlaji, also spelled Shamalaji, is a **major Hindu pilgrimage centre in Aravalli district of Gujarat** state of India.
- The **Shamlaji temple is dedicated to Vishnu.**
- Showing – earlier artistic traditions of the region get mixed with a post-Gupta style and gave rise to a distinct style of sculpture.
- A large number of sculptures made of **grey schist**.
- Dated between the **6th and 8th centuries CE**. While the patronage of these is **debated**.
- The temple is structured in **Chaulukyan style of architecture**.
- It also has a vast area of gathering which is called as **Uagati.**



- It has an **elegant elephant gate** topped with a beautiful arch which faces the steps of main temple leading to the entrance hall.
- Behind the temple, a **big lake** is situated which is popular as **Shyam Sarovar**.

Eastern Indian temples

- Eastern Indian temples include those found in the **North East, Bengal** and **Odisha.**
- It appears that **terracotta was the main medium** of construction, and also for moulding plaques which **depicted Buddhist and Hindu deities** in Bengal until the 7th century.

Assam:

- An old sixth-century sculpted door frame from **Dah Parvatia near Tezpur** and another few stray sculptures from **Rangagora Tea Estate** near Tinsukia in Assam bear witness to the import of the Gupta idiom in that region.
- By the 12th-14th centuries, a distinct regional style developed in Assam.
- The style that came with the **migration of the Tais from Upper Burma mixed with the dominant Pala style of Bengal** and led to the creation of what was later known as the **Ahom style** in and around Guwahati.
- **Kamakhya temple, a Shakti Peeth**, is dedicated to **Goddess Kamakhya and was built in the 17th century in Assam.**

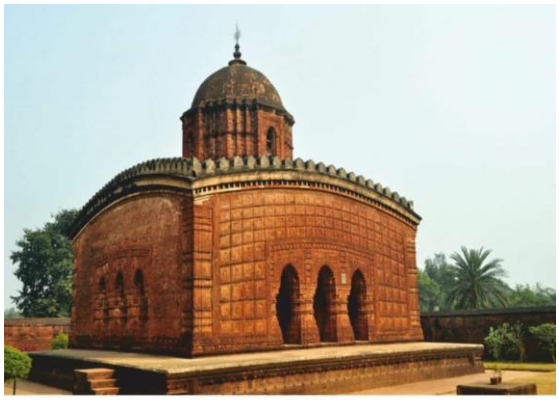
Siddheshvara Mahadeva Temple, Barakar

Kamakhya Temple

Bengal:

- The style of the sculptures during the period between the ninth and eleventh centuries in Bengal (including Bangladesh) and Bihar is known as the **Pala style,** named after the ruling dynasty at the time.
- While the style of those of the mid-eleventh to mid-thirteenth centuries is named after the **Sena kings.**
- While the Palas are celebrated as patrons of many Buddhist monastic sites, the temples from that region are known to express the **local Vanga style.**
- The 9th century **Siddheshvara Mahadeva Temple in Barakar** in Burdwan District, for example, shows a tall curving shikhara crowned by a large amalaka and is an example of the early Pala style.

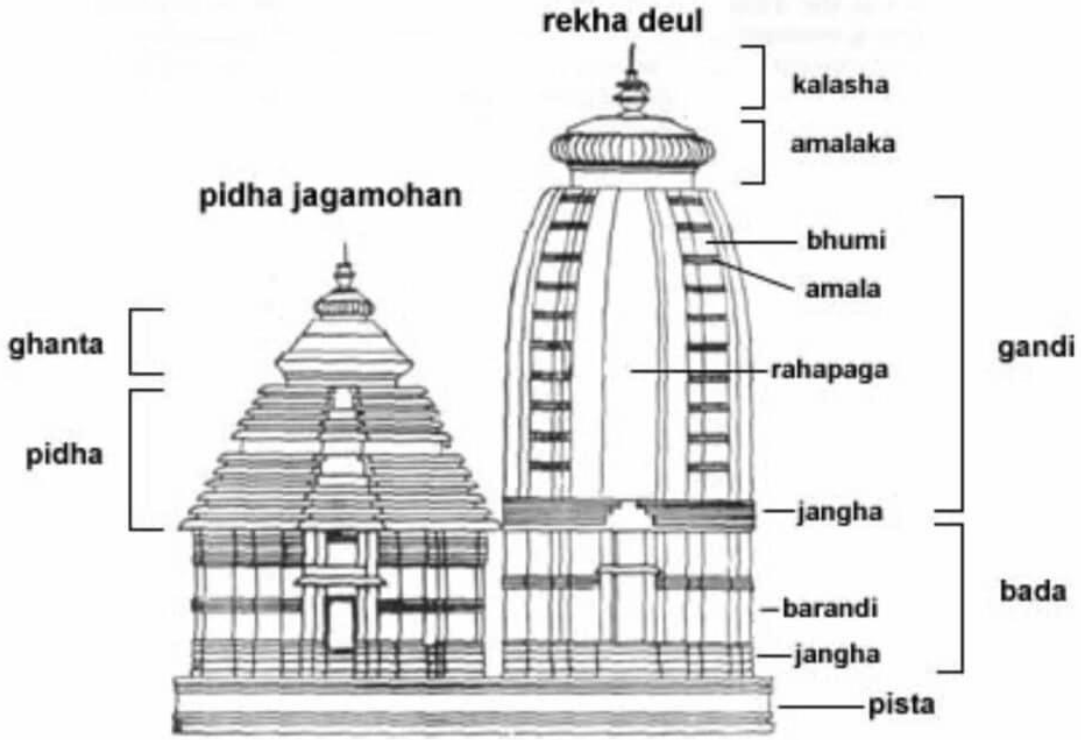
- The **black to grey basalt and chlorite stone pillars** and arched niches of Purlia temples heavily influenced the earliest Bengal sultanate buildings at Gaur and Pandua.
- **In the Mughal period and later,** scores of **terracotta brick temples** were built across Bengal and Bangladesh in a unique style that **had elements of local building techniques seen in bamboo huts.**



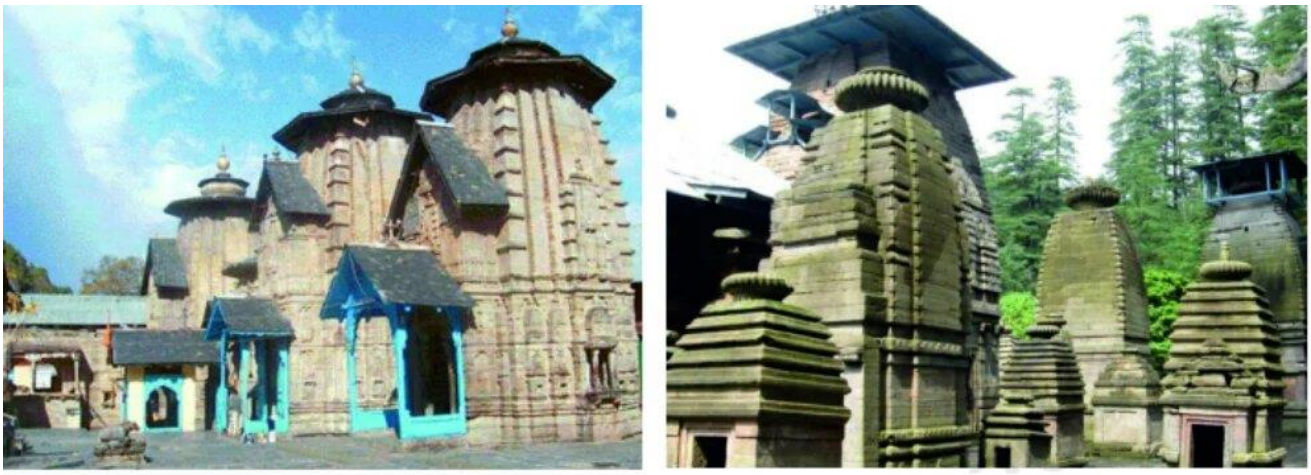
Terracotta Temple, Bishnupur

Hill Temples

- A unique form of architecture developed in the hills of **Kumaon, Garhwal, Himachal and Kashmir.**
- Kashmir's proximity to prominent Gandhara sites (such as Taxila, Peshawar and the northwest frontier) lent the region a **strong Gandhara influence** by the 5th century CE.
- This began to mix with the Gupta and post-Gupta traditions that were brought to it from Sarnath, Mathura and even centres in Gujarat and Bengal.
- Brahmin pundits and Buddhist monks frequently travelled between Kashmir, Garhwal, Kumaon and religious centres in the plains like Banaras, Nalanda and even as far south as Kanchipuram.
- As a result both Buddhist and Hindu traditions began to intermingle and spread in the hills.
- The hills also had their **own tradition of wooden buildings with pitched roofs.**
- At several places in the hills, while the main garbhagriha and shikhara are made in a **rekha-prasada or latina style,** the mandapa is of an older form of wooden architecture.
- Sometimes, the temple itself takes on a **pagoda shape.**
- The **Karkota period of Kashmir** is the most significant in terms of architecture.
- One of the most important temples is **Pandrethan,** built during the 8th and 9th centuries.
- In keeping with the tradition of a water tank attached to the shrine, this temple is built on a plinth built in the middle of a tank.
- Like the findings at Samlaji, the sculptures at Chamba also show an **amalgamation of local traditions with a post Gupta style.**
- The images of **Mahishasuramardini and Narasimha** at the Laksna-Devi Mandir are evidences of the influence of the post-Gupta tradition.
- Of the temples in Kumaon, the ones at **Jageshwar** near Almora, and **Champavat** near Pithoragarh, are classic examples of nagara architecture in the region.



Source: The Hindu Temple, p. 12 (modified)



Temple complexes in Hills

Dravidian Style of Temple Architecture (South Indian Temple Architecture)

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

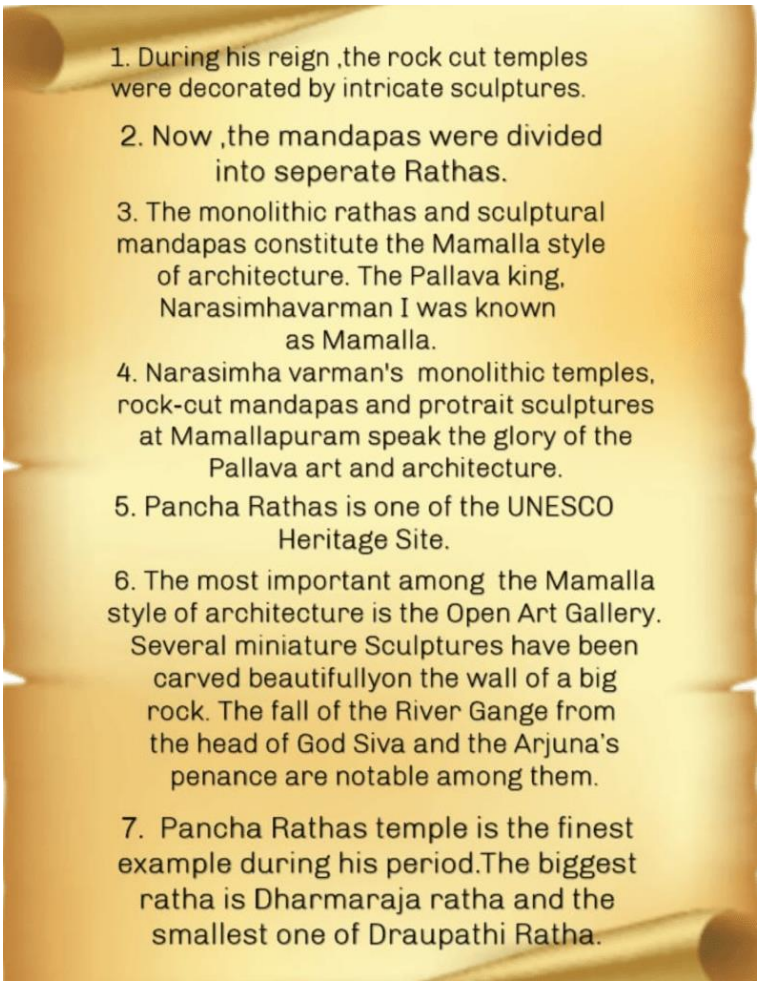
Temple architecture in South India began under the **Pallava ruler Mahendravarman**. The temples developed during the Pallava dynasty reflected the stylistic taste of the individual rulers and can be classified into **four stages** chronologically:

Mahendra Group:

- This was the **first stage of Pallava temple architecture**. The temples built under Mahendravarman were basically **rock-cut temples**. Under him, the temples were known as **mandapas**, unlike the Nagara style in which the mandapas meant only the assembly hall.
- The best examples of **Mahendra group of monuments** are the **cave temples at Mandagapattu, Pallavaram and Mamandur.**

Narasimha Group:

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



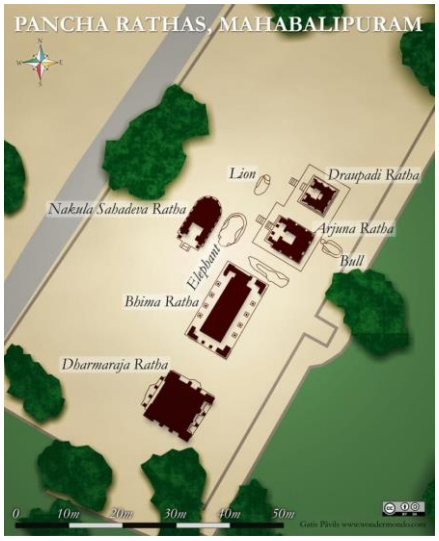
Narasimha Group of Temple Architecture

Panch Pandava Rath:

Pancha Rathas (also known as Five Rathas or Pandava Rathas or Ainthinai kovil) is a **monument complex at Mahabalipuram**, on the **Coromandel Coast of the Bay of Bengal**, in the Kancheepuram district of the state of Tamil Nadu, India. **Pancha Rathas is an example of monolithic Indian rock-cut architecture.**

In order of their size, they include the **Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula Sahadeva Ratha, and Draupadi Ratha.**

- **i) Draupadi Ratha:** Dedicated to **Goddess Durga**. shape of a south Indian hut; 4 armed standing Durga, adored by two male devotees; front → lion vehicle of Durga.
- **ii) Arjuna Ratha**: Dedicated to **Lord Shiva**; is almost a replica of the Dharmaraja ratha.
- **iii) Bhima Ratha:** Dedicated to **Vishnu** in repose; replicates a Buddhist chaitya; is devoid of any figure carvings.
- **iv) Nakula-Sahadeva Ratha:** Dedicated to **Indra**, elephant statue is there Vimana is known by the name Gajaprashta.
- **v) Dharmaraja Ratha:** Dedicated to **Hari-Hara (Vishnu-Shiva) and Ardhanareeswara (Siva-Parvati combine).**



Layout plan of the Rathas

Rajasimha Group:

- Rajasimha led the third stage of temple development. Under him, development of real structural temples started in place of rock-cut temples.
- Examples: **Shore Temple at Mahabalipuram, Kailashnath Temple at Kanchipuram**, etc.

1. Narasimhavarman II or Narasimha Varma II is popularly known as Rajasimha Pallavaram. From the reign of Rajasimha, the construction of structuraltemples had srarted and continued during Nandivarman time.
2. These temple structures were built with the use of granite slabs. Hence, they are known as structural temples.
3. The earliest among the Pallava structural temples were the Kailasanatha Temple at Kanchipuram and the Shore Temple at Mamallapuram.
4. The Vimana or tower of the kanchi Kailasanatha temple is shaped like hilly comb. This temple is considered as the Crown of pallava architecture. This temple is also called as Rajasimheswaram.
5. We also find beautiful sculptures in this temple. The sculptures depicting scenes of the the satirical drama Maththavilasa Prakasanam have been engraved in this temple.
6. The successors of Rajasimha had also built several structural temples at various places.
7. Nandivarman II had built the Vaikunda Perumal Temple at Kanchipuram.
8. Temples built by the later Pallava rulers are found at places like Kanchipuram, Panamalai, Kooram, Thiruthani and Gudimallam

Rajasimha and Nandivarman Style of Temple Architecture

Shore Temple at Mahabalipuram

Group of Monuments at Mahabalipuram

The ancient port city of Mamallapuram under **Pallava dynasty** in **Tamil Nadu**, flourished with a number of marvelous architecture. **This 7th century Pallava site was declared as UNESCO World Heritage Site in 1984 by the name "Group of Monuments at Mahabalipuram"** They include:

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

Group of Monuments at Mahabalipuram

Nandivarman Group:

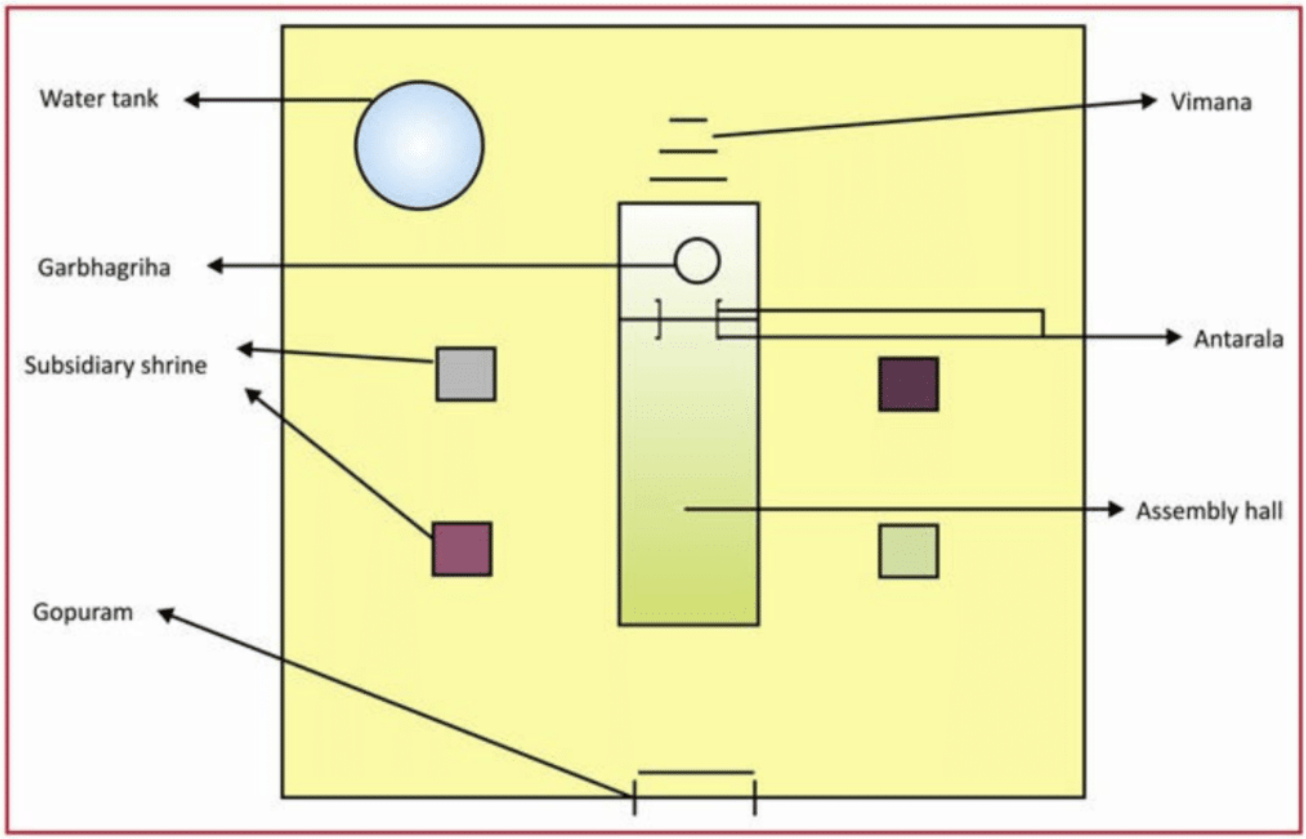
- This was the **fourth stage of temple development during the Pallava period.** The temples built were smaller in size. The features were almost similar to the Dravidian style of temple architecture. **After the decline of Pallava dynasty, temple architecture acquired a new style under the Chola kingdom, known as the Dravidian style of temple architecture.** This marked a new era in the development of temples in South India. **In the later periods, three other styles – Vesara style, Nayaka style and Vijayanagara style – also emerged in this region**.

Dravidian Style of Temple Architecture (Chola Architecture)

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

- Unlike the Nagara temples, the **Dravidian temples were surrounded by high boundary walls**.
- The front wall had a **high entrance gateway known as gopuram.**
- The temple premise was laid out in **panchayatan style** with a principal temple and four subsidiary shrines.
- Under Dravidian style, the spire is in the form of a **stepped pyramid** that rises up linearly rather than curved. It is known as **vimana.**
- The crowning element is shaped in the form of an octagon and is known as **shikhara**. It is similar to the kalash of the Nagara temple, **but not spherical.**
- The **North Indian idea of multiple shikharas** rising together as a cluster was **not popular in South India.**
- There is **only one vimana** in the Dravidian architecture on top of the main temple. The **subsidiary shrines do not have vimanas, unlike Nagara architecture.**
- The assembly hall was connected with the garbhagriha by a **vestibular tunnel** known as **antarala**.
- The entrance of the garbhagriha had sculptures of **Dwaarpal, mithun and yaksha**.
- Whereas at the entrance to the North Indian temple's garbhagriha, it would be usual to find images such as mithunas and the river goddesses, Ganga and Yamuna, **in the south you will generally find sculptures of fierce dvarapalas or the door-keepers guarding the temple**.
- The **presence of a water tank** inside the temple enclosure was a unique feature of the Dravidian style.
- Just as there are many subdivisions of the main types of nagara temples, **there are subdivisions also of dravida temples**. These are basically of five different shapes:
- Kuta or caturasra – **square**
- Shala or ayatasra – **rectangular**
- Gaja-prishta or vrittayata (elephant backed) – **elliptic**
- **Vritta – circular** >> deriving from wagon-vaulted shapes of apsidal chaityas with a horse-shoe shaped entrance facade usually called a nasi
- Ashtasra – **octagonal**

  Examples: **Brihadeeswara Temple at Thanjavur** (built by **Raja Raja I** in 1011 AD), **Gangaikondacholapuram Temple** (built by **Rajendra I** to commemorate his victory in the Gangetic delta), etc.



Gangaikondacholapuram Temple

Chola Sculpture

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

Some of the features of the Nataraja sculpture are:

- The **upper right hand holds the drum, which signifies the sound of creation**. All creations spring from the great sound of the damru.
- The **upper left hand holds the eternal fire, which represents destruction.** Destruction is the precursor and an inevitable counterpart of creation.
- The **lower right hand is raised in the gesture of abhaya mudra signifying benediction and reassuring the devotee not to be afraid.**
- The **lower left hand points towards the upraised foot and indicates the path of salvation**.
- **Shiva is dancing on the figure of a small dwarf.** The dwarf symbolises ignorance and the ego of an individual.
- The matted and flowing locks of Shiva represent the **flow of river Ganges.**
- In ornamentation, one ear of Shiva has a male earring while the other has female. This represents the fusion of male and female and is often referred to as **ardhanarishwar.**
- A **snake is twisted around the arm of Shiva.** The snake symbolises the **kundalini power**, which resides in the human spine in dormant stage. If aroused, one can attain true consciousness.
- The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending **cycles of time.**

Other Schools of Temple Architecture in South India

Nayaka School:

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

- Presence of **Prakarms or huge corridors in the portico**, around the garbhagriha, along with roofed ambulatory passageways.
- The gopurams built under the Nayaka rulers were some of the **largest gopurams.** The **Meenakshi temple in Madurai has the tallest gopuram in the world**. The art of gopuram reached its climax under Nayaka style.
- The temple structure was filled with **intricate carvings**.

Example: **Meenakshi Temple Madurai,** etc.

Meenakshi Temple, Madurai

Vesara School:

Also known as the **Karnataka school** of architecture, it was conceptualised under the later Chalukya rulers in the mid-7th century AD. **It combined features of both the Nagara school and Dravidian school and resulted in a hybridised style.** Some of its features are:

- Emphasis on vimana and mandapa.
- Open ambulatory passageway.
- The pillars, doorways and the ceilings were decorated with intricate carvings.

Three prominent dynasties who made Vesara style temples were:

- **Chalukyas of Badami and Kalyani.**
- **Rashtrakutas (750-983 AD)**. For example, Kailasha temple in Ellora, etc.
- **Hoysala Dynasty (1050-1300 AD).** Temples at Halebidu, Belur, etc.

Influence of Nagara style is in the curvilinear shikhara and the square base of Vesara temples. Influence of Dravidian style is seen in intricate carvings and sculptures, design of Vimana and step or terraced Shikara of Vesara temples.

Examples: **Doddabasappa Temple at Dambal, Ladkhan Temple at Aihole, Temples at Badami** etc.

Doddabasappa Temple, Dambal

Vijayanagara School:

The rulers of the Vijayanagara Empire (1335-1565 AD) were great patrons of art and architecture with capital at Hampi (Karnataka). **They combined the features of Chola, Hoysalas, Pandyas, Chalukyas architectural styles.**

Under them, the architectural style began getting influenced by the IndoIslamic style of Bijapur, which in turn was reflected in the temples built during this period. The features of the temples were:

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

Examples: **Vittalaswami Temple Complex**, **Lotus Mahal, Virupaksha Temple and Raghunatha Temple at Hampi, etc. Rock-cut idol of Narasimha on Shesha (snake) at Hampi is a marvel in itself.**

Stone Chariot inside Vittalaswami Temple Complex

Lakshmi Narasimha Sculpture

Badami Cave Temples

Located in Karnataka, Badami was the capital of early Chalukyas. It has 4 cave temples based on Hinduism (03 caves) and Jainism (01 cave). This rock cut architecture dates back to 6th century AD and were developed by Chalukyas. They are the earliest known example of temples in the Deccan region.

- **Cave 01** – An important sculpture carved inside this cave temple is of Shiva as Nataraja. There also lies a relief of Harihara (half Vishnu half Shiva)
- **Cave 02** – Dedicated primarily to Lord Vishnu, the largest relief inside this cave is of Lord Vishnu as Trivikrama. Other forms of Vishnu such as Vamana avatar or dwarf avatar, Varaha (Boar) avatar of Vishnu rescuing goddess earth (Bhudevi), etc can also be found in this cave.
- **Cave 03** – It is the largest cave in the complex and has intricately carved reliefs of Trivikrama, Anantasayana, Vasudeva, Varaha, Harihara and Narasimha.
- **Cave 04** – it is a Jaina cave with intricate sculptures of Bahubali, Parshvanatha and Mahavira with a symbolic display of other Tirthankaras. Bahubali is standing in Kayotsarga meditating posture. Parshvanatha is shown with the five-headed cobra hood. The relief of Mahavira is found sitting on a lion throne.

Other than these 04 caves, there are some additional caves around the **Agastya Lake** which may be Buddhist in theme.

Hoysala Art:

In the region of **Karnataka (near Mysore), the temples built under the Hoysala rulers developed a distinct style of their own known as the Hoysala School of art**. It developed in the period from **1050-1300 AD with the prominent seats being Belur, Halebidu and Sringeri.** Some of the features of the architecture are:

- **Multiple shrines were built around a central pillared hall.**
- Unlike the crucified ground plan of the Panchayatan style, the shrines led out in the shape of an intricately designed **star**. This was known as the **Stellate plan**.
- **Soft soapstone (Chorite schist)** was the main building material.

- Massive emphasis was laid on the **decoration** of the temple through sculptures. Both the interior and exterior walls, even the jewelleries worn by the deities were intricately carved.
- All the chambers had Shikharas which were interconnected by an arrangement of horizontal lines and mouldings. This resolved the tower into an orderly succession of tires.
- The **temples were built on an upraised platform known as Jagati,** which was about 1 metre high.
- The **walls and stairs of the temple followed a zigzag pattern.**
  Examples: **Hoysaleswara Temple at Halebidu, Chennakesava Temple at Belur, Chennakesava Temple at Somanathapura.**
  Ground Plan of Hoysaleswara Temple

Chennakesava Temple, Somanathapura

Nagara Style	Dravida Style	Vesara Style
Northern region	Southern region	Deccan region (Between the Vindhyas and Krishna river)
Developed regionally each region manifesting its own particular qualities	Developed dynastically	Mixture of two styles Hybrid style. It was developed both regionally and dynastically.
Ground Plan: Mostly Square shaped	Ground Plan: Mostly Square shaped	Ground Plan: increasingly complex, including start like plan
Curvilinear tower (Shikhara built over garbhagriha) gradually curving inward	Pyramidical Tower (Vimana) with several stories in receding dimension	The shape of tower was Pyramidical but height was reduced (Miniature Vimanas)
Multiple Shikharas	Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.	Multiple shrines are present side by side
Squared hall	Squared hall	Squared hall

Nagara Style	Dravida Style	Vesara Style
Sanctum Garbhagriha	Sanctum Garbhagriha	Sanctum Garbhagriha
Gopurams are absent	Gopurams are present	Gopurams may or may not be present
A water tank may or may not be present	A water tank is present at the front of temple from where water is drawn for sacred purposes	A water tank may or may not be present
Compound walls are absent	enclosed within a compound wall	Compound walls may or may not be present
Examples – Dashavatara temple (Deogarh), Vishwanatha temple(Khajuraho), Lakshman Temple (Khajuraho), Jagannath temple (Puri)	Examples – Shore temple (Mahabalipuram), Brihadiswara temple (Thanjavur), Meenakshi Temple (Madurai)	Examples – Badami temple, Durga Temple (Aihole), Virupaksh Temple (Pattadkal), Keshava Temple (Somnathpur

Buddhist Architectural Developments

- The pre-eminent Buddhist site is **Bodhgaya.** While the bodhi tree is of immense importance, the Mahabodhi Temple in Bodhgaya is an important reminder of the brick work of that time.
- The first shrine here, located at the base of the **Bodhi tree,** is said to have been constructed by King Ashoka.
- Many of the sculptures in the niches in the temple are dated to the 8th century Pala Period. The actual Mahabodhi temple itself as it stands now is largely a colonial period reconstruction of the old 7th century design.
- The design of the temple is unusual. It is, strictly speaking, **neither dravida or nagara.** It is narrow like a nagara temple, but it rises without curving, like a dravida one.
- The **monastic university of Nalanda** is a mahavihara as it is a complex of several monasteries of various sizes.
- The foundation of a monastery was laid by **Kumargupta I** in the 5th century CE; and this was carried forward by the later monarchs.
- The sculptural art of Nalanda, in stucco, stone and bronze, developed out of a heavy dependence on the Buddhist Gupta art of Sarnath.
- The **Nalanda sculptures initially depict Buddhist deities of the Mahayana pantheon** such as standing Buddhas, bodhisattvas such as Manjusri Kumara, Avalokiteshvara seated on a lotus and Naga-Nagarjuna.
- During the late 11th and 12th centuries, when Nalanda emerged as an important tantric centre, the repertoire came to be dominated by Vajrayana deities such as Vajrasharada (a form of Saraswati) Khasarpana, Avalokiteshvara, etc.
- Depictions of crowned Buddhas occur commonly only after the 10th century.
- Later other major Buddhist monasteries developed in Odisha. **Lalitagiri, Vajragiri** and **Ratnagiri** are the most famous of them.
- The port-town of **Nagapattinam** was also a major Buddhist centre right until the Chola Period.

Jain Architectural Developments

- Jains were prolific temple builders like the Hindus, and their sacred shrines and pilgrimage spots are to be found across the length and breadth of India **except in the hills.**
- The oldest Jain pilgrimage sites are to be found in Bihar. In the Deccan, some of the most architecturally important Jain sites can be found in **Ellora and Aihole.**
- In central India, **Deogarh, Khajuraho, Chanderi** and **Gwalior** have some excellent examples of Jain temples.
- Karnataka has a rich heritage of Jain shrines and at **Shravanabelagola** the famous statue of Gomateshwara.
- The granite statue of Lord Bahubali which stands eighteen metres or fifty-seven feet high, is the world's tallest **monolithic free-standing structure.**
- It was commissioned by **Camundaraya,** the General-in-Chief and Prime Minister of the Ganga Kings of Mysore.
- The **Jain temples at Mount Abu** were constructed by Vimal Shah.
- The temple is famous for its unique patterns on every ceiling, and the graceful bracket figures along the domed ceilings.
- The great Jain pilgrimage site in the Shatrunjay hills near Palitana in Kathiawar, Gujarat, is imposing with scores of temples clustered together.

Indian Sculpture

The tradition of Indian sculpture **extends from the Indus valley civilization of 2500 to 1800 BCE**, during which time small **terra -cotta figurines** were produced. The great **circular stone pillars** and **carved lions** of the Mauryan period (3rd century BCE) gave way to mature Indian figurative sculpture in the 2nd and 1st centuries BCE. A wide range of styles and traditions subsequently flourished in different parts of India over the succeeding centuries, but **by the 9th—10th centuries CE Indian sculpture had reached a form that has lasted with little change up to the present day**. This sculpture is distinguished not by a sense of plastic volume and fullness but rather by its linear character; the figure is conceived from the standpoint of its outline, and the figure itself is graceful, slender, and has supple limbs.

Features of Indian Sculpture

- Features of Indus Valley sculptures were entirely disjointedly dissimilar from the later ages. The **Terracotta sculptures or architectural adornments** of the style of Indus Valley are unique.
- Features of **Vedic Indian sculpture were also unique but were rural**. Mauryans emerged in Magadha. The features of the **Mauryan sculpture were mirrored mainly in the religious monuments** that were erected during the dynasty. The features of **Gupta sculpture are found in the cave temples** of India. These cave temples include Ajanta and Ellora .
- The **South Indian temples** witnessed a new – fangled sort of approach from 200 CE onwards, whether this approach was with features of **Chalukya sculptures or the features of Pallava sculptures**. The features of **Badami Chalukya sculpture developed a new expression for itself which gained fame as the Karnata Dravida style**. This was also popular as the Vesara architecture and sculpture. Idioms of both – southern and northern temple building are combined in this style. The features of Western Chalukya sculptures over and over again incorporated the copiously carved mandapdas, shikharas and outer walls.
- The **bronze images were one of the major features of the Chola sculptures**. The Chola bronze sculptures were well-designed and put rhythmic movements on show.
- Features of sculpture in medieval India differed radically from that of primeval India. The Persian art and architecture greatly influenced the native style. **With the establishment of the Slave Dynasty in 1206 AD till 1526 AD saw the evolution of the features of Delhi Sultanate sculptures and architectures**. The tall pillars, tombs, arched doorways, and minarets, merged with the Indian architecture. With this merger the formation of Indo-Islamic sculptures and architecture came into being.
- The features of the **Rajput sculptures** hold evidence to this fact. The architectural elements of the monuments of the Rajput display that they were borrowed from Persian style of architecture.
- The features of **Mughal sculpture** and architecture would over and over again comprise of **calligraphy, well maintained gardens, broad and complicated stone works, and the recurrent use of marble** .
- The originality for which sculptures of India were wonderfully distinguished at a time has not changed. At that time also India was blessed with astonishing talents and the contemporary India is once again a powerhouse of architectural and sculptural talent.

- Sculpture has gradually evolved into installations and taken a modern character. No wonder, features of Indian sculpture are a source of versatility and varied expression and continue to be the same.

Indus Valley Civilization Sculpture

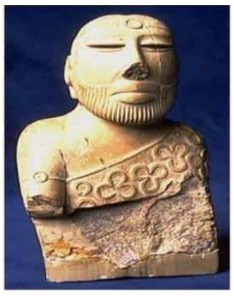
The Harappan sculptors were extremely adept at handling **three-dimensional volumes**. The forms of art excavated include various sculptures, **seals, pottery, gold jewellery, terracotta figures, and other interesting works of art.**

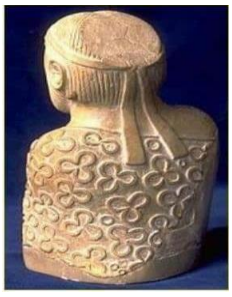
Metal Sculptures of Indus Valley Civilization

- The **Harappan artisans were dexterous in the sphere of bronze casting and employed the lost wax process** while sculpting figurines.
- **Lost-wax process, also called cire-perdue is a method of metal casting** in which a molten metal is poured into a mold that has been created by means of a wax model. Once the mold is made, the wax model is melted and drained away. A hollow core can be effected by the introduction of a heat-proof core that prevents the molten metal from totally filling the mold.
- The **bronze dancing girl statue discovered at Mohenjodaro is perhaps the greatest surviving achievement of the metal work of the Harappan age**. This **world-famous figure shows a female dancing figure standing as if relaxing after a dance, with her right hand on her hip and the left dangling free**. She wears a large number of **bangles**, probably made of bone or ivory on her left arm together with a couple of pairs on her right arm.
- **Bronze figures of a humped bull and a buffalo are the other metal sculptures made during this period.**

Stone Sculptures of Indus Valley Civilization

- Several specimens of stone sculptures which were crafted during the civilization have been excavated. Out of these, **two statues deserve a special mention and consist of the statue of the 'Bearded Man' and 'Human Torso'.**
- One will derive the idea of a **high priest or a king clad in a shawl** draped over the left shoulder, with a well maintained beard, if he observes the figure of the Bearded Man. **Found in Mohenjodaro, it was made of Steatite**
- Another impressive stone sculpted statue is that of a **naked human male torso, made in red stone**. The arms and head of this idol have been created separately. **It was found in Harappa**.

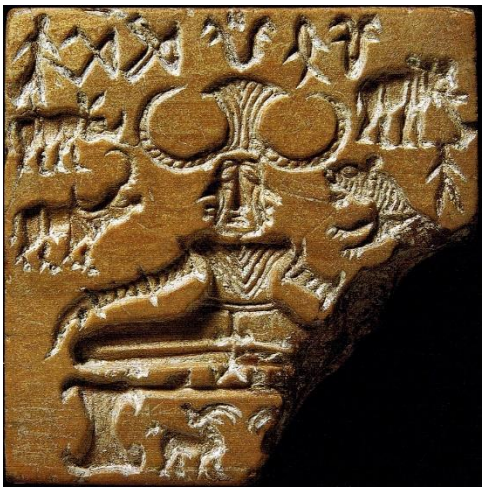




Terracotta Sculpture of Indus Valley Civilization

- **Terracotta art was also practised by the people of Indus Valley.**
- The **figure of the Mother Goddess** crafted in terracotta, **discovered in Mohen-jo-Daro** is one of the significant terracotta sculptures of this age.
- It consists of **beautiful embellishments of the body and a punched nose, and reveals the concept of the Mother Goddess as a sign of prosperity and fertility.**

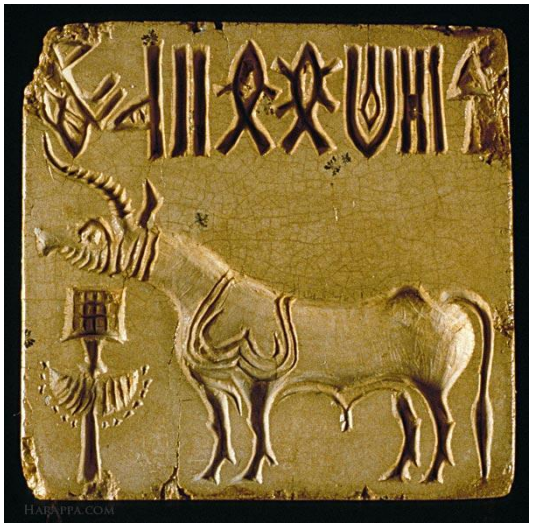
- **Terracotta seals were also manufactured**. These seals included the carvings of peepal leaves, female figurine with forms of deities and animals.
- The **toy animal, with a moveable head from Mohenjodaro**, belonging to the same period i.e. 2500 BCE, is one of the most interesting objects found during the excavations.



- **Large number of seals made of steatite, terracotta and copper of various shapes and sizes have also been discovered.**
- The standard Harappan seal was a square plaque 2x 2 square inches, usually made from the soft river stone, steatite.
- **Seals bear a great variety of motifs, most often of animals including those of the bull, with or without the hump, the elephant, tiger, goat etc**. Sometimes **trees or human figures were also depicted. The most remarkable seal is the one depicted with a figure in the centre and animals around. This seal is identified as the Pashupati Seal.** This seal depicts a **human figure seated cross-legged**. An **elephant and a tiger are depicted to the right side** of the seated figure, while on the **left a rhinoceros and a buffalo are seen**. In addition to these animals **two antelopes are shown below the seat.**

Beads and Ornaments

- The **Harappan men and women decorated themselves with a large variety of ornaments** produced from every conceivable material ranging from precious metals and gemstones to bone and baked clay.
- The **bead industry seems to have been well developed as evident from the factories discovered at Chanhudaro and Lothal**. **Beads were made of cornelian, amethyst, jasper, crystal, quartz, steatite, turquoise, lapis lazuli, Ancient stwrM in Sanchi etc**.



- **Metals like copper, bronze and gold, and shell, faience and terracotta or burnt clay were also used for manufacturing beads**. The beads are in varying shapes—**disc-shaped, cylindrical, spherical, barrelshaped, and segmented.** Some beads were made of two or more stones cemented together, some of stone with gold covers. Some

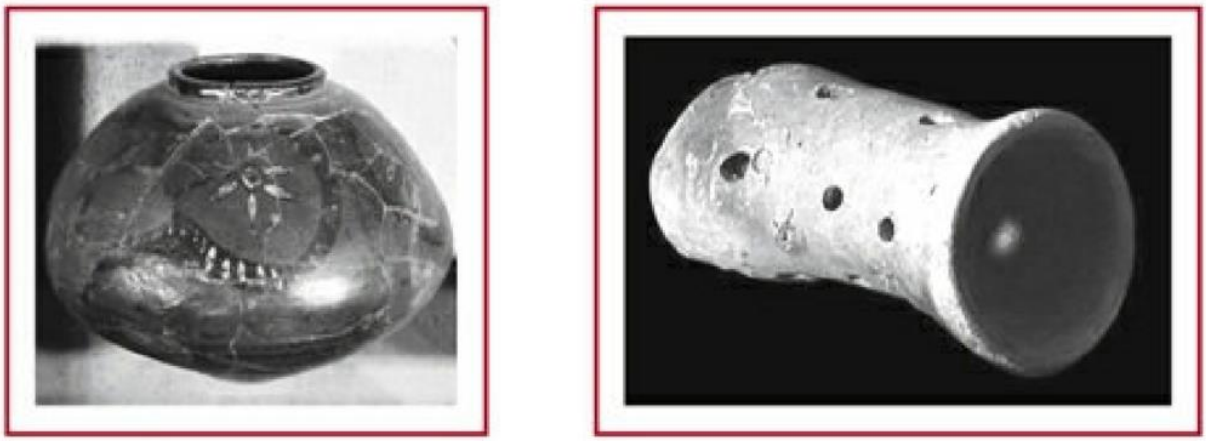
were decorated by incising or painting and some had designs etched onto them. Great technical skill has been displayed in the manufacture of these beads.

- The Harappan people also made brilliantly naturalistic models of animals, especially monkeys and squirrels, used as pin-heads and beads.

Beads and Ornaments

Pottery:

- The potteries found at the excavation sites can be broadly classified into **two kinds – plain pottery and painted pottery.** The painted pottery is also known as **Red and Black Pottery** as it used red colour to paint the background and glossy black paint was used to draw designs and figures on the red background. Trees, birds, animal figures and geometrical patterns were the recurring themes of the paintings.
- Most of the potteries that have been found are **very fine wheel-made wares,** with a very few being handmade. Some examples of polychrome pottery have also been found, though very rare. The potteries were used for three main purposes:
- Plain pottery was used for **household purposes**, mainly storage of grains and water.
- Miniature vessels, generally less than half an inch in size, were used for **decorative purposes**.
- Some of the potteries were **perforated** – with a large hole in the bottom and small holes across the sides. They might have been used for straining liquor.



Red and Black Pottery (left) and Perforated Pottery (right)

Mauryan Empire Sculptures

Mauryan sculpture introduced new things in Indian sculpture like the **introduction of stone and brick sculptures in place of wooden sculptures**. Most of the Mauryan sculptures are **related to Buddhism**. This can be attributed to Emperor Ashoka. After converting to Buddhism, Emperor Ashoka had built several Buddhist buildings and

sculptures. Some of Ashoka's edicts carved on **pillars and rocks** made out of shafts of sandstone, represent the earliest known stone sculptures in our country.

Foreign Influence on Mauryan Sculpture

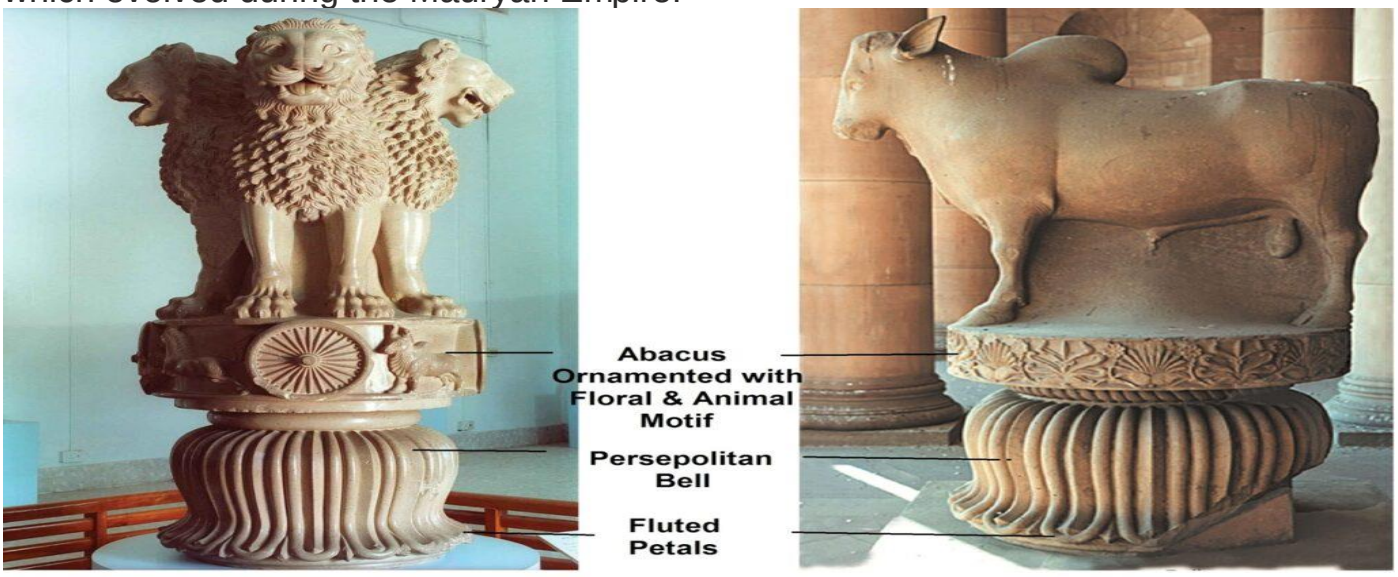
- An **adaptation of Achaemenids models** has been recognised in the Edicts of Asoka. But, the Mauryan pillars are different from the Achaemenid pillars. The Mauryan pillars are **rock-cut pillars, whereas the Achaemenid pillars are constructed in pieces by a mason.**

Stupa Sculpture of Mauryan Empire

- The 'stupas' are solid dome like structures built with bricks and stones and they were initially created as symbols of artistic tradition in Mauryan Dynasty.
- The greatest instances of the architecture of the Mauryan period is the **great Sanchi Stupa, Madhya Pradesh, surrounded by exquisitely carved stone railings around it.**
- It is also famous and notable due to the **four gateways called Toranas**, since before this there was no such tradition of carving gateways. These gateways are elaborately carved and depict the **various scenes from the life of Buddha and also about the lifestyle of people** in that era.

Pillar Sculptures of Mauryan Empire

- The Pillars were one of the major works accomplished by **Emperor Ashoka**.
- The most famous **Lion Capital (pillar showing fourlions) erected by Ashoka at Sarnath** in sandstone realistically represents the artistic achievements of Indian artists and patronage of their masters.
- Two kinds of stone had been employed in the creation of the pillars which consisted of **fine grained hard sandstone of Chunar region close to Varanasi** as well as **spotted white and red sandstone belonging to Mathura.**
- Inscriptions containing principles of **'Dhamma' or righteousness were embedded on all these pillars**. The Lion Capital at Lauria Nandangarh and Bull Capital of Rampurva are impressive sculptural art which evolved during the Mauryan Empire.

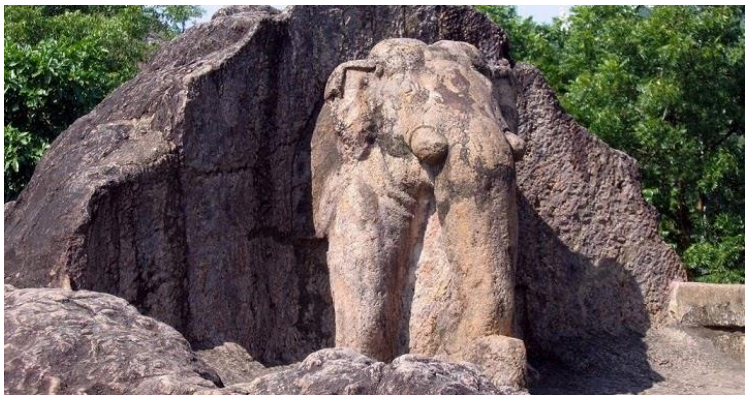


Sarnath Capital U.P.

Rampurwa Bull Bihar

Figurine Sculptures of Mauryan Empire

- The **whisk- bearer of Didarganj, female 'Yakshi' figurine of Besnagar and the male statue at Parkham** are some of the famous figurine sculptures of Mauryan Empire.
- Numerous terracotta idols were also sculpted by the artisans and clay idols of **Mother Goddesses** have been discovered by some excavations conducted at **Ahicchatra.**
- The **rock cut sculpture of Elephant in Dhauli, near Bhubneshwar in Odisha** represents the fore-part of an elephant carved over the Edicts of Asoka, including the two specially meant for Kalinga.



Rock cut sculpture of Elephant, Dhauli

Post Mauryan Empire Sculptures

In contrast to the Mauryan period the period between 200. BCE and 300 CE was an age of small kingdoms many of them foreign in origin. Important among them are Sungas, Kanvas, Satavahanas and Kushanas.

Sculptures of Kushana Empire

Sculptures of Kushan Empire had two distinctive styles:

1. Northern one in the **Gandhara region** known as the Gandhara School.
2. Southern one in **Mathura** known as the Mathura School.

Sculptures of Gandhara School

- The **Gadhara region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century CE**.
- Owing to its location the Gandhara School imbibed all kinds of foreign influences like Persian, Greek, Roman, Saka and Kushan.
- The Gandhara School of sculptures is also known as the **Graeco-Buddhist School of Art since Greek techniques of Art were applied to Buddhist subjects.**

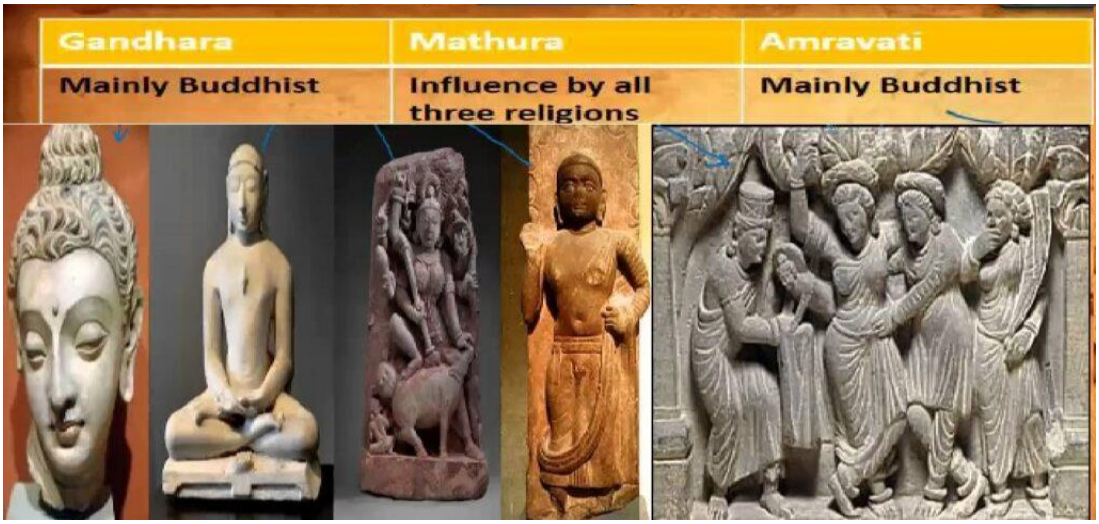
- The most important contribution of the Gandhara School of Art was the **evolution of beautiful images of the Buddha and Bodhisattavas,** which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon.
- **Important characteristics of Gandhara school are:**
- Depiction of Lord Buddha in the **standing or seated positions**.
- The **seated Buddha is always shown cross-legged** in the traditional Indian way.
- Rich carving, elaborate ornamentation and complex symbolism.
- Use of Grey stone and mainly Buddhist imagery.
- The best specimens of Gandhara art are from Jaulian and Dharmarajika stupa at Taxila and from Hadda near Jalalabad in modern Afghanistan. The tallest rock-cut statue of Lord Buddha is also located at Bamiyan in modern Afghanistan.
- Gandharan sculptures show strong Greek influences in the depiction of a 'man-god ' and of wavy hair, sandals and extensive drapery. Stucco plaster, which was commonly observed in Greek art , was widely used in Gandharan art work .
- However, Gandharan sculpture owes to Roman art too. Some of the features of Classical Roman art observed in Gandharan sculptures are vine scrolls, cherubs with garlands , tritons and centaurs. The draping of the robes on Buddha was also taken from Roman sculptures.

Sculptures of Mathura School of Art

- The Mathura School of art flourished at the city of Mathura **between 1-3 CE and was promoted by the Kushans.** It established the tradition of transforming **Buddhist symbols into human form**.
- **Important characteristics of Mathura school are:**
- They were depicted as strongly built with the right hand raised in protection .
- The figures produced by this school of art do not have moustaches and beards as in the Gandhara Art.
- Spotted Red sand stone mainly used.
- It not only produced beautiful images of the Buddha but also of the Jain Tirthankaras and gods and goddesses of the Hindu pantheon .
- Buddha is shown to be surrounded by two Bhodisattavas, Padampani holding a lotus and Vajrapani holding a thunder bolt.

Sculptures of Amaravati School of Art

- Amaravati School of art and sculpture **evolved during the Satavahna period**. **Amaravati is situated on the banks of the Krishna River.**
- **It is the site for the largest Buddhist Stupa of South India.**
- This school of art had great influence on art in Sri Lanka and South-East Asia as products from here were carried to those countries.
- **Characteristic features of Amravati school are:**
- In the initial periods, Lord Buddha is depicted in the form of 'Swastika' mark. This has been carved out on the cushioned seat over a throne that is situated under the Bodhi tree.
- At a later stage the Amaravati School depicted Buddha in the human form.
- The figures of Amaravati have slim blithe features and are represented in difficult poses and curves. However the scenes are over-crowded.
- Use of white marble.
- The images of Lord Buddha from Alluru, Dharma Chakra from Lingaraja Palli, Bodhisattvas are some of the finest instances of the Amaravati School of art and sculpture.



Sculptures of Gupta Empire

- Gupta sculpture is the **logical outcome of the sculpture schools of Amravati and Mathura**. Its grace is derived from that of Mathura and its elegance from that of Amravati.
- With time the art of Bharhut, Amravati, Sanchi and Mathura came closer and closer; melting into one.
- The **human figure, taken as the image, is the pivot of Gupta sculpture**. A new canon of beauty is evolved. The soft and pliant body of Gupta sculpture with its **smooth texture facilitates** free and easy movement.
- The **transparent clinging drapery** became the trend of this age. However the **sensuous effect was restrained by a conscious moral sense and nudity was eliminated** from Gupta sculpture.
- **Halo around Buddha was intricately decorated.**
- The **magnificent red sandstone image of the Buddha** from Mathura is a great example of Gupta workmanship datable to the 5th century CE Buddha is shown here standing with his right hand in abhayamudra, assuring protection, and the left holding the border of the garment .
- The **image of the standing Buddha** is an excellent example of Gupta art in its maturity from Sarnath. The softly moulded figure has its right hand in the attitude of assuring protection.
- Sarnath introduces not only a delicacy and refinement of form but also a relaxed attitude by bending the body in the case of the standing figure, slightly on its own axis, thus imparting to it a certain litheness and movement in contrast to the columnar rigidity of similar Mathura works. The folds have been discarded altogether; an indication of the drapery only survives in the thin lines on the body suggesting the edges of the garment. The body in its smooth and shining plasticity constitutes the principal theme of the Sarnath artists.
- **Ganga and Yamuna, two life – sized terracotta images**, originally installed in niches flanking the main steps leading to the upper terrace of the Shiva temple at Ahichhatra, belong to the Gupta period 4th century CE
- **Clay figurines (Terracottas)** have great value as sources of social and religious history. The Head of Shiva is an elegant example of Gupta terracottas, depicted with matted locks, tied in a prominent and graceful top knot. The expression on the face is noteworthy and both the figures, of Shiva as well as Parvati, are two of the most charming specimens from Ahichhatra.

Sculptures of Pala School

- **Origin of Pala sculpture can be attributed to the late Gupta style.**
- However at a later stage the Pala style drifted away from its origin and developed its own style. The deviation was due to the **fusion of classical mannerism with the indigenous style of Bengal**.
- Later, more importance was given to **vegetable decoration, ornamentation**. **Faces became more pointed**. Excepting a few most of Pala sculptures of eleventh and twelfth century are stereotyped .
- These sculptures were built in such a way so that they could stand the rough weather. The sculptures of the deities were carved out of **fine grained black stones.**
- **Terracotta** is a key feature of Pala sculpture. The terracotta plaques have been used to decorate the surface of the walls.
- **Bangla Roof:** One of the most prominent feature of the Pala School was the shape of the sloping or curving side of the bamboo roof of a Bengali hut.

Sculptures of Chalukyas

The Chalukya dynasty was an Indian royal dynasty that ruled large parts of southern and central India between the 6th and the 12th centuries . During this period , they ruled as three related yet individual dynasties. These are:

- **Badami Chalukyas**
- **Western Chalukyas (Chalukyas of Kalyani)**
- **Eastern Chalukyas (Chalukyas of Vengi)**

Badami Chalukya Sculptures

- Badami sculptures closely resembled the Dravidian architecture. Two kinds of monuments developed under the Badami Chalukyas: **rock-cut temples and structural temples.**
- The features of Badami Chalukya sculpture include **intricate stone works and outstanding figurines. Soapstone was widely used** as the building material. **Columned halls, pillared verandahs and 'garbhagrihas' are the main architectural elements of the Badami Chalukyas.**
- The Badami Chalukya style of sculpture is a brilliant fusion of the Dravidian and Nagara styles of architecture and sculpture. **Badami Cave Temple** is one of the excellent examples of the fusion style of sculpture.
- The **temples of Pattadakal,** six of which boast of Dravidian architecture are also attractive instances of Badami Chalukya sculptures.
- Sculptures of Badami Chalukyas are quite famous and include those observed inside the premises of **Sangameswarar Temple** and numerable others located in Aihole, Badami, and Pattadakal. Mahakuteshwara Temple, Papanatha Temple, Galganatha Temple, Kashivisvanatha Temple, Mallikarjuna Temple which are all in Pattadakal, Lad Khan Temple and Durga Temple in Aihole, Bhutanatha Group of Temples are amongst the innumerable temples which are decorated with different artistic forms of sculptures and architectural marvels.

Lord Vishnu sitting on Sheshanaga

Western Chalukyan Sculptures

- Western Chalukya sculptures followed the Dravidian architecture and sculpture style.
- The main features of Western Chalukya sculptures include the **intricate and detailed stone works.** Beautiful images of Gods and Goddesses have been carved on stone. The **'mandapa', the 'vimana' and the 'gopurams' display different kinds of patterns of sculptures.**
- The temples bore testimony to the brilliant Western Chalukyan sculpture. The **Dodda Basappa Temple, Kalleshwara Temple and Mallikarjuna Temple, Amritesvara Temple, Siddhesvara Temple etc.** are marvellous instances of the sculptures which were prevalent during the reign of the Western Chalukyan rulers.
- Three principal types of sculptures developed under the reign of the Western Chalukyas are **figure sculpture, deity sculpture and sculpture of the miniature towers,** belonging to the various spectacular temples of that era.

Sculptures of Tripurantakesvara Temple

Eastern Chalukyan Sculptures

- Eastern Chalukyas, also known as the **Chalukyas of Vengi,** were a dynasty that ruled parts of South India between the **7th and 12th centuries**.

- The Eastern Chalukyas, following the Pallavaand Chalukya traditions, developed their own independent style of architecture, which is visible in the **Pancharamashrines (especially the Draksharama temple) and Biccavolu temples.**
- The **Golingeshvara temple at Biccavolu** contains some richly carved out sculptures of deities like **Ardhanarishvara, Shiva, Vishnu, Agni, Chamundi and Surya.**

Rashtrakuta Sculptures

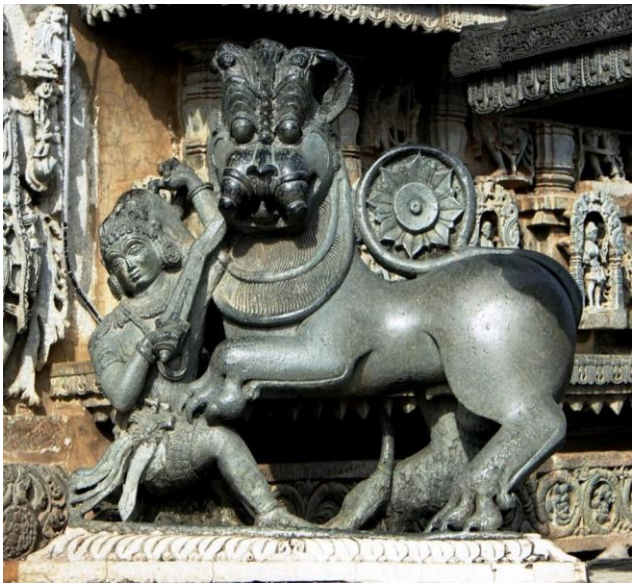
- Rashtrakuta was a royal dynasty ruling large parts of the Indian Subcontinent between the **6th and 10th centuries.**
- Rashtrakuta sculptures and architectures thrived under royal patronage and are well known for their **intricate carvings.**
- Rashtrakuta sculpture is reflected in the **splendid rock-cut cave temples at Ellora and Elephanta** in Maharashtra. These caves belonged to varied religious faiths: **Buddhist, Jain and Hindu (Shaiva and Vaishanava)**. The **Elephanta caves are known for the huge three-faced icon of Mahadeva.**
- The walls of many of the temples like **Parameshvara temple and Brahmeshvara temple** have carved sculptures depicting incidents from mythology and epics.
- One of the main features of Rashtrakuta sculptures is the variety that these present to the beholder. Their sculptures bear testimony to **India's religious unity.**

Sculptures of Hoysalas

- The Hoysala empire was a prominent Southern Indian Kannadiga empire that **ruled most of the modernday state of Karnataka between the 10th and the 14th centuries.**
- The Hoysala empire was **preceded by the Western Chalukyas and it was succeeded by the Vijayanagara Empire.**
- The Hoysala style of architecture was often referred to as an **amalgamation between the Dravidian and Indo-Aryan forms.**
- **Thick foliage sculptures** are also present on these temples. The ceilings of the mandapas are designed with **prolific sculptures**. The huge gateways are decorated with well carved sculptures.
- The **temples at Belur, Halebeedu, Somanthapura and Doddagaddavalli** are among the best specimens of Hoysala sculpture.
- Another feature of the Hoysala sculpture is **erotica**. The **nooks and niches of the temple walls have been filled with erotic themes.**

Sculptures of Vijaynagara Empire

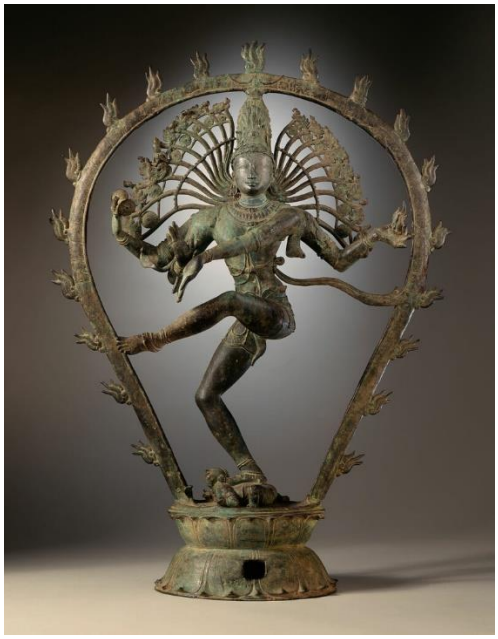
- The Vijayanagara Empire was based in the **Deccan Plateau region in South India**. The empire rose to prominence by the end of the **13th century**. It **lasted until 1646,** although its power declined after a major military defeat in 1565 by the Deccan sultanates.
- **Soapstone, which was soft and easily carved, was commonly used for reliefs and sculptures**. To cover the unevenness of the stone, artists employed brightly painted plaster to smooth over and finish rough surfaces.



- Sculpture was integrally linked with architecture in the creation of Vijayanagar temples.
- **Large life-size figures of men, women, gods, and goddesses** adorn many Vijayagara temples, and temple pillars often have engravings of charging horses and other elements of Hindu mythology.
- Another element of the Vijayanagar style is the carving and consecration of **large monolithic statues, such as the Sasivekalu Ganesha and Kadalekalu Ganesha at Hampi.**

Sculptures of Chola Empire

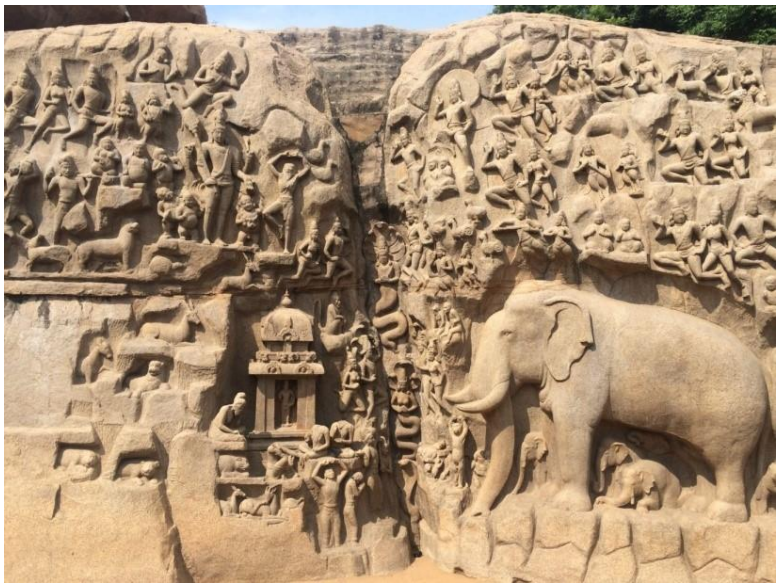
- The Chola Empire was a **Tamil dynasty** that **ruled primarily in southern India until the 13th century.**
- The remarkable Chola sculptures adorned the **temple walls** in South India. Most of these temples were dedicated to **either to Lord Shiva or Lord Vishnu.**
- One of the important features of early Chola sculptures then was that the hugeness was missing.
- The main architectural elements that are to be found in the temples of Chola dynasty are **garbhagriha, vimana and circumbulatory corridor.**
- Rajaraja Chola gave a great boost to the Chola sculptures and architecture. Some of the prominent temples from this period are the architecture and sculpture of **Brihadiswara Temple in Tanjore, sculpture of Gangaikonda Cholapuram Temple and the sculpture of Shiva Temple.**
- Another important feature of the Chola sculptures was that the sculptures were intricately done. Besides the usual images of gods and goddesses **foliage sculpture, perforated windows, animal imageries and others were recurrent motifs as well.**
- Apart from the temple sculptures the **bronze sculptures** thrived too under the Chola kings. The bronze sculptures were created by following the lost wax technique or Cire Perdure. One of the finest examples of **bronze Chola sculpture is that of the Nataraja (Lord Shiva in dancing pose).**
- In the early Indian scriptures, the Tandava dance has been recorded as cosmic dance. Cosmic dance , as described in Rig-Veda, is the dance of the particles on the stage of the cosmic field.
- The **Natyashashtra speaks about the pair of Tandava and Lasya in context with the classical dance**. While Power and Force are typical of Tandava, grace and delicacy are typical of Lasya. Lasya was the dance performed by Goddess Parvati in response to the male energy of the cosmic dance of Tandava performed by Lord Shiva.
- Tandava dance of Nataraja represents and symbolises five divine actions viz. **Shristi , Sthati, Samhar, Tirobhava and Anugraha**. When Nataraja dances, the earth trembles; sky and stars are disturbed by the movement of his powerful hands , at the impact of his whirling matted locks of hair heaven shudders, such is its majesty. The ancient scriptures discuss about seven types of Tandava Dances viz. Sandhya Tandava, Kalika Tandava , Ananda Tandava, Tripura Tandava, Gauri Tandava, Samhara Tandava and Uma Tandava.
- **Another majestic example of Tandava dance is mentioned in Mahabharata when Krishna subdued Kalia Nag in Yamuna River,** though at the intercession and prayer of Kalia's serpent- wife he spared the nag's life. He danced the tandava dance on Kalia's head and played on flute.



Natraja Statue

Sculptures of Pallava Empire

- The Pallava dynasty was a **South Indian dynasty that existed from 275 CE to 897 CE**, ruling a portion of what is today southern India. They gained prominence **after the eclipse of the Satavahana dynasty, whom the Pallavas served as feudatories.**
- For the first time the stone sculptures, a predominant feature of the South Indian temples, were fast replaced by the **innovative rock architecture and sculptures**.
- The features of Pallava Sculptures include **intricate carvings**. **Mammoth images** were carved out of stone so that the buildings can be dedicated to the deities .
- The Hindu epics were a popular source from which the artisans derived their subjects. These were then retold through the stone sculptures. The **sculpture of Kailasanatha Temple at Kanchipuram** and the **Shore Temple at Mahabalipuram** are outstanding examples of art that was carved out of stone during the Pallava reign.
- Pallava bronze sculptures were mostly built from **600 CE to 850 CE** . Initially their sculptures were smaller in size. Pallavas developed the Shaivite iconography. They were staunch Saivites and dedicated various forms of Siva in the temple complex.
- Most of the sculptures were less than one foot high and the figures were natural in pose and moulding .



Sculptures of Medieval India

Delhi Sultanate Sculptures

- The Muslim dynasty first came into existence in the **13th century with the Slave dynasty,** followed by dynasties that include the **Khalji dynasty, Tughluq dynasty, Saiyyid dynasty and Lodhi dynasty**. These empires are collectively known as the Delhi Sultanate of India.
- The monuments constructed by these empires strictly followed the features of the Delhi Sultanate sculptures. These characteristics were later amalgamated with the regional sculpture and thus the Indo- Islamic architecture evolved .
- The Sultanate architecture was instrumental in introducing mainly two key features: **the domes and the pointed arches and beams .**
- With the introduction of this new feature of the amalgamation of Hindu and Islam architecture a new experimentation in the Delhi Sultanate sculpture followed. From time to time new concepts were kept introduced. For example the **double domes and enameled tiles**.
- **Terracotta sculpture** remained popular even during the Muslim era.

Mughal Sculptures

- The Mughal sculptures emerged in India during **16th and 17th centuries**. This school of architecture brought in the **Persian influence** on Indian art and architecture.
- Due to an amalgamated style a separate set of features of Mughal sculptures evolved. It was under the Mughal emperor, **Akbar** that the Mughal art and sculpture truly flourished. The Mughal architecture thus witnessed the construction of some of the most opulent buildings in its history.
- The sculptures during Akbar era comprised **calligraphy and thick foliage designs.** Architectural elements like **domes, chhatris, jharokhas and arched gateways** were primarily used. The tradition of constructing **grand buildings** continued.

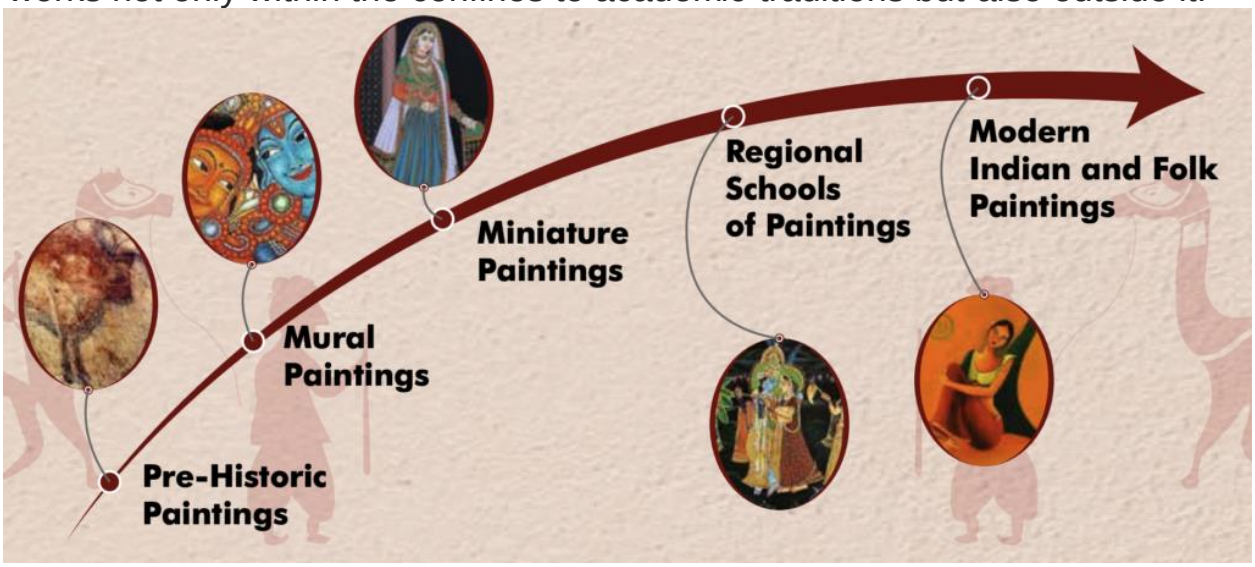
- The Mughal monuments are famous for their pristine looks and intricate stone works. The brilliant craftsmanship of the artisans is evident from architectural wonders, such as **Taj Mahal, Jama Mosque, the buildings within the Red Fort and others.**
- The Mughals also introduced **ceramic tile work, Pietra Dura inlay with coloured and semi-precious stones, carved and inlaid stonework**. **Foliage sculptures** in between the arches are outstanding feature too.
- Shallow relief depictions of flowers to intricate pierced-marble screens known as **jalis** were part of the carved Mughal stone sculptures .
- **The Mughal architecture and sculptures reached their zenith under the rule of Shah Jahan.**
- One of the most prominent features of Mughal architectures was that it was successful in **influencing the native style, especially the Rajput sculpture and architecture**.

Modern Indian Sculptures

- The beginning of modernism in Indian sculpture can be traced to its **adaptation of western academic art traditions** in the early 20th century.
- Sculptures were now created to cater to the demands of the newly emerging **upper and middle social classes**. The innovation of Indian sculptors can be seen in the **intense and exaggerated realism** during this period.
- The Indian sculpture **got an inspiration of modernity when the British came to rule in India**. New trends of Indian sculpture during the pre-independence period emerged out of the influence of European academic realism.
- With the **influx of European sculptures and the establishment of art schools, sculpture in India took a new direction**. This resulted in what we may call **Indo-European style**, tackling Indian subjects in European sculptural idiom or making European style of sculptures with Indian sensibilities.
- Prominent modern Indian sculptors include artists such as **D. P Roy Chowdhury, Fanindranath Bose, V. P. Karmarkar and Ram Kinker Baij.**

Indian Paintings

- The tradition of painting has been carried on in the Indian subcontinent since the ancient times. Standing as a testimony to this fact are the exquisite **murals of Ajanta and Ellora, Buddhist palm leaf manuscripts, Mughal and Kangra schools of miniature Indian paintings, etc.**
- In fact, records have been found that indicate the usage of paintings for decorating the doorways, guest rooms, etc. Some traditional Indian paintings, like those of **Ajanta, Bagh and Sittanvasal, depict a love for nature and its forces.**
- With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them. Even the folk painting of India has become quite popular amongst art lovers, both at the national as well as the international level. Most of the folk paintings reflect a heavy influence of the **local customs and traditions**.
- During the **colonial era, Western influences started** to make an impact on Indian art. By the time of Independence in 1947, several schools of art in India provided access to **modern techniques and ideas**. **Galleries** were established to showcase these artists. Indian Art got a boost with the economic liberalization of the country since early 1990s. Artists from various fields now started bringing in varied styles of work. Indian art thus works not only within the confines to academic traditions but also outside it.



Principles of Painting

- The history of paintings can be known from **primitive rock paintings of Bhimbetaka, Mirzapur and Panchmarhi.** They were followed by the **painted pottery of the Indus Valley Civilisation**, but the real beginning of the art of painting begun from the **Gupta Age.**
- Around the 1st century BCE the **Shadanga or Six Limbs** of Indian Painting, were evolved, a series of canons laying down the main principles of the art. In the 3rd century AD, **Vatsyayana in his book Kamasutra enumerated** about six main principles/limbs or Shadanga of paintings.
- These **'Six Limbs' have been translated as follows:**

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

- The subsequent development of painting indicates that these 'Six Limbs ' were put into practice by Indian artists, and are the basic principles on which their art was founded.
- There are numerous references to art of painting in the Brahmanical and Buddhist literature, for example, the representation of the myths and lore on textiles is known as **Lepya Chitra**. References to the art of Lekhya Chitra can also be seen, which has line drawings and sketches. Other types are **Dhuli Chitra, Pata Chitra, etc.**
- The play, **Mudrarakshasa by Vishakhadutta,** also facilitated the reader by mentioning the name of various paintings or patas, which are important to understand the different style of paintings and to observe all the principles of paintings.
- **Some of the styles were:**
- **Cauka Pitaka** – Isolated framed drawings
- **Dighala Pitaka** – Long scrolls of paintings
- **Yama Pitaka** – Isolated paintings

Principle Limb	Meaning
Rupabheda	Variety of form, looks and appearance.
Pramana	Proportion of the object or subject or measurement.
Bhava	Expressions, creation of lustre and gleam with the colours.
Lavanya Yojanam	Immersion of emotions or aesthetic composition.
Sadrisyam	Resemblance or Portrayal of likeliness of the subject.
Varnikabhanga	Use of brush and colours or Mixing of colours.

Pre-Historic Paintings

- Pre-historic paintings were generally **executed on rocks and these rock engravings were called Petrogylps**. Indian Cave Paintings are regarded as the earliest evidences of Indian paintings that are made on cave walls. **Bhimbetka is a place in the state of Madhya Pradesh** where pre-historic paintings are discovered in numerous caves.
- There are three major phases of pre-historic paintings:

1. Upper Paleolithic Period
2. Mesolithic period
3. Chalcolithic Period Art

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 mineral 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 which widened their palette.
- Paintings are **linear representations, in green and dark red, of huge animal figures, such as Bisons, Tigers, Elephants, Rhinos and Boars beside stick-like human figures**.
- Mostly they are **filled with geometric patterns**.
- **Green paintings are of dances** and **red ones of hunters**.

Mesolithic period (10,000-4000 BC)

- The **largest number of pre-historic paintings** belongs to this period.

- Themes multiply but the **paintings are small in size.** This period mainly saw the **use of red colour.**
- **Hunting scenes** are mostly found.
- **Hunters in groups armed with barbed spears, pointed sticks, arrows and bows**.
- **Trap and snares** used to catch animals can be seen in some paintings.
- Mesolithic people loved to paint **animals.**
- In some pictures, **animals are chasing men and in others they are being chased by hunter men**.
- Animals painted in naturalistic style and humans were depicted in a stylistic manner.
- **Women are painted both in nude and clothed.**
- **Young and old equally find places in paintings**.
- **Community dances** provide a common theme.
- Sort of **family life** can be seen in some paintings (woman, man and children).

Chalcolithic Period Art

- **Copper age** art.
- 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 **bow and arrow** which might indicate preparedness for skirmishes.
- The paintings of this period reveal the **association, contact and mutual exchange of requirements** of the cave dwellers of this area with settled agricultural communities of the **Malwa Plateau.**
- **Pottery and metal tools** can be seen in paintings.
- 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. These are dated to be painted around 1000 BC. Chhattisgarh is also home to the variety of caves in the district of Kanker like the **shelter of Udkuda, Garagodi, Khairkheda, Gotitola, Kulgaon, etc.** These shelters depict the human figurines, animals, palm prints, bullock carts, etc. which show a higher and sedentary type of living.
- Similar paintings can be found in **Ghodsar and Kohabaur rock art sites in the district of Korea** (Chhattisgarh). Another interesting site is in **Chitwa Dongri (Durg district)** where a chinese figure riding a donkey, pictures of dragons and agricultural sceneries can be found. Several interesting rock paintings have also been found in **Limdariha in Bastar district and Oogdi, Sitalekhni in Surguja district.**
- In Odisha, **Gudahandi Rock Shelter and Yogimatha Rock Shelter** are also prominent examples of early cave paintings.
- **Similarities with rock paintings**: Common motifs (designs/patterns like cross hatched squares, lattices etc)
- **Difference with rock paintings**: Vividness and vitality of older periods disappear from these paintings.

Mural Paintings in India

- Indian paintings can be broadly **classified as murals and miniatures**.
- **Murals** are large works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple in Ellora.
- **Miniature paintings** are executed on a very small scale for books or albums on perishable material such as paper and cloth. Prime examples are the Rajasthani and Mughal miniatures.

Mural Paintings & Cave 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 Kailasha Temple in Ellora**.
- **Most of the mural paintings are either in natural caves or in rockcut chambers**. The paintings follow a theme, the **most common being Hindu, Buddhist and Jain**. Apart from this, **mural paintings were also made to adorn any mundane premise**. An example of such a work can be seen in the **ancient theatre room in Jogimara Caves.**

Technique of Mural Paintings

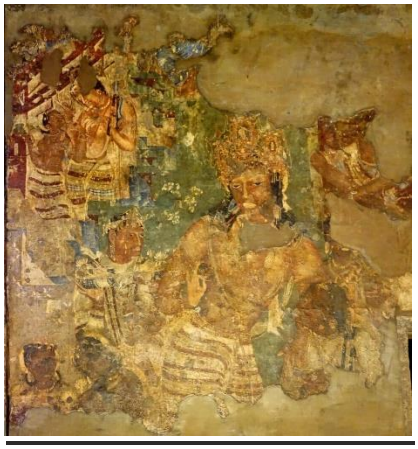
- The technique and process of making Indian wall paintings has been discussed in a **special chapter of the Vishnudharamotaram**, a Sanskrit text of the 5th / 6th century CE.
- Most of the **colours were locally available**. **Brushes were made up from the hair of animals**, such as goat, camel, mongoose, etc.
- The **ground was coated with an exceedingly thin layer of lime plaster over which paintings were drawn in water colours.** In **true fresco method** the paintings are done when the **surface wall is still wet so that the pigments go deep inside the wall surface.**
- The other method of painting is known as **tempora or fresco-secco**. It is a method of painting on the **lime plastered surface which has been allowed to dry first and then drenched with fresh lime water**.
- On the surface thus obtained the artist proceeded to sketch out his composition. This **first sketch was drawn by an experienced hand** and **subsequently corrected in many places with a strong black or deep brown line** when the final drawing was added.

Ajanta Cave Paintings

- Ajanta Cave Paintings are the 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**. Even **animals and birds are shown with emotions**.
- The **common themes of these paintings range from Jataka stories to life of Buddha** to elaborate decorative patterns of flora and fauna. Graceful poses of humans and animals adorn the walls of the caves. The **medium of painting was vegetable and mineral dyes**. The **outline of the figures is in red ochre**, with contours of brown, black or deep red.
- **Some important paintings at Ajanta are:**
- The earliest paintings at Ajanta are in cave No. IX and X of which the only surviving one is a group on the left wall of cave X. This portrays a **king with attendants in front of a tree decked with flags.**
  - The King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king.
- Scenes from the **Jataka stories of the Buddha's former lives as a Bodhisattva,** the life of Gautam Buddha, etc.
- **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).
- The **Dying Princess** in Cave No. 16.
- **Scene of Shibi Jataka**, where **King Shibi offered his own flesh to save the pigeon**.
- **Scene of Matri-Poshaka Jataka** where the ungrateful person saved by an elephant, gives out his whereabouts to the king.
- In cave No. XVII painted probably in circa 6th century CE is a painting **representing Buddha's visit to the door of Yashodhara's abode in the city of Kapilavastu** while she herself has come out with her son Rahula to meet the Great King.
- A beautiful **depiction of a feminine beauty is the painting of Maya Devi,** the mother of the Buddha.
- Along-side these Buddhist paintings there are also a **few Brahmanical figures of iconographic interest: Indra, a Hindu divinity, is depicted flying amid clouds** together with celestial nymphs holding musical instruments.
- An **example of ceiling decoration** is from cave No. XVII and belongs to circa 6th century A.D. The **pink elephant** is from the same decorative painting 'and can be seen in detail.

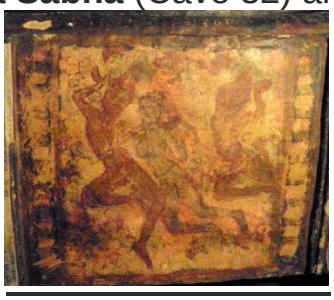
The Bodhisattva of compassion Padmapani with lotus



The Vajrapani

Ellora Cave Paintings

- Ellora Caves or **Verul Caves** are a multi-religious rock-cut cave complex with artwork dating from the period 500 BCE, **located in the Aurangabad District of Maharashtra, India**.
- There are over 100 caves at the site, all excavated from the basalt cliffs in the Charanandri Hills, **34 of which are open to public. These consist of 17 Hindu (caves 13–29), 12 Buddhist (caves 1–12) and 5 Jain (caves 30–34) caves.**
- The **mural paintings at Ellora caves are found in five caves, mostly limited to Cave No. 16, i.e., Kailasha Temple**.
- It was developed under the patronage of **Rashtrakuta king Krishna I** and is dedicated to **Lord Shiva**.
- 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 procession of Shaiva holy men**. The paintings are related to **all three religoins (Buddhism, Jainism and Hinduism)**. Ellora Cave paintings are newer as compared to Ajanta Cave paintings.
- **Some prominent Ellora cave paintings are:**
- Cave No. 10 is a Buddhist Chaitya cave known as **Vishwakarma Cave** or carpenter's cave wherein **Buddha is seated in Vyakhyana Mudra** here and Bodhi tree is carved at his back.
- Cave No. 14 is themed "**Raavankikhai**".
- Cave No. 15 is **Dashavatara Temple**.
- Two famous Jain caves are **Indra Sabha** (Cave 32) and **Jagannath Sabha** (Cave 33).



Mural painting in cave no 32 at Ellora

Dimensions	Ajanta Caves	Ellora Caves
Location	Near Aurangabad district of Maharashtra	North West of Aurangabad district of Maharashtra
Timeline	Constructed between 2nd Century BCE to 6th Century CE	Constructed between 6th Century CE to 10th Century CE
Number of caves	30 caves with one incomplete so sometimes considered 29. 4 Chaityas and rest Viharas.	100 caves with 34 open for public. Caves dedicated to Hinduism are more followed by Buddhist caves. Cave 10 is the only Chaitya while rest are Viharas.
Religions	Entirely Buddhism	Hinduism, Buddhism and Jainism
Patronage	Satavahanas, Vakatakas and Chalukyas	Rashtrakutas, Kalachuris, Chalukyas and the Yadavas
Chronology of Construction	2nd — 1st Century BCE – Hinayana Phase 5,h – 6th; Century CE – Mahayana Phase	550 – 600 CE – Hindu Phase 600 – 730 CE – Buddhist Phase 730 – 950 CE – Hindu and Jain Phase
Major attraction	Paintings, architecture and sculptures	Architecture and sculptures. Especially the Kailashnath temple.

Bagh Cave Paintings

- The Bagh Caves are a group of **nine rock-cut monuments**, situated among the southern slopes of the **Vindhyas in Bagh town of Dhar district in Madhya Pradesh** state in central India.
- The Bagh caves, like those at Ajanta, were excavated by master craftsmen on perpendicular sandstone rock face of a hill on the far **bank of a seasonal stream, the Baghani.**
- The **paintings on the wall and ceilings of the Viharas of Bagh**, the fragments of which are still visible in Cave 3 and Cave 4 (remnants seen also in Caves 2, 5 and 7), were executed in tempera. **Cave 2 is the best preserved cave, also known as "Pandava Cave"**
- These paintings are **materialistic** rather than spiritualistic. **Characteristics of paintings are like those of Ajanta Caves**.
- The main difference is that the figures are more tightly modeled, have stronger outline, and are more earthly and human.
- The **ground prepared was a reddish-brown gritty and thick mud plaster, laid out on the walls and ceilings**. Over the plaster, **lime-priming** was done, on which these paintings were executed.
- Some of the **most beautiful paintings were on the walls of the portico of Cave 4. 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.**

Bagh Cave 4 Details of painting

Armamalai Cave Paintings

- Situated in **Vellore district of Tamil Nadu, these natural caves were converted into Jain temple in 8th century**.
- Unbaked mud structures are located within the cave, which acted like the place of rest for **Jain saints**.
- The beautiful colourful paintings on the walls and roof depict the **tales of Astathik Palakas (deities protecting eight corners) and Jainism.**
- The paintings in the cave are applied by two techniques, **Fresco and Tempera**. They are **similar to the paintings of Sittanavasal Cave**, another ancient Jain cave in Tamil Nadu **and Bagh Caves**, an ancient Buddhist cave in Madhya Pradesh.

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)**.
- Some scholars believe that these caves belong to the **Pallava period, when King Mahendravarman I excavated the temple**, while others attribute them to when **Pandya ruler renovated the shrine in the 7th century**.
- The medium used for painting was **vegetable and mineral dyes, and was done by putting colours on 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**. Flowers in this pond are collected by monks and there are ducks, swans, fishes and animals.
- The **ceilings have depiction of a lotus tank with natural looking images** of men, animals, flowers, birds and fishes **representing the Samavasarana faith of Jainism**. The **pillars are also carved with dancing girl and the king and the queen**.
- **Samavasarana is a special, beautiful audience hall** where Tirthankaras delivered sermons after they reached realisation (kevala-jnana). Bulls, elephants, apsaras and gods gathered in this audience hall to witness this grand scene.

Ravan Chhaya Rock Shelter

- The **Sitabhinji Group of Rock Shelters**, also referred to as the **Ravanachhaya Mural Rocks** is located in the **Keonjhar district of Odisha**, these ancient fresco paintings on a rock shelter are in the shape of **half-opened umbrella**.
- It is believed that this shelter acted like the **royal hunting lodge**. The most noticeable painting is that of a royal procession that dates back to **7th century AD**.
- The remains of **Chola period paintings**, belonging to 11th century are also of importance.

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

Badami Cave Paintings

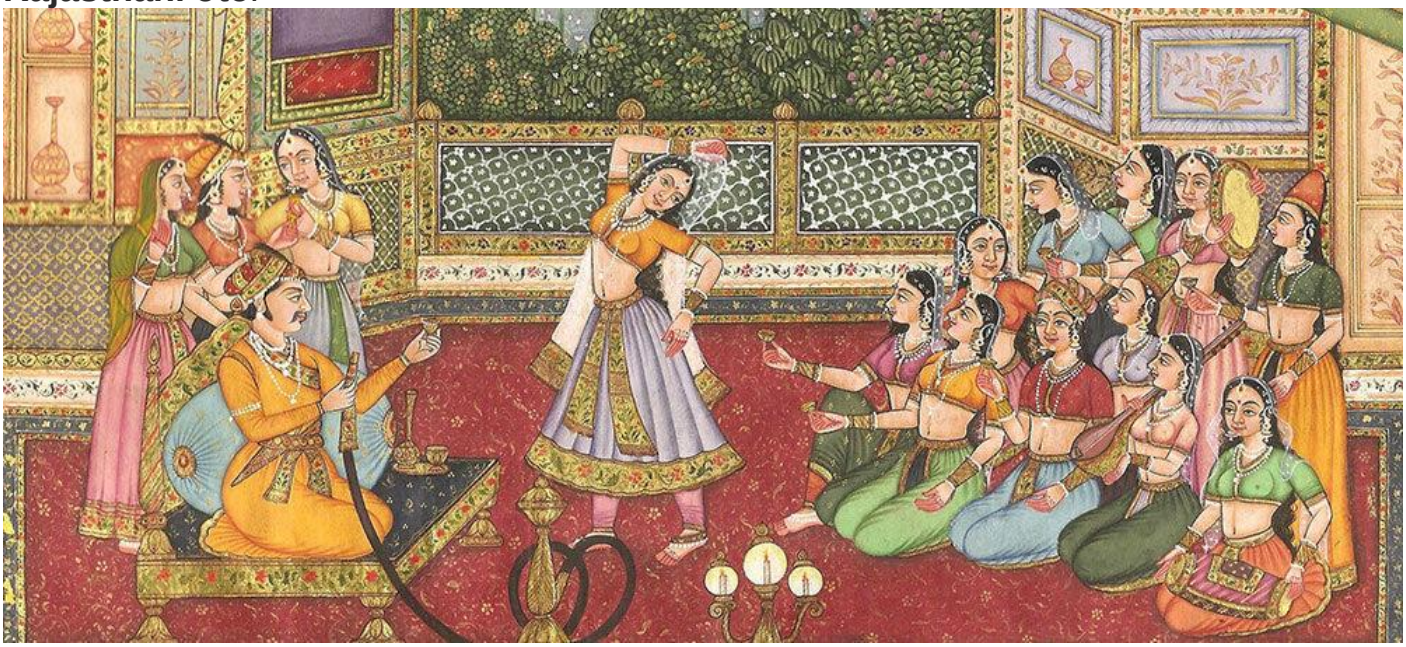
- The Badami cave temples are a complex of Hindu and Jain cave temples located in Badami, a town in the **Bagalkot district in northern part of Karnataka**, India.
- Badami was the capital of the **early Chalukyan dynasty** which ruled the region from 543 to 598 CE.
- Though the Badami Cave Temples are famous for its sculptures, there are beautiful paintings too. They are o**ne of the earliest surviving Hindu paintings.**

- Many of them could not stand the effects of time yet some have reasonably survived. The **paintings were completed during the period of King Mangalishwara, son of Puleksin I**. The caves at Vatapi were fully decorated with murals; many of them were **inspired from Puranas**. The most surviving murals include the **paintings of Shiva and Parvathi** as well as some other characters.
- The inscription in Cave No.4 mentions the date 578–579 CE, **describes the beauty of the cave and includes the dedication of the image of Vishnu.**
- Paintings in this cave **depict palace scenes**. One shows **Kirtivarman, the son of Pulakesin I and the elder brother of Mangalesha, seated inside the palace with his wife and feudatories watching a dance scene**.
- The paintings found here are stylistically similar to the ones found in Ajanta
- The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity the artists had achieved in the sixth century CE.
- **There are 4 caves of which**
  - **Cave 1** is oldest among the four caves. **Paintings on the ceiling of the cave are of Lord Shiva as Nataraja, and Shiva and Parvati** with a coiled serpent which has high aesthetic value. This is thus dedicated to Nataraja.
  - Cave 2 is dedicated to **Lord Vishnu and his many incarnations.**
  - Cave 3 is also inspired by **Brahmanical forms** and thus has **giant figures of many avatars of Vishnu like Paravasudeva, Bhuvaraha, Harihara and Narasimha.**
  - Cave 4 is based on **Jain ideology** and it has a **huge image of Lord Mahavira**. It is said to be built at last at least a 100 years away from the first cave.

Miniature Paintings of India

Miniature Paintings

- 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.
- Miniature Paintings were **complex, colorful , and small in size, with delicate brushwork**. The history of Indian Miniature Paintings has started in **6th – 7th century**. Miniature Painting was drawn **to convey reality.**
- The different schools of Indian miniatures are the **Pala Odisha, Jain, Mughal, Rajasthani etc**.



Techniques of Miniature Paintings

- Paintings were executed in the **traditional tempera technique**. Several preconditions need to be fulfilled for making Miniature paintings.
- The painting **shouldn't be larger than 25 square inch**.
- The subject of the painting should be **painted in not more than 1/6th of the actual size.**
- In these paintings there are **very few human characters with visible front face**. Most of the **human characters are seen with side profile**.
- **Big eyes, pointed nose and slim waist** are the features of these paintings. The **skin colours of human being are Brown and fair**. The **skin colour of the Lord Krishna is Blue**.
- The colour of the **hair and eyes is black**. Women characters have **long hair**. Men and women wear the traditional Indian dress, slippers and shoes. Men wear **turbans** on their head.
- Mostly **Natural colours** have been used in these paintings. **Black, red, white, brown, blue, and yellow** colours are used to decorate the paintings.

Early Miniatures

- As discussed earlier, miniature paintings were **small paintings with minute details**. They were often painted for either books or albums, on perishable material including paper, palm leaves and cloth.

- Developed almost as a reaction to the enormous wall paintings, the art of miniature painting developed between **8th and 12th centuries**. This kind of painting can be attributed to the **eastern and western regions.**
- Two prominent schools are:
- **Pala School of Art**
- **Apabhramsa School of Art**

Pala School

- The Pala School of painting produced some of the **earliest examples of miniature painting** in India. This school of painting **flourished during 8th to 12th century.**
- It was executed **under the Palas of Bengal in the eastern India**. This period witnessed the last **great phase of Buddhism and of the Buddhist art** in India.
- The Pala painting is characterised by **sinuous line and subdued tones of colour**. It is a **naturalistic style** which resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some **feeling of the classical art of Ajanta.**
- Here mostly the **Palm leaf and Paper** were used. 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.**

Pala School

Apabhramsa School of Art

- This school is also known as **western school of art.** This school traces its **origin to Gujarat and Mewar region in Rajasthan.**
- It is the **counter part of Pala School** which developed in **Western India (Rajasthan and Gujarat)**. This school is divided in two phases,
- Illustrations made on **palm leaf**
- Illustrations made on **paper**
- The motivating force for the **artistic activity in Western India was Jainism.** The most **common themes of these paintings were Jain** and in the **later period the Vaishanava School appropriated** them too. They brought in the **concept of Gita**

Govinda and secular love into these paintings that were otherwise dominated by the Jain iconography.

- From about **1100 to 1400 CE, palm-leaf was used** for the manuscripts and **later on paper** was introduced for the purpose.
- 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.**
- **Unique feature**:
- 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 15th century.

Apabhramsa School

Transition Period Miniature

- The **coming of the Muslims** in the Indian sub-continent was a harbinger of change and brought forth a cultural renaissance in the 14th century.
- One should not say that the Islamic styles took over as the traditional styles of paintings survived in the Western Indian courts and a cultural synthesis took place. **In the Southern States of Vijayanagara, a different style was emerging that was closer to the Deccan style of painting.**
- The **colours were applied in a flat manner and the dress and human outlines are demarcated in black**. The view of the 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

- The Delhi Sultanate developed an **Indo-Persian style** of painting that drew heavily **from schools in Iran and Jain paintings.**
- Most Sultanate painting dates **between about 1450 and 1550**, and the centers of production seem to be primarily **Mandu in central India and Jaunpur in eastern India, with some work being done in the Delhi region and in Gujarat in western India.**

- Features of Delhi Sultanate paintings that are **based on Indian traditions** include groups of people standing in rows and identical poses, narrow bands of decoration running across the width of the painting, and bright and unusual colors.
- A remarkable manuscript called the **Nimat Nama, painted in Mandu is a book of recipes** (during the reign of **Nasir Shah** who ruled over Mandu), which shows the **sultan surrounded by attendants preparing foods, medicines, and aphrodisiacs.** The painters of the pictures were Indian, but they drew heavily from **Shirazi models**, with much use of **thick green swards, pastel background colors, and provincial Persian figural types**.
- 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.
- The paintings of the Delhi Sultanate represent a **period of inventiveness** that set the stage for the development of the Mughal and Rajput schools of art, which thrived from the 16th to the 19th centuries.

Mughal Era Miniature Painting

- The Mughal emperors introduced their **own style of painting with Persian inspiration** and added new themes, colours and forms. **Court scenes were depicted in grandeur**. The **background was usually hilly landscapes**. Flowers and animals were also vastly depicted.
- 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 are **characterized by their subtleness and naturalism**. They are considered unique because of the **use of brilliant colors.**
- They brought the **technique of foreshortening** to the Indian painter's repertoire. Under this technique, **"objects were drawn in a way that they look closer and smaller than they really are."**

Early Mughal Painters

- **Babur** established the Mughal dynasty after fighting a series of wars. He did not have much time to commission paintings, but he is said to have **patronised the Persian artist Bihzad** who made some illustrations of the **Mughal family tree**.
- **Humayun who was a great patron of arts came to the throne at a young age.** He was interested in **paintings and building beautiful monuments**, but his atelier was disrupted when he lost the throne to **Sher Shah Suri and was exiled to Persia.**
- While he was at **Shah Tahmasp's court in Persia, he acquired the services of two main painters called Abdus Samad and Mir Sayyid Ali** who came back with him after he won his throne back and established the Mughal dynasty in India.
- These artists were responsible for **bringing Persian influence in the Mughal paintings and created many successful illustrated albums**.
- During Akbar's reign, they created an illustrated manuscript called **Tutinama (Tales of a Parrot).**

Akbar

- Akbar was responsible for **establishment of an entire department** devoted to the paintings and scribing of his documents. He established a formal artistic studio called **Tasvir Khana** where the artists were hired on salary and they developed their own styles.
- Akbar looked upon paintings as a means of study and amusement. He believed that a painting could show the demeanor of the subject and regularly awarded painters who created lifelike images.
- Akbar also **recognised the beauty of those Indian artists** who had worked for previous rulers and invited them to work in his tasvir khana. Hence, the **'Indian influence' started in the Mughal paintings**. The defining features of paintings in Akbar's period are the **use of 3 dimensional figures and the continued use of foreshortening.**
- Furthermore, the artists encouraged the **use of calligraphy** in the paintings. One of the distinguishing features of this period was the **transformation of popular art to the court art, i.e. the artist was more focused on depicting the scenes of court life than the life of the masses**.
- Famous painters of this period include: **Daswanth, Basawan and Kesu. Prominent illustrated manuscripts during Akbar's reign are Tutinama, Hamzanama, Anvar-i-Suhaili and Gulistan of Sadi.**

Tutinama

Jahangir

- Mughal paintings **reached its zenith during the period of Jahangir.**
- He was a **naturalist and preferred portraits of flora and fauna**. The paintings of **birds and animals** in this era are timeless world classics.
- He shifted from illustrated manuscripts **to album and emphasised on bringing naturalism to portrait (individual) painting**. One of the unique trends that developed

in this period was of **decorated margins around the paintings that were sometimes as elaborate as the paintings themselves**.

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

Shah Jahan

- The tenor of the Mughal paintings changed rapidly in the period of Shah Jahan. Unlike his father and grandfather who liked naturalistic depictions, **Shah Jahan liked creating artificial elements in the paintings**.
- It is said that he tried to **reduce the liveliness of the paintings and bring in unnatural stillness as he was inspired by the European influence**.
- He eschewed the **use of charcoal to draw and encouraged the artists to draw and sketch using a pencil**. He also ordered to **increase the use of gold and silver** in the paintings. He also liked **brighter colour palettes** as compared to his predecessors.
- Hence, we can say that the Mughal atelier was enlarged during his reign but changed a lot in style and technique.
- Romantic in temperament, Shahjahan, little liked violence and ugliness.
- Portraits and random themes like durbar scenes, processions, festivals, scenes of outings etc were referred.

Aurangzeb

- Aurangzeb **did not encouraged Mughal paintings**.
- **Painters of the Mughal court moved to Rajasthan and other kingdoms**. They carried with them the Mughal art-style which was amalgamated with the taste and likings of their new patrons and local elements.
- This **amalgamation created a new art-style widely known as Provincial Mughal**. **Awadh became the foremost seat of the Provincial Mughal art.**

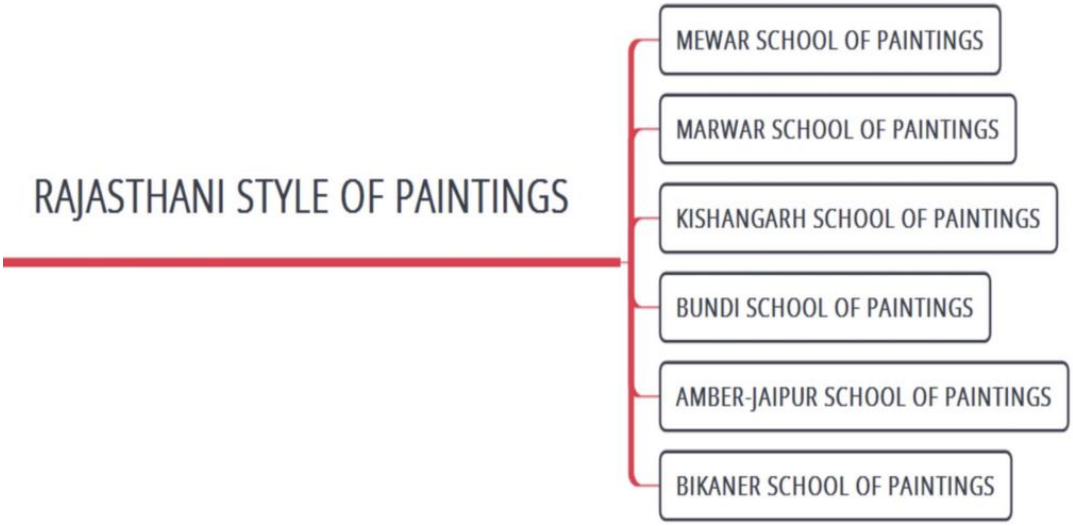
Rajput Paintings (Regional Schools of Painting)

- The Rajput paintings **flourished under the patronage of the Hindu Rajput rulers of Rajputana and Punjab Himalayas during the period 1500 CE to the middle of the 19th centur**y.
- The art of painting in **Central India, Rajasthani and the Pahari region etc**. is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, Indian folk-lore and works on musical themes.
- The **themes from the Ramayana, the Mahabharata, the Bhagavata, the Siva Purana, Gita Govinda of Jayadeva etc.** provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting.
- The **Rajput paintings can be put under two broad groups:**

1. **Rajasthani School of Painting**
2. **Pahari School of Painting (17th-19th century)**

Rajasthani School of Painting

- Rajasthani paintings are those works that have been **executed in Rajputana, from Bikaner to the border of Gujarat and from Jodhpur to Gwalior and Ujjain.**
- The themes of the paintings were **mostly religious and love subjects, based on Lord Rama and Lord Krishna.** Court scenes were depicted as also royal portraits.
- **Bold outlines and brilliant colours** are characteristic of the Rajasthani paintings.
- The **story of Padmavati, penned by the poet Malik Muhammad Jaisi,** provided a common theme to the Rajput paintings. **Illustrations of Mahabharata, Bana Bhatta's Kadambari, the Panchatantra** were painted.
- The Rajput painting developed **individual styles in Bundi, Kota, Jaipur, Mewar and Kishangarh**.



Mewar School of Painting

- The **kingdom of Mewar resisted Mughal suzerainty for the longest time**, eventually agreeing to Mughal power in the **reign of Shah Jahan**.
- Mewar passed through a **turbulent period of political unrest,** yet, the Rajput kings went on patronising the art and in fact helped it to grow up into distinct style.

- The real beginning of a **polished style** of Mewar painting started in 1571 CE. By that time, it fully **replaced the 'Apabhransa'.** One immediate reason of development of this school was that a **large number of artists migrated from Mandu to Mewar after Baj Bahadur, the ruler of Mandu was defeated by Mughals in 1570.**

- If one looks at the early Mewar painting, it is realised that **it was dominated by the extraordinary painter of 17th century, Sahibdin**. This period of Mewari painting focuses on **Sahibdin's depiction of literary texts – the Ragamala, the Ramayana and the Bhagavata Purana.**
- The **Ragamala painted in 1605 A.D. is the earliest example of series of Mewar painting**.
- Ragmala paintings are a distinct feature of Rajput miniature paintings. These are pictorial representation of Indian **Ragas and Raginis**. The mode and time of Raga is expressed through brilliant colours and colourfully dressed **Nayak and Nayikas**. They are usually dressed in contemporary royal fashion.
- After Sahibdin's death, the style of Mewari paintings changed. Most of the paintings depicted the life at court in Mewar. The **unique point of this period is the extraordinary 'tamasha' paintings that show court ceremonial and city views** in unprecedented detail.

Kishangarh School of Painting

- It developed under the **patronage of Raja Savant Singh (1748-1757 CE)**
- **Bani Thani painting belongs to this school.**

- Unfortunately only a small number of Kishengarh miniatures are available. Most of them are believed to have been done by the master painter **Nihal Chand** who, in his works, has been able to create visual images of his master's lyrical compositions. The artist has executed types of **human figures, delicately drawn, with slender bodies and uptilted eyes.**
- It is sometimes argued that the women in **'bani thani' is said to resemble the character of Radha**. She has a distinctive profile and has 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

- The Bundi style of painting is **very close to the Mewar style**. It **developed in Bundi and Kota**. Painting in Bundi started as early as circa 1625 CE.
- One of the earliest examples of the Bundi Paintings is the **Chunar Ragamala painted in 1561**.
- **Bundi and Kota's kings were devotees of Krishna** and in the 18th century, they declared themselves to be mere regents, ruling on behalf of the god who was the true king (similar patterns of worship are seen in several other centres, including Udaipur and Jaipur). Their Krishna-bhakti plays a role in painting or perhaps painting plays a role in their **Krishna bhakti.**
- Bundi paintings emphasized on **hunting, court scenes, festivals, processions, life of nobles, lovers, animals, birds and scenes from Lord Krishna's life.** The Bundi school is characterized by a **fondness for lush vegetation, dramatic night skies, a distinctive way of depicting water by light swirls against a dark background**, and vivid movement.
- **Human faces were round with pointed nose.**
- **Colour of sky** is painted in different colours and mostly a **red ribbon** is visible in the sky.

Amber-Jaipur School of Painting

- It was at Amber, the **former capital city of Rajasthan**, that the Jaipur School of paintings originated.
- The **paintings of Amber style show strong Mughal influence**. During the late 18th and early 19th centuries numerous works of art were produced that depicted episodes from the **life of lord Krishna.**
- The Amber school is also called the **'Dhundar' school** and the earliest evidence of this school come from the **wall painting at Bairat in Rajasthan**.
- The Jaipur style of paintings excelled in **life-size portraits, depiction of myths, ragas, astrological principles and different amusing and erotic themes**. Jaipur style generally used a l**arge size canvas, ornate backgrounds and bright gorgeous borders.**
- In the paintings of the **Jaipur style**, **men and women appear in proportion**.

- **Male figures have clean and attractive faces**. Wealthy men are depicted wearing turban, kurta, pyjama, belt and shoes in such paintings.
- **Female figures are depicted with large eyes, bunch of long hair, stout physique and pleasant mood.**
- **Lord Krishna and Radha, Rajput princes, fierce camel fights, Pomp and ceremony of the Mughal court, the Bhagwat Purana, the Ramayana and the Mahabharat** are some of the favorite themes of Jaipur style.
- 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.

Marwar School of Painting

- It is one of the most extensive schools of painting as **it includes Jodhpur and Bikaner, both ruled by the Rathods and Jaisalmer that was ruled by the Bhatis**. Like Bikaner, Jodhpur too was a desert kingdom that prospered through its close links with the Mughals.
- In the paintings produced in the 15th and 16th century, the **men wore colourful clothing and so did the women.** In this period, they **followed the Mughal patterns but after the 18th century, the Rajput element became predominant,** for example, there was an influx of paintings that contained **linear rhythm coupled with bright colours**.

- The Jodhpur atelier has many brilliant paintings but the focus has always been on the extraordinary paintings in the time of **Man Singh (1803-1843) and after.** He commissioned extensive series of paintings including the **Shiva Purana, Natacharitra, Durgacharitra, Panchtantra, etc**.
- One of the earliest examples of painting in Marwar is a **series of the Ragamala in the collection of Kumar Sangram Singh.**
- Miniatures comprising portraits, court scenes, series of the Ragamala and the Baramasa, etc. were executed at several centres of painting like Pali, Jodhpur and Nagour etc. in Marwar.

Pahari School of Painting

- The Pahari region comprises the **present State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttarakhand.**

- The whole of this area was **divided into small States ruled by the Rajput princes**. These States were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.
- These consisted ateliers in the court of **around 22 princely States stretching from Jammu to Almora**. Hence, the Pahari paintings can be grouped into two major groups:

1. Basholi School
2. 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.**

Basholi School

- Basholi was the arliest **centre of painting in the Pahari region** where miniatures of **Rasamanjari series** are found.
- This was the early phase and **expressive faces with a receding hairline and big eyes** that are shaped like **lotus petals** characterised it.
- The Basohli style of painting is characterised by **vigorous and bold line and strong glowing colours**. 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 Basohli style spread to the various neighbouring states and continued till the middle of the 18th century.
- 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**.

Guler School

- Guler school followed the **last phase of the Basohli style.**
- These paintings are in a **new naturalistic and delicate style marking** a change from the earlier traditions of the Basohli art. The **colours used are soft and cool.**
- The female figures in these paintings is particularly **delicate with well-modelled faces, small and slightly upturned nose and the hair done minutely.**

Kangra School

- 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 by 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.
- Kangra style **followed the Guler style and it represents the third phase of the Pahari painting** in the last quarter of the 18th century
- It possesses the main characteristics of the Guler style, like the **delicacy of drawing and quality of naturalism.**
- In these paintings, the **faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp.**

- The **popular subjects were the Gita Govinda, Bhagwata Purana, Satsai of Biharilal and Nal Damayanti. Love scenes of Krishna** was a very prominent theme. All the paintings had an other worldly feel about them.
- Another very famous group of paintings is the **'Twelve months'** where the artist tried to bring forth the **effect of the 12 months on the emotions of human beings**. This emotive style was popular till the 19th century.

- The Kangra school became the **parent school to the other ateliers which developed in the region of Kullu, Chamba and Mandi.**
- In Kangra, **Sansar Chand Museum** can be visited to see the prominent Kangra school paintings.

Kullu-Mandi School

- It is a folk style painting school the **Kulu-Mandi area**, mainly inspired by the local tradition.
- The style is marked by **bold drawing and the use of dark and dull colours**. Though influence of the Kangra style is observed in certain cases yet the style maintains its distinct folkish character. A **large number of portraits of the Kulu and Mandi rulers and miniatures on other themes** are available in this style.

Ragamala Paintings

- Ragamala Paintings are a **series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical Ragas**. They stand as a classical example of the **amalgamation of art, poetry and classical music** in medieval India.
- Ragamala paintings were **created in most Indian schools of painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.**

- In these 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**.
- Moreover, many paintings also demarcate the **specific Hindu deities attached with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc**.
- The six principal ragas present in the Ragamala are **Bhairava, Deepak, Sri, Malkaush, Megha and Hindola.**

Comparison of Schools of Painting

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

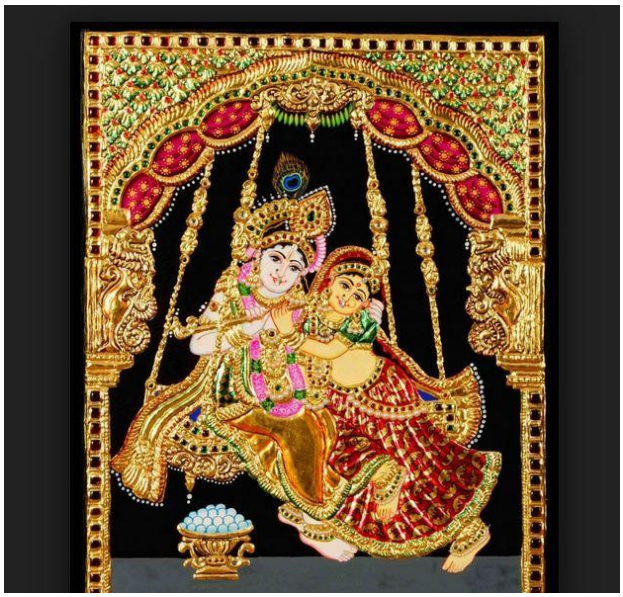
Mughal Paintings	Rajput Paintings
Confined of imperial courts, so mainly depicts the Mughal splendor and pomp.	It was art of the people, so had popular and familiar the
Isolated from Folk Art	Influenced by Folk Art
Many a times, deals with materialistic aspect of animal life such as hunting of deers,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

Miniatures in South India

The trend of making miniature paintings was already prevalent in the 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.** Furthermore, they **concentrated on painting divine creatures much more than painting the rulers who patronised them**. Some of the major schools are:

Tanjore Paintings (*famous for gold coating*)

- A style of painting characterised by **bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore** in South India during the late 18th and 19th centuries.
- The paintings are notable for their adornment in the form of **semi-precious stones, pearls, glass pieces and gold**. The **rich vibrant colors, dashes of gold, semi-precious stones and fine artistic work are characteristics** of these paintings.
- The paintings are **mostly of Gods and Goddesses** because this art of painting flourished at a time when fine-looking and striking temples were being constructed by rulers of several dynasties.
- The figures in these paintings are **large and the faces are round and divine.** 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

- The distinct school of Mysore painting **evolved from the paintings of Vijayanagar times during the reign of the Vijayanagar Kings (1336-1565 CE).**
- Mysore paintings are known for their **elegance, muted colours, and attention to detail.** The themes for most of these paintings are **Hindu gods and goddesses and scenes from Hindu mythology**.
- 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.**

- Mysore Paintings are characterized by **delicate lines, intricate brush strokes, graceful delineation of figures and the discreet use of bright vegetable colours and lustrous gold leaf.**
- **Gesso work** was the hallmark of all traditional paintings of Karnataka. **Gesso refers to the paste mixture of white lead powder, gambose and glue** which is used as an embossing material and covered with gold foil. **Gesso was used in Mysore painting for depicting intricate designs of clothes, jewellery and architectural details on pillars and arches** that usually framed the deities.

Modern Paintings

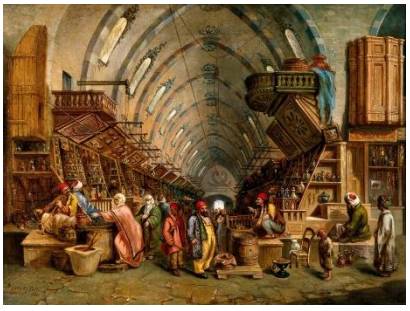
Company Paintings

- In the colonial period, a **hybrid style of painting emerged that combined the elements of Rajput, Mughal and other Indian styles 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.**
- **Mary Impey and Marquess Wellesley patronised large number of painters**; several painters were engaged in painting the **'exotic' flora and fauna** of India.
- The most famous of this school were **Mazhar Ali Khan and Ghulam Ali Khan**. These genre of paintings were prevalent till the 20th century.

Bazaar Paintings

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



- This school was **prevalent in Bengal and Bihar region.** Apart from the Greco-roman heritage, **they made paintings on everyday bazaar that showed Indian bazaars with European background**.
- One of the most famous genres was **depiction of Indian courtesans dancing before the British officials**.

- They also painted **religious themes but the figures of Indian Gods and Goddesses** with more than two axes and **elephant faces like that of Lord Ganesha were prohibited** as they deviated from the European notion of natural human figurine.

Raja Ravi Verma

- Raja Ravi Verma is one of **India's greatest painters**. He is considered to be the **originator of the school of modern painting**. The school was called '**modern' because of the heavy influence of western techniques and themes**. He was unique as **he brought together elements of South Indian painting with the Western techniques of colour and style**.
- He belonged to the **State of Kerala** and is known as the **'Father of Modern Indian Art**'. Some of his extremely famous works include **Ladies in the Moonlight, Shakuntala, Damayanti and Swan, etc**.
- He gained nationwide recognition for his paintings from the **epic Ramayana especially the one titled "Ravana kidnapping Sita and killing Jatayu"**. A film has been made on him named **"Rang Rasiya".**

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.**
- The idea of the Bengal school came up with the works of **Abanindranath Tagore** in early 20th century. His **Arabian night series** made a mark on a global scale as it was path breaking from the previous schools of Indian painting and brought in something new. He tried to **incorporate Swadeshi values** in India art and tried to reduce the influence of Western materialistic style among artists. **He is known for his painting Bharat Mata and various Mughal-themed paintings.**

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

- Another most famous painter of this school was **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.
- Other famous painters of Bengal school are **Asit Kumar Haldar, Manishi Dey, Mukul Dey, Sunayani Devi, etc**.

Cubist Style of Painting

- It **took its inspiration from the European Cubist movement**. Under this style, the **objects were broken, analyzed and then reassembled**. The artist reconstructed this process on the canvas through the use of **abstract art forms**. They tried to achieve **perfect balance between line and color.**
- Cubism was a truly revolutionary style of modern art developed by **Pablo Picasso and Georges Braques**.
- One of the most popular cubist artists in India was **M.F Hussain.** In the paintings that used abstract connotations, he used the **motif of a horse frequently** as it was best to depict the fluidity of motion.

Folk Paintings of India

Folk Paintings is a visual representation of a particular group of people's common culture and contains customs unique to that culture, subculture, or group.

Madhubani Paintings

- Madhubani painting is a style of painting, **practiced in the Mithila region of Bihar state.**
- Themes revolve around **Hindu Gods and mythology, along with scenes from the royal court and social events like weddings.**
- Generally **no space is left empty;** the **gaps are filled by paintings of flowers, animals, birds, and even geometric designs .**
- Paintings are traditionally done on **freshly plastered mud walls and floors of huts**, but now they are also done on **cloth, hand-made paper 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.**
- Painting is done with fingers, twigs, brushes, nib-pens and matchsticks, using natural dyes and pigments.
- Traditionally done by women by the region uses **bright earthy colors.**
- Characterized by **eye-catching geometrical patterns.**
- There are paintings for **each occasion and festival such as birth, Holi, Kali Puja, etc.**
- The figures in the painting were **symbolic.** For example, **fish depicts good luck and fertility.**
- The origin of Madhubani paintings is believed to be during the **period of Ramayana**, when the King of Mithila told people of his kingdom to paint walls and floors of their houses on the **marriage of Sita and Rama**.
- Mostly **women have passed on the skill of Madhubani painting from generations to generations.**
- In 1970, this art got recognition, when the President of India honoured **Jagdamba Devi.** Apart from her, other famous painters associated with this include Baua Devi, Bharti Dayal, Ganga Devi, Mahasundari Devi and Sita Devi.
- Since the art has remained confined to a specific geographical area, **it has been given GI (geographical indication) status.**

Pattachitra Paintings

- Pattachitra is a general term for **traditional, clothbased scroll painting, based in the eastern Indian state, Odisha**. In the Sanskrit language, **"Patta" literally means "cloth" and "Chitra" means "picture".**
- These paintings are **based on Hindu mythology** and specially inspired by **Jagannath and Vaishnava sect,** sometimes from Shakti and Shaiva cults also**.**
- Paintings are done on **small strips of cotton cloth**. The canvas is prepared by **coating the cloth with a mixture of chalk and gum made from tamarind seeds**. Women traditionally make this gum and application.
- The master hand, mostly the male member, draws the initial line and gives the final finishing.
- The painting is held over a **fire-place** so that the back of the painting is exposed to heat. On the surface of the painting fine lacquer is applied.
- **Natural colours** are used. **No pencil or charcoal is used.**
- **Tala Pattachitra** is one variant of this form, **drawn on palm leaf.**

Kalighat Paintings

- Kalighat paintings originated in the **19th century Bengal,** in the vicinity of **Kalighat Kali Temple, Kolkata, India.**
- From the **depiction of Hindu gods**, god, and other mythological characters, the Kalighat paintings developed to reflect a variety of themes.
- An important achievement of the Kalighat artistes was that they made simple paintings and drawings, which could easily be reproduced by **lithography**. Such prints were then hand coloured.

- The charm of the Kalighat paintings lies in the fact that they captured the essence of daily life and they influence modern artistes like the late **Jamini Roy** even to this day.
- One of the features is use of **water color.**

Warli Paintings

- 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.**
- It is **vivid expression of daily & social events of Warli tribe**, used by then to embellish the walls of village houses.
- It **uses very shapes: a circle, a triangle and a square.** The **circle represents the sun and the moon**, the **triangle derived from mountains and pointed trees**, the **square indicates a sacred enclosure or a piece of land.**

- Human and animal bodies are represented by **two triangles joined at the tip**; the upper triangle depicts the **trunk** and the lower triangle the **pelvis**. Their precarious equilibrium symbolizes the **balance of the universe.**
- The **base is made of a mixture of mud, branches and cow dung that gives it a red ochre colour**. **For painting only white pigment is used, which is made of a mixture of gum and rice powder.**
- The wall paintings are usually done for **auspicious occasions like harvests and wedding**. With time, the popularity of Warli painting has resulted in these being painted on a cloth on a base of red or black background using white poster colour.
- 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 chauk**, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals. Among the Goddesses, **Palaghata (goddess of fertility)** is drawn and among the male gods, those spirits that have taken human form are represented.

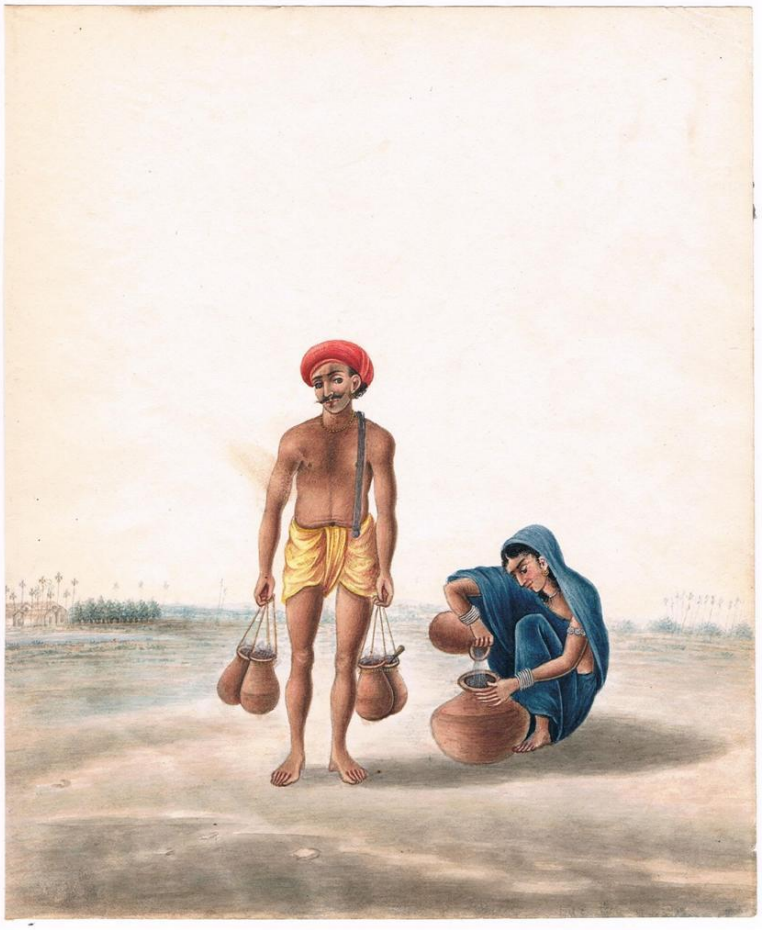
Paitkar Paintings

- The Paitkar paintings are also popularly known as the **scroll paintings of Jharkhand.**
- This old form of painting has cultural **association with Ma Mansa**, one of the most popular goddesses in tribal household.
- The **tribal artists in Jharkhand** have fostered this art of scroll painting that has long been used in **storytelling performances and in socioreligious customs.**

- The paintings that belong to this form have a common subject of '**what happens to human life after death'.**
- In Santhal tribe of Jharkhand, Jadu Patua or Paitkar painting is considered to have the **capacity to send the wandering souls of the dead to heaven, and thus, help to free them of all pain**.

Patna Kalam Painting

- Patna School of Painting (also **Patna Qalaam, or Patna Kalam**) is a style of Indian painting which existed in Bihar, India in the 18th and 19th centuries.
- Patna Qalaam was the **world's first independent school of painting which dealt exclusively with the commoner and their lifestyle** which also helped Patna Kalam paintings gain in popularity.
- The Principal centers were **Patna, Danapur and Arrah**.
- **Origin:**
  - Patna Kalam is an **off-shoot of Mughal painting.** The Mughal style of painting matured in the regime of **Jahangir**, and his period was considered the golden era of Mughal paintings, but **during the rule of Aurangzeb in the late 17th and early 18th century, artisans faced mass prosecution and aversion in art and painting**.
  - The **painters migrated from Delhi** looking for shelter in different places. **One such group moved eastward and landed in Murshidabad under the patronage of the Nawab of Bengal** and other local aristocrats, though British patrons were also important.
  - In the mid-18th century, **after the fall of The Nawab of Bengal and the subsequent decline of Murshidabad, the artisans started moving to the next biggest city in the east, Patna**. In Patna they came under the patronage of local aristocracy and often Indophile scions of the early **East India Company.**



- Unlike Mughal paintings, which focused on royalty and court scenes, **flag bearers of Patna Kalam were deeply influenced by the daily life of the common man, also a common subject in Company painting.**
  - Their main subjects were local festivals, ceremonies, bazaar scenes, local rulers, and domestic activities. The paintings were done on diverse surfaces such as paper, mica, and even ivory diskettes, that were used as brooches.
- A **distinguishing characteristic of Patna Kalam is the lack of any landscape, foreground or background.** Another characteristic was the **development of the shading of solid forms**.

- Patna Kalam paintings are **painted straightway with the brush without marking with a pencil to delineate the contours of the picture and the procedure of painting is popularly known as 'Kajli Seahi.**

Kohvar and Sohrai Paintings

- Belong to the **state of Jharkhand**.
- These paintings are **practiced exclusively by married women, during weddings and at harvest time**, and the traditional skill is passed on to younger females of the clan.
- **Comb cut or finger painted, Kohvar art celebrates marriage**, and the **wall painted Sohrai celebrates bumper crops.**

Kalamkari Paintings

- Kalamkari is a painting **done by kalam (pen)**. These paintings are **made in Andhra Pradesh**. It is **hand painted as well as block printing with vegetable dyes applied on cloth.** Vegetable dyes are used for colour in the Kalam Kari work. The **pen used is made of sharp pointed bamboo**, used to regulate the flow of colours.
- A small place **Sri-Kalahasti is the best known centre of Kalamkari art**. This work is also found at **Masaulipatnam in Andhra Pradesh.**
- Owing to Muslim rulers in Golconda, the **Masulipatnam kalamkari was widely influenced by Persian motifs and designs.**

- This art is mainly related to **decorating temple interiors** with painted cloth panels, which was developed in the fifteenth century under the patronage of **Vijaynagar rulers.**
- **Subjects are adopted from the Ramayana, the Mahabharata and Hindu religious mythology**. This art form is a continuous legacy from father to son.
- The **outlines and main features are done using hand carved blocks**. The **finer details are later done using the pen**.

Phad Paintings

- It is a type of scroll painting famous in the **state of Rajasthan, mainly found in the Bhilwara district.**
- It is religious in nature and comprises of **drawings of local deities, Pabuji and Devnarayan.**
- Painted with vegetable colours on a **long piece of cloth called phad**, they are 15 ft or 30 ft long. The subjects have large eyes and round faces.
- These paintings are created using **bright colours and subtle colours**. The outlines of the paintings are first drawn in black and later filled with colours.
- The main themes of the phad paintings **depict the deities and their legends and the stories of erstwhile Maharajas.**
- The unique features of phad paintings are the **bold lines and a two dimensional treatment of figures with the entire composition arranged in sections.**

Manjusha Paintings

- Manjusha art is the **folk art of Ang region which is based on Folklore of Bihula-Bishari. Ang region in modern era known as Bhagalpur (Bihar).**
- These paintings are **executed on boxes of jute and paper**. It has a sequential representation of the story and is displayed in a series. This is also called a **scroll painting.**

- It is often referred to as **Snake Paintings by foreigners as swirling snakes in the art depict the central character Bihula's tale of love and sacrifice.**

Thangka Paintings

- It is a **Tibetan Buddhist painting on cotton, or silk**, usually depicting a Buddhist deity, scene, or mandala.
- 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.** Traditionally made by Buddhist monks and particular ethnic group, the skill of these paintings has been passed from one generation to the other.
- **Thangkas are painted on a base of cotton canvas (white background) with paints made from natural vegetable dyes or mineral dyes.** The **colours used in the paintings have their own significance**.
  - For example, red stands for intensity of passion, be it love or hatred, golden is for life or birth, white is for serenity, black depicts anger, green represents consciousness and yellow shows compassion.
  - Once the painting is done, it is often framed in colourful silk brocade.
- Thangkas are traditionally kept **unframed and rolled up** when not on display, mounted on a textile backing somewhat in the style of Chinese scroll paintings.
- Because of their delicate nature, they have to be kept in **dry places** where moisture will not affect the quality of the silk.
- Most Thangkas were intended for **personal meditation or instruction of monastic students**. They often have elaborate compositions including **many very small figures**. A central deity is often surrounded by other identified figures in a symmetrical composition.
- Thangka serve as important **teaching tools depicting the life of the Buddha, various influential lamas and other deities and bodhisattvas.**

Patua Art Paintings

- Patua scroll painting is an art form **native to West Bengal.**
- It started out as a village tradition by painters telling **Mangal Kavyas or auspicious stories of Hindu Gods and Goddesses**.
- These paintings are done on **pats or scrolls and for generations**, the scroll painters or patuas have been going to different villages to sing their stories. **Most Patuas are Muslims.**
- The paintings are traditionally made from handmade paper, backed with cloth.
- Scrolls are typically **8 to 15 feet long** and contain vibrantly painted scenes of a **mythology or history story**. As the scroll is unrolled frame by frame, the artist narrates mythological and historical stories through **song**, which typically lasts five to fifteen minutes.
- Traditionally these were painted on cloth and told **religious stories**; today they are painted with poster paints on sheets of paper sown together, usually to comment on **political and social issues.**
- These Patuas mostly come from **Medinipur region, Murshidabad, North and South 24 Parganas and Birbhum districts.**

Pithoro Paintings

- Pithora is a ritualistic painting done on the walls by the **Rathwa, Bhils and Bhilala tribes**. The name Pithora also refers to the **Hindu deity of marriage.**
- These are murals from **regions of states Gujarat and Madhya Pradesh** and is said to serve **religious and spiritual purpose**.
- They are painted in the **walls of the houses to bring peace and prosperity**. They are drawn on special familyoccasions as a ritual. Depiction of animals are common especially **horses.**
- The walls of the houses are painted by professional artists belonging to the **Rathawa caste.**
- The main wall in the house is prepared, along with the adjacent walls. The surface is coated with a plaster of clay & cow dung, by the young unmarried girls.

Pichchavi Paintings (Nathdwara Paintings)

- Nathdwara Painting refers to a painting tradition and school of artists that **emerged in Nathdwara, a town in Rajsamand district in the Western state of Rajasthan in India.**
- Nathdwara paintings are of different sub-styles of which Pichhwai paintings are the most popular.
- The word Pichwai derives from the Sanskrit words pich meaning **back and wais meaning hanging**.

- These paintings are **cloth paintings hung behind the image of the Hindu god Shrinathji.**

Cheriyal Scroll Painting

- Cheriyal Scroll Painting is a **stylized version of Nakashi art, rich in the local motifs peculiar to the Telangana.**
- The scrolls are depicted as a continuous story like comics or ballad by the **Balladeer community.**
- The scrolls are painted in a narrative format, much like a film roll or a comic strip, **depicting stories from Indian mythology**, and intimately tied to the shorter stories from the **Puranas and Epics.**

- Painted in vivid hues, mostly primary colors, with a predominance of red in the background, the paintings are characterised by the unbridled imagination of the local artisans. The iconography of even the major deities like **Shiva, Vishnu, etc. has a strong local idiom.**
- The common themes are from the **Krishna Leela, Ramayana, Mahabharata, Shiva Puranam, Markandeya Puranam** interspersed with the ballads and folk-stories of communities like Gauda, Madiga and so on.
- It has been accorded the **Geographical Indication** status in 2007.

Kalamezhuthu

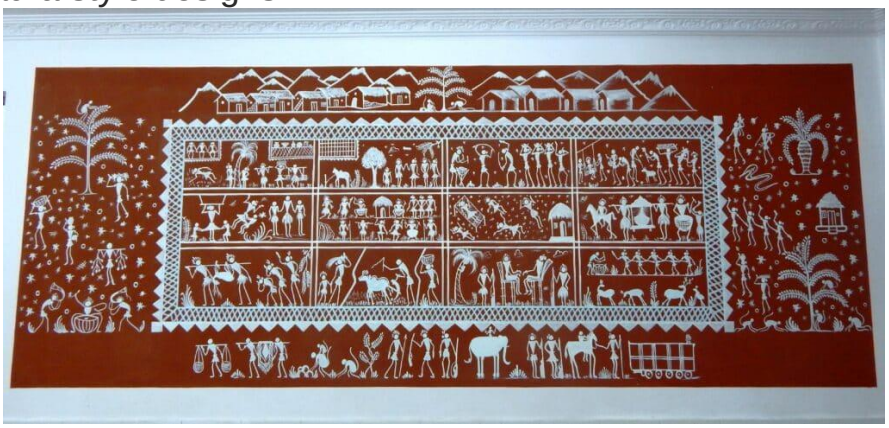
- **Kalam (Kalamezhuthu) is unique form of art found in Kerala**. It is **similar to rangolis** drawn in front of rural houses.

- It is essentially a **ritualistic art practiced in temples and sacred groves** of Kerala where the representation of deities like **Kali and Lord Ayyappa**, are made on the floor.
- Kalamezhuthu is practiced using **natural pigments and powders**, usually in five colours. The drawing is done with **bare hands without the use of tools**. The figures drawn usually have an expression of anger or other emotions.
- **Lighted oil lamps** placed at strategic positions brighten the colours.
- Ritual songs accompanied by a number of instruments are sung in worship of the deity, on completion of the **'Kalam'.**
- The drawing of a '**Kalam**' is started at an appointed time and it is erased immediately after the rituals related to it are over.

Saura Paintings, Odisha

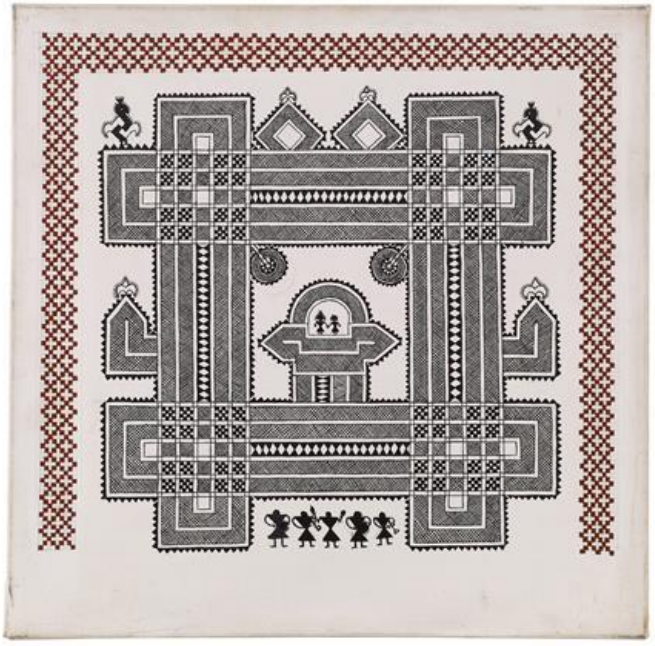
- They are made by **Saura Tribe of Odisha and are similar to Warli paintings.**
- It is essentially a **wall mural painting and is ritualistic.** The Saura wall paintings are generally **dedicated to Idital, the main deity of the Sauras.**

- The painting is done mostly in **white**, while the backdrop of painting is red or yellow. The colours are extracted from minerals and plants. The **human shapes are geometrical and stick–like.**
- The designs have gained fashion in recent times with lots of **T-shirts**, **female clothing**, etc. featuring Saura style designs.



Chittara Paintings

- This folk craft is **practised by the female members of the Delaware group in the Sagar district of Karnataka**.
- **Yellow seeds and rice paste, two organic elements**, were used to create it. Their homes, which are red mud hamlets, have murals on the walls and floors.
- Usually, these paintings depict **scenes from the daily lives of tribal people,** such as animals and birds, flowers used in pooja, rituals, gods, socioeconomic activities, gifts for children, etc.
- **Natural resources** like toasted rice, trees, vegetables, minerals, and rocks and stones provide them with their colour. Additionally, **they paint with a delicate jute brush called a "Pundi."** This traditional artwork is generally produced on auspicious occasions and has intricate themes and geometric designs.



Tanjore Painting

- Ancient Indian folk art known as **Tanjore or Thanjavur painting has its roots in the South Indian town of Thanjavur,that dates back to the year 1600**.
- These paintings are **well-known for their use of gold foil**, which gives the piece a surreal appearance, their use of brilliant hues and semi-precious stones, as well as their beautiful panel painting on

a wood board with a deity as the main subject.

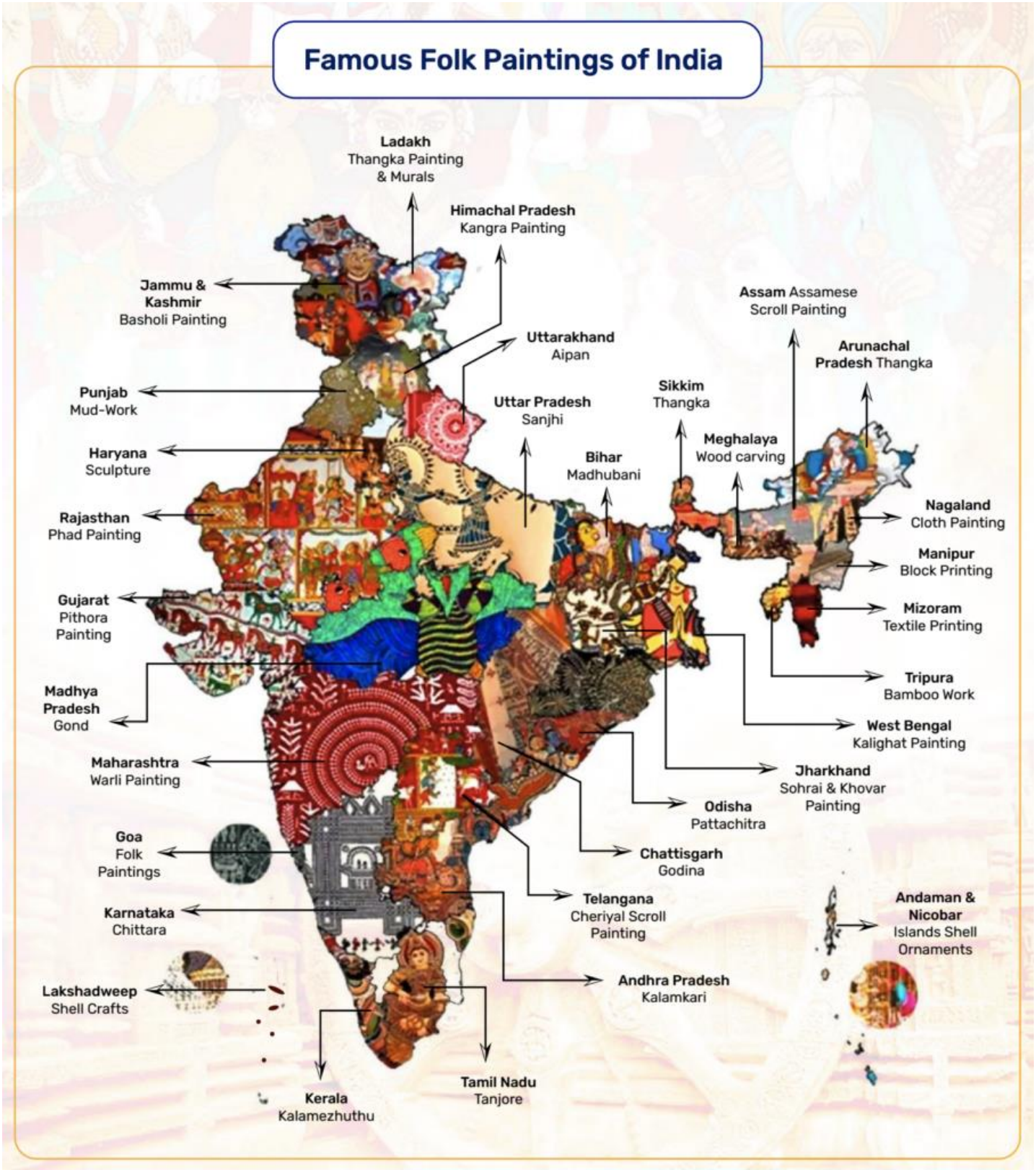
- **Hindu deities, saints, scenes from Hindu Puranas, Sthala-Puranas, and mythological subjects are among the principal themes of Tanjore paintings**.
- **Palagi Padam**, which translates to **"image on a wooden plank,"** is another name for these panel paintings that were created on wooden planks. Tanjore's artwork is exquisitely lovely and graceful.

Gond painting

- Indian folk and tribal art make up this genre. **People from the Gond community in Madhya Pradesh practise them**. For more than 1400 years, this art form has been practised.
- Typically, **they show flora and fauna, people going about their daily lives, gods, holidays, and celebrations**. They reproduce natural phenomena, historical events, ceremonies, and mythological tales. These paintings are strong, vivid, and colourful with a great deal of **meticulous detail.**
- The **art form became so well-known because of Jangarh Singh Shyam, a Gond legend and flag-bearer of Gond art**.
- The original origins of the colours utilised in Gond art were things like cow dung, sap from plants, charcoal, colourful earth, mud, flowers, and leaves. But nowadays, artists use synthetic colours such as acrylic colours, watercolours, oil paints, etc.

Bhil Art

- This is another tribal art form **practised by the Bhils**. The **Bhils reside in Madhya Pradesh, Gujarat, Rajasthan, and Maharashtra and are highly superstitious people.**
- The Bhil paintings are traditionally done on the clay walls of their village homes and neem sticks, twigs, and natural colours are used to do so.
- The **bright and vibrant colours are extracted from turmeric, flour, vegetables, oil, and leaves**.
- These Bhil paintings depict the **everyday life of this tribe** and they usually contain large shapes covered with **uniform dots in numerous patterns and colours.** These dots and patterns on a Bhil painting generally represent something that the artist wants like ancestors or deities.
- Some common depictions include nature, flora and fauna, Bhil deities, births and deaths, rituals, and festivals.



Famous Indian Painters

The art of painting in India dates back to the ancient times, as is evident from the cave paintings of Ajanta and Ellora. From the paintings revolving around religious topics to the abstract ones, Indian painters have covered almost each and every arena. In the following lines, we have provided information about the famous painters of India:

Raja Ravi Varma

- Raja Ravi Verma of Kerala was perhaps the first great modern painter in India.
- He evolved a national style of painting by combining various regional elements like costumes, jewellery and facial features. His paintings, which mostly depicted mythological themes, became very popular not only in India but abroad.
- His illustrations of Ramayana and Mahabharata were the most appealing visual representations of that time. He won a gold medal at the World Art Exhibition, Vienna , for his picture Nair Lady Adorning Her Hair.
- 'Lady in The Moonlight' is one of his very famous paintings.

Amrita Shergill

- Amrita Sher-Gil was an eminent Indian painter born to a Punjabi Sikh father and a Hungarian Jewish mother, sometimes known as India's Frida Kahlo, and today considered an important woman painter of 20th century India.
- She was influenced by the Mughal and Pahari School of paintings. Her paintings have a beautiful blend of the Western and Indian styles of painting.

M. F. Hussain

- He is considered as India's leading artist. He paints in black social environment, often using distorted human figures, horses and objects. At times he uses highly violent distortions in form and colour to display emotions.
- Using freehand drawing and vibrant colour, he depicted Indian subject matter in the style of contemporary European art movements, particularly Cubism.
- His famous work include Ramayana, Mahabharata, Mother Teresa and images of the British Raj.
- His works show the influence of Picasso, Gris and Leger.

Abinandranath Tagore (1871-1951)

- He had a flair for calligraphy. His paintings and drawings are generally of small sizes. He used dominant black ink lines.
- Tagore's best known painting, Bharat Mata, depicted a young woman, portrayed with four arms in the manner of Hindu, deities, holding objects symbolic of India's national aspirations.

Tyeb Mehta (1925-2009)

- He was a famous Indian painter. His noted works were the 'Diagonal Series' Santiniketan, Kali, Mahishasura etc. He was part of the noted Bombay progressive Artists Group.

Satish Gujral

- He is a painter, sculptor, muralist and architect in one. He works with several mediums like paint, clay, ceramic, wood, glass and metal. His dynamic social-realistic paints can be seen in the paintings of partition (revolution) which shows influence of Mexican grotesque distortion.
- He is one of the few, contemporary artist who is influenced by socio-olitical events. He is a powerful expressionist. He was awarded Padma Vibhushan in 1999.

Indian Handicrafts

Handicrafts are any of a wide variety of work where **useful and decorative objects are made completely by hand or by using only simple tools**. It is a traditional main sector of craft, and applies to a wide range of creative and design activities that are related to making things with one's hands and skill, including work with textiles, moldable and rigid materials, paper, plant fibers etc. **Collective terms for handicrafts include artisanry, handicrafting, crafting, and handicraftsmanship.**

India is a virtual treasure house of the most exquisite handicrafts. Simple objects of daily life have been crafted with **delicate design** which gives expression to the **creativity** of the Indian Artisan. The history of Indian handicrafts goes back to almost 5000 years from now. There are numerous examples of handicrafts from the **Indus Valley Civilization**.

Types of Handicrafts

Some of the **major handicrafts** of India are:

- Glassware
- Cloth Handicrafts including Tie and Dye and Embroidery Crafts
- Ivory Carving
- Terracotta Craft
- Silver Crafts
- Clay and Pottery Work
- Metal Crafts
- Leather Products
- Toy Making
- Stoneware
- Embroidery Craft
- Floor Designs

Glassware

- The first reference to glass making was found in the **Indian epic Mahabharata.** However, material evidence does not give any indication of glass beads in the early Harappan Civilisation. The **first material evidence was found in the form of beautiful glass beads from the Painted Grey Ware culture of the Ganges Valley (1000 BC).** In the Vedic text called Satapatha Brahmana, the term used for glass was **kanch or kaca.**
- Archaeological evidences have been found of a glass industry in **Brahmapuri and Kolhapur in Maharashtra** which was operational **between 2 BC-2 AD** and produced specialised glassware, called lenticular beads.
- It seems that the glass industry had made a **foray in optical lenses as references of spectacles** have been found in the Sanskrit text **Vyasayogacharita.**
- In the southern part of India, archaeological evidences have been found of **glass at Maski, which is a Chalcolithic site in the Deccan.** Other sites that have yielded evidences of glass are **Ahar (Rajasthan), Hastinapur and Ahichachhatra (Uttar Pradesh), Eran and Ujjain (Madhya Pradesh), etc.**
- During the medieval period, the **Mughals gave patronage to the art of glassware and utilised it as decoration in their monuments** like the Sheesh Mahal. Other glass items that were famously manufactured for Mughals were glass hukkas, perfume boxes or ittardans and engraved glasses.
- Currently, the glass industry has many facets but the most famous one is of **glass bangles**. The most exquisite ones are made in **Hyderabad** and are called '**Churi ka**

jodas'. Apart from this, **Firozabad is famous for glass chandeliers and other decorative pieces**. Another centre for glass in **Uttar Pradesh is the city of Saharanpur that produces 'panchkora' or glass toys for children.**

- Similarly, **Patna (Bihar) also produces a peculiar kind of decorative glass beads called 'Tikuli'**. This craft has been almost lost in the corridors of industrialisation. However, it is still worn by the Santhal tribes of Bihar.
- The **Tikuli Art of Bihar** is presently also made on glazed hardboards to revive the art form in contemporary and modern context.

Textiles

The textile tradition of India is varied and rich. India has an old tradition of textiles and is traced back to the Indus valley civilization.

Jamdani

- Jamdani is one of the **finest muslin textiles of Bengal.** The historic production of jamdani was **patronized by imperial warrants of the Mughal emperors**. It is one of the **most time and labor-intensive** forms of hand loom weaving.
- Jamdani has its roots in **Dhaka, Bangladesh**. It is a **hand-woven, fine cotton fabric deftly** embellished with **intricate motifs** that are expertly woven into the fabric.
- Jamdani was traditionally done using mill cotton thread, resham silk thread, muga silk and tussar silk thread. It is a specialty weaving style, where patterns are woven into the fabric.

Ikat (Ikkat)

- Ikat, or ikkat, is a **dyeing technique** used to pattern textiles that employs resist dyeing on the yarns prior to dyeing and weaving the fabric.
- In Ikat the resist is formed by binding individual yarns or bundles of yarns with a tight wrapping applied in the desired pattern. The yarns are then dyed. The bindings may then be altered to create a new pattern and the yarns dyed again with another colour. This process may be repeated multiple times to produce elaborate, multicolored patterns.
- In other resist-dyeing techniques such as tie-dye and batik the resist is applied to the woven cloth, whereas in Ikat the resist is applied to the yarns before they are woven into cloth. Because the surface design is created in the yarns rather than on the finished cloth, in Ikat both fabric faces are patterned.
- The finest double Ikat made in Patan, Gujarat is the most complicated, also known as Patan Patola. (Image Below)
- The Ikat technique in Odisha is known as Bandha. The Odisha style of Ikat has a unique style of flowing designs.

- The Ikat of Andhra Pradesh is known as is chitki. Telia Rumal (square shaped patterned cloth) is a very laborious double-Ikat weave product. The yarn is treated with oil then tied and dyed.

Product	Items
Sari: Cotton	Jamdani, Tangail, Shantipun, Dhaniakhali, Bichiltaputi, Bomkai Kotpad, Pachampalli, Venkatgiri, Uppada, Siddipet, Narayanpet, Mangalgiri, Chetinad, Bala ram putam, Kasargod, Kuthampally, Chendamangalam Dhoti
Sari: Silk	Baluchari, Muga Silk, Sualkuchi Silk, Khandua, Berhampuri, Bomkai Silk, Benaras Brocade, Tanchoi, Benatasi Butidar, Jangla, BenarasiCutwork, Pochampalli, Dharmavarm, Kanchipuram, Ami Silk, Molkalmuru, Pailhani, Patan Patola, Champa Silk, Ashawali Silk, Salem Silk (Dhoti), Uppada Jamdani.
Sari: Cotton silk	Chanderi, Maheswari, Kota Doria, Ikal, Gadwal, Covai Kora Cotton.
Dress material: Cotton	Odisha Ikats, Pochatnpalli Ikals.
Dress material: Silk	Tanchoi, Benarasi Cutwork, Odisha Ikats, Pochampalli tkals, Tasar Fabric, Muga Fabric, Mekhela'Chadar
Bed sheet	Odisha Ikals, Pochampalli Ikats.
Scarf/ Shawal/ Chadar	Kani Shawl (Hartdspun/Millspun), Kinnori Shawl, Kullu Shawl, Tangaliya Shawl, Kutch Shawl , Wangkhei Phee.

Surface Decoration of Textiles

It includes **printing, painting, tie and dye, and embroidery.**

Textile Printing

Printing techniques of fabrics include the popular **direct printing where carved blocks of wood are used to print bleached cotton or silk**; resist printing which makes **use of a paste of various materials to print sections of the cloth that are not dyed**; and printing of fabrics by using mordants.

Tie and Dye

- Tie and dye is one of the **most widely practiced and traditional methods of textile surface decoration in India.**
- The art of **Bandhani or Bandhej,** a highly skilled process involves dyeing a fabric tied tightly with a thread at several points, thus producing a variety of patterns depending on the manner in which the cloth is tied.
- The **fabric is tied in intricate patterns with the help of nails, beads or grain**. This acts as prevention against seepage of color into the tied areas during dying
- It goes by different names in different regions:
  - **Bandhini (Leheriya Pattern): Rajasthan**
  - **Bandhej: Gujarat**
  - **Chungidi: Tamil Nadu**

- A special kind of tie and dye that leads to ripples or wave like patterns in the fabric is called **Laharia.** This is usually made in **Jaipur and Jodhpur.**
- Another kind of tie and dye is called **'Ikat',** which is also known as the **'resist dyeing'** method. In this method the resist dying on yarn is repeatedly applied before the cloth is woven. The major centres for this work are **Telangana, Odisha, Gujarat and Andhra Pradesh.**
- Other processes from the ancient period that are still being used are **Kalamkari,** which **utilise the art of hand painting on fabrics using vegetable dyes of the deep colours**. It is commonly practiced in **Andhra Pradesh.**
- Another beautiful technique of fabric decoration is called **Batik Art,** in which **one end of the fabric is permeated with molten wax and then dyed in cold wax to produced batik saris and dupattas that are multicoloured**. Batik art is famous in **Madhya Pradesh and West Bengal.** The origin of Batik Art is from Indonesia.

Kalamkari

- Kalamkari or qalamkari is a type of **hand-painted or blockprinted cotton textile, produced in parts of India and Iran**.
- Its name is derived from the words qalam (pen) and kari (craftmanship), meaning drawing with a pen.
- There are two distinctive styles of kalamkari art in India – the **Srikalahasti style and the Machilipatnam style.** Both the **centres are in Andhra Pradesh**.
- The Srikalahasti style of kalamkari, wherein the "kalam" or pen is used for **free hand drawing of the subject and filling in the colors, is entirely hand worked.**

Applique Work

- **Applique work is a decorative work in which fabric is embellished with pieces of cloth, glass pieces, metals, wood or metal wires stitched on to it**. This craft is practiced in many regions of India, but **centres in Odisha, Punjab, Gujarat and Rajasthan are famous.**
- In **Odisha applique work is an inseparable part of the temple tradition**, and its main centre of production is in and around Pipli, a small mtown near Bhubhaneshwar. Traditionally, the applique work of Odisha is used as canopies during the annual **Rath Festival at Puri to protect the chariots of Lord Jagannath, Balabhadra and Subhadra** (Lord Jagannath's brother and sister, respectively).
- Applique work of Kathiawar region in Gujarat is known as **katab.**
- The aaplique quilts made in Jaisalmer, Rajasthan are known as **ralli**. Rajasthan also has an applique gota and kinari (gold and silver stripes) work
- In Punjab applique work is combined with embroidery. Small different pieces of clothes are embroidered and then stitched onto larger cloth base.

Tie and Dye/Cloth Painting	Produced mainly in	Details
Paagadu Bandhu Tie and Dye	Andhra Pradesh	It is also known by an Indonesian name Ikat. In this tie-dye process, the fabric is woven first, resist bindings are then applied to the fabric which is then dyed.
Tehlia Rumal (Resist dyed Textiles)	Andhra Pradesh	It literally means '**Oily handkerchief**' where alizarin dyes are used to make the cloth oily.

Tie and Dye/Cloth Painting	Produced mainly in	Details
Ajrakh Printing	Gujarat	It is a block-printed textile that is resist-dyed using natural dyes, including indigo and madder. It is done mainly by Khatris Community in Kutch region.
Mata Ni Pachedi (Ritual Cloth Painting)	Gujarat	It literally means 'behind the mother goddess'. Red is the main colour used here.
Thigma – Tie Resist Dyeing	Jammu and Kashmir	Natural ingredients are used to colour the woollen cloth such as soot is used for grey and apple bars and onion peels for brown.
Jadu Patua Painting	Jharkhand	Patua means scroll on which the paintings are painted by Jadu Community.
Pichhwai Paintings	Rajasthan	Portrait painting mainly themed around lord Krishna on a cloth or paper.
Dabu printing	Rajasthan	It is an ancient mud resist hand block printing technique and is very unique.
Muthangi (Pearl Studded attire)	Tamil Nadu	This type of dress is mainly made for the idols.
Sungadi (Tie Resist Dyeing)	Tamil Nadu	Sungudi is the traditional tie and dye technique.
Dhalapathar Parda and Fabrics	Odisha	By Rangani Community of Odisha.
Kani Shawl (GI)	Jammu and Kashmir	It is made of delicate Pashmina wool collected from the underbelly of wild Tibetan and Ladakh mountain goats.
Kotpad Handloom Fabric (GI)	Odisha	Its designs are taken from the geometrical pattern of duck, hand fan, flower, palanquin, fish, animal, etc.
Tangaliya Shawl	Gujarat	It is a dotted hand woven textile.

Traditional Regional Sarees	Produced mainly in	Details
Pochampalli	Andhra Pradesh	Silk and cotton saree with intricate motifs and geometric ikat style of dyeing. Air India airlines crew wears this saree.
Patola	Patan, Gujarat	Rich handloom sarees
Baluchari	Murshidabad, West Bengal	Depicts ancient stories on its border and pallu. Silk threads are extensively used.
Tanchoi Brocades	Varanasi	A kind of banarasi saree where weaving technique involves a single or double warp and two to five colors on the weft on Silk fabric.

Traditional Regional Sarees	Produced mainly in	Details
Chanderi	Madhya Pradesh	Silk, Zari and Cotton woven together to make a fabric that is lighter than a feather. It is a see through saree.
Ilkal	Karnataka	Use of kasuti embroidery with chariot and elephant as common motifs.
Tant	West Bengal	Crisp cotton, printed saree.
Nauvari	Maharashtra	A single nine yard sari also known as Kasta saree.
Bomkai	Odisha	Silk and cotton saree with ikat, embroidery and intricate thread work.
Konrad	Tamil Nadu	Fabric usually has either stripes or checks and a wide border along with motifs of animals and natural elements. It is also called a temple saree.
Kosa	Chhattisgarh	A silk saree
Paithani	Maharashtra	Silk saree embroidered with gold colour thread and use of parrot as motif.
Kalamkari	Andhra Pradesh	Use of pen for painting designs.
Kasavu	Kerala	Saree characterized by thick golden border.
Dabu	Chittorgarh, Rajasthan	Dabu is an ancient mud resist hand block printing technique used on cotton fabric.
Jamawar	Jammu and Kashmir	Base used is generally wool with a little addition of cotton. The brocade d parts are woven in Silk or Pashmina. Intricate weaving of a Jamawar involves months of hard work.
Uppada Jamdani Saree (GI)	Andhra Pradesh	Finest silk along with pure zari are used as raw materials. Jamdani Sari is a Persian terminology, in which Jam means flower and Dani means Vase.
Jamdani	West Bengal	Finest muslin with opaque patterns woven on a transparent background.
Venkatagiri Saree (GI)	Andhra Pradesh	The saree is ornamented with zari in pallow and border. Jacquards are used to weave extra weft designs. Generally, soft and pastel colours are used in the sari.
Kotpad Saree (GI)	Odisha	Use of natural maddar in dyeing of cotton yarn is the USP of Kotpad products. The design is mainly inspired by the surroundings like duck, hand fan, flower, palanquin, fish, animal, etc.

Embriodery of India

Phulkari

- Phulkari is an **embroidery technique from the Punjab region**.
- Literally, it means **flower work**, which was at one time used as the word for embroidery, but in time the word **"Phulkari" became restricted to embroidered shawls and head scarfs**.

Zardozi

- Zardozi embroidery is beautiful **metal embroidery**, which once used to embellish the attire of the Kings and the royals in India.
- It was also used to adorn walls of the royal tents, scabbards, wall hangings and the paraphernalia of regal elephants and horses.
- Zardozi embroidery work involves **making elaborate designs, using gold and silver threads**. Further adding to the magnificence of the work are the **studded pearls and precious stones**. Today, **craftsmen make use of a combination of copper wire, with a golden or silver polish, and a silk thread.**
- Zardozi embroidery work is mainly a specialty of **Lucknow, Bhopal, Hyderabad, Delhi, Agra, Kashmir, Mumbai, Ajmer and Chennai.**

Aari

- The **embroidery of Kutch is very picturesque and has the quality of jewellery**.
- The best known is **aribharat**, which is named after ari, a hook, plied from the top but fed by silk thread from below with the material spread out on a frame.

Banjara Embroidery

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

Chikankari

- The **Chikan work of Lucknow involves delicate and subtle embroidery done in white thread on varieties of cloth.**
- It owes its origin to **Nur Jehan**. Intricate and complex, this work is similar to what is commonly known as shadow work.
- Simplicity, regularity and evenness of stitches, combined with very fine thread-knots are the highlights of Chikan work.

Crewel

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

Gota Work

- The **gold embroidery of Jaipur, known as gota-work,** is an intricate form of applique with patterns of amazing richness, worked out in minute detail in fine gold thread.
- Lengths of wide, golden ribbons are similarly stitched on the edges of the fabric to create an effect of gold zari work.
- The gota method is commonly used for women's formal costumes.

Kantha

- **Kantha is a kind of patchwork embroi- dery, typical of Bihar and West Bengal,** in which the ground consists of remnants of white cotton saris, while the threads used for the embroidery are picked from old materials.
- Floral, animal and bird motifs embroidered on bothcotton and silk are extremely popular.

Karchobi

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

Kashidakari

- **Kashidakari, more popularly known as Kashmiri embroidery**, evolved under the patronage of Persian and Mughal rulers.
- Inspired by the scenic locales of Kashmir, Kashidakari draws heavily from the flora of the state. A unique feature of Kashidakari is the Kashmiri tea pot and is known for its simple chain stitches.

Kasuti

- This is typical of the **Dharwar region of Karnataka.**

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

Kathi (Rabari Art)

- This rural art of Gujarat is attributed to the **nomadic Rabari tribes of the Kutch region.**
- The work is distinguished by a very unusual technique in which chain stitch embroidery is combined with applique work and enhanced by small mirror-like insertions.
- The embroidered motifs are generally camels, royal fans, elephants, scorpions and women bearing water.

Patti Ka Kaam

- It is the exquisite embroidery work of **Aligarh in Uttar Pradesh.**

Pichwai

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

Shamilami

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

Toda Embroidery

- The Toda embroidery has its **origins in Tamil Nadu.**
- The Nilgiri Hills, inhabited by the Todu community have their own style called pugur, means flower.
- **This embroidery, like Kantha, is practiced by women.**

Name of Embroidery	Produced mainly in	Details
Chikankari	Lucknow, Uttar Pradesh	Created by block printing patterns on the fabric at first and then the embroider stitches along the pattern, and the finished piece is later washed to remove traces of the prints.
Kantha	West Bengal and Odisha	The thread used for Kantha is generally drawn from the border threads of the used cloth and involves different motifs.
Phulkari	Punjab	Embroidery of flower motifs with contrast of bright colours on light colored fabric. The stitches are embroidered on the reverse of the cloth.
Bagh	Punjab	It is similar to phulkari but has embroidery work throughout the whole surface of the fabric.
Zardozi	Uttar Pradesh	Uses combination of gold, silver or copper wire with silver or golden polish and silk threads.
Kashidakari	Jammu and Kashmir	Simple chain stitches involving floral patterns. Human and animal figures are generally absent.
Aari	Gujarat	Created in fine, concentric rings of chain stitch using a long hooked needle called the crewel and involve floral motifs.
Mirror work	Rajasthan and Gujarat	Use of small pieces of mirrors of various shapes and sizes, stitched in between colourful embroidery.

Name of Embroidery	Produced mainly in	Details
Dharaniya	Gujarat	Embroidered wall hangings used at the homes.
Heer	Gujarat	Bold geometric patterns worked in silk.
Gota	Rajasthan	Small pieces of gold zari ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns.
Akshida	Bihar	Similar to Bagh.
Kasuti	Karnataka	Kasuti is done with a single thread and involves counting of each thread on the cloth. The patterns are stitched without knots, so that both sides of the cloth look alike.
Rabari	Gujarat	Embroidered animal decorations by the Rabari tribe of Gujarat.
Shamilami	Manipur	It mixes weaving and embroidery.
Phool Patti ka Kaam	Aligarh, Uttar Pradesh	Use of flower petals and leaves as motifs in the embroidery.
Toda	Toda tribes of Tamil Nadu	Similar to Kantha work.
Banni	Gujarat	It is by the Lohana Community. Use of silk floss for embroidery of geometrical motifs including use of glass works.
Banjara	Lambada tribes of Andhra and Banjara tribes of MP.	Mix of applique with mirrors and beadwork.
Mukesh	Uttar Pradesh	Involves twisting thin metallic threads to create patterns all over the fabric.
Karchobi	Rajasthan	Raised zari metallic thread embroidery created by sewing flat stitches on cotton padding.
Pipli	Pipli village, Odisha	Based on patchwork where brightly coloured and patterned fabric pieces are sewn together on a plain background.
Khatwa Applique work (GI)	Bihar	This applique and patchwork is generally found in wall hangings, shamianas, saris, dupattas, cushion covers, etc.
Lambani (GI)	Karnataka	It is a unique needle craft done by women.
Sozni (or suzani) (GI)	Jammu and Kashmir	This type of embroidery is also called Dorukha. The motifs are created in satin stitch and worked equally on both sides but different in colours.

Name of Embroidery	Produced mainly in	Details
Sujni (GI)	Bihar	The base fabric used is generally red or white. Outlines of the main motif are highlighted with thick chain stitch.
Gara	Gujarat	This intricate work was introduced by Parsis who brought this technique from China. Gara involves drawing design on a paper at first and then tracing the design on the saree.
Kimkhab	Varanasi (Uttar Pradesh)	It is a type of heavy brocade woven with silk and gold threads. The gold thread is called kalabattu.
Dongaria Scarf – Kapragonda	Odisha	Women of the Dongaria Kondh tribe embroider a scarf called kapragonda which they wear over a white sari with a red border.

Name of the Weaving	Produced mainly in	Details
Pata Weaving	Bastar, Chhattisgarh	Sari of this kind is mainly used by tribal women.
Mashru Weaving	Gujarat	This is a handwoven mix of Silk and Cotton textiles.
Bohra Cap weaving	Gujarat and Madhya Pradesh	It is made using an aluminium vessel as a base, the crochet is begun at the centre and proceeds in a spiral form, from the core to the outer edge. Here both geometric and floral patterns are created.
Patku Weaving	Gujarat	Patku is a tie-dyed textile, woven on a pit loom.
Crochet Work	Andhra Pradesh	It is a process of creating fabric by interlocking loops of yarn, thread, or strands of other materials using a crochet hook.
Pattu Weaving	Rajasthan	It is mainly done on woollen textile. Threads of Pattu is made of either camel or sheep wool.
Wangkhei Phee (traditional weaving) (GI)	Manipur	Very fine white cotton is used for this. The fabric is transparent with designs and patterns on it.
Shaphee Lanphee weaving (GI)	Manipur	This traditional textile fabric is woven as a shawl. Meitei women are usually involved in making this type of shawl.

Durrie (Floor mat) Weaving	Belongs to (State)
Musallah Rug	Andhra Pradesh
Namda Felted Rugs	Gujarat

Durrie (Floor mat) Weaving	Belongs to (State)
Kaleen : Knotted Carpets	Jammu and Kashmir
Khabdan : Pile Carpets	Jammu and Kashmir
Navalgund Durrie	Karnataka
Panja Dhurrie	Punjab, Rajasthan
Jamakalam (Bhavani Durrie)	Tamil Nadu

Ivory Crafting

- The practice of ivory carving has been prevalent in India since the **Vedic period** where it was referred to as 'danta' probably as a signifier to the elephant's tusk which was the source of ivory.
- Recent excavations have shown that during the **Harappan period**, ivory and objects made of ivory like ivory dice etc. were exported from India to Afghanistan, Turkmenistan and parts of Persian Gulf.
- Ivory Craft is spread almost throughout India with each region having its own specialty. The **ivory carvers of Jaipur, Bengal and Delhi** are known for their engraved models of '**ambari hathi'** or processional elephant, bullock carts, sandals, caskets, and palanquins.
- Other specialist areas are:
  - **Odisha:** The Odisha style of offering ivory inlaid furniture to the Jagannath temple at Puri.
  - **Jodhpur:** Bangles made of ivory.
  - **Jaipur:** Famous for its **jali work** used in homes and small art objects.
  - **Kerala:** Famous for its excellence in painting on ivory.

Wooden Work

Wood Carving

- It is the artistic **practice of shaping and decorating wooden objects into diverse utilitarian and decorative handicrafts items.**
- The most common varieties of wood used for this craft are **teak, sal, oak, ebony, mango, sheesham, etc.**
- **Saharanpur (Uttar Pradesh) is world famous for its wood carving and is known as "Shisham Wood Village" or "Wood City" of India.**
- Other important centers of wood carving in India are **Manipur, Bhopal, Nagpur, Chennai, Madurai, Mysore, etc. Kashmir is famous for walnut wood carving.**

Wood Inlay/Marquetry

- Wood Inlay/Marquetry is the process of **decorating the surface of wood by setting in pieces of material such as ivory (traditionally), bone, plastic, shell or wood of different colors**.
- Products with inlay include **doors, jewelry boxes, plates, boxes, bowls, cigarette cases, and figures of animals, especially elephants**. This craft form was brought to India from Persia in the 18th century.
- Mysore is home to heritage structures beautifully adorned using wood carvings with inlay work. Royal Indian processions, landscapes, pictures of Gods and Goddesses, scenes from the Mahabharata and Ramayana are depicted using shade effects in this craft.
- The craft is concentrated in **Mysore and Bengaluru in Karnataka**. Other places where this craft is practiced are Bijnor (Punjab), Saharanpur (Uttar Pradesh).

Wood (Turning and Lacquerware)

- Wood turning involves the **use of lathe on which a rapidly rotating piece of wood is shaped with a chisel to create cylinders spheres or cones**.
- The beauty of this craft lies in painting the smooth wooden shapes. Usually, the **turned piece is coated with colored lacquer.**
- Today, lacquer ware production has diversified in response to changing markets. It now includes jewelry, decorative pieces, household utility articles andeducational articles such as skipping rope handles, chess sets, pen holders, paper weights and rubber stamp holders.
- **Etikoppaka in Andhra Pradesh is the hometown of lacquer ware**. **Chennapatna toys** are another famous lacquer and have received the GI tag.

Wood Crafts	From	Details
Nirmal Painting (made on wood)	Telangana	The evolution of this art form started from Kakatiya dynasty. It is a precise painting on a wooden surface and finally touched with gold and then varnished.

Wood Crafts	From	Details
Kashtakari wood carving	Goa	Along with household products, woodcarving is also visible in churches, temples, houses, etc.
Santalum (Sandalwood carving)	Karnataka	It is mainly used to manufacture idols and products related to religious purposes.
Khatamband Woodcraft (GI)	Jammu and Kashmir	The wood pieces are joined with the help of three different types of joints which forms the basic technique of Khatamband. This used designs originated from the geometrical tessellating patterns of Islamic tradition.
Sikki Grass Craft	Bihar	It is used to make ornaments, boxes and the containers to store rice, grains and lentils, etc.
Shital Patti Grass mat	Assam	Shital means cool and patti means mats. Green patidai or long-stemmed knotless mohtra reeds are used as raw materials to make the mats.
Khunda – Bamboo staves	Punjab	It is used as an essential part of Bhangra dance. These iron tipped staves serve the purpose of a walking aid and weapon.
Kawad Mobile shrines	Rajasthan	The portable shrine has multiple folding doors, each of which is painted with representations of epics and myths of Hindu Mythology.
Choktse – Tables	Sikkim	It is a type of Tibetan small wooden foldable and portable table, carved with customary Buddhist signs such as lotus, mandala and fish.
Likhai (Wood Carving)	Uttarakhand	The border of the wooden doors are adorned with Tibetan motif like 3-flower, arch and dragons. Sometimes it has 14 rows of curving like swans, parrots, lotus, creepers, etc.
Sankheda Furniture (GI)	Gujarat	It is made of 100 percent seasoned teakwood. Abstract designs and floral paintings are drawn on wooden furniture with bright shades of gold, silver, maroon, green, vermilion and brown.
Walnut Wood Carving (GI)	Jammu and Kashmir	This traditional carving technique is characterized by high relief and undercut style of carving to elaborate designs. The best quality walnut wood is obtained from Shopian and Anantnag.
Pethapur Printing Blocks (GI)	Gujarat	This craft is preserved by artisans from Prajapati and Gajjar families. These blocks are used for printing on garments by manufacturers.

Toys (Name)	Produced in	Details
Channapatna Toys (GI)	Karnataka	Traditionally made from ivory-wood.

Toys (Name)	Produced in	Details
Kondapalli Bommalu Toys (GI)	Andhra Pradesh	It is made using a soft wood. The wooden piece is heated to make it moisture-free. Subsequently, different parts of the toy are carved separately and are then glued together. Example – Ambari Hathi
Kinhal or Kinnal Toys (GI)	Karnataka	This unique wooden craft flourished under the royal patronage of Vijayanagara Empire.

Clay and Pottery Work

- Pottery has been called the '**lyric of handicrafts'** because of its irresistible and universal appeal.
- Clay craft is probably the **earliest of man's creations**. Clay pottery is an ancient art form in India dating back to well over 10,000 years. The clay objects found at the excavation sites of the Indus Valley Civilisation point to the high quality of skill and technology of the Indian potter. **Jhuker Pottery was related with the people of the Harappan towns like Amri and Chanhudaro situated in Sind.**

Clay and Pottery	Origin	Features
Khurja Pottery	Khurja (UP.)	Colorful and sturdy, used to make household items.
Black Pottery	Azamgarh	Special dark tint
Glazed Tiles	Chunar and Chinhat	Special techniques of glazing
Blue Pottery	Jaipur	Made of Multani Mitti
Kagzi Pottery	Alwar	Delicate pottery, thin and slightly brittle.
Pokhran Pottery	Pokhran	Used for household items
Dalgate Pottery	Jammu & Kashmir	Special glaze used
Karigari Pottery	Tamil Nadu	Special Centres in South Arcot
Surai	West Bengal	Common Jugware
Gopichandan	Saurashtra	Art objects made of clay

Metal Crafts

There are various types of **metal castings** that can be achieved in **iron, copper, bell metal, etc**. Creating ornamentation on metal using techniques like engraving, embossing and damascening makes these crafts unique. Embossing work or repousse is done by raising the design in relief. Engraving is done on a metal by cutting or scratching lines on it. The famous works are:

- **Marodi:** Marodi work of Rajasthan uses metal to create etchings on the base metal and filling the gaps with resin.

- **Badla Pots:** These are zinc pots from the Marwar region in Rajasthan. The badlas are usually round, semi-circular or rectangular, are sometimes fitted with ice chambers and taps.
- **Nakashi:** Moradabad has become famous for khudai or metal engraving work done in nakashi style. They produce a fine and delicate work called barik kam.
- **Koftagiri:** Koftagiri or damasceningis another technique of inlaying a light metal on a dark one. It is mostly practised in Alwar and Jaipur to make popular articles are swords, daggers and shields.
- **Meenakari:** Meenakari is the enamel work on gold. Delhi and Jaipur are famous for it. Maharaja Man Singh I introduced the beautiful meenakari work in Rajasthan.
- **Tarkashi:** The charming technique of laying fine brass or copper wire into carefully chiseled grooves in a metal or wooden surface is called Tarkashi.
- **Bidri Work (Bidriware):** The bidri work in which silver inlay work is done against dark metal backgrounds is practised in Bidar in Karnataka.
- **Mohra:** A metal craft unique to Himachal is the mohra. Mohras or metal plaques representing a deity are common in Kullu and Chamba.

Bronze Crafts

- In ancient India, metals were used for spears and arrows more than they were used for art. Yet, metal casting has been useful for craftsmanship for more than 5000 years. One of the oldest art form is of bronze work as evinced by the bronze statue of a **Dancing Girl from Mohenjo-daro**, which has been dated around 3500-3000 BC.
- We know that the earliest non-ferrous metals used by man were copper and tin and these two were mixed to form Bronze. The earliest literary evidence about different methods of casting bronze can be found in the **Matsya Purana**. Later texts, **Rasaratnakara**, also mentioned about metal purity and distillation of zinc.
- Amongst the bronze craft producing areas, Uttar Pradesh takes precedence as it has major centres like Etawah, Sitapur, Varanasi and Moradabad. They produce decorative items like flower pots, images of Gods and Goddesses. They are also famous for producing ritualistic objects like **tamrapatra, kanchantal and panchpatra.**
- Another major centre is Tamil Nadu, which focuses on producing beautiful ancient statues resembling the art forms from Pallava, Chola, Pandyan and Nayaka period.
- Presently, important centres of Brass work across India are:

Gaja Tandava	Shiva dancing in the Tandava position.	Kerala
Rare Jain imagery and icons	Reflects the need of ancient Jain pilgrim centres in Karnataka.	Karnataka
Dokra Casting	Used for ornaments made of brass.	Odisha and West Bengal

Pahaldar Lamps	Copper and brass lamps in different styles and shapes.	Jaipur and parts of Uttar Pradesh.
Pembarthi craft	Exquisite sheet metal (brass) art to adorn chariots and temples.	Telangana

Name of the Metal Craft	Produced mainly in	Details
Bidri Craft (GI)	Karnataka	Blackened alloy of zinc and copper is inlaid in thin sheets of silver to make items like hookahs, vases, earrings, showpiece items, etc. which also have a good export market.
Aranmula Kannadi (Metal Mirror) (GI)	Kerala	Being a rare piece of craft, it is a handmade metal-alloy mirror, made in Aranmula, a small town in Kerala. The alloy is polished for several days to get mirror's reflective surface. The composition of alloy is a trade secret of the families involved.
Netturpetti jewellery boxes	Kerala	It is an antique handicraft made normally using rosewood and brass curios. It has intricate patterns which are inspired by the temple architecture and traditional art forms of Kerala.
Chandi Tarkashi (Silver Filigree)	Odisha	Alloy of 90 percent or more pure silver is used. Techniques such as granulation, snow glazing and casting are used innovatively to make ornaments.
Swamimalai Bronze Icons (GI)	Tamil Nadu	Swamimalai is a traditional site where this craft is practiced since Chola Period. Idols of bronze and "panchaloha" (copper, brass, lead silver and gold) are made for religious purposes.

Leather Products

- The art is known to have existed from 300 BCE.
- **India's largest leather products are in the footwear line**. The traditional ones are more original, individualistic and colourful and largely embroidered or done up in brocade or decorated textile.
- **The extremely comfortable and fashionable Kolhapuri chappals are made in Maharashtra.**
- One of the **most popular leather articles of Rajasthan is the Mojadi or Jutti** – an attractive footwear item. Here the leather is embroidered, punched, studded and stitched in various eye-catching designs. The best-known centres of traditional footwear are **Jaipur and Jodhpur**. Kupi, a bottle made of camel hide to keep oil or 'attar' (perfume), is a speciality of Bikaner.
- In the **Manoti art of Bikaner**, articles like lamps and lampshades are made out of camel hides, which are then coloured and decorated with floral designs and figures and plated with thin gold leaves.

Various Regional Footwears	Mainly produced in	Details
Konglan Stitched Boots	West Bengal	Made in the northern part of West Bengal. These boots have thick leather sole, and high layered sides made from either leather or thick cloth.
Paabu Stitched boots	Jammu and Kashmir	Traditional colourful knee length boots from Ladakh region.
Kolhapuri chappal (GI)	Karnataka and Maharashtra	Handcrafted pure leather ethnic footwear mainly produced in Kolhapur region of Maharashtra and some parts of Karnataka.
Katki chappal	Odisha	Ethnic Leather footwear.
Tilla jutti (Traditional footwear)	Punjab	Inspired from Indian Rajputana, it is traditionally made up of leather and with extensive embroidery using gold and silver thread.
Mojari (Leather footwear)	Rajasthan	Traditionally, it is made by artisans mostly using tanned leather.
Multani Khussa	Rajasthan and Punjab	It is made using vegetable tanned leather and is embroidered with brass nails, mirrors, ceramic beads, etc.

Stoneware

- Following the tropical and geographical situation of India, it is realised that **stone masonry** and crafting is one of the most popular art in India.
- In the ancient period, to create exquisite monuments, the artisans needed skills in carving and sculpting. The best examples of stonework can be seen in **South Indian towns**. The artisans used a range of stones to create their masterpieces like the **soft-brittle sandstone to patchy red stone to hard granite.**
- The task was to create lifelike structures that resemble natural postures exhibited by people. The evidence of the sculptures and the architectural façade can be seen from the monuments dated to the **Mauryan Period**. The best examples would be the **rock-cut caves of Ajanta and Ellora**, the erotic sculptures of Khajuraho, Buddhist carvings of Sanchi and Bharhut. In the hilly areas, a good example can be seen from the **monolithic carving of the rock cut temples at Masrur in the Kangra district of Himachal Pradesh**, carved in early 8th century AD.
- This trend changed considerably in the **Mughal period** that moved from stone to the marble stonework. **They focused on inlay work with colourful stones on marble known as Pietra Dura Work**. They also built a lot of monuments using sandstone. Some of the grandest monuments are Taj Mahal and Itmadud- Daulah's tomb, made of white marble. One of the main centres of procuring marble is Rajasthan, which produces the renowned **'Sang-e-Marmar' or the white Makrana marble.** Another major place is Jhansi in Uttar Pradesh, which makes articles out of dark brown stone called **Sang-e-Rathak.**

Floor Designs

- Floor designs have a universal appeal. This diverse art form cuts across regional boundaries and are seen in many States. They are often made during religious or auspicious family occasions.
- Generally, the designs are made freehand, beginning at the centre with a dot and then expanding in concentric patterns of geometrical shapes of circles, squares, triangles, straight lines and curves. It is a natural way of drawing, beginning at the centre, growing larger with repetition of pattern.
- Natural materials and colours which do not stain the floor and can be easily erased are generally used. Therefore, they are not meant to be permanent. For white colour, dry white chalk or lime powder (limestone/chuna), powdered marble or a mixture of rice powder and lime is used.
- The **Chowk Purna of Punjab and Uttar Pradesh and the Aipan designs of Himachal Pradesh adopt squares, circles and triangles as the basic motif.** The word **chowk (square)** is derived from the word **chowki (seat)** of Lakshmi (goddess of wealth and prosperity). They are made during auspicious festivals and occasions.
- The **Mandana of Rajasthan and Madhya Pradesh literally means mandan (decoration)**. The patterns again vary from squares, hexagons, triangles and circles. For preparing a mandana, the ground is cleaned with cowdung and on several occasions finished with crimson red which is obtained from reti (red earth). The Mandanas of Madhya Pradesh use a variety of shapes and designs according to the occasion.
- **Santhias are made in Gujarat** to decorate the entrance of houses on important occasions. **Rangoli of Maharashtra** uses elegant shapes and motifs like lotus, swastik, etc.
- The **Kolam designs of South India** are drawn to link an array of dots which vary in number, combination and form. The thin lines are drawn with powdered rice or the white

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

- Cosmological bodies are also drawn, especially the Sun and the Moon. **Mandapa Kolams are the large floor designs drawn exclusively for marriage ceremonies**. Made with wet rice paste, these kolams add sanctity to the marriage hall. In many households, space for worship in homes is sanctified every morning with a Graha Kolam.
- The **Jhonti of Odisha and the Aripana designs of West Bengal and Assam** are highly stylised. Conch shells, fish, serpents, flowers, etc. are commonly used as motifs. The designs are drawn on the floor with chalk powder and filled with coloured powder or rice paste coloured with alta (sindoor) for red and turmeric for yellow. It is customary to place a flower before each Aripana design.

Other Famous Handicrafts in India

Name of the Handicraft	State	Details
Papier Mache (GI)	Jammu and Kashmir and Bihar	This craft is made of paper pulp coarsely meshed and mixed with copper sulphate and rice flour and then moulded into the desired shape.
Gambira Masks	West Bengal	The theme of the mask is the musk of Goddess Kali.
Chhau Mask (GI)	West Bengal	Chhau mask is mainly used in Chhau dance. Mask consists of various mythological characters like Mahishasur-Mardini, Rama-Sita, etc
Thongjao Pottery	Manipur	It is a terracotta pottery which includes pitchers, cooking vessels, plates, pot rings, lids, bowls and pots, made mostly by women.
Sanjhi Paper stencils	Rajasthan	Sanjhi paper cutting is an ancient craft of paper stenciling. These stencils were used to make rangoli patterns on walls and floors known as 'Sanjhi'.
Bitti Chitra (wall painting)	Rajasthan	It is a mud wall painting. People decorate walls with bitti chitra through which they try to secure house from evil spirits.
Suthai (Stucco Work)	Tamil Nadu	It is practiced mainly by the craftsmen from Pilamar caste in Kakampudur.
Rambaans Natural Fiber Craft	Uttarakhand	Rambaans is a variety of the sisal plant. The fiber is bunched, rolled and braided into toys, ropes, tables, mats, bags, hats, etc.
Molela Clay Ceramics (GI)	Rajasthan	It is a type of terracotta tiles and murals. It literally means "baked earth".
Thewa Art Work (GI)	Rajasthan	It was the invention of Nathuni Sonewalla. It was used in making objects like comb, hairband, coat button, photo frame and jewellery items.
Ganjifa Cards (GI)	Karnataka (Mysore)	It is a card game which came from Persia. It was very popular during the Mughal Period.

Famous crafts of India

Indian Music: Pillars of Indian Music

Music is the soul of any culture and India has had a long tradition of musical ingenuity. It is said that **Narada Muni (sage)** introduced the art of music to earth. He also taught the inhabitants about the sound that pervades the whole universe called **Nada Brahma.**
A musical instrument, **seven-holed flute** have been recovered from the sites of Indus Valley Civilisation. Another instrument **Ravanahatha** is believed to be originated from Hela Civilisation of Sri lanka and is one of the oldest in world history.
Literary traces of music can be found for the first time two thousand years ago in the Vedic times. **All the seven notes of the raga Kharaharapriya can be found in the descending order in Sama Veda.** The **science of music called the Gandharva Veda is an Upaveda of the Sama Veda**. The parts of the instrument Veena are mentioned in **Aitareya Aranyaka**. The **Jaiminiya Brahmana** speaks collectively of dance and music. Musicologists purport theories about the word **Om** being the source of all ragas and notes. Panini in 4th century BC made the first proper reference to the art of making music but the first reference to musical theory was discussed in **Bharata's Natyashastra** written and compiled between 200 BC and 200 AD.

Performing Arts

"In India, various facets of **performing** arts are all pervading bringing colour and joy to numerous festivals and ceremonies, and reaffirming the faith of the people in their heritage. These facets have been responsible for sustaining the long continuities of ancient traditions.

Concept Of Performing Arts

- **Art: Meaning – "Art is an expression of all characteristics of the human mind aesthetically**". These characteristics, i.e. the **varied human emotions, are known as 'ras'.** In Hindi, 'ras' literally means a sugary juice. It signifies the ultimate satisfaction of 'aanand'.
- Human emotions can be categorized into **nine sub-headings or 'navras'. They are:**

1. Hasya : Laughter
2. Bhayanak : Evil Shringar — Aesthetics
3. Rudra : Chivalrous
4. Karun : Pathos
5. Vir : Courage
6. Adbhut : Astonishing
7. Vibhatsa : Terrifying glory
8. Shaanti : Peace
9. Shringaar : Decorating one's self

- Art reflects human emotions and human beings spontaneously express their frame of mind through various art forms. Thus the **intellectual mind merges with the artistic streak, giving birth to art.**
- The expression is reflected in various styles like **singing, dancing, drawing, painting, acting, sculpture**. Some of these are expressed through live performances and others through visual arts. **Sketching, painting, sculpture are visual arts. Singing, dancing, acting are attributes of performing arts**.

Origin and History of Indian Music

- Indian music has a very long, unbroken tradition and is an accumulated heritage of centuries. It is believed that **sage Narada introduced the art of music to the earth** and

the sound that pervades the whole universe, i.e. **'Nadabrahma',** itself represents the divinity.

- The origin of music is at least two thousand years old going back to the Vedic times. The **'Samaveda' is believed to contain all the seven notes of the raga 'karaharapriya'.**
- **Bharata's 'Natya Shastra' contains several chapters on music and it is probably the first work that clearly elaborated the octave and divided it into twenty two keys**. **Saranga Deva** in his work '**Sangeeta Ratnakara'** defined almost 264 ragas and described the various 'microtones'. The other significant works on Indian music include **Matanga's 'Brihaddesi' (9th century CE), Narada's 'Sangeeta Makaranda' (11th century CE), Ramamatya's 'Swaramela-kalanidhi' (16th century CE) and Venkatamakhi's 'Chaturdandi-prakssika' (17th century CE).**
- During the ancient and early medieval period, evidences can be found on the existence of **Gurukuls** where students lived with the teacher in order to become a master in the art of music.
- It took several centuries for music to evolve from purely ritualistic form to its modern form. During the late **Vedic period a form of music called 'Samgana'** was prevalent which involved chanting of verses set to musical patterns.
- Various forms of music like **'Jatigan' were evolved to narrate the epics**. During **2nd-7th centuries CE a form of music called 'Prabandh Sangeet', which was written in Sanskrit,** became very popular. This form gave way to a simpler form called **'dhruvapad', which used Hindi as the medium**. The Gupta Period is considered as the golden era in the development of Indian music.
- Among the **foreign influences** on Indian music, the most profound influence has been that of the **Persian music**, which was instrumental in bringing about changes in the perspectives of the **Northern Indian style of music.**
- Several genres of singing were introduced in the Indian Music, which include the **'dhrupad' (an evolved form of the devotional 'dhruvapad') and 'khayal'.**
- Gradually **two different styles of classical music emerged in India, the 'Hindustani Style' in the north and the 'Carnatic Style' in the South**, both based on the music traditions laid down in **Bharata's 'Natya Shastra'.**

Gurukul System

- It is also known as **Ashram (hermitage system)** and it embodied the **Guru-shishya tradition**, i.e. the teacher and student relationship was very close.
- In ancient period, the teachers or masters were sages and the students had to **live in the hermitage for 12 years** and get the knowledge by serving the master.
- Hermitage was given **patronage by the kings** and wealthy persons of the society.
- Life in the hermitage was rigorous, pensive and full of knowledge through direct experience.
- All students, whether a prince or a commoner, were meted out with the **same treatment** and there was **no discrimination.**

Pillars of Indian Music

Swara, Raaga and Tala are considered the three pillars of Indian Music.

Swara

- Swar means a **note in the octave**. The seven basic notes of the scale (swaras), in Indian music are named **shadja, rishabh, gandhar, madhyam, pancham, dhaivat and nishad**, and are shortened to **Sa, Ri, Ga, Ma, Pa, Dha, and Ni.**
- It is believed that primitive sound **Oum gave birth to Swar.**

- **Swar is also called "sur"**. At a fundamental level they are similar to the **solfa** of Western music. Two of the swar are noteworthy in that they are immutably fixed. These **two notes are shadja (Sa) and pancham (Pa) and are referred to as "achala swar"**. These two swar form the **tonal foundation** for all the Indian classical music. The other notes have alternate forms and are called **"chala swar".**
- The swar have special relationships with each other. Although there are **only seven notes** they repeat in the upper and lower directions. Therefore, when **ascending the scale when one reaches Ni, then the scales starts over with Sa, Re, Ga, etc.** This is the **upper register.** By the same token when one is decsending the scale, **it does not stop at Sa but continues down as Ni, Dha, etc.**; this is the **lower register.**

Raga

- The word **'raga' comes from the Sanskrit word 'Ranj',** which literally means **to delight or to be happy and satisfy a person.**
- In the Indian Classical Music, **Raga is the basis of melody**. Each melodic structure of Raga has something akin to a **distinct personality subject and to a prevailing mood.**
- **Important elements:**
  - The first element is **sound (metaphysical and physical), which is referred to as Nada**. There are two types of nada, **anahata nada or un-struck sound and ahata nada or struck sound.**
  - The next element of **raga is pitch**, relegated into swara (whole and half tones), and **sruti (microtones)**.
  - Raga also involves the production of **emotional effects** in the performer and listener, which are known as **rasa**. There are **nine rasas: Love (Shringar), Humour (Hasya), Pathos (Karuna), Anger (Rudra), Heroism (Vir), Terror (Bhayanaka), Disgust (Veebhatsa) and Wonder (Adbhuta).**
  - Raga is based on the principle of a combination of notes selected out the **22 note intervals of the octave**. There are **72 'melas', or parent scales**, on which Ragas are based.
- **Three categories of Raga:**
  - (a) **Audav/Odava or pentatonic**, a composition of **five notes**
  - (b) **Shadava or hexatonic**, a composition of **six notes**
  - (c) **Sampoorna or heptatonic**, a composition of **seven notes**
- Every Raga must have **at least five notes, starting at Sa**, one principal note, a second important note and a few helping notes.
- The speed of a raga is divided into **three parts: Vilambit (slow), Madhya (Medium) and Drut (fast).**
  Ragas are classified under **six principal categories: Hindol, Deepak, Megh, Shree, Malkauns and Bhairav.**

Raga	Time	Season	Mood
Bhairav	Morning	Autumn	Peace
Hindol	Dawan	Spring	Evokes sweetness of a young couple
Deepak	Night	Summer	Compassion
Megh	Mid-day/ Afternoon	Rainy	Courage
Shri	Evening	Winter	Gladness

Raga	Time	Season	Mood
Malkauns	Midnight	Winter	Youthful love

- Other ragas are derived from **these six ragas**. The first derivatives of the ragas are called **raginis**, and **each of the six ragas has five raginis under them**. All the ragas are supposed to have been derived from their **thaats**. Every raga has a fixed number of **komal (soft) or teevra (sharp) notes** from which the thaat can be recognized.
- Ragas in the Carnatic music fall into two categories, **the base or melakarta ragas and the derived or janya ragas.** The **16 swaras form the basis for the melakarta scheme.** Melakarta ragas have a formal structure and follow a fairly rigid scheme of scientific organization whereas the janya ragas are rooted in usage and are liable to evolve with the music.

Tala

- Tala is the **basis of rhythm**. Tala is the **rhythmical groupings of beats**. These **rhythmic cycles range from 3 to 108 beats**. It is the **theory of time measure** and has the same principle in Hindustani and Carnatic music, though the names and styles differ.
- Tala is **independent of the music** it accompanies and has its own divisions.
- Different talas are recognised like **Dadra, Rupak, Jhaptal, Ektal, Adha-Chautal and Teen-Tal.**
- There are over a **100 Talas**, but **only 30 Talas are known** and only **about 10-12 talas** are actually used.
- The most commonly encountered one is the one with sixteen beats called the **Teentaal.**
- The **Laya is the tempo**, which keeps the **uniformity of time span**. The **Matra is the smallest unit** of the tala. Carnatic music has a **rigid thala structure**. The thalas are defined on the basis of intricate arithmetic calculations. The **thalas are made up of three basic units, namely, laghu, drutam and anu drutam**. The most common thala is the **Adi thala**, which consists of a repeating measure of **8 beats.**
- **Alap:** Alap is the **first movement** of the Raga. It is a slow, serene movement acting as an invocation and it gradually develops the Raga.
- **Jor:** Jor begins with the **added element of rhythm** which, combining with the weaving of innumerable melodic patterns, gradually grains in tempo and brings the raga to the final movement.
- **Jhala:** Jhala is the **final movement and climax**. It is played with a very fast action of the plectrum that is worn on the right index finger.
- **Gat:** It is the **fixed composition**. A gat can be in any tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast.

Thaat

- Thaat is a system of **classification of ragas in different groups**. Presently under Hindustani classical music, **10-Thaat classification** is been adopted.
- According to V.N Bhatkhande, one of the most important musicologists in the field of North Indian classical music, each one of the several traditional ragas is based on, or is a **variation of 10 basic thaats or musical scales** or frameworks. A **thaat can only be sung in aarohi as the notes are composed in the ascending order.**
- A thaat should have **seven notes out of the 12 notes** (Seven Suddha Swaras and Five Vikrit Swaras) and they should **necessarily be placed in an ascending order**. The **10 thaats are: Bilawal, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Kalyan, Marwa, Poorvi and Todi.**

- Thaat has **no emotional quality** unlike raga and **it is not sung**. The ragas produced from the thaat are sung.

Other Components of Raga

- The **gradual exposition of the raga that emphasises on Vaadi,** Samvaadi and other silent features of the raga in **slow tempo is called an Alap.** It is sung **in the beginning** of the raga at the time of the performance typically in North Indian classical music. It is usually sung in the **Aakaar**, i.e., without pronouncing any syllables, only using the sound 'aa' of the vowels.
- Secondly, the musical composition can be divided into two parts under Hindustani classical music:
  - **Sthayee/Mukhda** – First part of the composition (maximum used)
  - **Antara** – Second part of the composition.
- Thirdly, **the basic notes in a fast tempo are called taan**. These are very technical and show the training, practice and dexterity in weaving complicated pattern of the notes with variations in rhythm. Speed is an important factor in singing taans. Some particular taans are sung in the aakaar notes. Within the corpus of taans, a short taan of three or four notes is called **Murki.** These are sung very fast and require considerable musical skill from the singer.
- Lastly, **during the composition of a musical piece, ornamentation is required in the form of Alankar'.** It is a specific melodic presentation in succession in which a pattern is followed. For example, the combination of notes '**Sa re ga', 'ga ma pa', 'ma pa dha', etc**. In these combinations we see an alankar in which three notes in succession are used each time.

Samay

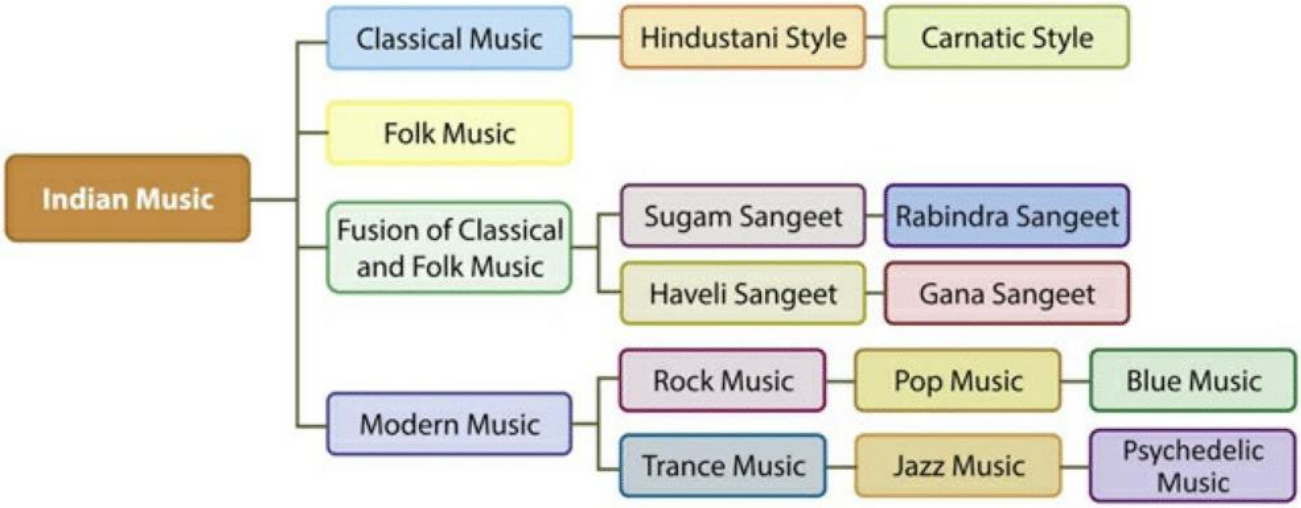
- Each raga has a specific time at which it is performed. This is because those notes are considered to be more effective at that particular time. The 24 hours of the day can be divided into two parts:
  - **From 12 AM to 12 PM:** called the **Poorva Bhaag** and the ragas sung in this period are called Poorva raga.
  - **From 12 PM to 12 AM:** called the **Uttar Bhaag** and the ragas sung in this time frame are called Uttar raga.
- Furthermore, the **saptak** also changes according to the period of the day. For example, in the Poorvang period, the saptak is from Sa to Ma (Sa, re, ga, ma). On the contrary, in the Uttarang period, the saptak is from Pa to Sa (pa, dha, ni, sa).

Basis of Difference	Thaat	Raga
Origin	These are scales which are produced from 12 swara (notes).	Ragas belong to the genre of thaats.
Number of Notes	Thaat must have seven notes in it.	Raga must have atleast five notes in it.
Types of Notes	It only has Aaroha or ascending notes.	It has Aaroha and Avaroha notes.
Melody	It is not necessary for thaat to be melodious as they are not sung.	Ragas are sung and hence they are melodious.

Basis of Difference	Thaat	Raga
Important Notes	Thaats don't have vaadi and samvaadi.	Ragas have vaadi and samvaadi.
Naming	Thaats are named after the popular ragas.	Ragas are named after the emotion they evoke.

Classical Music of India

There are **many types of music** prevalent in the Indian subcontinent that belongs to different categories. Some are closer to the classical bent and some are experimenting with the global music. Recently, there has been a trend to create a fusion of the classical heritage with newer musical strands like **pop, jazz, etc.** and this is garnering the attention of the masses. The **classification of Indian music is as follows:**



Classical Music of India

Indian classical music is the classical music of the Indian subcontinent. It is generally described using terms like **Marg Sangeet and Shastriya Sangeet**. Over time, The two distinct schools of Indian classical music evolved:

1. **Hindustani music** practiced in the northern parts of India.
2. **Carnatic music** practiced in the southern parts of India.

Hindustani Classical Music

- While the historical roots of both the music types belong to the **Bharata's Natyashastra,** they diverged in the 14th century. The Hindustani branch of music **focuses more on the musical structure and the possibilities of improvisation** in it. The Hindustani branch adopted a **scale of Shudha Swara Saptaka or the 'Octave of Natural notes'.**
- In Hindustani music, **there are 10 main forms of styles of singing and compositions: Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri.**

Dhrupad

- The word 'Dhrupad' is derived from **'Dhruva' meaning fixed and 'pada' meaning words or song**. Therefore, the term **dhrupad means "the literal rendering of verse**

into music" and so the songs have a particularly potent impact. Dhrupad is the **oldest and perhaps the grandest** form of Hindustani vocal music.

- Dhrupad was essentially **devotional in essence.**
- Dhrupad reached its pinnacle of glory **during Akbar's reign** when stalwarts like **Swami Haridas, Baba Gopal Das, Tansen and Baiju Bawra performed it.**
- It was adapted for **court performance during the reign of Raja Man Singh Tomar (1486-1517) of Gwalior.**
- Dhrupad is essentially a **poetic form** that is incorporated into an extended presentation style that is marked by **precise and overt elaboration of a raga**.
- **Dhrupad starts with Alap which is sung without words**. The tempo rises gradually, and it is the major part of the performance. The alap evokes a mood in the audience that coincides with the mood of the raga that is chosen. Alap is a pure music without distraction of words. Then after some time, Dhrupad begins and Pakhawaj is played.
- Dhrupad includes use of **sanskrit syllables and is of temple origin**. Dhrupad compositions usually have **4 to 5 stanzas and are performed by a duo.** Generally **two male vocalists** perform Dhrupad style of performances. **Tanpura and Pakhawaj** usually accompany them.
- There are **four forms of Dhrupad** singing **on the basis of vanis or banis** that they perform: **Dagar Bani, Khandaar Bani, Nauhar Bani and Gauhar Bani.**
- **Dagari Gharana:**
  - The Dagar family sings in **Dagar Vani.** This style puts **great emphasis on alap**.
  - For several generations, men of their family have trained and performed in pairs. **Dagars are generally Muslims but usually sing Hindu texts of Gods and Goddesses**.
  - A prominent duo of Dagari Gharana in this generation are **Gundecha Brothers.**
- **Darbhanga Gharana:**
  - They sing the Khandar Vani and the **Gauhar Vani.** They emphasise on the **raga alap as well as composed songs over an improvised alap.**
  - They improvise it by incorporating a **variety of layakari.**
  - The leading exponents of this school are the **Mallik family**. Currently, the performing members include **Ram Chatur Mallik, Prem Kumar Mallik and Siyaram Tewari.**
- **Bettiah Gharana:**
  - They perform the **Nauhar and Khandar vani styles** with some unique techniques that only those trained within the families know.
  - The famous family who expounds this gharana are the **Mishras**. The living member who performs regularly is **Indra Kishore Mishra.**
  - Furthermore, the form of Dhrupad prevalent in the Bettiah and Darbhanga schools is known as the **Haveli style.**
- **Talwandi Gharana:**
  - They sing the **Khandar vani but as it is based in Pakistan**, it has become difficult to keep that within the system of Indian music.

Gharana System

- In Hindustani music, a **gharana is a system of social organization linking musicians or dancers by lineage or apprenticeship,** and by adherence to a particular musical style.
- The word **gharana comes from the Hindi word 'ghar' which is derived from Sanskrit for Griha, which means 'house**'. It typically refers to the **place where the musical ideology originated**.
- A gharana also indicates a comprehensive **musicological ideology**. This ideology sometimes changes substantially from one gharana to another.

- The **concept of a Guru-Shishya leads to the development of Gharanas**. It directly affects the thinking, teaching, performance and appreciation of music.
- The main area of difference between Gharanas is the manner in which the notes are sung.
- Some of the Gharanas well known for singing Hindustani classical music are: **Agra, Gwalior, Indore, Jaipur, Kirana, and Patiala.**

Khayal

- Khyal/Khayal literally means **'a stray thought 'an imagination'.** This is the most prominent genre of Hindustani vocal music depicting a **romantic style of singing.** The origin of this style was attributed to **Amir Khusrau.**
- Hussain Shah (a Sharqi ruler of Jaunpur Sultanate) gave the biggest patronage to Khyal in the 15th century. Khayal originated as a popular form of music in the **18th century CE** and was ultimate in the **blending of Hindu and Persian cultures.**
- The most important features of a Khayal are **'Tans' or the running glides over notes** and **'Bol-tans' which distinguish it from Dhrupad.**
- Khayal bases itself on a repertoire of **short songs (two to eight lines)**; a khyal song is called a **bandish.**
  - Every singer generally renders the same bandish differently, with only the text and the raga remaining the same.
  - Usually, the **theme for these Khyal bandish is romantic in nature.** They sing about **love**, even if they are related to the divine creatures. It may be praising **God or a particular king**. Exceptional Khyal compositions are composed in the praise of **Lord Krishna**.
- A **typical khayal performance uses two songs:**
  - **Bada Khyal-** sung in slow tempo (vilambit laya) and **it comprises most of the performance.**
  - **Chhota Khyal**– sung in fast tempo (drut laya) and **it is used as a finale.**

The main gharanas in khayal are:

- **Gwalior Gharana**
  - The Gwalior Gharana is the **oldest Khayal Gharana**. The rise of the Gwalior Gharana started with the **reign of the great Mughal emperor Akbar (1542-1605).**
  - A distinguishing feature of the gharana is its **simplicity**, and one means to this is the selection of **well-known ragas** so that the listener is saved the effort of trying to identify the raga.
  - It is rigorous in its approach as there is equal emphasis laid on **melody and rhythm**. The khayal singer includes **"Raga Vistar"(melodic expansion) and "Alankar"(melodic ornamentation) to enhance the beauty and meaning of the raga**.
  - The most popular expounders of this Gharana are **Nathu Khan, Vishnu Palushkar and Gururao Deshpande.**
- **Kirana Gharana**
  - The name of this school of music derives from **Kirana or Kairana, a town in the state of Uttar Pradesh**.
  - **Nayak Gopal founded it but the real credit of making this popular lies with Abdul Karim Khan and Abdul Wahid Khan** in the early 20th century. The Kirana Gharana is famous for their concern towards **precise tuning and expression of notes.**
  - The Kirana gharana is better known for their mastery over the **slow tempo ragas**. They emphasise much more on the **melody of the composition** and the **clarity on the pronunciation** of the text in the song. They also prefer the use of traditional ragas.

- They have had a long line of great singers but the most famous are **Pandit Bhimsen Joshi and Gangubai Hangal**.
- The Carnatic exponents from the border **regions of Maharashtra and Karnataka are well associated with Kirana Gharana.**
- **Agra Gharana**
- Historians argue that **Khuda Baksh** established this Gharana in the 19th century but the musicologists argue that **Haji Sujan Khan** founded it.
- **Faiyaaz Khan revived** the gharana by giving it a fresh and lyrical touch. Since then it has been renamed as **Rangeela Gharana.**
- The gayaki of the Agra Gharana is a blend of Khayal gayaki and Dhrupad-Dhamar style. The artists give special emphasis to **Bandish** in the composition.
- The major expounders of this Gharana are Mohsin Khan Niazi, C.R. Vyas and Vijay Kitchlu.
- **Patiala Gharana**
- The founders of this gharana were the **brothers Ali Baksh and Fateh Ali, popularly known as 'Aliya-Fattu'.** It received initial sponsorship by the **Maharaja of Patiala** in Punjab.
- They soon gathered a reputation for ghazal, thumri and khyal. They focus on the **greater use of rhythm**. As their compositions stress on **emotions** they tend to use **ornamentation or alankars** in their music.
- The Patiala style achieved its all-round distinction and excellence in the hands of its greatest genius, **Ustad Bade Ghulam Ali Khan.**
- It emphasis on the **correct enunciation of swaras**, thus giving the style a sensuously aesthetic touch.
- The use of the **catchy and intricate tappa singing style** is evident in fast figures, as are the use of swift and voluted sargam patterns.
- The **Patiala taans** are extremely enthralling, given the briskness and vigour with which they are executed. In fact, it has been called a **taan-bazi style**, because it uses a variety of fast figures and ornamentation for the sake of appeal.
- Equal emphasis is given to **swara and laya.**
- **Jaipur-Atrauli Gharana**
- **Ustad Alladiya Khan** is the founder of this Gharana.
- The gharana is known for its **unique laykari and rich repertoire of ragas, especially Jod-Raags and Sankeerna Raags.**
- This gharana tends to use traditional **'bandishes'** (compositions) and does not lay as much emphasis on the lyrical content of the bandish as much as it lays on the raga notes within the composition.
- There is an integrated movement and progression of **swara and laya**. Complex note patterns are rendered with precision and spontaneity within the framework of a **steady medium tempo**.
- **Bhendibazaar Gharana**
- Bhendi Bazaar gharana is named after the **famous Bhendi Bazaar in Bombay** which is next to Nall Bazaar and Imam Bada.
- **Chhajju Khan, Nazir Khan and Khadim Hussain Khan** founded it in the 19th century. It gained popularity and fame as the **singers were trained to control their breath for a long period**. Using this technique, **these artists could sing long passages in a single breath**. Furthermore, their uniqueness lies in **using some of the Carnatic ragas** in their envious repertoire.

Tarana Style

- Tarana is a style consisting of **peculiar syllables woven into rhythmical patterns as a song**. It is usually **sung in faster tempo.**
- Tarana is known to have evolved from the **patient and earnest efforts of Amir Khusro.**
- Tarana relies **solely on rhythm, tabla bols and tries to maintain a balanced pattern.** It can thus be understood that the **tempo or laya is bound to be fast**, and not slow like khayal bandishes.
- While khayal uses ameaningful verbal text or bandish to elaborate a raaga, **tarana wholly relies on rhythmically set 'meaningless' bols to develop a raaga.**
- The tradition of using meaningless bols to create music is not new to Indian musical traditions, given that a form similar to tarana, called **Thillana** in the Carnatic tradition.
- Currently, the World's fastest tarana singer is Pandit Rattan Mohan Sharma of the Mewati Gharana. The audience at Pandit Motiram Sangeet Samaroh in Hyderabad gave him the title of "Tarana ke Baadshah" (King of Tarana).

Semi Classical Style of Hindustani Music

- Semi-classical style of music is also based on **swara (note)**. However, they slightly deviate from the standard structure of the raga in the way that **lighter version of ragas like Bhoopali or Malkaush are used.**
- They employ **lighter version of tala and use madhyam or dhrut laya, i.e., they are faster in tempo**. They **emphasise more on bhava and lyrics** than alap-jor-jhala.
- Some of the prominent semi-classical styles like **Thumri, Tappa and Ghazal, Bhajan**, **etc** are discussed below:

Thumri

- Thumri **originated in the Eastern part of Uttar Pradesh**, **mainly in Lucknow and Benares**, around the 18th century CE. Thumri was developed by the famous musician **Sadiq Ali Shah.**
- It is believed to have been influenced by **hori, kajri and dadra, popular in Eastern Uttar Pradesh**.
- Thumri is supposed to be a **romantic and erotic style of singing** and is very lyrical in its structure and presentation, thus also called **"the lyric of Indian classical music".**
- This was **inspired by the Bhakti movement** so much that the text usually revolves around a **girl's love for Krishna**. The language of the composition is usually **Hindi in Braj Bhasha dialect**.
- The song compositions are **mostly of love, separation and devotion**. Its most distinct feature is the erotic subject matter picturesquely portraying the various episodes from the **lives of Lord Krishna and Radha.**
- Depending on the mood a thumri is usually set to ragas like **Khamaj, Kaphi, Bhairavi and so on and the musical grammar is not strictly adhered to.**
- The compositions are usually sung in a **female voice**. This is different than the other forms as thumri is characterised by its inherent sensuality. It also allows the singer to improvise during the performance and so they have greater flexibility with the use of raga. Thumri is also used as a generic name for some other, even lighter, forms such as Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti.
- Thumri is linked to classical dance **Kathak.**
- There are **two main types** of Thumri:

1. **Purbi Thumri:** It is sung in the slower tempo.
2. **Punjabi Thumri:** It is sung in the fast and lively tempo.

- There are three main gharanas of thumri – **Benaras, Lucknow and Patiala.**

- **Rasoolan Devi, Siddheshwari Devi** are prominent musicians of this style. Another very famous proponent of Thumri was **Girija Devi** of Purab Ang of Benaras Gharana.

Tappa Style

- The tappa is said to have developed in the late 18th Century CE from the folk songs of camel riders of **North-West India.** The credit for its development goes to **Shorey Mian or Ghulam Nabi of Multan**.
- Tappa literally means **'jump'** in Persian.
- They are essentially **folklore of love and passion** and are **written in Punjabi.**
- The Tappa consists of the **song uttered in fast note patterns**. Its beauty lies in the quick and intricate display of various permutations and combinations of notes.
- One of its most striking features is the **singer's use of an unrelenting cascade of jumpy and zig-zag taans called zamzama.**
- It is **highly unpredictable style** and the singer has to persistently **hop from one note to the next improvising** as he or she goes along using varieties of tans.
- Tappas are composed mainly in Thumri raagas, such as Bhairavi, Khamaja, Desa, Kafi, Jhinjhoti, Pilu, Barwa.
- The compositions are **very short and are based on Shringara Rasa.**
- **Varanasi and Gwalior** are the strongholds of Tappa.
- Famous exponents of this style are **Mian Sodi, Pandit Laxman Rao of Gwalior and Shanno Khurana.**

Dhamar-Hori Style

- These compositions are **similar to Dhrupad but are chiefly associated with the festival of Holi.**
- Here the compositions are specifically in **praise of Lord Krishna**. This music, sung in the dhamar tala, is chiefly used in festivals like **Janmashthami, Ramnavami and Holi.**
- **Hori is a type of dhrupad sung on the festival of Holi**. The compositions here describe the spring season. These compositions are mainly based on the **love pranks of Radha-Krishna.**

Ghazal

- The ghazal is mainly a **poetic form than a musical form,** but **it is more song-like than the thumri.** The ghazal is described as the **"pride of Urdu poetry".**
- The ghazal **originated in Iran in the 10th Century CE**. It grew out of the **Persian qasida**, a poem written in praise of a king, a benefactor or a nobleman.
- The ghazal is a **collection of couplets (called sher)**. It **never exceeds 12 shers and on an average, ghazals usually have about 7 shers.**
- Even though ghazal began with **Amir Khusro** in northern India, Deccan in the south was its home in the early stages. It developed and evolved in the **courts of Golconda and Bijapur under the patronage of Muslim rulers.**
- Every ghazal has a **single theme – Love and more specifically unattainable love**. The subcontinental ghazals have an influence of Islamic Mysticism and the subject of love can usually be interpreted as a spiritual love.
- The **18th and 19th centuries are regarded as the golden period** of the ghazal with **Delhi and Lucknow being its main centres.**
- As years passed, the ghazal has undergone some simplification in terms of words and phrasings, which helps it to reach a larger audience around the world. Most of the ghazals are now sung in styles that are not limited to khyal, thumri and other classical and light classical genres.

- Some of the famous persons associated with Ghazal are Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam, etc.

Bhajan

- Bhajan comes from the word **'bhaj' which means to worship**. The basis of music has always been devotion and spirituality. The **Gandharva music, or the marga music** was composed to sing the praises of God.
- **Gandharva marg led to the Dhrupad tradition** that went on to become the very foundation of classical music in India. And as music evolved further, the devotional expressions also changed from staunch classical renditions to light classical music that dwelled more in the unbound love and devoutness of the devotee.
- **Bhajan, as a musical form, came into prominence during the Bhakti movement.** There is no stringent rule book for light classical music as it is there for classical music. And the same applies to Bhajans.
- Bhajans **emphasize majorly on its lyrics and a melodious raga** that complements that. The words used to compose the **lyrics rake devotional feeling** (bhakti ras) in the minds of the listeners.
- Sung in religious gatherings, Bhajans are accompanied with instruments like Harmonium, Tambourine, Tabla, and Dholak.
- The **closest analog of Bhajan is Kirtan,** a more high-paced and energetic form of music that involves multiple performers singing and dancing at the same time. In contrast, Bhajan involves solo renditions and is characterized by medium to slow-paced melodious compositions.
- Some of the most celebrated Bhajan singers include Anup Jolata, Anuradha Podwal, and Manna De among many others.

Chaturang

- Chaturang denotes **four colours or a composition of a song in four parts: Fast Khayal, Tarana, Sargam and a "Paran" of Tabla or Pakhwaj.**

Dadra

- Dadra bears a **close resemblance to the Thumri.** The texts are as amorous as those of Thumris.
- The major difference is that **dadras have more than one antara** and are in dadra tala.
- Singers usually sing a dadra after a thumri.

Ragasagar

- Ragasagar consists of **different parts of musical passages in different ragas** as one song composition.
- These compositions have **8 to 12 different ragas** and the lyrics indicate the change of the ragas.
- The peculiarity of this style depends on how **smoothly the musical passages change along with the change of ragas.**

Carnatic Music

- Carnatic music is **confined to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala.** In Carnatic music there is a very highly developed theoretical system.
- It is based upon a **complex system of Ragam (Raga) and Thalam (Tala).**
- **Purandardas (1480-1564) is considered to be the father of Carnatic music** as he codified the method of Carnatic music. He is also credited with creation of several thousand songs. Another great name associated with Carnatic music is that of **Venkat**

Mukhi Swami. He is regarded as the grand theorist of Carnatic music. He also developed **"Melankara",** the system for classifying south Indian ragas.

- It was in the 18th century that Carnatic music acquired its present form. This was the period that saw the **"trinity" of Carnatic music; Thyagaraja, Shama Shastri and Muthuswami Dikshitar** compile their famous compositions.
- Every composition in carnatic style has several parts to it:
- **Pallavi:**
  - The **first two lines of the song are called Pallavi.** They occur over and over, especially after each stanza. This is considered to be the **"Piece de Resistance' or the best part of the Carnatic composition called 'Rangam Thanam Pallavi'** where the artist has great scope for improvisation.
- **Anu Pallavi:**
  - Usually the **Pallavi is followed by two more lines or sometimes just one more**. This portion is called **Anu Pallavi.** This is sung at the beginning for sure, but sometimes even during the end of the song, but not necessarily after each stanza. The stanzas of a song are called 'Charanam'.
- **Varnam:**
  - It is a composition **usually sung or played at the beginning of a recital and reveals the general form of the Raga**.
  - The Varnam is **made up of two parts –**
- **Purvanga or first half**
- **Uttaranga or second half**
- **Kriti:** It is a **highly evolved musical song** set to a certain raga and fixed tala or rhythmic cycle.
- **Ragam:** It is a **melodic improvisation in free rhythm** played without mridangam accompaniment.
- **Tanam:** It is another style of **melodic improvisation** in free rhythm.
- **Trikalam:** It is the section where the Pallavi is played in three tempi keeping the Tala constant.
- **Swara-Kalpana:** It is the improvised section performed with the drummer in medium and fast speeds.
- **Ragamalika:** This is the final part of the Pallavi where the soloist improvises freely and comes back to the original theme at the end.

Comparision of Hindustani Classical Music and Carnatic Classical Music

Dimensions	Hinsutani Classical Music	Carnatic Classical Music
Influence	Arab, Persian, Afghan	Indigenous
Freedom	Scope for artists to improvise. Hence scope for variations.	No freedom to improvise
Sub-styles	There are several sub-styles which led to emergence of 'Gharanas'	Only one particular prescribed style of singing

Dimensions	Hinsutani Classical Music	Carnatic Classical Music
Need for instruments	Equally important as vocals	More emphasis on vocal music
Ragas	6 major ragas	72 ragas
Time	Adheres to time	Doesn't adhere to any time
Instruments	Table, Sarangi, Sitar and Santoor	Veena, Mrindangum and Mandolin
Association to Parts of India	North India	South India
Commonality	Flute and Violin	

Folk Music of India

Folk music of India is essentially a **community-based style of music dealing with some kind of social discourse or feelings of the singer and situation.** The great diversity that prevails in India culture and civilization has greatly facilitated the origins and establishment of the folk style of music. Most of the folk music of India is **dance-oriented.** This means that the **songs that are sung are usually accompanied by some dance form**, typical to the region in which it is being performed.

While the **classical music follow the rules as laid in the Natyashastra and cultivate a guru-shishya tradition**; **folk tradition is the music of the people and has no hard and fast rules**.

Folk music is an indispensable part of functions such as **childbirth, wedding, engagement etc**. In the rural parts of the country, there are a number of songs associated with agricultural activities like planting and harvesting.

Folk Music of India

Baul, West Bengal

- The **Baul are a group of mystic minstrels from Bengal.** Bauls constitute **both a syncretic religious sect and a musical tradition**.
- Its lyrics carry influences of the **Hindu Bhakti movements and the Suphi, a form of Sufi song** exemplified by the songs of Kabir and is called 'Baul Gaan' or Baul song.
- Bauls are a **very heterogeneous group**, with many sects, but their membership mainly consists of **Vaishnava Hindus and Sufi Muslims.**
- They can often be identified by their distinctive clothes and musical instruments. Not much is known of their origin.
- Their music represents a long heritage of preaching mysticism through songs in **West Bengal, Assam and Tripura.**
- **Baul music had a great influence on Rabindranath Tagore's poetry and on his music (Rabindra Sangeet).**
- The prominent exponents of this music are: Yotin Das, Purno Chandra Das, Lalon Fakir, Naboni Das and Sanatan Das Thakur Baul.

Wanawan, Kashmir

- It is the folk music **from the state of Kashmir.**
- It is specially **sung during wedding ceremonies** and is considered very auspicious.

Pandavani, Chhattisgarh

- Pandavani is a lyrical folk ballad form **from the state of Chhattisgarh** that **narrates the story of the Pandavas.**
- It is all inclusive of gayan (singing) and vadan (playing an instrument). Usually the songs are set to the rhythm of a **tambura.**
- There are two styles of narration in Pandavani – **Vedamati and Kapalik**.
- In the Vedamati style, the lead artist narrates the story in a simple manner, sitting on the floor throughout the performance.
- The Kapalik style is livelier, with the narrator enacting the incidents and characters.
- **Teejan Bai and Ritu Verma** are renowned singers of Pandvani.

Rasiya Geet, Uttar Pradesh

- The rich tradition of singing Rasiya Geet flourished in the **Braj region.**
- 'Rasiya' word is derived from the word **rasa (emotion)** because rasiya means that which is filled with rasa or emotion. It reflects the **personality of the singer as well as the nature of the song**.
- This is not confined to any particular festival, but is closely woven into the very fabric of daily life and day to day chores of its people.

Pankhida, Rajasthan

- Sung by the **peasants of Rajasthan while doing work in the fields**, the peasants sing and speak while playing algoza and manjira. The literal **meaning of the word 'Pankhida' is lover.**

Lotia, Rajasthan

- 'Lotia' is sung in the **chaitra month during the festival – 'Lotia'.**
- Women bring lotas (a vessel to fill water) and kalash filled with water from ponds and wells. They decorate them with flowers and come home.

Maand, Rajasthan

- This folk music is from the **State of Rajasthan**. It is said to have developed in the royal courts and hence is also recognised in the **classical circles**.
- This is neither accepted as a full- fledged Raga nor is it reckoned among the freely rendered folk songs.
- The songs are usually about the bards singing the **glory of the Rajput rulers**.
- It is considered **close to Thumri or Ghazal.** The famous song **Kesariya Balam** is in Maand style.

Mando, Goa

- Mando song is a **slow verse and refrain composition dealing with love, tragedy and both social injustice and political resistance** during Portuguese presence in **Goa.**

Alha, Uttar Pradesh

- **Alha, typical ballad of Bundelkhand** narrates the heroic deeds of **Alha and Udal,** the two warrior brothers who served **Raja Parmal of Majoba**.
- This is the most popular **regional music of Bundelkhand** which is popular elsewhere in the country as well.
- It is usually sung in different languages like **Braj, Awadhi and Bhojpuri.**
- This form is also related to the epic Mahabharata as they try to glorify the heroes who are seen as the reincarnations of the Pandavas. The five brothers of the Pandavas are substituted here as Alha, Udal, Malkhan, Lakhan and Deva.

Hori, Uttar Pradesh

- Hori singing is basically associated with the **festival of Holi.**

- It is based on the love pranks of **'Radha-Krishna'**

Sohar, Bihar and Uttar Pradesh

- '**Sohar' songs are sung when a son is born in a family**.
- This has influenced the muslim culture and a form of 'Sohar' song gained currency in the muslim families living in some regions of **Uttar Pradesh.**
- 'Sohar' songs unmistakably point to the **mingling of two cultures**.

Chhakri, Kashmir

- **Chhakri is a group song which is the most popular form of Kashmir's folk music**.
- It is sung to the accompaniment of the noot (earthen pot) rababs, sarangi and tumbaknari (an earthen pot with high neck).

Laman, Himachal Pradesh

- In Laman a **group of girls sing a stanza and a group of boys give reply in the song**.
- This continues for hours. Interesting is that the girls singing on one of the peaks of the hill seldom see the faces of the boys singing on another peak. In between is the hill which echoes their love song.

Kajri, Uttar Pradesh

- **Kajri is a folk song sung by women, from Uttar Pradesh and adjacent region, during rainy season**.
- On the **third day in the second half of the bhadra, women sing Kajri songs all through the night, while dancing in a semi-circle.**

Pai Song, Madhya Pradesh

- These songs are **mostly from Madhya Pradesh.** They are sung during the festivals, especially those festivals that fall during the **rainy season**.
- These songs generally plead for a **'good monsoon and a good harvest**' as these are the songs of the farmer communities. Generally, the **Saira dance is performed on the Pai music.**

Powada, Maharashtra

- **Powada is the traditional folk art from Maharashtra**. The word Powada itself means **"the narration of a story in glorious terms".** The narratives are always odes in praise of an individual hero or an incident or place.
- The chief narrator is known as the **Shahir** who plays the duff to keep the rhythm. The **tempo is fast and controlled by the main singer who is supported by others in chorus**.

Ovi, Maharashtra & Goa

- This form of music is **from Maharashtra and Goa.** They are usually the **songs of women** i.e., they are sung by women during leisure time and when they are completing their household work.
- They usually contain four small lines of poetry. These are usually songs written for marriages, pregnancy and also lullabies for children.

Teej Songs, Rajasthan

- **Teej is celebrated with great involvement by women of Rajasthan**.
- The theme of the songs sung during this festival revolves around the **union of Shiva and Parvati,** the magic of monsoon, greenery, peacock dance etc.

Burrakatha, Andhra Pradesh

- Burrakatha is a **highly dramatic form of ballad**. A bottle shaped drum (tambura) is played by the main performer while reciting a story.

Bhakha, Jammu and Kashmir

- The **Bhakha form of folk music is popular in Jammu region**.
- Bhakha is sung by the villagers when **harvesting is done**.
- It is considered to be the **regional music with most melodic and harmonious elements.**

Bhuta song, Kerala

- The **basis of Bhuta song is rooted in superstitions**. Some communities of Kerala do **Bhuta rituals** to send away the evil ghost and spirits. This ritual is accompanied with **vigorous dancing and the music has a piercing and eerie character.**

Daskathia, Odisha

- **Daskathia is a form of ballad singing prevalent in Odisha**.
- Daskathia is a name derived from a unique musical instrument called **"Kathi", wooden clappers** used during the presentation. The performance is a form of worship and offering on behalf of the **"Das", the devotee.**

Bihu songs, Assam

- **Bihu songs (bihu geet) are the most distinctive type of folk songs of Assam**, both for their literary content and for their musical mode.
- Bihu songs are **blessings for a happy new year** and the dance is associated with an ancient fertility cult.
- It is Bihu time when an opportunity is there for marriageable young men and women to exchange their feelings and even to choose their partners.

Sana Lamok, Manipur

- Sana Lamok is sung at the time of **coronation ceremony by the Maaiba (priest)**.
- It may also be sung to **welcome the king**. It is sung to evoke the **spirit of Pakhangba**, the presiding deity. There is a belief that this song is potent with magical powers.

Songs of Lai Haraoba Festival, Manipur

- The meaning of Lai Haraoba is the **festival of gods and goddesess**. It is performed for the **Umang-Lai (forest deity)**.
- **Ougri Hangen,** song of creation and **Heijing Hirao** a ritualistic song is sung on the last day of Lai Haraoba festival.

Khongjom Parba, Manipur

- It is an important folk music from the **State of Manipur**.
- It is a popular **ballad genre** which is a musical narration of the **battle of Khongjom fought between the British army and the Manipuri resistance forces in 1891.**

Saikuti Zai (songs of Saikuti), Mizoram

- **Mizo are traditionally known as a 'singing tribe'.**
- Saikuti, a poetess of Mizoram composed songs in praise of warriors, brave hunters, young men aspiring to be great warriors and hunters etc.

Chai hia (songs of the Chai Dance), Mizoram

- As per Mizo custom during the **Chapchar Kut festival** not only singing, dance should also continue throughout the festival.
- Special occasion for singing and dancing is called **'chai'** and songs are known as **'chai hia' (chai songs).**

Ghasiyari Geet, Garhwal

- **Young women of mountains have to go in far off forests to get grass for their cattle.** They go to the forest **dancing and singing in groups**. Along with entertainment emphasis is laid on the importance of labour in the **Ghasiyari Geet.**

Villu Pattu, "Bow Song", Tamil Nadu

- Villu Pattu is a **popular folk music of Tamil Nadu**. The lead singer also plays the role of the main performer.
- The songs revolve around **theological themes and the conquest of good over evil** is emphasised.

Lavani, Maharashtra

- **Lavani is a popular folk form of Maharashtra**. Traditionally, the songs are sung by female artists, but male artists may occasionally sing Lavanis.
- The **dance format associated with Lavani is known as Tamasha.**

Bhavageete, Karnataka & Maharashtra

- These are emotional songs that are **very popular amongst the masses in Karnataka and Maharashtra**.
- Musically, they are very **close to the Ghazals and are sung on a slower pitch**.
- They are usually composed on themes around **nature, love and philosophy.**

Bhangra, Punjab

- **Bhangra is a form of dance-oriented folk music** that has **today become a pop sensatio**n.
- The present musical style is derived from the traditional musical accompaniment to the **folk dance of Punjab called by the same name, bhangra**. The female dance of punjab is known as **gidda**.

Dandiya, Gujrat

- Dandiya is a form of **dance-oriented folk music** that has also been adapted for pop music worldwide, **popular in Western India, especially during Navaratri.**
- The present musical style is derived from the traditional musical accompaniment to the folk dance of Dandiya called by the same name, dandiya.

Paani Hari, Rajasthan

- This form is from the **state of Rajasthan** and is thematically **related to water**.
- The songs are generally about **women fetching water from the nearby well and carrying the water back to their households in matkas over their head.**

Kolannalu or Kolattam, Andhra Pradesh

- It is a **popular music and dance combination of Andhra Pradesh**.
- It is **similar to "Dandiya" or "Stick dance".**
- It is an **ancient dance form and involves movement in a rhythmic fashion**. The dancers generally move in **two circles.**

Other major folk music traditions from the country are:

Name of the Music	State of Origin	Major themes
Sohar	Bihar & U.P.	Sung during childbirth
Zikir	Assam	It embodies the teaching of Islam
Ja-jin-ja	Arunachal Pradesh	Sung during marriages
Nyioga	Arunachal Pradesh	Sung at the end of the marriage ceremony
Heliamleu	Nagaland	Dancing songs

Name of the Music	State of Origin	Major themes
Neuleu	Nagaland	Songs about legends and myths
Hereileu	Nagaland	War songs
Hekaileu	Nagaland	Songs about oneself
Dollu Kunitha (Drum Dance)	Karnataka	Named after Dollu-a percussion instrument and performed by folks of Kuruba Community.
Naattupurapaattu	Tamil Nadu	Consists of village folk music and city folk music
Pala and Daskathia	Odisha	Ballads of religious nature
Manganiars	North-west India	Songs of Alexander, local kings and battles
Dhadi	Punjab	They sing ballads of bravery
Basant Geet	Garhwal, Uttarakhand	During Basant Panchami festival
Villu Pattu	Tamil Nadu	Religious; Conquest of good over evil
Sukar ke Biah	Bihar	Celebrating love between cosmological deities- Shukra and Brihaspati
Saikuti Zai	Mizoram	Praise of brave men, hunters, etc.
Lai Haraoba Ishei	Manipur	Sung by Meitei people during Lai Haraoba festival and is related to religion Sanamahism.
Veeragase	Karnataka	During Dusshera procession
Chhakri	Kashmir	Fairy tales, love stories
Bhuta song	Kerala	Songs against evils and ghosts
Khubakeshei	Manipur	A song accompanied entirely by clapping
Jhumair	Eastern-States	Quite famous among tea-tribes of Assam.
Borgeet	Assam	Initially composed by Sankardeva and Madhavdeva in 15th–16th century and is associated with Ekasarana Dharma.
Jhoori	Himachal Pradesh	This song celebrates the extra-marital romance.

Fusion of Classical and Folk Music

With time, the **classical and folk music came together and other style emerged**. These styles **contain elements from both classical and folk music**. Devotional music

is one of the fusion music where both royalty and masses worship the deities. Some of the common styles are:

Sugam Sangeet

It emerged from **devotional classical music like Prabandha Sangeet and Dhruvapada.** Its sub categories are:

Bhajan

- Bhajans owe their origin to the **Bhakti Movement**. The word bhajan is derived from bhaj which means **'to serve' in Sanskrit.**
- Bhajan is a popular form of devotional singing prevalent in **north India.**
- It is usually sung in temples in praise of god or is addressed as a plea to him. Bhajans are usually sung in groups. There is a lead singer who sings the first line or stanza and is followed by the choir.
- The compositions are usually based on **Shanta Rasa**. Stories and episodes from the **Ramayana and Mahabharata** are popular themes for bhajans, as are the episodes from the lives of Lord Rama, Lord Krishna and Lord Shiva.
- Bhajan singing is usually accompanied by musical instruments like jhanj, manjira, daphli, dholak and chimta.
- **Meera Bai, Kabir, Surdas, Tulsidas, Guru Nanak and Narsi Mehta are some of the most significant names in bhajan singing.**

Kirtan

- Kirtans are another type of folk music usually **sung by the Vaishnavas and are based on the love stories of Krishna and Radha.** It is **prevalent in Bengal.**
- Kirtans were transformed into song and dance congregations by **Chaitanya Mahaprabhu (15-16th Century CE), drawing inspiration from Jayadeva's Geet Govinda.**
- Kirtans are of two types: **Nama-Kirtana and LilaKirtana**. The first involves constant uttering of the name and singing of the glory of God, while the second describes the various anecdotes of the Radha-Krishna love.
- The singing of Kirtans is accompanied by musical instruments like **mridanga and cymbals.**

Qawwali

- Qawwali is a **devotional form of music, prevalent among the sufis.**
- The lyrics are in **praise of Allah, Prophet Mohammad, members of Prophet's family or renowned Sufi saints.**
- It is written in Persian, Urdu and Hindi and is composed in a specific raga.
- Qawwali is **usually sung in a group, with one or two lead singers.**
- Originally it was sung to the beat of the daff. However, now the Qawwali singing is accompanied by the dholak, tabla, manjira and the harmonium.
- The Sabri brothers, Aziz Nazaan, Aziz Mian, Late Nusrat Fateh Ali Khan and Late Aziz Warisi are important names in qawwali singing.
- Originally, Qawwalis were sung in praise of God. In India Qawwali was brought from Persia around thirteenth century and Sufis enlisted its services to spread their message.
- **Amir Khusro (1254-1325) a Sufi and an innovator contributed to the evolution of Qawwali.**
- It is a mode of singing rather than a form of composition. In performance Qawwali presents a fascinating, interchanging use of the solo and choral modalities.

Shabad

- Shabads are **devotional songs of the Sikhs sung in gurdwaras on religious occasions**. They are ascribed to **Sikh gurus and many Bhakti saint-poets.**
- Shabad originated as a musical composition around the **17th century CE. Guru Nanak and his disciple Mardana** are credited with the development and popularity of shabad.
- Shabads are sung to the accompaniment of the harmonium, tabla and often the dholak and chimta.
- Today, three distinct styles exist in shabad singing. They are **raga-based shabads, traditional shabads as mentioned in the Adi Granth and those based on lighter tunes.**
- The **Singh Bandhu** are today the most eminent shabad singers. **D.V. Paluskar and Vinayak Rao Patvardhan** also sang shabads.

Rabindra Sangeet

- This is one of the **most famous forms of composing music in Bengal**. It recreates the music **produced by the Nobel Laureate Rabindranath Tagore**.
- The music is a mixture of classical elements and Bengali folk strains. There are more than **2000** Rabindra Sangeet presently sung and performed by music lovers in Bengal.
- The themes of this sangeet range from **worship of the one true god, devotion to nature and its beauty, love and a celebration of life**. One of the most prominent emotions in the Rabindra Sangeet was also the **strain of patriotism and to keep one's nation above one's own needs**.

Haveli Sangeet

- This was a **type of temple music popular in Rajasthan and Gujarat**.
- It was originally meant to be sung in the temple premises but now is performed outside of the temple. It is **currently practiced by a community known as the Pushtimarg Sampradaya or the community that believes in Pushtimarg as the way to salvation.**

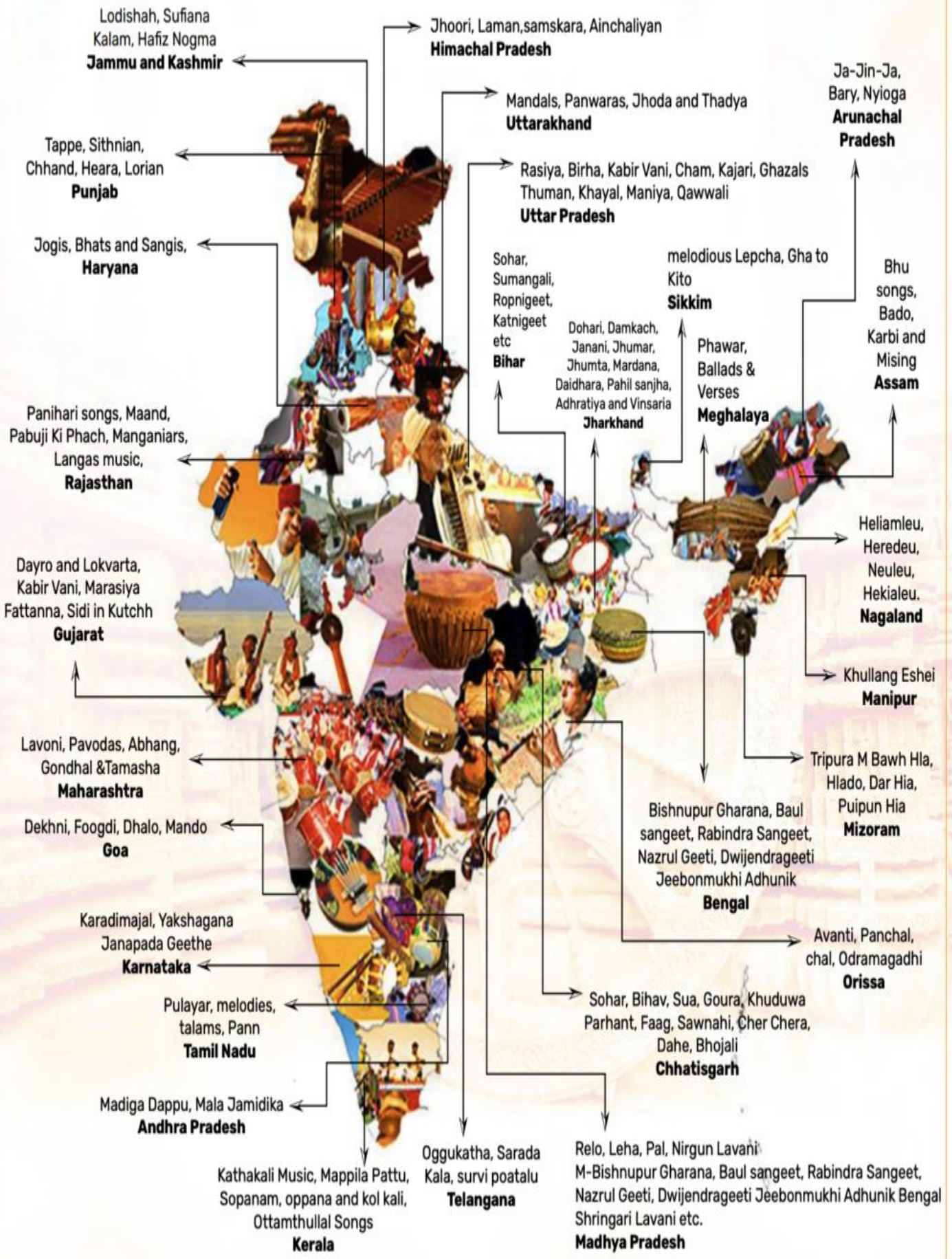
Gana Sangeet

- Generally sung in **chorus carrying some social message**.
- The most common form of Gana Sangeet is to sing about the **patriotic feelings.** They also include songs of **protest against the malpractices in the society.** They generally try to bring in a **social message,** for example, to urge people to stop the exploitation of women and children, etc.
- One of the most popular examples of Gana Sangeet is our national song: **Vande Mataram, which is sung in praise of our nation.**

Some other varieties of the fusion of Classical and Folk are:

Name	State of Origin	Purpose
Abhanga	Maharashtra	In praise of Vithobha God. Songs composed and sung by Tukaram, Namdev, etc.
Bhatiali	West Bengal	About nature and daily life and sung by the boat drivers.
Tevaram	Tamil Nadu	Sung by the Shaivite Community like Oduyars.
Kirtan	West Bengal	Involves singing and dancing and takes inspiration from the Gita Govinda.
Sopana Sangeetham	Kerala	Originated in the temples, the theme is religious in nature.

Folk Music Of India



Modern Music

Rock

- Indian rock is a music genre that incorporates elements of Indian music with rock music, and is often topically India-centric.
- In the 1960s, renowned **Western acts such as The Yardbirds, The Beatles, The Rolling Stones, The Doors and The Byrds** were notably influenced by Indian classical music as a way of reinforcing the psychedelia in their music.

Jazz

- Jazz music in India **originated in the 1920s in Mumbai and in Kolkata, where African-American jazz musicians performed**.
- They inspired Goan musicians who then imbibed jazz into the sounds of India's Hindi film music industry.
- There has been much interaction between Indian music and jazz music.

Psychedelic Trance

- Psychedelic trance is a sub-genre of trance music characterized by arrangements of rhythms and layered melodies created by **high tempo riffs.**

Pop Music

- Indian pop music refers to pop music produced in India that is independent from film sound tracks for Indian cinema, such as the music of **Bollywood**, which tends to be more popular.

Musical Instruments

For any music to be created, one needs to have some semblance of music instruments. In the **Natyashastra** musical instruments have been divided into **four main categories** on the basis of how sound is produced.

1. The **Tata Vadya** or Chordophones- Stringed instruments
2. The **Sushira Vadya** or Aerophones- Wind instruments
3. The **Avanaddha Vadya** or Membranophones-Percussion instruments
4. The **Ghana Vadya or Idiophones** – Solid instruments which do not require tuning.

Tata Vadya

- These are the chordophones or the string instruments that function best when their sound is modified by hand. Stringed Instruments are of three varieties:
- **(a) Bowed:** The instruments where the sound is produced by drawing a bow across the strings. For example, Sarangi, Violin, etc.
- **(b) Plectral:** The instruments where strings are plucked by the fingers or by a plectrum of wire or horn. For example, Veena, Sitar, etc.
- **(c)** The **instruments that are struck by a small hammer or pair of sticks**. For example, Gotuvadyam and Swarmandal.

Sushira Vadya

- All **wind instruments** belong to this class. **Aerophones** are also known as Sushira Vadya. Most common Sushira Vadya instruments are **Bansuri (Flutes), Nadaswaram (Nagaswara), Shehnai, Pungi, Sumai, Mohuri, Kama etc.**
- The **bamboo flute** is one of the oldest Indian musical instruments. The flute in its many forms has been in use in India since the Vedic period.
- **Harmonium** is a wind instrument employed widely as an accompaniment to classical, light-classical and devotional singing in Hindustani music.
- **Shehnai is a double reeded wind instrument** with a widening tube towards the lower end. It is considered auspicious and is played on all festive occasions in India.

Awanad/Avanaddha Vadya (Percussion Instruments)

- These are the **membranophone instruments** as they contain an outer membrane, which is beaten to take out particular musical sounds. These are also known as **percussion instruments** as one has to strike them to generate musical sound.
- They generally have **one or two faces covered with hide or skin.** The most ancient amongst this class are the Bhumi Dundubhi or the earth drum.
- Generally, the musical instruments included in this category are **Tabla, Drum, Fhol, Congo, Mridangam, etc.** While the **Tabla** is usually the accompaniment of most Hindustani classical vocals, the **Mridangam** is the instrument that accompanies the Carnatic music performances.

Ghana Vadya (Idiophones)

- **Idiophones or Ghana Vadya are solid instruments** which do not need any further tuning. **Manjira, Jaltarang, Kanchtarang, Kasht-tarang, Khartal, Piccolo, Tic-Toc, Tong, Tasha, Kartal, Stirdrum, Kabbas, Moracus, Talam, Agogo, and Chimta are some of the Ghana Vadyas.**
- **Manjira is a small brass cymbal that is generally used in temple prayers**. Manjiras are being used in the religious music in temples for a long time. There is evidence of the use of Manjiras even during the Indus Valley Civilization from the excavations in the Indus Valley site. They are struck at regular intervals depending on the laya of the musical piece. A variety of effects can be achieved by striking different parts of the Manjira together.

Santoor

- It is a **100 strings instrument and is a traditional instrument of Jammu and Kashmir** from ancient times. **Sufiana kalam music** is accompanied by Santoor.

Folk Musical Instruments

Chordophones

- **Tumbi:** It is played during Bhangra in Punjab.
- **Ektara or Tun Tuna:** It is a one-stringed instrument played by wandering monks.
- **Dotara:** two-stringed instrument used by Bauls
- **Chikara:** bowed instrument used in Rajasthan, Uttar Pradesh and Madhya Pradesh.
- **Dilruba or Esraj:** accompanying instrument used in Punjab and during Rabindra sangeet in Eastern India.
- **Onavillu:** From Kerala and is made of bamboo.
- **Sarinda:** Important tribal instrument and is used by Santhals in Eastern India and also used in Rajasthan and Assam. It is like Sarangi.

Aerophones

- **Pungi or Been:** It is used by snake charmers. It is made up of dried bottle gourd and two bamboo sticks.
- **Algoza:** It is a double flute and is a popular folk instrument of North West India, especially Punjab.
- **Tangmuri:** It is a folk instrument of Khasi hill people of Meghalaya.
- **Titti:** It is like a bagpiper, made of goat skin. It is made in South India especially Kerala and Andhra Pradesh.
- **Mashak:** An important folk instrument of Garhwal region in Uttarakhand, Rajasthan and Uttar Pradesh.
- **Gogona:** It is made up of bamboo, used in Bihu festival in Assam.

Membranophones

- **Ghumot:** It is like a drum and is played during Ganesh festival in Goa.
- **Idakka:** It is like Damru and is from Kerala.
- **Udukai:** It is a hour-glass shaped instrument like damru from Tamil Nadu.
- **Sambal:** It is like drum. It is played with sticks in Konkan region of Maharashtra.
- **Tamak:** It is an important instrument of Santhal tribe and is a two headed drum. It is beaten with drum sticks.
- **Diggi:** It is a folk drum from Ghariya village of Uttar Pradesh.

Idiophones

- **Chimta:** evolved from fire tongs, used in Punjab.
- **Gharha:** These are earthern pots, used in folk music of Punjab
- **Andelu:** It is used in Burra-Katha. It is a pair of hollow metal rings.

Music Communities in India

When an **informal or a formal group of people** are involved with a specific genre of music they together constitute a music **community.** It is a supportive **group of like-minded individuals with common interests in music**. The geographic, cultural diversity of India has led to a vast range of musical styles. Every region has evolved its own style of music based on its traditions

Music Communities	State	Features
Langha (Muslim Tribal Community)	Gujarat and Rajasthan	Entertain through songs by praising Rajputs.

Music Communities	State	Features
Manganiar or Merasi (Muslim Community)	Rajasthan	They use instrument Kamaicha to sing classical folk songs.
Karta Bhajas	West Bengal	They have fous classes and are mostly associated with chanting mantras.
Bauls	West Bengal	Mystic group of country singers
Jogi	Rajasthan	Followers of Nath sect, sing ballads of religious, moral teachings
Bhopa	Rajasthan	Episodes of folk deity during jagrans.
Barot, Charan, Gadvi	Gujarat	Songs in praise of gods, goddesses, heroes, saints, etc.
Muria Tribes	Madhya Pradesh	Songs called relo are sung by them.
Kamar Community	Chattisgarh	Sing marriage songs.
Baghela	Madhya Pradesh	Sing songs dedicated to hardaul deity
Puraya Hill Tribes	Tamil Nadu	Perform certain melodies called talams.
Idu Mishmi Tribes	Arunachal Pradesh	Perform ritual and fertility dance.
Moken Tribes	Andaman and Nicobar Islands	Perform ancestral worship, do not follow any religion.
Bazigar (Goaar) Community	Punjab	Display strength, balance and courage in their performances.

Chaturprahar

- Chaturprahar is an **annual Indian classical music festival** held at National Centre for Performing Arts in **Mumbai**.
- It is based on the **concept of association of time with the ragas.**

Dances of India

Dance in India has a rich and vital tradition dating back to **ancient times**. Excavations, inscriptions, chronicles, genealogies of kings and artists, literary sources, sculpture and painting of different periods provide extensive evidence on dance. Myths and legends also support the view that dance had a significant place in the religious and social life of the Indian people. However, **it is not easy to trace the precise history and evolution of the various dances known as the 'art' or 'classical' forms popular today.**

In literature, the first references come from the **Vedas** where dance and music have their roots. A more consistent history of dance can be reconstructed from the epics, the several Puranas and the rich body of dramatic and poetic literature known as the nataka and the kavya in Sanskrit. A related development was the evolution of classical Sanskrit drama which was an amalgam of the spoken word, gestures and mime, choreography, stylised movement and music.

From the **12th century to the 19th century there were many regional forms called the musical play or sangeet-nataka**. Contemporary classical dance forms are known to have evolved out of these musical plays.

- **Excavations have brought to light a bronze statuette from Mohenjodaro and a broken torso from Harappa (dating back to 2500-1500 BCEE.)** These are suggestive of **dance poses**. The latter has been identified as the precursor of the **Nataraja pose** commonly identified with **dancing Siva.**
- The earliest treatise on dance available to us is **Bharat Muni's Natyashastra,** the source book of the art of drama, dance and music. It is generally accepted that the date of the work is between the 2nd century BCE- 2nd century C.E. The **Natyashastra is also known as the fifth veda**. According to the author, he has evolved this veda by taking **words from the Rigveda, music from the Samaveda, gestures from the Yajurveda and emotions from the Atharvaveda**.

Aspects & Elements of Various Dances

As per **Natya Shastra**, there are two basic aspects of **Tandava and Lasya** to Indian classical dances.

- **Tandava:** The **masculine**, is heroic bold and vigorous.
- **Lasya:** The **feminine** is soft, lyrical and graceful.

Abhinaya, broadly means expression. This is achieved through **angika**, the body and limbs, vachika song and speech and aharya, costume and adornment; and satvika, moods and emotions. As per the ancient treatises, dance is considered as having **three basic elements: natya, nritya and nritta.**

- **Natya** highlights the dramatic element and most dance forms do not give emphasis to this aspect today with the exception of dance-drama forms like Kathakali.
- **Nritya** is essentially expressional, performed specifically to convey the meaning of a theme or idea.
- **Nritta** on the other hand, is pure dance where body movements do not express any mood (bhava), nor do they convey any meaning.

To present nritya and natya effectively, a dancer should be trained to communicate the **navarasas**. These are: **love (shringaara), mirth (haasya), compassion (karuna), valour(veera), anger (roudra), fear (bhayanak), disgust (bibhatsa), wonder (adbhuta) and peace (shaanta).**

Indian Classical Dance Forms

Presently, **eight Indian dance forms** have been considered as classical dance forms **by the Sangeet Natak Akademi of India, they are:**

1. **Bharatnatyam**
2. **Kathakali**
3. **Odissi**
4. **Manipuri**
5. **Kuchipudi**
6. **Mohiniyattam**
7. **Kathak**
8. **Sattriya**

Bharatnatyam

- Bharatnatyam, **originating from Tamil Nadu**, is the **oldest among the contemporary classical dances** and is considered to be over 2000 years old. It has its roots in Indian legends.
- Several texts beginning with **Bharata Muni's Natya Shastra** (200 BCEE. to 200 C .E.) provide information on this dance form.
- The **Abhinaya Darpana by Nandikesvara** is one of the main sources of textual material, for the study of the technique and grammar of body movement in Bharatnatyam Dance.
- According to the Hindu tradition the name of the dance form was **derived by joining two words, 'Bharata' and Natyam' where 'Natyam in Sanskrit means dance and 'Bharata' is a mnemonic comprising 'bha', 'ra' and 'ta' which respectively means 'bhava' that is emotion and feelings; 'raga' that is melody; and 'tala' that is rhythm**.

Thus, traditionally the word refers to a dance form where bhava, raga and tala are expressed.

Origin of Bharatnatyam

- This dance form was **nurtured in the temple by the Devadasis**, servants of the God.
- It was taken to the **princely courts and the Chola and the Pallava kings** were believed to be the great patrons of this art.

Theme of Bharatnatyam

- Bharatnatyam is a **solo, feminine type of a dance** (now performed by male and group artists as well), which is **tender and erotic**.
- The **basic theme is love**, where the female dancers usually perform as a devotion to the Supreme Being; or love of a mother for child.
- This dance is **considered to be a fire dance**, where there is a mysterious display of the abstract element of fire in the human body.

Development of Bharatnatyam

- The dance form went through various assessments to gain the present shape. The dance form was **codified and documented as a performing art in the 19th century by four brothers who were called the Tanjore Quartet**. **Chinnayya, Ponniah, Sivanandam and Vadivelu** of the Tanjore Court during King Sarabojis rule between 1798 CE-1824 CE introduced Bharatnatyam with its **various forms such as the Alarippu, Jathiswaram, Sabdham, Varnam, Tillana.**
- The dance form was carried from one generation to another and the direct descendants of these four brothers formed the original of **Nattuvanars (Guru) or dance teachers** of Bharatnatyam in Tanjore.

Role of Music in Bharatnatyam

- **Music plays an important role in Bharatnatyam**. The musical instruments used are **Mridanga, Manjira, Veena, Violin, Kanjira, Surpeti, Venu and Tanpura.**
- The costume consists of a richly **embroidered dhoti of silk** for both male and female dancers. There is a **pleated or frilled cloth hanging** from the waist to the knees which is laced over the Dhoti.
- Bharatnatyam is known for its **grace, purity, tenderness and sculpturesque poses**.

Elements of Bharatnatyam

- The repertoire of Bharatnatyam is extensive, however, a performance follows a regular pattern as defined by the **Tanjore Quartet**. These elements in their order are:
  - **Alarippu:** It is an invocation song. Literally it means to adorn with flowers. It is an abstract piece combining pure dance with the recitation of sound syllables.
  - **Jatiswaram:** It is a short pure dance piece performed to the accompaniment of musical notes of any raga of Carnatic music. Jatiswaram has no sahitya or words, but is composed of adavus which are pure dance sequences – nritta.
  - **Shabdam:** It is the dramatic element, which includes the abhinaya in the song.
  - **Varnam:** It encompasses both nritta and nritya and epitomises the essence of this classical dance form. The dancer here performs complicated well graded rhythmic patterns in two speeds showing the control over rhythm.
  - After the strenuous varnam, the dancer performs a number of abhinaya items expressing a variety of moods. The common pieces are:
    - (i) **keertanam** (text is important)
    - (ii) **kritis** (musical aspect is highlighted)
    - (iii) **padams and javalis** (theme of love, often divine)

- **Tillana:** A Bharatnatyam performance ends with a tillana which has its origin in the tarana of Hindustani music.
- The **performance ends with a mangalam** invoking the blessings of the Gods

Exponents of Bharatnatyam

- **E Krishna Iyer**, a prominent freedom fighter, revived this dance form.
- **Rukmini Devi Arundale** was a famous dancer and an animal lover. She is responsible for giving global recognition to the dance.
- Others include – **Yamini Krishnamurthy, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai** etc.

Kuchipudi

- Kuchipudi, originally called Kuchelapuri or Kuchelapuram, a hamlet in Krishna district is the classical dance form from the South Indian state of Andhra Pradesh, where it grew largely as a product of Bhakti (devotion) movement beginning in the seventh century CE
- It derives its name from the village of Kuchelapuram. It is known for its graceful movements and its strong narrative or dramatic character.
- Both geographically and stylistically, Kuchipudi dance can be best understood as located between the classical dance styles of Odissi and Bharatnatyam.

Style and Technique of Kuchipudi

- The Kuchipudi is a dance-drama of **Nritta, Nritya and Natya**. The Nritta consists of teermanams and jatis, the Nritya of Sabdams, and the Natya of acting with mudras for the songs.
- While fast becoming a solo presentation, Kuchipudi still has strong ties to the dance-drama tradition. It combines the elements of speech, mime and pure dance.

Music in Kuchipudi

- The music used in Kuchipudi is **classical Carnatic**.
- The musical instruments used to accompany Kuchipudi dance are Mridangam, Manjira (Thalam), Veena, Violin, Kanjira, Surpeti, Venu and Tanpura.

Features & Elements of Kuchipudi

- From the later part of the fourth decade of this century a sequence of the presentation of the solo recital has been widely accepted.
- A recital of Kuchipudi begins with an invocatory number, generally **Ganesha Vandana**.
- It is followed by nritta, that is, non-narrative and abstract dancing. Usually **jatiswaram** is performed as the nritta number.
- Next is presented a narrative number called **shabdam**. One of the favourite traditional shabdam number is the **Dashaavataara**. Manduk Shabdam is another popular solo element which tells the story of a frog.
- The Shabdam is followed by a **natya** number called **Kalaapam**.
- A Kuchipudi recital is usually concluded with tarangam. In this the dancer usually stands on a brass plate locking the feet in **shakatavadanam** paada and moves the plate rhythmically with great dexterity.
- Both lasya and tandava elements are important in this dance form.
- Jala Chitra Nitryam – It is the item where the dancer draws pictures on the floor with his or her toes while dancing.

Famous Exponents

- Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rehman, Vedaantam Satyanarayana Sharma

Kathakali

- Kathakali, a **dance drama belongs to ancient Kerala**. This classical dance form is still practised in the state. Kathakali is a combination of literature, music, painting, acting and dance. **"Katha" means story and "Kali" stands for dance.**
- It symbolizes a **blending of the Aryan and Dravidian cultures**, for shaping its technique. The most striking element in Kathakali is the **dramatic quality** which is inspiring and belongs exclusively to a world of myth and legend.

Origin of Kathakal

- The **actual roots of Kathakali can be traced to at least 1500 years earlier**.
- It evolved out of the earlier dance forms like the **Chakiayarkoothu and Koodiyattom, Mudiyettu, Theyyattom, Sastrakali, Krishnanattom and Ramanattom of Kerala**.

Elements of Kathakali

- A Kathakali performance begins with the **kelikottu**. It is a devotional number performed where one or two characters invoke the blessings of the gods.
- **Kelikottu** is the formal announcement of the performance done in the evening when drums and cymbals are played for a while in the courtyard.
- Kelikottu is followed by the **todayam** .
- A pure nritta piece known as the **purappadu** comes as a sequel to this.
- Then the musicians and drummers hold the stage entertaining the audience with an exhibition of their skills in **melappada**.
- **Kalasams are pure dance sequences** where the actor is at great liberty to express himself and display his skills.

Features of Kathakali Dance

- Most Kathakali recitals are a **grand representation of the eternal conflict between good and evil.** Kathakali draws upon the inexhaustible treasure of the **ancient puranas, the Mahabharata, and the Ramayana**.
- Kathakali dance is chiefly interpretative. The characters in a Kathakali performance are broadly divided into **satvika, rajasika and tamasika types**.
- Kathakali is remarkable in the **representation of the rasas** thorugh the **movement of eye and eyebrows**.
- The use of props is minimum in Kathakali recital. However, elaborate facial makeup alongwith a headgear is used for different characters.
- Different colours are used in the facial makeup with each color having their own significance.
  - **Green** indicates nobility, divinity and virtue
  - **Red** indicates royalty
  - **Black** indicates evil and wickedness
- When it comes to music, several poets have contributed to a Kathakali script, which is called **Kathakali Padam**. Each Padam is a poem which is recited in one of the **Carnatic music ragas**. The stories for dance, the poetic compositions of legendary stories are performed in **Carnatic style**.
- **Men usually perform in Kathakali**. **Men dressed in women's costume portray female characters.** A Kathakali actor needs to have **immense concentration, skill and physical stamina**, gained from the training based on **Kalari Payette (Kalaripayattu),** the ancient martial art of Kerala.
- Kathakali is generally performed in **open air theatres or temple premises**. The performance generally **begins in the evening and it continues throughout the night**,

culminating at the **auspicious hour of dawn**, when good finally conquers evil.

- Kathakali symbolizes the **element of sky or ether.**

Famous Exponents

- **Guru Kunchu Kurup, Kavungal Chathunni Panicker, Gopi Nath, Rita Ganguly etc.**

Mohiniattam

- Mohiniyattam literally interpreted as the **dance of 'Mohini',** the celestial enchantress of the Hindu mythology, is the classical **solo dance form of Kerala.**
- Mohiniattam though **born out of the fusion of Kathakali and Bharatnatyam**, has developed its own identity.
- In the word Mohiniattam, **'Mohini' means a maiden who charms the onlooker and 'attam' means dance.**
- The Mohiniattam dances describe episodes from the **epics** and legends through graceful steps, rhythmic movements of her arms and facial expressions.
- The delicate **body movements and subtle facial expressions are more feminine (dominance of lasya) in nature** and therefore are ideally suited for **performance by women.**

Type and Theme of Mohiniattam

- Mohiniattam is also known as the **'Dance of the Celestial Female magicians**'. It narrates the story of **feminine dance of Vishnu.**
- It is essentially a **solo dance, performed by female dancers**. However, the basis of this dance also signifies the **transformation of Lord Vishnu into a female form** and also the **concept of Ardhnareeshwara** that is male and female as one.
- The theme of Mohiniattam is **love and devotion to god**. Mohiniattam signifies the dance of enchanters that causes destruction of the wicked and **brings delight and pleasure to the good**.

Salient Features

- Mohiniyattam is characterized by **graceful, swaying body movements with no abrupt jerks or sudden leaps**. It belongs to the **lasya style** which is feminine, tender and graceful.
- The movements are **emphasized by the glides and the up and down movement on toes**, like the waves of the sea and the swaying of the coconut, palm trees and the paddy fields.
- The **foot work is not terse and is rendered softly**. Importance is given to the hand gestures and Mukhabhinaya with **subtle facial expressions**.
- The hand gestures, 24 in number, are mainly adopted from **Hastalakshana Deepika**, a text followed by Kathakali. Few are also borrowed from **NatyaShastra, AbhinayaDarpana and Balarambharatam**.
- This art form denotes the **element of Air.**
- The **vocal music for Mohiniattam is Carnatic Music**. The music also accentuates these movements by being extremely lyrical, sensuous and concentrating more on bhava than trying to articulate the swara patterns. This mode of singing is called **Sopanam.**
- There is a typical costume for Mohiniattam, which is a **mixture of white and gold**.

Famous Proponents

- The first renowned Mohiniattam dancer was **Kalyaniamma**. She also taught in **Shantiniketan**.
- The other notable proponents are **Krishna Paniker, Madhavi Amma** etc.

Odissi

- Sensuous and lyrical, **Odissi is a dance of love and passion touching on the divine and the human, the sublime and the mundane**. The Natya Shastra mentions many regional varieties, such as the southeastern style known as the **Odhra Magadha** which can be identified as the earliest precursor of present day Odissi.
- Archaeological evidence of this dance form dating back to the 2nd century BCE is found in the **caves of Udayagiri and Khandagiri near Bhubaneshwar.**
- For centuries **Maharis** were the chief repositories of this dance. The maharis, who were originally temple dancers, came to be employed in royal courts which resulted in the degeneration of the art form. Around this time, a class of boys called gotipuas were trained in the art, they danced in the temples and also for general entertainment.
- **Odissi closely follows the tenets laid down by the Natya Shastra**. Facial expressions, hand gestures and body movements are used to suggest a certain feeling, an emotion or one of the nine rasas.

Elements of Odissi

- **Mangalacharan:** It is the opening item where the dancer slowly enters the stage with flowers in her hands and makes an offering to mother earth.
- **Batu:** Here the basic concepts of the Odissi nritta technique are highlighted bringing out the duality of the masculine and the feminine through the basic stance of the chauk and tribhanga.
- **Pallavi:** There is flowering and ornamentation of music and movements in Pallavi. A musical composition in a particular raga is visually represented by the dancer with slow and subtle movements, building up into complex patterns highlighting rhythmic variations within the tala structure.
- **Tharijham:** It is pure nritta like the Thillana of Bharatnatyam orTarana of Kathak
- The dance can be concluded in two ways. Moksha is dance of liberation through joyous movements. The Trikhanda Majura is another way of concluding, indicating leave taking from the gods, the audience and the stage.

Salient Features of Odissi Dance

- Odissi derives its theme from **Geeta Govinda mostly.** The themes of Odissi revolve around **Lord Krishna**. The **Ashtapadi of Jayadeva** is a very common theme. Odissi centers on **spirituality and devotion**.
- Odissi dancing follows the **basic rules of the Natyashastra and the Silpasastra in its techniques**. It has **similar foot movements as Bharatnatyam**. The essence of Odissi dance lies in its sculpturesque quality. Its beautiful poses resemble the sculptures of the famous temples, which once nourished this art.
- The techniques of movement are built around the two basic postures of the **Chowk** and the **Tribhanga**. The chowk is a position imitating a square – a very masculine stance with the weight of the body equally balanced. The tribhanga is a very feminine stance where the body is deflected at the neck, torso and the knees.
- Odissi presents a **fine synthesis of Lasya and Tandava aspects** of the Indian Classical Dance. The dancer very efficiently changes from one to the other according to the need of the expressional number, rhythmic syllables and abhinaya.
- **Hand gestures play an important role both in nritta** where they are used only as decorative embellishments and in nritya where they are used for communication.
- The **music is a combination of Hindustani (predominantly) and Carnatic classical styles**.

- Odissi dance attire has a stitched costume in **pyjama style made out of the special Odisha handloom silk sarees**, draped in a comfortable style. Odissi dance uses **silver jewellery.**
- This art form denotes the **element of water.**

Famous Proponents

- **Guru Kelucharan Mahapatra**, Guru Pankaj Charan Das, Madhavi Mudgal, Rekha Tandon, Sreyashi Dey and many more.

Manipuri

- Manipuri dance form finds its mythological origins to the **celestial dance of Shiva and Parvati** in the valleys of Manipur along with the local **"Gandharvas"**.
- The dance gained prominence with the advent of **Vaishnavism**. With the arrival of Vaishnavism in the 15th century CE, new compositions based on episodes from the **life of Radha and Krishna** were gradually introduced.

Salient Features of Manipuri Dance

- Manipuri dance incorporates both the **tandava and lasya and ranges from the most vigorous masculine to the subdued and graceful feminine.**
- Grace, divinity and a seamless majesty characterize Manipuri dance. The Indian religious themes and the devotional aspects of Indian philosophy and religion shape the dance pattern.
- Music in Manipuri dance is bound by sheer technicalities of this dance form. Short musical compositions like the **swarmala, the chaturang, and the keertiprabhand** form an important part of the dancer's repertoire.
- **Nagabhanda mudra**, in which the body is connected through curves in the **shape of '8'** is an important posture in Manipuri dance form.
- The **cult of Radha and Krishna**, **particularly the raslila**, is central to its themes but the dances, unusually, incorporate the characteristic symbols (kartal or manjira) and double-headed drum (pung or Manipuri mridang) of sankirtan into the visual performance.
- The most popular forms of Manipuri dance are the **Ras, the Sankirtana and the Thang-Ta**.
- In **Manipuri Ras**, the main characters are Radha, Krishna and the gopis. The themes often depict the pangs of separation of the gopis and Radha from Krishna.
- The **Kirtan form** of congregational singing accompanies the dance which is known as Sankirtana in Manipur. The male dancers play the Pung and Kartal while dancing.
- The **masculine aspect of dance – the Choloms is a part of the Sankirtana tradition**. The main musical instrument is the Pung or the Manipuri classical drum.
- Rich and vibrant colours with attractive jewelleries are used as Manipuri dance costumes. **"Patloi", is the typical costume of the female dancers.**

Manipuri Proponents

- The **Jhaveri sisters – Nayana, Suverna, Darshana and Ranjana Jhaveri** are well known Manipuri dancers.
- Other well known performers are Sohini Ray, Poushali Chatterjee etc.

Kathak

- **Kathak dance is originally from Uttar Pradesh**. It is a combination of **music, dance and narrative**.
- The name Kathak is derived from the Sanskrit word **katha meaning story**. This dance form traces its origins to the nomadic bards of ancient northern India, known as **Kathakars, or storytellers.**

- The present day Kathak dance mainly depends on the medieval period **Ras Lila, a local dance in the Braj region of Uttar Pradesh**. It combined in itself music, dance and the narrative.
- Eventually popular Kathak became highly stylised in both Hindu and Muslim courts and came to be regarded as a sophisticated form of entertainment.
- There are **four major schools or gharanas of Kathak** from which performers today generally draw their lineage:
- **Lucknow Gharana:**
  - It came into existence mainly in the **court of Nawab Wajid Ali Shah the ruler of Awadh** in the early 19th century.
  - It is characterized by graceful movements, elegance and natural poise with dance. Artistically designed dance compositions, emotive vocal compositions like **thumri-s, dadra-s, hori-s** along with abhinaya (expressional acting) and creative improvisions are the hallmarks of this style.
  - Pandit Briju Maharaj is considered the chief representative of this gharana.
- **Jaipur Gharana:**
  - The Jaipur Gharana developed in the **courts of the Kachchwaha kings of Jaipur in Rajasthan**.
  - Importance is placed on the more technical aspects of dance, such as complex and powerful footwork, multiple spins, and complicated compositions in different talas.
  - There is also a greater incorporation of **compositions from the pakhawaj, such as parans.**
- **Banaras Gharana:**
  - The Benares Gharana was **developed by Janakiprasad**.
  - It is characterized by the exclusive use of the **natwari or dance bols,** which are different from the tabla and the pakhawaj bols.
  - There are differences in the **thaat and tatkaar, and chakkars** are **kept at a minimum** but are often taken from both the right- and the lefthand sides with equal confidence.
  - There is also a **greater use of the floor**, for example, in the taking of sam.
- **Raigarh Gharana:**
  - It developed under the patronage of **Raja Chakradhar Singh.**
  - It lays emphasis on **percussion music.**

History and Development

- The **Vaishnavite cult** which swept North India in the 15th century and the resultant **bhakti movement** contributed to a whole new range of lyrics and musical forms. The **Radha-Krishna theme** proved immensely popular along with the **works of Mirabai, Surdas, Nandadas and Krishnadas**.
- With the coming of the Mughals, this dance form received a new impetus. A transition from the temple courtyard to the palace durbar took place which necessitated changes in presentation.

Elements of Kathak

- **Ananda** – introductory item through which the dancer enters the stage
- **Thaat** – comprise of soft gliding movements of the neck, eyebrows and the wrists
- **Todas & Tukdas** – small pieces of fast rhythem
- **Padhant** – in it the dancer recites complicated bols and demonstrates them
- **Tarana** – it is pure nritta like the Thillana of Bharatnatyam
- **Kramalaya** – it is concluding element comprising of pure rhythmic movements

Salient Features of Kathak Dance

- The Kathak dance technique is characterized by the use of an **intricate system of foot-work**. The **weight of the body is equally distributed along the horizontal and vertical axis**. There are **no deflections and no use of sharp bends or curves of the upper or lower part** of the body.
- Both in **nritta (pure dance) and the abhinaya (mime)** there is immense scope for improvisation of presenting variations on a theme. The dancer's greatness lies in his capacity for improvisation on the **melodic and metric line on the one hand and the poetic line on the other.**
- **Jugalbandhi** is main attraction of kathak recital which shows competitive play between the dancer and table player.
- The dance could not remain away from the growth and development of north Indian music, specially the khayal. Both the **dhrupad and the khayal accompanied the dance**.
- The **Kathak female dancers wear a Ghaghara, a choli and a veil.** For the **men, the costume includes Dhoti-Kurta or Kameez-Churidar-Vest.** Gold and silver ornaments are used for head, neck, arms, hands fingers, waist and feet. Ankle bells are also an essential part of adornment.

Kathak Proponents

- **Birju Maharaj, Lacchu Maharaj, Sitara Devi, Damayanti Joshi** etc.

Sattriya

- The Sattriya dance form was introduced in the **15th century A.D** by the great **Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva** as a powerful medium for propagation of the Vaishnava faith.
- The **creation of Sattriya Nritya by Sankardeva was an accompaniment to the Ankiya Naat** (a form of Assamese one-act plays devised by him), which were usually performed in the sattras, as Assam's monasteries are called.

Salient Features of Sattriya Dance

- The dance incorporates different elements from various treatises, local folk dances prevalent in Assam, mainly **Ojapali and Devadasi.**
- Conventionally, this dance form was performed only by **male monks (also known as Bhokots)** in monasteries as part of their daily rituals or to mark special festivals . In the **modern days, Sattriya is performed on stage by women and men**, who are not members of sattras, on themes not merely mythological.
- **Sattriya Nritya is divided into many genres:** Apsara Nritya, Behar Nritya, Chali Nritya, Dasavatara Nritya, Manchok Nritya, Natua Nritya, Rasa Nritya, Rajaghariya Chali Nritya, Gosai Prabesh, Bar Prabesh, Gopi Prabesh, Jhumura, Nadu Bhangi, and Sutradhara,among others.
- Sattriya Nritya is **performed with musical composition called borgeets** (composed by Sankardeva among others) which are usually based on classical ragas.
- Sattriya dance tradition is governed by **strictly laid down principles** in respect of hastamudras, footworks, aharyas, music etc.
- The dance tradition has developed into two distinctly separate streams- the **Gayan-Bhayanar Nach and the Kharmanar Nach.**
- The dress is typical of Assam as the silk that are worn are produced in Assam, woven with meticulous designs.

Sattriya Proponents

- Maniram Datta Moktar, Bapuram Bayan Attai, Ghana Kanta Bora, Jatin Goswami, Indira PP Bora etc.

The **Sangeet Natak Akademi has recognised 08 classical dance forms** whereas, the **Ministry of Culture has recognised 09 classical dance forms including Chhau.**

Chhau Dance

- Etymologically the word Chhau is derived from Sanskrit "Chhaya" meaning **shadow, image or mask.**
- Chhau dance is a **semi classical Indian dance** with **martial, tribal and folk origins from eastern India.** It is a form of **mask dance.**
- The dance ranges from celebrating **martial arts, acrobatics and athletics** performed in festive themes of a folk dance, to a structured dance with religious themes found in **Shaivism, Shaktism and Vaishnavism.**
- It is found in three styles named after the location where they are performed: **Mayurbhanj Chau of Odisha, Purulia Chau of Bengal, Seraikella Chau of Jharkhand.**
- Natural themes such as **Sarpa Nritya (serpent dance) or Mayur Nritya (peacock dance)** are also performed
- **Masks form an integral part of Chhau dance in Purulia and Seraikella styles.**
- The popular Hindi film **Barfi!** has several scenes that features the Purulia Chhau in it.
- **In 2010 the Chhau dance was inscribed in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.**

Folk Dances of India

- Indian folk and tribal dances range from **simple, joyous celebrations of the seasons of the harvest, or the birth of a child to ritualistic dances to propitiate demons and invoke spirits**. There are dances involving balancing tricks with pitchers full of water, or jugglery with knives.
- Other dances highlight activities like ploughing, threshing and fishing.
- The costumes are generally flamboyant with extensive use of jewelry by both the sexes.
- Some dances are performed exclusively by men and women, but most have them dancing together. Nearly all involve **singing by the dancers**.
- The **drum is the most common of the folk instruments** that provide musical accompaniment to these dances.

Folk Dances of Uttar Pradesh

Folk dances of Uttar Pradesh show the rich cultural heritage of the state. The dance dramas based on the **mythological stories of divine characters like Lord Rama & Lord Krishna** reflects the traditional essence. The major folk dances of Uttar Pradesh include **Raslila, Ramlila, Khayal, Nautanki, Naqaal, Swang, Dadra and the Charkula Dance.**

Raslila

- The **Raslila performed in this state is known as the Braj Raslila**, since it has originated from the **Braj area of Uttar Pradesh.**
- The story revolves around **Lord Krishna's** charming childhood, adolescence and the early youth of Krishna, where it explores the relationship of Lord Krishna with his consort Radha.

Ramlila

- Ramlila is considered as a traditional art form reputed in **folk culture of Uttar Pradesh.**
- It primarily deals with the **life of Lord Rama in Ramayana,** who is also another incarnation of Lord Vishnu.

- This dance form depicts the story of the exile of Lord Rama from Ayodhya, his success over Ravana and his interaction with Sita.

Khyal

- Khyal is a **folk arts form**, which is simultaneously popular in many Indian states and it started as a **prime dance form in Uttar Pradesh.**
- The performances of Khyal start with an invocation, which begins with hymns to the respected deities and various instruments like the nakkara or the dholak drum, cymbals and the harmonium give the music.

Nautanki

- Nautanki is a form of **street play or skit** that is popular in the northern side of India especially in the **states of Bihar and Uttar Pradesh.**
- Nautanki performances are operas based on a popular folk theme derived from **romantic tales, mythologies, or biographies of local heroes.**

Naqaal

- Naqaal is a folk art form of all the **villages of Punjab and Uttar Pradesh in the north India.**
- There is a storyteller character in all the plays of Naqaals, where generally the themes are based on a common man.

Swang (Saang)

- Swangisa popular Indian folk dance **drama practiced in Rajasthan, Haryana, Uttar Pradesh and Malwa region of Madhya Pradesh.**
- Swang flourished with song and it is considered as a rich performance with literary wealth. This dance drama is dialogue-oriented rather than movementoriented.
- It focuses on various mythological and social topics. Amateurs or new artists personify this folk drama and it is played either in the open or on the specially created platform.

Dadra

- This is a **popular dance form of Uttar Pradesh**. It has a unique style.
- The play back singers use to give support to the dancers on the stage.

Charkula Dance

- This is the the most spectacular dance performance, which is widely **performed in the Braj region of Uttar Pradesh.**
- It is a dramatic dance performance that is **visually attractive**. This dance form symbolises the **birth of Radha.**

Folk Dances of Rajasthan

Ghoomar Dance

- The Ghoomar dance is a very famous and a community **dance of Rajasthan**. It is performed on various **auspicious occasions like fairs & festivals by women.**
- The dance is chiefly performed by **veiled women who wear flowing dresses called ghaghara.**
- The dance typically involves performers pirouetting while **moving in and out of a wide circle.**
- The word ghoomna describes the **twirling movement of the dancers** and is the basis of the word ghoomar.
- This dance is also done by **women of Bhil tribe.**

Gowari Dance

- The most famous art form of the **Bhil tribe is the 'Gowari'**, which is a kind of dance drama.

- The **performers travel from village to village** as a troupe for a month, during which the nine functionaries follow a strict regimen.

Terahtali Dance

- This fascinating dance form is **performed by women and is considered as a devotional form of dance**.
- Manjeeras are tied on the **wrists, elbows, waists, arms of the performers**. The women with dexterous and fine movements dance at a strong rhythm on beats of **'Manjeeras',** whereas, the male partners sing and play on the **'Tandoora.**

Drum Dance

- It is a professional dance-form of **Jalore region of Rajasthan**, where only the **men participants can perform.**
- In this dance, **five men beat huge drums** that are tied around their necks; a dancer, which holds huge cymbals in their hands, also accompanies them.

Fire Dance

- The stirring fire dance is performed by the **'jasnathis' of Bikaner and Churu districts.**
- This dance is example of **Jasnathis's life style**. These devotional dances can be seen only in late nights.

Chari Dance

- It is a **dance form of the villagers and executes the happiness of them when they go to search water** and find it.
- The **women go many miles just to collect water to fulfill their daily needs**. While going they express their joy through the Chari dance.

Kathputli Dance

- It is the **dances of puppets**.
- Through the puppet shows all the real stories of great herons have been told from village to another.

Kalbeliya Dance

- The **Kalbeliyas, is snake-charmer from which a community Rajasthan**, performs the Kalbeliya dance.
- They **rely heavily on this dance performance for their living.**
- The **UNESCO has inscribed Kalbelia folk songs and dances in the Representative List of the Intangible Cultural Heritage of Humanity in 2010.**

Gair Dance

- Gair Dance is a folk dance of the **Bhil community of Rajasthan**, which is performed at the **festival of Holi.**
- There are several differences in the performance of men and women in this dance.

Bhawai dance

- This form is **very difficult and can only be performed by skilled artists**. This dance basically involves women dancers balancing 8 to 9 pitchers on their heads and dancing simultaneously.

Panihari Dance

- As water is a scare commodity in the parched desert lands of Rajasthan and **women who fetch water from afar called Panihari.**
- The overworked women created melodious numbers that often had water and rains as their theme. Soon Panihari songs became famous and common.
- **Panihari slowly came to be a part of the rich folk dance and music culture of the state.**

Folk Dances of Kashmir

Kashmir includes prominent folk dances like the **Bhand Jashna, the Dumhal and the Kud Dance.**

Bhand Jashna

- Bhand Jashna is a famous **"festival of clowns"** of Kashmir, which also has a legacy of 300 to 400-yearold genre of Kashmiri folk theatre.
- It is considered as a traditional folk theatre style having **combination of play and dance in a satirical style.**
- It mostly depicts parodies on social situations, expressing many strong sentiments through dance, music and clowning.

Dumhal Dance

- It is performed on **set occasions and at set locations**. Generally, this dance is performed by only the men folk of Wattal, wearing long colourful robes and tall conical caps, which are usually studded with beads and shells.
- Apart from dancing, the performers also sing along songs in chorus, tuned with music by various drums.

Kud Dance

- It is a **typical community dance, performed in the middle mountain ranges of the Jammu region**. The Kud dance is performed during the rainy seasons and it exhibits swaying & sinuous movements.
- It is basically a ritual dance performed in **honor of the Lok Devatas** and **men, women and children**, attired in their best, gather around a bonfire for this nightlong ritual.

Folk Dances of Punjab

Bhangra Dance

- Bhangra is one of most popular dances of India **performed during Baisakhi only by the men in Punjab**.
- Bhangra includes the drummer who usually stands in the centre of the circle in an open space surrounded by dancers. Giddha is female counter part of male Bhangra.

Jhummar Dance

- **Jhummar dance is a dance of ecstasy and a living testimony of the happiness of men**, so performed **only by men.**
- Jhummar is performed mostly during the melas, weddings and other major functions and celebrations.

Luddi Dance

- Luddi Dance is also a **male folk dance of Punjab** and it is to celebrate a victory or success that is gained in any field. This is basically the dance of slow movements and some even identify it by integrating with that of the Bhangra.

Dhumall Dance

- It is a **male dance** and, likewise it is danced in a circle, where the drum is used as the accompanying instrument.

Dhankara Dance

- **Dhankara Dance is a dance of celebration**. This form is also called the **Gaatka dance**. This form is often performed in marriage celebration.

Giddha Dance

- Giddha dance is considered as originated from **West Punjab**.
- This dance form is derived from the ancient style of ring dancing.

Kikli Dance

- Kikli is more of a sport than a dance and is generally popular within the **young girls**.
- Usually, the dance is **performed in pairs.**

Folk Dances of Arunachal Pradesh

Arunachal Pradesh includes folk dances like the **Wancho, Khampti, Buiya and the Ponung Dances.**

Wancho Dance

- **Wancho Dance belongs to a particular tribe of Arunachal Pradesh.**
- This dance is preformed only in **special occassions like festivals and ceremonies.**

Khampti Dance

- The Khampti Dance is basically a folk dance performed by the **Khampti Communities**.
- Khampti dances are based on some **mythical stories.** These are drama based stories, which have some hidden lessons for its viewers.

The Buiya Dance

- The Buiya dance of **Digaru Mishmis is performed on any festive occasion** which have the purposed for the prosperity and good health of the performer and his household.

Ponung Dance

- Ponung dance is the **famous folk dance of Adi tribal people.**
- This is the **women dance.**
- The purpose of this festival is seeking a **good harvest and welfare of the village community.**

Folk Dances of Haryana

Phag Dance

- This dance form is is performed by the farmers in the **month of Phalgun.**
- **Both men and women can perform this dance.**
- During performance women wear colourful traditional cloths where men wear colourful turbans.

Dhamal Dance

- The Dhamal dance is **famous in the Gurgaon area,** which is **inhabited by Ahirs**.
- This dance is **performed only by men**.
- It is said that the people perform this dance whenever their crop is ready for the purpose of the harvest.

Folk Dances of Maharashtra

Tamasha

- It is among the major forms of **Maharashtra folk theater.**
- The **love songs called 'Lavanis' form the heart of this dance** form and are thus well-known.
- Tamasha is linked with two Maharashtra communities which are **Mahar and Kolhati.**

Lavani

- Lavani is a mixture of traditional dance and song, which is performed mainly to the beats of **'Dholak'**; an instrument like a drum.
- This folk dance is executed by beautiful **women** wearing sarees of nine-yards.
- The women whirl on the quivering beats of conventional music.

Koli

- Koli Folk Dance is another folk dance of **Maharashtra** which got its name from fisher folk of the state called 'Kolis'.

- The Kolis are known for **their lively dances and a separate identity.**

Dhangari Gaja

- Dhangari Gaja is one of the most famous folk dances performed in the Indian state of **Maharashtra**.
- It is performed by the **shepherds of the Solapur District** who are also known as Dhangar.

Povadas

- Povadas form a **part of Marathi ballads**, depicting the Marathi leader **Shri Chatrapati Shivaji Maharaj's life**.
- Through the Povadas, people remember **Shivaji,** a famous hero of his period.

Folk Dances of Gujarat

Garba Dance

- This dance is performed by the **womenfolk of Gujarat.** This dance form has connection with **Shakti-Puja and its origin is believed to be in the worship of goddess Jagdamba.**
- At the time of Navaratri this dance is **performed throughout nine nights** where women dance in circular movement with rhythmic clapping.

Dandiya dance

- The most popular Dandiya dance is also known as the **'stick' dance.**
- This dance form is **always performed in a group in a circular movement** to a measure steps.
- The **sticks used** in this form are believed to be the **sword of Goddess Durga.**

Bhavai

- The Bhavai Dance is believed to be **dance of emotions.**
- The Bhavai drama is a continuous performance lasting the **whole night and staged in open grounds** before the audiences, as a source of entertainment.

Tippani Dance

- There are many folk dances in India that typically represents the **community** related activities and their functional aspects, and the Tippani folk dance is also a dance of such a pattern.
- This dance is performed **during wedding ceremony.**

Folk Dances of Odisha

Pala

- Pala is widely performed in **Odisha** and a very famous performance associated with the **cult of 'Satyapir'.**
- The entire performance of the **Pala** is to evoke the **deity of Satyapir**, intended for the well being of the people.

Daskathia

- 'Daskathia' has originated from the **Ganjam District**. As, it got wide popularity; it spread to all other parts of Odisha.
- The word **'Dasa' means a devotee & 'Katha' refers to wooden pieces arranged in tune for the prayer of the devotee.**

Danda Nata

- Danda Nata is performed during the **festival observed by the Kaibartas in the month of Chaitra** from the **full moon day to eight day of Vaisakha.**

- The participants in a Danda Nata invoke the **blessings of Lord Shiva to get blessed by a child, to fulfill certain ambition, to get rid of sickness, seeking happiness in life, good harvest or even peace and happiness** to all the communities.

Prahlad Nataka

- Prahlad Nataka is considered as a **form of traditional theatre**, which is very famous in the region of Odisha, however, this folk art form is originated in **Ganjam District.**

Bharat Lila

- Bharat Lila is an example of presenting the **stories from epics with expressive acts & dances**.
- It is the most colorful presentation of folk dance performed & prevalent in **Ganjam District of Odisha.**

Dalkhai Dance

- The 'Dalkhai' is an **eye-catching dance** performance by the **tribal women from the Sambalpur district of Odisha.**
- The **festival of 'Dusserah'** is the occasion of performing Dalkhai, which is the most popular folk-dance of western Odisha.

Jumur or Jumu Nach

- This dance is called as '**Chah Baganar Jumur Nach'** that means **Jumur dance of tea garden**.
- This dance is very much prevalent in all tea garden surrounding areas & performed by girls and boys together to make the people relax while working.

Bagurumba Dance

- It is a folk dance of the **Bodo community**, which is very rich in cultural wealth.
- It has many folk dances to boast about their culture, but among all the dances the best and the most attractive dance is the **Bagurumba dance.**

Deodhani Dance

- Deodhani is danced as a **solo or group performance**.
- In the group performance, it essentially includes 3 or 4 females and it is performed on the occasion of the worship of **Devi Manasa or Maroi.**

Dhepa Dhuliya Dance

- Dhepa Dhuliya Dance is another form of traditional folk art of **Darrang region of Odisha**.
- In this dance performance , **two to four performers play the Dhepadhol and it is specially to generate a unique sound, while beating it.**

Folk Dances of Madhya Pradesh

Maanch

- Maanch is a lyrical folk drama and a form of operatic ballet that is **very popular in Malwa in Madhya Pradesh.**
- "Maanch" means the **stage or place of performance and as an indigenous & distinct folk-form.**

Gaur Maria Dance

- Gaur Maria dance is one of the important dances of **Bison Horn Marias of Abhujmaria plateau of Bastar in Madhya Pradesh.**
- This is a very beautiful and joyful dance and is basically performed as an invocation on the occasion of marriages.

Jawara

- It is a harvest dance popular in **Bundelkhand region of Madhya Pradesh**. The peasants' community of the area performs this dance, to celebrate their joy and bliss.
- The women carry a basket full of Jawara crop on their heads while performing the dance.

Folk Dances of Manipur

Pung Cholom Dance

- Pung Cholom is folk art form with a combination of sound and movements, which sometimes demand acrobatic abilities and stamina.
- The dancers themselves play the **Mridanga (Pung)** while executing the performance in front of the audience.

Maibi Dance

- **Maibi dance** is performed during the celebration of **festival Lai Haraoba**, which is an annual ritual festival of the Meitei Manipuris, living in the valley of Manipur.

Nupa Dance

- Nupa dance or **Nupa Pala is also known as Kartal Cholom or Cymbal dance**, performed in a group, only by the men folk.
- This dance represents the **unique Manipuri style of dance and music,** where the performers sing and dance to the rhythm of the Pung.

Folk Dances of Mizoram

Cheraw Dance in Mizoram

- Cheraw dance is also known as **'Bamboo dance**' as bamboos are used while performing the dance.
- This dance is one of the **most colourful and distinct dance of the Mizos.**

Khuallam Dance in Mizoram

- Khuallam is also known as **'dance of the guests'** and it is performed at the time of ceremony called '**Khuangchawi**'.
- In this dance a group of males perform to the tunes of drum and gong.

Chailam

- This dance is performed during the **festival of Chapchar Kut.**
- This dance is **performed by men and women standing in circles.**

Sawlakin

- This dance is actually a **Lakher dance** that has been adopted by the Mizos.
- A warrior starts the dance who has hunted a man or an animal.

Chheihlam

- It is a **group dance performed by both men and women**.
- It is performed surrounding a rice beer in the evening.

Zangtalam

- This is dance of the **Paihte group**.
- It is danced to the tune of the drums.

Sarlamkai

- Sarlamkai is the variation of **Solakia dance**. However the dressing is different in this dance.
- **Gongs or cymbals or drums are used.**

Other Folk Dances of North Eastern States

Bihu Dance, Assam

- The Bihu is considered as feature of **folk dance of Assam** and is enjoyed by all sections of society.
- It is the most popular & colorful folk dance of Assam.

Ankiya Nat, Assam

- It is believed that Ankiya Nat is a one-act play, **initiated by Sankardeva**.
- Shankardeva composed various forms of literary kind of work like Bargeet, Ojha Pali songs and numerous dances, which were incorporated into the dance drama, termed as Ankiya Nat.

Other Folk Dances

Dollu Kunitha Dance, Karnataka

- Kunitha are considered as the **ritualistic dances of Karnataka**, of which the Dollu Kunitha is one of the ritualistic dances that is popular with the kurubas of **'Beereshvara Sampradaya'**.
- One of the popular dance forms of Karnataka, kunitha is accompanied by the beats of the drums, and singing of the dancers.

Hurka Baul Dance, Uttarakhand

- The Hurka Baul dance is performed during the **cultivation of paddy and maize in the farms.**
- The dance is named according to the Hurka, which is the drum used for musical accompaniment in the performance of the dance and **Baul is the song.**

Pangi Dance, Himachal Pradesh

- Pangi dance of **Himachal Pradesh** is a fascinating dance form which is usually performed by the womenfolk.
- The performers stand in a **circle** and execute the steps in a **slow form**.

Pandwani Dance, Chhattisgarh

- Pandwani is an Indian folk Dance in ballad form **performed predominantly in Chhattisgarh.**
- It is also popular in the **neighbouring tribal areas of Odisha and Andhra Pradesh**. It depicts the story of the **Pandavas**, the leading characters in the **epic Mahabharata**.
- Pandwani is narrated in a very lively form, almost constructing the scenes in the minds of the audience.

Panthi, Chhattisgarh

- Panthi dance is one of the important dance forms of **Chhattisgarh** State of India.
- This Indian folk dance is basically a prominent ritual of the **Satnami community of Chhattisgarh**.

Padayani, Kerala

- Associated with the festival of certain temples, called **Padayani or Paddeni.**
- Such temples are in **Alleppey, Quilon, Pathanamthitta and Kottayam districts.**
- The main **Kolams (huge masks)** displayed in Padayani are Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird).

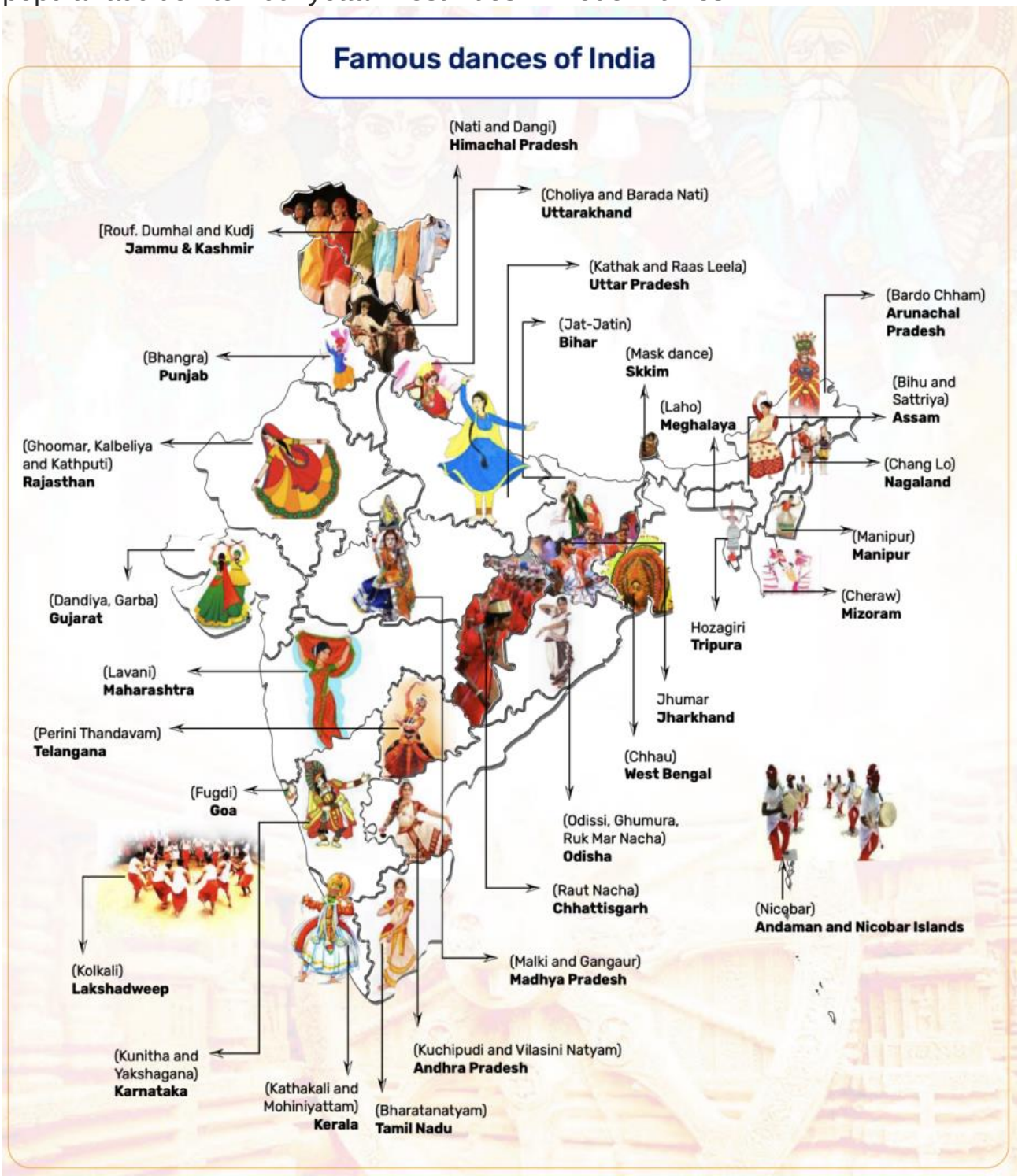
Taranga Mel

- It is a dance in **Goa** that involves a lot of energy. It is usually performed on the occasions of **Dushehra and Holi** by young boys and girls.

- It derives its name from the streamers also known as “tarang” involved in the dance. The dance performers wave multi coloured flags and streamers and make noises to the beat of the instruments such as **“Dhol” and “Romut”.**
- The dancers in Taranga Mel wear colourful costumes that makes it an eye-catching dance. They create a spirit inspiring and inviting everyone to join in the festivities.

Kummi

- It is a folk dance, popular in **Tamil Nadu and Kerala** in India, danced mostly by Tamil women in circle.
- Dancing may be different. In some places, it is very simple, with rhythmic clapping. Kummi often accompany by songs, called **“Kummi songs**”. It is often danced during **festivals**. It is also danced by Tamils of Sri Lanka. Kummi songs became a popular addition to Kuthiyottam festivities in modern times.



Martial Dances of India

- **Kalarippayattu:** It is a famous Indian martial art from land of attraction **Kerala** and one of the oldest fighting systems in existence.
- **Silambam:** It is a weapon-based Indian martial art from **Tamil Nadu**.
- **Gatka:** It is weapon-based Indian martial art basically created by the **Sikhs of Punjab**.
- **Thang Ta:** It is popular term for the ancient Manipuri Martial Art also known as Huyen Lallong. Manipuri martial arts with swords and spears, is a strong yet gracefully sophisticated art.
- **Mardani Khel:** It is an armed method of martial art **created by the Maratha**. This traditional martial art of Maharashtra is practiced in kolhapur.
- **Paika Dance:** It is a martial art form of **Orissa**, which has withstood the test of time.
  - Paika Akhadas thrive in several villages of the state till today. As early as the15th century CE, **Gajapati Raja** was believed to have raised an army of Paika warriors.
  - The brave Paikas raise their voice of rebellion against the British rulers as early as 1817, four decades before the **Sepoy Mutiny broke out**. **Buxi Jagabandhu Bidyadhar Mahapatra Bhramarabar Roy led the Paika Bidroha**.
  - The Paiks of Khorda did not allow the British to enter the region and that is why Khorda is known as the last freedom fort of India. The heroism of these warriors influenced the art, architecture and literature of Orissa.
  - The carvings that adorn the **Konark Temple** depict the martial prowess of the Paikas. Many of the performing art froms of Orissa, namely the Mayurbhanj dance, Ranapa dance etc., have been influenced by this glorious martial tradition.

Indian Theatre

- The Indian theatre has a **tradition going back to at least 5000 years**.
- The earliest book on **dramaturgy** anywhere in the world was written in India. It was called **Natya Shastra, i.e., the grammar or the holy book of theatre by Bharat Muni**. Its time has been placed between **2000 BCE to 4th Century CE**.
- Theatre in India started as a narrative form, i.e., **reciting, singing and dancing** becoming integral elements of the theatre. This emphasis on narrative elements made our theatre essentially theatrical right from the beginning.
- That is why the theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: **Literature, Mime, Music, Dance, Movement, Painting, Sculpture and Architecture – all mixed into one and being called 'Natya' or Theatre in English.**

Classical Sanskrit Theatre

- The **earliest form of the theatre of India was the Sanskrit theatre**. It began after the development of Greek and Roman theatre and before the development of theatre in other parts of Asia.
- It emerged sometime between the **2nd century BCE and the 1st century CE and flourished between the 1st century CE and the 10th**, which was a period of relative peace in the history of India during which hundreds of plays were written.
- **In ancient India, plays were generally of two types:**

1. **Lokadharmi:** realistic depictions of daily life & human behaviour on the stage and the natural presentation of objects
2. **Natyadharmi:** There were conventional play through the use of stylized gestures and symbolism and was considered more artistic than realistic.

Famous Sanskrit Playwrights

- One of the earliest plays written was **Sariputraprakarana by Asvaghosa**, who was part of **Kanishka's court** from 78 A.D. to 144 A.D.
- A courtesan forms the central figure of this play that is humorous in tone but espouses Buddhist teachings as its cause.
- **Bhasa** came soon after, and thirteen of his works survived, the best-known being **Swapanavasavadatta.**
- Bhasa took his themes from different sources like the Ramayana, Mahabharata, Puranas and semi-historical tales.
- **Sudraka** was another renowned playwright of the time. **Mricchakatika** was one of his best-remembered plays. What distinguishes Sudraka's plays from those of his predecessors is the **element of conflict introduced in them.** Besides a hero and a heroine, there is also a villain, one of the few in the Sanskrit drama.
- **Kalidasa, one of the "nine jewels" in the court of the famous Vikramaditya**, is the most widely known of all the Sanskrit dramatists. He has left three dramas: **Malavikagnimitra, Vikramorvashi and Shakuntalam**.
- **Bhavabhuti** falls into the category of writers who emerged in the latter half of classical period. His **Uttaramcharitra,** written in approximately 700 CE, is known as the best dramatic play of its time.
- **Shudraka, Harsha, Visakhadatta, Bhasa, Kalidasa and Bhavabhuti** were, undoubtedly, the six outstanding Sanskrit playwrights of all times who have contributed in a great measure through their dramatic pieces in Sanskrit.

- **Kalidasa's Shakuntala, King Harsha's Ratnavali, Bhasa's Swapna-vasavadatta, Bhavabhuti's Uttararama-charita and Mahavira-charita, Visakhadatta's Mudrarakshasa** are some of the outstanding Sanskrit plays.

Types of Sanskrit Plays

- In classical Sanskrit tradition, plays were categorized into ten types – **Nataka, Prakarna, Anka, Vyayoga, Bhana, Samvakara, Vithi, Prahasana, Dima and Ithamgra.**
- The Natyashastra describes only of these – **the Nataka and Prakarna**.
- Swapanavasavadatta, Uttaramcharitra and Shakuntala fall into the category of the Nataka.
- The plays range between five and seven acts. Plays falling into the category of **Prakarna** narrate stories that were invented by their authors.

Elements of Sanskrit Play

- Sanskrit plays followed an almost ritualistic progression as described below:
- Sanskrit plays commenced with number of **pre-play rituals, also known purva-ranga** in which music and dance were performed. Most of them were performed behind the curtain.
- Following this, the **Sutradhara (the director),** along with his assistants offered worship (Puja) to the presiding deity of the theatre to ensure success to the producer and good luck to the actors.
- After this the leading actress was summoned and opened the play with a prologue which announced the time and place of the play and introduced the playwright.

Decline of Sanskrit Theatre

- The reasons for the **decline of Sanskrit theatre include:**
- With Sanskrit playwrights began to diverge towards poetry, the lyrical writings started gaining popularity over the dramatic works
- The rigid orthodoxy restricted the creative space of new playwrights who had to turn to toher forms.
- It being confined to religious sphere also contributed to its decline.
- With invasion of Muslim rulers, the Sanskrit theatre took the back seat.

Indian Folk Theatre

- Folk theatre in India has a rich legacy. In the ancient Vedic culture and even in **Buddhist literature** folk theatre first made its presence felt as an art form to illustrate the unedited realities of life. However, it is only in the medieval period folk theatre gradually became an integral part of Indian drama.
- Historically **folk theatre in India did emerge back in the 15th or 16th century** as illustrations from puranas, eposes, historical epics, myths and biographies of the celestial heroes.
- Folk theatre boasts the rich history of Indian folk culture that dates back to the age-old antiquity.
- Folk theatre in India is mainly narrative in its form. Folk theatre in India still has retained its age old narrative form while echoing a highly dramatic narrative style.
- Every state in India has its own distinctive forms of folk theatre. Indian folk theatre with its sheer vibrancy since the age-old days has reached out to all.
- Artistically, folk theatre in India eloquently exemplified the **"nine rasas"**of the Indian drama. Some of the folk theatres even depicted the true aura of the classical theatres amidst its artistry.
- **Elaborate make ups, masks, chorus, loud music and folk dance** are indeed the hallmark of the Indian folk theatre.

- With its sheer verve therefore Indian folk theatre is just not a theatre form but is a lot more. It unfurls the saga of the voyage of Indian drama from the eposes to the modish theatre pattern.
- Indian folk theatre can be broadly classified into three categories as follows:

- **Ritual Theatre**
  - Ankia Nat
  - Kala
  - Ramlila
  - Raslila
  - Bhuta
  - Ramman
- **Theatre of Entertainment**
  - Bhavai
  - Daskathia
  - Garodas
  - Jatra
  - Maanch
  - Kariliya
  - Nautanki
  - Pandanvani
  - Oja-Pali
  - Powada
  - Swang
  - Tamasha
  - Villu Pattu
  - Bhand Pather
  - Bhaona
  - Dashavatar
  - Bhand
- **South Indian Theatre**
  - Yakshagana
  - Burra Katha
  - Bayalata
  - Theyyam
  - Krishna Attam
  - Kuruvanji
  - Pagati Veshaalu
  - Tal-Maddale

Theatres of Northern India

Bhand Pather

- Traditional theatre form of **Kashmir**. A unique combination of dance, music and acting.
- **Biting satire, wit and parody characterize the form.**
- Music is provided with **surnai, nagaara and dhol.**
- The actors of Bhand Pather are mainly from the **farming community** and the impact of their way of living, ideals and sensitivity in the drama is discernible.

Swang

- **Swang means impersonation.**
- Originally it was mainly music-based. Gradually, prose too, played its role in the dialogues.
- It is popular **Haryana and western UP**.
- The softness of emotions, accomplishment of rasa along with the development of character can be seen.
- The two important styles of Swang are from **Rohtak and Haathras**. In the style belonging to Rohtak, the language used is **Haryanvi (Bangru) and in Haathras**, it is **Brajbhasha.**

Nautanki

- Associated with **Uttar Pradesh.**
- The most popular centres of this traditional theatre form are **Kanpur, Lucknow and Haathras**
- The meters used in the verses are: **Doha, Chaubola, Chhappai, Behar-e-tabeel.**
- There was a time when only men acted in Nautanki but nowadays, women have also started taking part in the performances.
- Among those remembered with reverence is **Gulab Bai of Kanpur**. She gave a new dimension to this old theatre form.

Raasleela

- Theatre form of **Uttar Pradesh.**
- It is based exclusively on **Lord Krishna** legends.
- It is believed that **Nand Das wrote the initial plays based on the life of Krishna.**
- The dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.

Maach

- Traditional theatre form of **Madhya Pradesh.**
- The term Maach is used for the **stage itself as also for the play**.
- In this theatre form songs are given prominence in between the dialogues.
- The term for dialogue in this form is **bol** and rhyme in narration is termed **vanag**. The tunes of this theatre form are known as **rangat.**

Ramman

- Ramman in **Uttarkhand**.
- It is a multiform cultural event combining **theatre, music, historical reconstructions, and traditional oral and written tales.**
- It is celebrated every year in **Baisakh month (april)** in the courtyard of the temple of **Bhumiyal Devta situated in Chamoli district, Uttarakhand.**
- **Mask dance** performed exclusively by the **Bhandaris (Ksatriya caste**).
- Included in the **UNESCO Representative list of Intangible Cultural Heritage of Humanity**.

Ramlila

- Ramlila is generally performed during the **festival Dussehra in Uttar Pradesh.**
- Ramlila is celebrated for **ten days** that **ends on Dussehra festival**.
- This festival is celebrated for the **victory of goodness represented by Lord Rama over Ravana representing evil forces.**
- At the time of the performance of the Ramlila, the Ramayana is constantly recited with its verses accompanied by dance and pleasant music.
- It is an amazing **mixture of dance, music, mime, Abhinaya and poetry** that is represented in front of enthusiastic and religious audiences.

Kariyita

- It is folk theatre of **Himachal Pradesh.**
- It is open air folk theatre form, which is most popular in the **Shimla, Solan and Sirmour districts of Himachal Pradesh.**
- Being entertaining in nature, **Kariyala is based mostly on social satire**. Depicting all shades of humour, this art form presents sharp and pungent satires about the bureaucracy and social issues very boldly.

Theatres of Eastern India

Ankia Nat

- Ankia Naats are a class of one act plays **performed in Assam**.
- The invention of the Ankia Naat is usually attributed to the **medieval saint and social reformer Srimanta Sankardeva.**
- A **particular presentation of an Ankia Naat is called a Bhaona**. The plays are usually combine live instruments and singers, dance and elaborate costumes in production.
- The **Sutradhara of an Ankiya Nat plays an important role**, since he recites slokas, sings dances and explains every act of the play in prose.

Oja-Pali

- It is a traditional folk dance drama from the **Assam region of India.**
- **Ojapali is believed to have evolved from Kathakata tradition and is performed in a group.**
- The group member consisted of an Oja, who lead the performance and four or five palies, who supplements the performance with continuous rhythm by playing cymbal.

- Many beliefs that **Shankardeva** also takes the inspiration from Ojapali to create his Ankiya Bhaona.

Jatra

- Muscial plays performed at fairs in honour of gods, or religious rituals and ceremonies.
- **This form was born and nurtured in Bengal.**
- **Krishna Jatra became popular due to Chaitanya's influence**. Later, however, worldly love stories too, found a place in Jatra.
- The earlier form of Jatra has been musical. Dialogues were added at later stage.
- The actors themselves describe the change of scene, the place of action, etc.

Bidesia, Bihar

- **It is the folk theatre of the state of Bihar.**
- Bidesiya is the **story of a man who has to leave behind his village and family to seek a job.**
- **Bhikhari Thakur** is the founder of this art form.
- It is primarily musical theatre, with most of the exchanges taking place through music based on existing Bhojpuri folk songs and tunes.
- **Bidesiya continues to be popular in Bihari villages,** as its theme remains relevant, reflecting a reality of rural life where men have to migrate to the cities to earn their livelihood, leaving their families behind.

Prahlad Natak

- **'Prahalad Natak is a folk theatre originated in Ganjam district of Odisha**.
- Special enactments called **'Danda' make this folk art form** hard task for the new learners.
- Prahlada Nataka has only one play in its repertoire, the plot based on the **myth of Narasimha, Vishnu's manlion avatar.**
- Both vocal and instrumental music at appropriate points intensify the impact. Dialogue winged with music takes the emotive intent farther than realistic delivery.
- **Prahlada Nataka draws heavily upon traditional Odissi music.**

Suanga

- **Suanga is a musical folk theatre whose literal meaning is masque or farce .**
- This is most popular in **coastal Odisha** till the early part of the twentieth century.
- The technique of **Suanga** also informs the spectacular **Prahlada Nataka.**

Theatres of Western India

Bhavai

- Traditional theatre form of **Gujarat.**
- The centers of this form are **Kutch and Kathiawar**
- The instruments used in Bhavai are: **bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, anjeera, etc**.
- In Bhavai, there is a **rare synthesis of devotional and romantic sentiments.**

Tamaasha

- Traditional folk theatre **form of Maharashtra**.
- It has evolved from the folk forms such as **Gondhal, Jagran and Kirtan.**
- Unlike other theatre forms, in Tamaasha the **female actress** is the chief exponent of dance movements in the play. She is known as **Murki.**
- Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

Theatres of Southern India

Dashavatar

- It is the most developed theatre form of the **Konkan and Goa regions**.
- The performers personify the **ten incarnations of Lord Vishnu** – the **god of preservation and creativity**.
- The ten incarnations are **Matsya (fish), Kurma (tortoise), Varaha (boar), Narsimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.**
- Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

Krishnattam

- It is the flok theatre of **Kerala**.
- Came into existence in the **middle of 17th century CE** under the **patronage of King Manavada of Calicut.**
- Krishnattam is a **cycle of eight plays performed for eight consecutive days.**
- The plays are **Avataram, Kaliamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana**.
- The episodes are based on the **theme of Lord Krishna** – his birth, childhood pranks and various deeds depicting victory of good over evil.

Mudiyettu

- It is the traditional **folk theatre form of Kerala**.
- It is celebrated in the **month of Vrischikam (November-December)**.
- It is usually performed **only in the Kali temples of Kerala**, as an oblation to the Goddess.
- It depicts the triumph of goddess **Bhadrakali over the asura Darika.**
- The seven characters in Mudiyettu: **Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara)** are all heavily made-up.

Theyyam

- It is a traditional and extremely popular folk theatre form of **Kerala.**
- The **word 'Theyyam'** is derived from the Sanskrit word **'Daivam' meaning God**. Hence it is called **God's dance**.
- Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes.
- One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos , leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

Koodiyaattam/ Kuttiyaattam

- It is one of the **oldest traditional theatre forms of Kerala** and is based on Sanskrit theatre traditions.
- The characters of this theatre form are: **Chakyaar or actor, Naambiyaar, the instrumentalists and Naangyaar, those taking on women's roles.**
- The **Sutradhar or narrator and the Vidushak or jesters are the protagonists.**
- **It is the Vidushak alone who delivers the dialogues.**
- Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

- It is **officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity**.

Yakshagaana

- It is the traditional theatre form of **Karnataka.**
- It is based on **mythological stories and Puranas**.
- The most popular episodes are from the **Mahabharata** i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.

Therukoothu

- It is the most popular form of folk drama of **Tamil Nadu**
- Literally means **"street play"**.
- It is mostly performed at the time of **annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest.**
- At the core of the extensive repertoire of Therukoothu, there is a cycle of eight plays based on the **life of Draupadi**
- **Kattiakaran**, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and **Komali** entertains the audience with his buffoonery.

Burrakatha/ Harikatha

- **A storytelling technique used in villages of Andhra Pradesh, Karnataka and Tamil Nadu.**
- The troupe consists of one main performer and two co-performers.
- It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes.
- The topic will be either a **Hindu mythological story or a contemporary social problem.**
- **Harikatha, also known as Katha Kalakshepa, is a variant which narrates tales of Lord Krishna, other Gods and saints.**

Veedhi Natakam

- In Telugu, '**Veedhi' means 'street or an open place'**. Since the plays on Bhagavan were performed in an open place, therefore, they were called Veedhi Natakam.
- The plays were **performed by Bhagathas**, who were devotees of Bhagwan, so they were sometimes also referred as Veedhi Bhagavathams. It is the most popular folk theatre form of **Andhra Pradesh.**

Indian Puppetry: Types of Puppetry

Puppet refers to an **inanimate object often resembling a human or animal figure.** The **form of theatre where puppets are manipulated by a human is known as puppetry**. Such performance is also known as puppet play as, whatever be the form of puppet used, they are used for story telling.

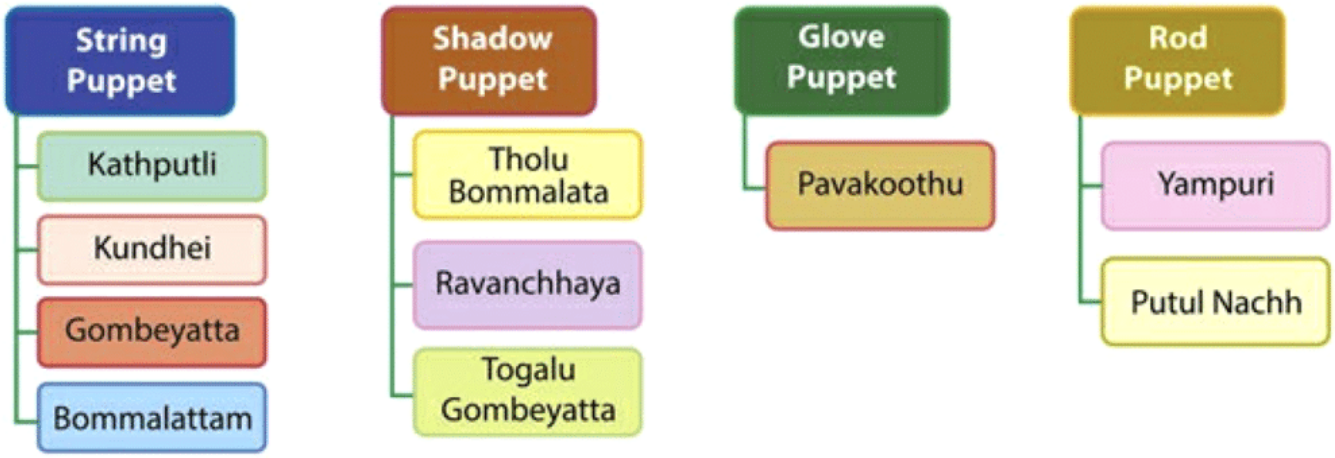
History associated with Puppetry in India

- According to some historians, **puppets are as old as civilisation**. Some even say that in ancient civilisation of Harappa and Mohenjodaro, some terracotta figures were made to achieve some limited animation.
- For example: **terracotta bull with detachable head that can be manipulated by a string, terracotta monkey that slides up and down a stick creating a vertical movement** etc.
- There is reference to **art of puppetry and shadow theatre in Mahabharata** as a means of popular entertainment in India. **Srimad Bhagavata,** the great epic depicting the story of Lord Krishna in his childhood say that with three strings – Satta, Raja and Tama, the God manipulates each object in the universe as a marionette.
- The **Ashokan rock edicts** in the third century BCE also alluded to India as a puppet theatre.
- The great grammarian **Panini laid down rules of grammar with puppets as illustrations**. Even Patanjali in his **Ashtadhyayi Mahabhashya** gave many illustrations from the Sanskrit plays and entertainment's of his time, which relate to the three major streams: the **dance drama, the puppet theatre and the musical narrative** of story telling.
- **Therigatha, an old Buddhist treatise** contains a clear reference to puppet theatre with string puppets having detachable limbs were made of woods.
- **Natyashastra by Bharata** contains reference of the Sutradhar who manipulated dolls with strings (sutras) from inside.
- Other literary works referring to dance of puppets or puppet show or of mechanized wooden dolls etc., includes the epic **Shilappadikaram by Ilango Adigal, Kamasutra of Vatsyayana, plays like Panchala Anuyanam, Kathasaritsagar (a collection of ancient fables).**
- In modern times, educationists all over the world have realised the potential of puppetry as a medium for communication.
- Many institutions and individuals in India are involving students and teachers in the use of puppetry for communicating educational concepts.

Types of Puppetry

There are many different varieties of puppets differing due to range of materials used, their form and intended use. They can be extremely complex or very simple in their construction. **Almost all types of puppets are found in India.** Puppets from different parts of the country have their own identity with regional styles of painting and sculpture reflected in them. If we want to categorize different types it may be divided into **4 basic kinds of puppets**

- **Glove puppets**
- **String puppets**
- **Rod puppets**
- **Shadow puppets**



Glove Puppets

- The glove puppets are found mainly in **UP, Odisha, West Bengal and Kerela**. These are **worn on hand and puppeteer manipulates their heads and arms with fingers.**
- They are also known as **sleeve, hand or palm puppets**. The head is made of either paper mache, cloth or wood, with two hands emerging from just below the neck.
- The **manipulation is done using the first finger inserted in the head and the middle finger and the thumb as the two arms of the puppet**. With the help of these three fingers, the glove puppet comes alive.
- In Uttar Pradesh, glove puppet plays usually **present social themes.**
- In Odisha, plays are based on **stories of Radha and Krishna**. It also involves the puppeteer playing on the dholak with one hand and manipulating the puppet with the other. The delivery of the dialogues, the movement of the puppet and the beat of the dholak are well synchronised and create a dramatic atmosphere.
- **In Kerala, the traditional glove puppet play is called Pavakoothu**. It came into existence during the 18th century due to the influence of **Kathakali**, the famous classical dance-drama of Kerala, on puppet performances.

The various features in Pavakoothu are:

- The **head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.**
- The face of the puppets is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock like actors of Kathakalli on stage in their make-up, costume and ornaments.
- **The height of a puppet varies from one foot to two feet.**
- The musical instruments used during the performance are **Chenda, Chengiloa, Ilathalamand Shankhathe conch.**
- The theme for Glove puppet plays in Kerala is based on the episodes from **either the Ramayana or the Mahabharata.**

String Puppets

In this, **stress is more on the manipulative skill of the puppeteer**. India has a rich and ancient tradition of string puppets or marionettes. It allows **greater flexibility and are, therefore, the most articulate of the puppets**. Some of the regions where this form of puppetry has flourished are **Rajasthan, Odisha, Karnataka and Tamil Nadu.**

The features of string puppets are:

- The puppets are generally **eight to nine inch miniature figures** chiselled out of wood.
- **Oil paint is used to paint the wood** initially and to add other facial features such as eyes, lips, nose, etc.
- **Small wooden pipes** are created with the body to form the limbs. The body is then covered with colourful miniature dress and stitched.
- Miniature jewelleries and other accessories are attached to give it a true to- life feel.
- **Strings are attached to small holes in the hands, head and back of the body which are then controlled by the puppeteer.**

Kathputli

- In **Rajasthan** these are known as Kathputli. It is carved out of a **single piece of wood** and these puppets are like large dolls that are colorfully dressed in Rajasthani style. Puppeteers manipulate them with two to five strings which are normally tied to their fingers.
- **Other features are:**
- Their costumes and headgears are designed in the **Rajasthani style** of dress.
- The puppetry play is accompanied by a highly dramatised version of the **regional music.**
- **Oval faces, large eyes, arched eyebrows and large lips** are some of the distinct facial features of these string puppets.
- **These puppets wear long trailing skirts and do not have legs.**

Kundhei

- **In Odisha, these are known as Kundhei.** It is made of **light wood with no legs but wear long flowing skirts**. It is also seen sometimes to be influenced by the **music of Odissi dance.**
- **Other features are:**
- They have **more joints and are, therefore, more versatile, articulate and easy to manipulate**.
- The puppeteers often hold a **wooden prop , triangular in shape**, to which strings are attached for manipulation.
- The costumes of Kundhei resemble those worn by **actors of the Jatra traditional theatre**.

Gombeyatta

- **In Karnataka, these are called Gombeyatta**. They are styled and designed like the **characters of Yakshagana, the traditional theatre form of the region**. Episodes enacted in Gombeyatta are usually based on **Prasangas of the Yakshagana plays.**
- **Some features** of the Gombeyatta puppet figures and puppetry are:
  - The puppet figures are **highly stylized and have joints at the legs, shoulders, elbows, hips and knees**.
  - These puppets are **manipulated by five to seven strings** tied to a prop.
  - Some of the more complicated movements of the puppet are **manipulated by two to three puppeteers at a time.**
  - The **music that accompanies is dramatic and beautifully blends folk and classical elements.**

Bommalattam

- In **Tamil Nadu these are known as Bommalattam**.
- It **combines the techniques of both rod and string puppets**.
- They are **made of wood and the strings for manipulation are tied to an iron ring** which the puppeteer wears like a crown on his head. A few puppets have jointed arms and hands, which are manipulated by rods.
- **Other features** of the Bommalattam puppetry are as follows:
  - The Bommalattam puppets are the **largest, heaviest and the most articulate** of all traditional Indian marionettes
  - A puppet may be as **big as 4.5 feet in height weighing about ten kilograms**
  - Bommalattam theatre has elaborate preliminaries which are divided into four parts – **Vinayak Puja, Komali, Amanattam and Pusenkanattam.**

Rod puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in **West Bengal and Odisha.**

Putul Nautch

- In **West Bengal, it is known as Putul Nautch**. They are **carved from wood** and follow the various artistic styles of a particular region.
- **In Nadia district of West Bengal, rod-puppets used to be of human size like the Bunraku puppets of Japan.**
- This form is now almost extinct.
- The Bengal rod-puppets, which survive are about **3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre** form prevalent in the State.
- These puppets have **mostly three joints**. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
- The technique of manipulation in this traditional form of puppetry in West Bengal is interesting and highly theatrical. A **bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed.**
- The puppeteers each holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets.
- While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals.
- **The music and verbal text have close similarity with the Jatra theatre.**

Odisha Style of Rod Puppetry

- In **Odisha, the traditional rod puppetry** is somewhat different from the others in the following respects:
- Here Rod puppets are **much smaller in size**, usually about twelve to eighteen inches.
- They also have **mostly three joints**, **but the hands are tied to strings instead of rods.** Thus elements of rod and string puppets are combined in this form of puppetry.
- The technique of manipulation is somewhat different. The Odisha rod-puppeteers squat on the ground behind a screen and manipulate.
- It is more operatic in its verbal contents since impromptu prose dialogues are infrequently used.
- Most of the dialogues are sung.
- The music blends folk tunes with classical Odissi tunes.
- The music begins with a short piece of ritual orchestral preliminary called Stuti and is followed by the play.
- The puppets of Odisha are smaller than those from Bengal or Andhra Pradesh. Rod puppet shows of Odisha are more operatic and prose dialogues are seldom used.

Yampuri

- **In Bihar, the traditional Rod puppet is known as Yampuri**. It has following unique features which make it an interesting watch.
- These puppets are made of **wood.**
- Unlike the traditional Rod puppets of West Bengal and Odisha, **these puppets are in one piece and have no joints.**
- As these puppets have no joints, the **manipulation is different from other Rod puppets and requires greater dexterity.**

Shadow Puppets

India has the **richest variety of types and styles of shadow puppets**. Shadow puppets are **flat figures**. They are **cut out of leather**, which has been treated to make it translucent. **Shadow puppets are pressed against the screen with a strong source of light behind it.**

The **manipulation between the light and the screen make silhouettes or colourful shadows,** as the case may be, for the viewers who sit in front of the screen. This tradition of shadow puppets survives in **Odisha, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.**

Togalu Gombeyatta

- **In Karnataka, it is known as Togalu Gombeyatta**.
- Togalu gombeyaata translates to **"a play of leather dolls"** in the native language of Kannada.
- These puppets are **mostly small in size**.
- The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

Tholu Bommalata

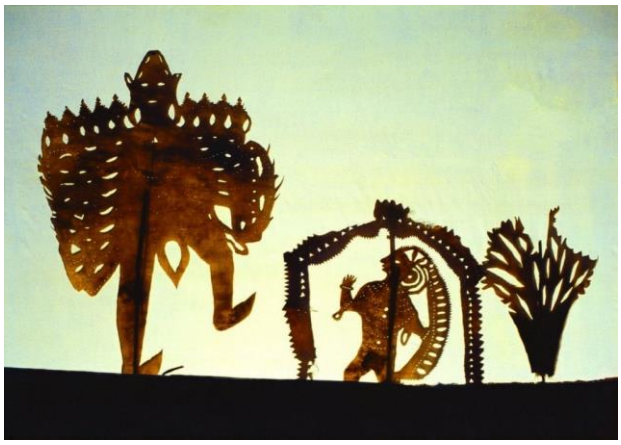
- **In Andhra Pradesh, shadow theatre is known as Tholu Bommalata**. The show is accompanied by a musically classic background and is themed around **mythological and devotional tales** of the Epics and Puranas.

- It has the richest and strongest tradition with following features:
- The puppets are **large in size**. They are made to **have jointed waist, shoulders, elbows and knees.**
- They are **coloured on both sides**. Hence, these puppets throw coloured shadows on the screen.
- The music is dominantly influenced by the **classical music of the region.**
- The theme of the puppet plays are drawn from the **Ramayana, Mahabharata and Puranas.**

Ravanachhaya

- **In Odisha, it is known as Ravanachhaya**.

- Although, Ravanachhaya puppets are **smaller in size-the largest not more than two feet have no jointed limbs,** they create **very sensitive and lyrical shadows.**
- It is the most theatrically exciting shadow theatre with the following features:
- The puppets are in **one piece and have no joints.**
- They are **not coloured, hence throw opaque shadows** on the screen.
- **The manipulation requires great dexterity, since there are no joints.**
- The puppets are made of **deer skin** and are conceived in bold dramatic poses.
- Use of **non-human puppets such as trees and animals is common**. Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used.



Union Internationale de la Marionnette (UNIMA)

- Union Internationale de la Marionnette (UNIMA) or **International Puppetry Association** was **founded in Prague in 1929**.
- It is **affiliated to UNESCO** and is a **member of the International Theatre Institute**.

Digital puppetry

- Digital puppetry is the manipulation and performance of digitally animated **2D or 3D figures and objects in a virtual environment** that are rendered in real time by computers.
- It is most commonly **used in filmmaking and television production.**
- It has also been used in interactive theme park attractions and live theatre.
- The **exact definition of what is and is not digital puppetry** is subject to debate among puppeteers and computer graphics designers.
- However, **it is generally agreed that digital puppetry differs from conventional computer animation** in that it involves performing characters in real time, rather than animating them frame by frame.

Evolution of Pottery

- Potters' craft is believed to be one of the oldest and most important traditional crafts of India.
- It has come down to our times from pre-historic age. Indian pottery is said to be **"the truest to nature, in the directness and simplicity of its forms, their adoption to use, and purest in art, of all its homely and sumptuary handicrafts"**. Indeed, no feature of Indian art has such a long tradition of artistic achievements as the pottery.
- It is a marked fact that through a continuous process of development in techniques and artistic expressions, the pottery craft in India achieved an appreciable degree of perfection e.g. pottery industry in different periods brought about some **improvements in innovative techniques and creative quality** of the fine output upon the previous period.

Neolithic Age

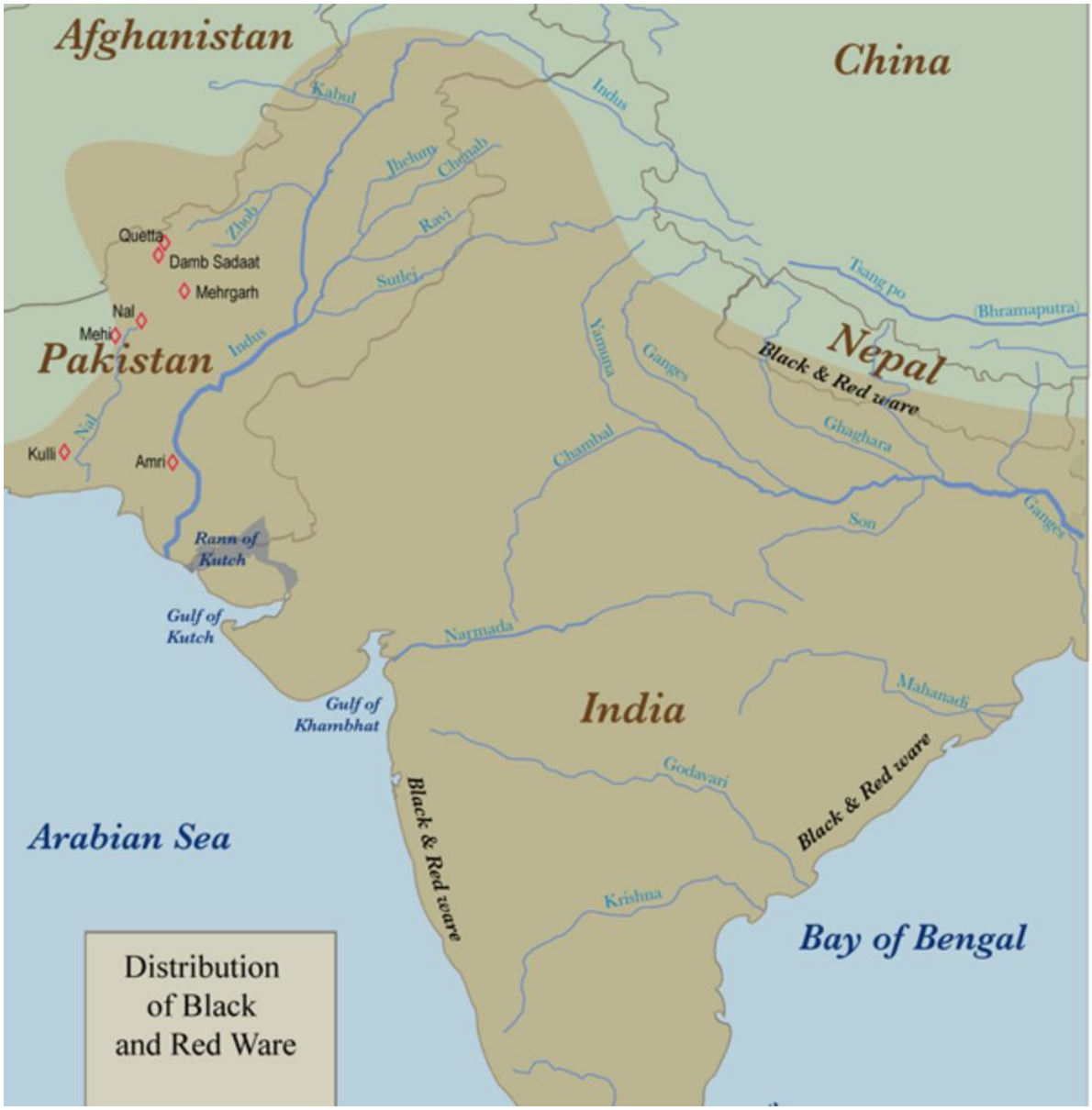
- We find the first reference of pottery in this age. Naturally it is **hand-made pottery** but during the later period footwheel is also used.

Features

- **Unglazed/unburnished** that is having rough surface
- **Handmade** coarse grey pottery
- Material – **clay mixed with mica and sand**
- Pottery is **devoid of any painting**
- In many cases twisted **rice husk cords** were impressed into wet clay for decoration
- Found throughout India including the South. Burzahom-coarse grey pottery
- Included black-burnished ware, greyware and matpressed ware.

Chalcolithic Age

- Chalcolithic Era, the first metal age, is marked by the occurrence of distinct cultures in various parts of our country namely – Ahar culture in South Eastern Rajasthan, Malwa culture in Western MP, Jorwe culture in Western Maharashtra, etc.
- **People of this age used different kinds of pottery.**
- **Black-and-red-ware Pottery:** Black and red ware seems to have been widely used. Cultures like Ahar Banas showed the presence of Black and Red ware pottery with white linear designs.
- **Black-on-red ware:** Jorwe ware is painted black-onred and has a matt surface treated with a wash.
- **Ochre Coloured Pottery (OCP):** OCP people are regarded as the junior contemporaries of Harappa.
- This pottery is identified with the Copper Hoard Culture that was found in upper Ganga Valley and Ganga Yamuna doab area.
- The colour of the pottery ranges from orange to red.
- The period covered by the OCP culture is roughly placed between 2000 BC and 1500 BC.
- Major sites are- Jodhpura (Rajasthan), Attranjikhera (UP)
- Ganeshwar, located near Khetri copper mines, was initially believed to have OCP but researches have confuted this.



Harappan Civilization

Polished Ware Pottery with rough surface

- Both **polished and unpolished type of pottery existed**
- Pottery generally has a red surface and is wheel thrown although handmade ones too exist
- **Polished wares were well fired.**
- Most of the pottery is polychrome meaning more than two colours are used to colour the pottery.
- Most of the pottery is utilitarian. Such potteries usually have flat bases
- Geometrical design along with paintings depicting flora and fauna are observed
- Perforated pottery was also found may be used for straining liquor.
- Pottery throughout the civilization was uniform (mass thrown) revealing some form of control and leaving less space of individual creativity
- Presence of luxurious pottery obtained from certain sites reveals economic stratification in the society

1. Mature Harappa

Burial Pottery of Harappa

- **Burnished and painted pottery**
- **Burial pottery** was specially and distinctly made

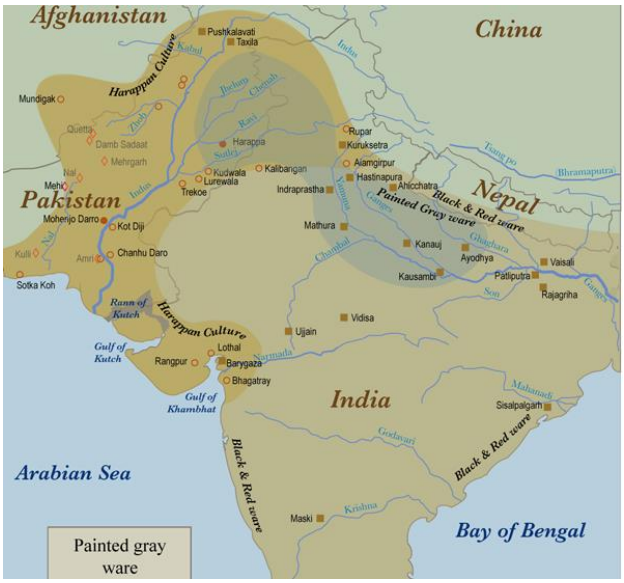
- Reveals the Harappan belief in life after death
- Presence or absence of this pottery in the grave goods reflected social stratification

2. Late Harappa

- **Ochre Colored Pottery (OCP)** – As we know the late Harappan cultures (1900BC – 1200BC) were primarily chalcolithic. Some specific chalcolithic sites show the elements of late Harappan (like use of burnt bricks, etc). These sites have OCP.
- **Black-grey burnished ware produced on slow wheel** – Found in **Swat Valley**. This resembles the pottery from **north Iranian plateau**. Black-on-red painted and wheel turned pottery – Also found in Swat Valley. This shows a connection that Swat Valley was associated with Harappa.
- **Grey-ware and Painted Grey Ware, generally associated with Vedic people** have been found in conjunction with some late Harappan pottery. It has less intricate designs as compared to the early and mature periods suggesting a dilution of the rich culture.

Vedic Era-PGW

- The Vedic Era saw the emergence of **Painted Grey Ware(PGW) Culture.**
- The Rig Vedic sites have PGW but **iron objects and cereals are absent.** Hence it is considered a **pre-iron phase of PGW**. On the other hand, the Later Vedic sites are considered ironphase of PGW.
- This pottery is an Iron Age pottery found in Gangetic plain and Ghaggar – **Hakra valley, lasting from roughly 1200 BC – 600 BC. Mathura was the largest PGW site.**
- Characterized by a style of fine, grey pottery painted with geometric patterns in black.
- Are confined to few geographical locations, namely – Punjab, Haryana and upper Ganga Valley. This culture is associated with village and town settlements (but without large cities)



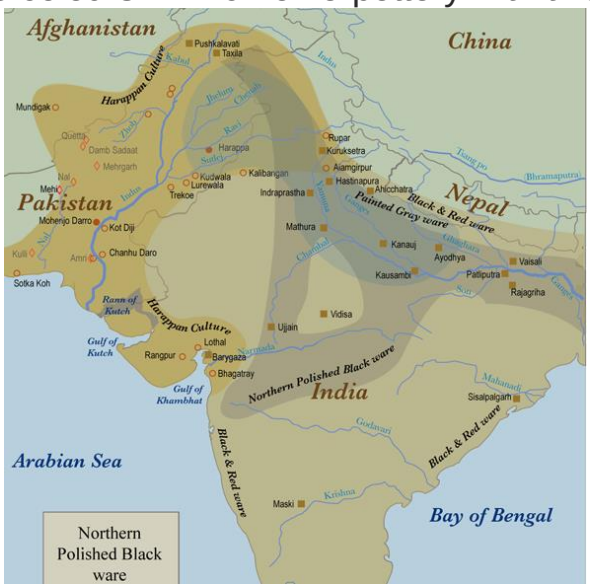
Later Vedic Era-NBPW

- The later Vedic people were acquainted with **4 types of pottery – Black-and-red ware, black-slipped ware, painted grey ware and red ware.**

End of Later Vedic Era-NBPW

- Towards the very end of Later Vedic Age around 6th century BC, we see the emergence of **2nd phase of urbanization(1st being Indus Valley Civilization)**. This era marked the beginning of the **Northern Black Polished Ware (NBPW).**
- **Map showing areas where NBPW pottery was found**
- Glossy, shining type pottery.

- Made of fine fabric and served as tableware for richer class. Considered deluxe potteryonly found with the elites revealing societal Brahmanical stratification which hegemony was. a result of
- This pottery continued to exist during the Mahajanapada era.
- Found in Ahichatra, Hastinapur (both in UP), Navdatoli (Madhya Pradesh)
- Classified into two groups- bichrome and monochrome
- Monochrome pottery has a fine and thin fabric . Potted on fast wheel and have astrikingly lustrous surface. 90% of this type is jet black, brownish black and bluish black and 10% have colours like pink, golden, brown among others.
- Bichrome pottery is found less. It shows all the features of monochrome except that it shows combination of two colours. A Bichrome pottery with two colours



Megalithic Era

- This culture is placed between- **3rd Century BC to 1st Century AD**.
- Megaliths refers to **monuments constructed of big (mega) stones (lith)**.
- This culture is particularly known for its **large stone graves**. In the South this age is characterized by the **use of iron.**
- **Megalithic Pottery found in Kerala**
- **Well baked and durable Wheel thrown**
- Bulk of these are plain however, a sherd from **Koldihawa** reveals black painting on the surface.
- It has been excavated throughout India but majorly from the South. Mostly in **Vindhyas**.
- They were used as **grave goods** revealing belief in life after death.

Indian Literature: Ancient, Medieval, and Modern Literature

- **Indian literature** is one of the **oldest** and most **diverse** literary traditions in the world.
- It encompasses a wide range of **languages**, **scripts**, **genres**, and **styles** developed over **millennia**.
- It includes **oral traditions**, **religious texts**, **secular works**, **epics**, **dramas**, **poetry**, and **scientific treatises**.
- Indian literary heritage can broadly be classified based on **chronological development**, **language medium**, and **thematic content** into three major periods:

1. **Ancient Indian Literature** –
   - Composed in **Sanskrit**, **Pali**, **Prakrit**, and **Tamil**.
   - Mostly **religious**, **philosophical**, and **epic** in nature.
   - Literature was initially **oral**, later written down.
2. **Medieval Indian Literature** –
   - Rise of **regional/vernacular languages**: Hindi, Bengali, Marathi, Kannada, Telugu, etc.
   - Dominated by **Bhakti and Sufi movements**.
   - Focus on **devotion**, **morality**, **social reform**, and **mysticism**.
3. **Modern Indian Literature** –
   - Shaped by **colonial influence**, **Western education**, and **print technology**.
   - Emergence of **modern prose**, **novels**, **essays**, and **journalistic writing**.
   - Literature became a tool of **social reform** and **national awakening**.

Ancient Indian Literature

- **Ancient Indian literature** refers to texts composed from **1500 BCE to 600 CE**, covering the **Vedic**, **Epic**, **Buddhist**, **Jain**, **Classical Sanskrit**, and **Sangam** traditions.
- Major languages: **Sanskrit**, **Pali**, **Prakrit**, **Tamil**.
- Themes: **Religious**, **philosophical**, **mythological**, **scientific**, **poetic**, and **narrative**.
- It was primarily **oral** in the early phases and later codified in **written form**.

Vedic Literature (1500 BCE – 600 BCE)

Shruti Literature and Smriti Literature

- The Vedic literature is broadly divided into **two categories viz. Shruti and Smriti.**
- **Shruti is "that which has been heard"** and is canonical, consisting of revelation and unquestionable truth, and is considered eternal.
  - Shruti describes the sacred texts comprising the central canon of Hinduism viz. **Vedas, Brahmanas, Aranyakas, & Upanishads.**
- **Smriti literally means "that which is remembered, supplementary and may change over time".**
  - It is authoritative only to the extent that it conforms to the bedrock of Shruti and it is entire body of the post Vedic Classical Sanskrit literature.
  - It comprises **Vedanga, Shad darsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas**.

Four Vedas

- Written in **Vedic Sanskrit**.
- **Rigveda**:
  - Oldest of all; **1,028 hymns** dedicated to **natural forces** (Agni, Indra, Varuna).
  - Composed by various **Rishis (sages)**.
- **Samaveda**:
  - Liturgical use; **chants** and **melodies** for sacrifices.
  - Basis of **Indian classical music**.

- **Yajurveda**:
- **Prose and verse** formulas for rituals.
- Two types: **Krishna (Black)** and **Shukla (White)** Yajurveda.
- **Atharvaveda**:
- Contains **magic spells**, **charms**, and **folk traditions**.
- Reflects **popular beliefs and practices**.

Brahmanas

- **Prose texts** explaining the **sacrificial rituals**.
- **Attached to each Veda.**
- Examples: **Aitareya Brahmana**, **Shatapatha Brahmana**.

Aranyakas

- Known as **"Forest Books"**.
- Transition from **ritualism to mysticism**.
- Meant for hermits and forest-dwellers.

Upanishads

- Also called **Vedanta** (end of the Vedas).
- Focus on **metaphysical philosophy**: **Brahman (universal soul)**, **Atman (individual soul)**.
- Around **108 Upanishads**, notable ones:
- **Chandogya**, **Brihadaranyaka**, **Kena**, **Isha**, **Katha**, **Mundaka**.
- Influence on Indian **spiritual thought**, later **Vedanta school**.

Vedangas

- The **Vedangas** (meaning **"limbs of the Vedas"**) are **auxiliary disciplines** developed to **understand**, **preserve**, and **interpret** the **Vedic texts**.
- They are not part of the **Vedas**, but they **support the Vedic tradition** by providing the necessary tools for **recitation**, **ritual performance**, and **linguistic clarity**.
- The term Vedanga appears in the **later Vedic period**, especially in the **post-Vedic Smriti literature**.
- There are **six Vedangas**, each addressing a different aspect essential for **Vedic scholarship and rituals**.

- **Shiksha** (Phonetics and Pronunciation)
  - Deals with **sound**, **intonation**, **accent**, **syllabic length**, and **pronunciation rules**.
  - Purpose: To ensure **accurate oral transmission** of Vedic hymns.
  - Example texts: **Paniniya Shiksha**, **Yajnavalkya Shiksha**.

- **Vyakarana** (Grammar)
  - Concerned with **rules of Sanskrit grammar**.
  - Enables the **correct interpretation** of Vedic texts.
  - Most important work: **Ashtadhyayi** by **Panini** (4th century BCE).
  - Other works: **Mahabhashya** by **Patanjali**.

- **Nirukta** (Etymology and Interpretation)
  - Explains the **origins and meanings of difficult Vedic words**.
  - Helps understand the **symbolism and context** of Vedic terms.
  - Major work: **Nirukta** by **Yaska** – the **oldest known Indian treatise on etymology**.

- **Chandas** (Metrics or Prosody)
  - Studies the **metrical structure** of Vedic hymns.
  - Ensures **rhythmic accuracy** in chanting.
  - Common meters: **Gayatri**, **Anushtubh**, **Trishtubh**, **Jagati**.
  - Text: **Chandah Shastra** by **Pingala**.

- **Kalpa** (Ritual Instructions)
  - Prescribes **rules and procedures for Vedic rituals** and sacrifices.
  - Subdivided into:
- **Shrauta Sutras** – for public rituals.
- **Grihya Sutras** – for domestic rituals.
- **Dharma Sutras** – dealing with moral laws and social conduct.
  - Basis of later **Smriti texts** and **law codes** like **Manusmriti**.

- **Jyotisha** (Astronomy and Astrology)
  - Deals with **auspicious timing** (muhurta) for **rituals and sacrifices**.
  - Includes **astronomical calculations**, **positions of celestial bodies**, and **calendar science**.
  - Earliest known Indian treatise: **Vedanga Jyotisha** by **Lagadha**.

Upavedas

- The term **"Upaveda"** means **"applied knowledge"** or **"subsidiary Veda"**.
- Upavedas are **traditional texts** that deal with **practical disciplines** derived from the **philosophical and ritual knowledge** of the **Vedas**.
- While **not part of the core Vedas**, they represent the **applied sciences** rooted in Vedic thought.
- **Four Major Upavedas and Their Associations:**

- **Ayurveda** – Science of Life and Medicine
  - **Associated Veda**: **Rigveda**
  - Focuses on **health**, **medicine**, **diagnosis**, **treatment**, **surgery**, **herbal knowledge**, and **longevity**.
  - Important texts:
- **Charaka Samhita** (medicine)
- **Sushruta Samhita** (surgery)

- **Dhanurveda** – Science of Archery and Warfare
  - **Associated Veda**: **Yajurveda**
  - Covers **military science**, **archery**, **battle formations**, **weapons training**, and **strategy**.
  - Also includes **codes of warrior conduct**.

- **Gandharvaveda** – Science of Music and Performing Arts
  - **Associated Veda**: **Samaveda**
  - Deals with **music**, **vocal performance**, **instrumental music**, **dance**, and **dramatic arts**.
  - Considered the **root of Indian classical music and Natya Shastra tradition**.

- **Shastrashastra** – Science of Weapons and Technology

Epic Literature

Ramayana

- Written by **Valmiki**.
- **7 Kandas (books)**, ~24,000 verses.
- Story of **Rama**, **Sita**, **Ravana** – ideal of **dharma**, **devotion**, and **duty**.
- Multiple versions across India – **Tulsidas' Ramcharitmanas** (Hindi), **Kamba Ramayanam** (Tamil).

Mahabharata

- Written by **Ved Vyasa**.
- Over **100,000 shlokas**, making it the **world's longest epic**.
- Story of the **Kauravas and Pandavas**.
- Contains the **Bhagavad Gita** – dialogue between **Krishna and Arjuna**, espouses **Karma Yoga**, **Bhakti**, and **Jnana**.
- Rich source of **ethical and philosophical discourse**.

Puranic Literature

- **Puranas** = "ancient" or "old narratives".
- Contains **myths, legends**, **cosmology**, **genealogies**, **moral codes**.
- **18 Mahapuranas** and **18 Upapuranas**.
- Key Mahapuranas:
- **Vishnu Purana**
- **Shiva Purana**
- **Bhagavata Purana**
- **Markandeya Purana** (contains **Devi Mahatmya**)
- Provided religious and cultural **unity** by integrating **Vedic and folk beliefs**.

Buddhist Literature

- **Buddhist literature** forms a significant part of **ancient Indian literary heritage**, offering insights

into **Buddhism**, **philosophy**, **ethics**, **society**, and **culture** of ancient India.

- It was primarily composed in **Pali**, but also in **Sanskrit**, **Prakrit**, **Tibetan**, and **Chinese**.
- Initially **oral**, these texts were later **written down in councils** to preserve the teachings of the **Buddha** and to standardize doctrines.
- Buddhist literature is mainly classified into:
- **Canonical Literature** (i.e., Tipitaka or Tripitaka)
- **Non-Canonical Literature** (commentaries, stories, philosophical texts)

Canonical Literature – Tripitaka

1. Vinaya Pitaka – Basket of Discipline

- Contains rules and regulations for the **monastic order** (Sangha).
- Includes the **Patimokkha** – a code of conduct with over **227 rules for monks** and **311 rules for nuns**.
- Details procedures for:
- **Ordination of monks/nuns**
- **Punishments for violations**
- **Monastery administration**

2. Sutta Pitaka – Basket of Discourses

- Contains the **sermons and teachings of Gautama Buddha**.
- Divided into **five Nikayas**:

1. **Digha Nikaya** – long discourses (e.g., Mahaparinibbana Sutta)
2. **Majjhima Nikaya** – middle-length discourses
3. **Samyutta Nikaya** – grouped by topics
4. **Anguttara Nikaya** – numerically arranged teachings
5. **Khuddaka Nikaya** – a miscellaneous collection (includes **Dhammapada**, **Jataka tales**, **Sutta Nipata**)

- Key Texts:
- **Dhammapada**: Verses of wisdom and ethics; one of the most quoted Buddhist scriptures.
- **Jataka Tales**: Stories of Buddha's previous lives; teach **moral lessons**.

3. Abhidhamma Pitaka – Basket of Higher Doctrine

- Contains **philosophical and psychological analysis** of the teachings.
- Elaborates on the **nature of mind**, **mental factors**, **reality**, and **metaphysics**.
- More abstract and systematic compared to the Sutta Pitaka.

Non-Canonical Buddhist Literature

Jataka Tales

- Present in both **canonical and non-canonical sources**.
- Narrate the **previous births of the Buddha** (Bodhisattva).
- Often used in **folk traditions**, **moral education**, and **temple carvings**.
- Famous tale: **Vessantara Jataka** – story of ultimate charity.

Avadanas

- Similar to Jataka tales but more **didactic** and **miracle-based**.
- Popular in **Mahayana tradition**.
- Example: **Divyavadana** – Sanskrit collection of Buddhist legends.

Buddhacharita by Ashvaghosha

- A **Sanskrit epic poem** on the life of the Buddha.
- Reflects classical Sanskrit literary style.
- Blends **devotional biography** with **poetic elegance**.

Milindapanho (The Questions of King Milinda)

- A **Pali dialogue** between Indo-Greek King **Menander (Milinda)** and monk **Nagasena**.
- Deals with **philosophical questions** like self, soul, rebirth, and nirvana.
- Highlights Buddhist logical and **analytical thinking**.

Lalitavistara

- A **Mahayana Sanskrit text** narrating the **life story of Buddha** with **mythical embellishments**.
- Popular among **Tibetan Buddhists**.

Mahavastu

- Semi-historical Mahayana text written in **mixed Sanskrit-Prakrit**.
- Describes **early life of Buddha**, monastic discipline, and **Bodhisattva path**.

Jain Literature

- **Jain literature** refers to the religious, philosophical, and ethical writings of the **Jain tradition**.
- It is composed in various languages including **Prakrit**, **Ardhamagadhi**, **Sanskrit**, **Apabhramsha**, and later in **Kannada** and **Tamil**.
- Offers insights into **religious doctrines**, **philosophy**, **cosmology**, **ethics**, and **social life**.
- Divided into:
  - **Canonical (Agama) Literature**
  - **Non-Canonical (Commentarial and Philosophical) Literature**

Canonical Jain Literature – Agamas

Agamas:

- Canonical scriptures of the **Svetambara sect**.
- Said to be based on the **teachings of Lord Mahavira**, compiled by his **Gandharas (chief disciples)**.
- There are **45 Agamas** (as per Svetambaras), grouped into:
  - **11 Angas** (limbs)
  - **12 Upangas** (sub-limbs)
  - **10 Prakirnakas** (miscellaneous texts)
  - **6 Chedasutras** (monastic rules)
  - **4 Mulasutras** (basic texts for monks)
  - **2 Chulikasutras** (appendices)

11 Angas:

1. **Acharanga Sutra** – Rules of conduct and ascetic life of monks.
2. **Sutrakritanga Sutra** – Refutes non-Jain philosophies; discusses Jain doctrines.
3. **Sthananga Sutra** – Jain teachings arranged in numerical categories.
4. **Samavayanga Sutra** – Numerical listing of metaphysical and cosmological concepts.
5. **Vyakhya Prajnapti (Bhagavati Sutra)** – Dialogues on cosmology and philosophy.
6. **Jnatadharmakatha Sutra** – Moral stories illustrating Jain ethics.
7. **Upasakadasa Sutra** – Stories of ideal lay followers (upasakas).
8. **Antakritdasa Sutra** – Lives of those who attained liberation.
9. **Anuttaropapatika Sutra** – Stories of souls reborn in highest heavens.
10. **Prashnavyakarana Sutra** – Classification of questions and philosophical answers.
11. **Vipaka Sutra** – Explains results of karma through stories.

- **Note**: The **12th Anga – Drishtivada** is considered **lost**.

Non-Canonical Jain Literature

- Refers to **texts composed outside the Jain Agamas (canon)**.
- These works **interpret, elaborate, or expand** on canonical teachings or focus on **philosophy, ethics, cosmology, biographies**, and **logic**.
- Authored by **Jain acharyas, scholars, poets**, and **monks**, in languages like **Sanskrit**, **Prakrit**, **Apabhramsha**, **Kannada**, and **Tamil**.
- Accepted by both **Svetambara** and **Digambara** sects (though preferences may differ).
- **Key Characteristics**:
  - Emphasis on **logic (nyaya)**, **metaphysics**, **moral stories**, and **doctrinal debates**.
  - Serve as **commentaries**, **manuals for monks**, **ethical treatises**, and **biographies of Tirthankaras**.
  - Used to **preserve doctrines** after many Agamas were lost (especially by the Digambaras).

Major Non-Canonical Jain Texts & Authors

- **Tattvartha Sutra** – by **Acharya Umasvati (Umasvami)**

- **First Jain text in Sanskrit**; accepted by **both Digambaras and Svetambaras**.
- Systematic summary of **Jain philosophy** – karma, cosmology, ethics, liberation.
- Also called **Moksha Shastra**.
- **Shatkhandagam** – by **Acharya Pushpadanta and Bhutabali**
- One of the **oldest Digambara texts**.
- Describes **karma theory** and **soul classification**.
- **Kashayapahuda (Treatise on Passions)** – by **Acharya Gunadhara**
- Explains how **passions (kashayas)** bind karmas to the soul.
- **Samayasara** – by **Acharya Kundakunda**
- Focuses on the **nature of the self**, soul, and liberation.
- Highly revered in **Digambara tradition**.
- **Niyamasara** – by **Kundakunda**
- Explains **ethics and spiritual discipline** for ascetics and householders.
- **Pravachanasara** – by **Kundakunda**
- Discusses **true religion (dharma)** and spiritual conduct.
- **Panchastikayasara** – by **Kundakunda**
- Classification of five **real entities (astikayas)** in Jain metaphysics.
- **Kalpasutra** – by **Bhadrabahu**
- Includes **biographies of Tirthankaras**, especially **Mahavira**.
- Read publicly during **Paryushan festival** by Svetambaras.
- **Trishashti-Shalaka-Purusha-Charita** – by **Acharya Hemachandra**
- Epic in Sanskrit; biographies of **63 great Jain figures** (Tirthankaras, Chakravartins, etc.).
- **Anekantajayapataka** – by **Haribhadra Suri**
- Explains the principle of **Anekantavada** (multiplicity of viewpoints).
- Promotes **tolerance and philosophical synthesis**.
- **Lokavibhaga** – Cosmological text in **Prakrit** explaining Jain universe.
- **Yasovijaya's Works** – 17th-century philosopher
- Wrote extensively on **logic (Jain Nyaya)**, **metaphysics**, and **dialogues**.
- Notable for **rational approach** to religious doctrine.

Classical Sanskrit Literature

- Refers to the body of literary works composed in **Sanskrit language** after the Vedic period.
- Marked by **refined grammar**, **ornate style**, and **rich vocabulary**.
- Reflects the **philosophy, values, drama, poetry**, and **science** of ancient India.
- Became the **dominant literary language** for royal courts, scholars, and religious texts across India.
- While **Vedic Sanskrit** was ritualistic, **Classical Sanskrit** was secular, poetic, dramatic, and philosophical.
- Flourished during the **Gupta period** (4th–6th century CE), called **"Golden Age of Sanskrit"**.
- **Major Themes:**
- **Poetry (Kavya)** – Epic and lyrical poetry, court poetry, and descriptive poems.
- **Drama (Natya)** – Sanskrit plays portraying royal life, mythology, and human emotions.
- **Prose (Gadya)** – Narrative stories, fables, and philosophical treatises.
- **Epics (Mahakavyas)** – Grand poetic compositions with heroic themes.
- **Didactic Texts** – Ethics, politics, science, grammar, and moral instructions.

Major Authors and Their Works

- **Kalidasa** (Gupta Era, 4th–5th Century CE)
- Regarded as the **greatest Sanskrit poet and dramatist**.
- Known for **imagery, nature metaphors, and romanticism**.

- **Major Works:**
  - **Abhijnanasakuntalam** – Love story of Shakuntala and King Dushyanta (drama).
  - **Meghaduta** – A **messenger poem** where a Yaksha sends a message through a cloud.
  - **Raghuvamsa** – Epic poem detailing the lineage of Lord Rama.
  - **Kumarasambhavam** – Poem on the birth of Kartikeya.
- **Bhasa** (Possibly 3rd Century BCE)
  - One of the **earliest Sanskrit playwrights**, rediscovered in the 20th century.
  - His works depict **human emotions and heroic values**.
  - **Notable Plays:**
    - **Svapnavasavadattam** – Political romance.
    - **Urubhanga** – Portrays the inner transformation of Duryodhana.
    - **Pratijna Yaugandharayana** – Political drama with strategists as heroes.
- **Sudraka**
  - Wrote **Mricchakatika (The Little Clay Cart)** – A romantic and social play with **urban realism**, love, and politics.
- **Vishakhadatta**
  - Famous for **Mudrarakshasa** – A political thriller set in the **Mauryan period**, focusing on Chanakya's diplomacy.
- **Bhavabhuti** (8th Century CE)
  - Known for **intense emotional expression** and **philosophical themes**.
  - **Plays:**
    - **Malatimadhava** – Romantic and horror elements.
    - **Mahaviracharita** – Heroic life of Rama.
    - **Uttararamacharita** – Continuation of Rama's story after exile.
- **Banabhatta** (7th Century CE)
  - Court poet of **Harshavardhana**.
  - **Works:**
    - **Harshacharita** – Biography of King Harsha.
    - **Kadambari** – Romantic prose novel filled with **symbolism and reincarnation**.
- **Dandin**
  - Known for prose and poetics.
  - **Works:**
    - **Dashakumaracharita** – Adventures of ten princes.
    - **Kavyadarsha** – Foundational text on **Sanskrit poetics (Alankaras)**.
- **Magha**
  - Author of **Shishupalavadha**, a Mahakavya on **Krishna's slaying of Shishupala**.
  - Known for **linguistic complexity**.
- **Bharavi**
  - Wrote **Kiratarjuniya** – Describes **Arjuna's combat with Lord Shiva**.
- **Jayadeva** (12th Century CE)
  - Composer of the **Gita Govinda**, a **devotional lyric** on **Radha-Krishna** love.
  - Highly influential in the **Bhakti movement**.
- **Somadeva**
  - Author of **Kathasaritsagara** – A massive **compilation of folktales and legends**.

Scientific Texts

- **Panini** – **Ashtadhyayi**
  - Earliest and most scientific grammar book in the world.
  - Formalizes **Classical Sanskrit grammar** using algorithmic rules.
- **Aryabhata** – **Aryabhatiya**
  - A treatise on **mathematics and astronomy**.
  - Discussed concepts of **zero, π (pi)**, and planetary motion.
- **Varahamihira** – **Brihat Samhita**
  - An **encyclopedic text** on **astrology, meteorology, architecture**, etc.
  - Also wrote **Pancha Siddhantika** on astronomical systems.
- **Charaka** – **Charaka Samhita**
  - Foundational text on **Ayurveda** (medicine).
  - Discusses **physiology, diagnosis, and treatment**.
- **Sushruta** – **Sushruta Samhita**
  - Focused on **surgery (Shalya Tantra)**.

- Contains details on **plastic surgery, anatomy, and surgical instruments**.
- **Kautilya (Chanakya) – Arthashastra**
- Manual on **statecraft, economy, administration**, and **espionage**.
- A unique blend of **political science and practical governance**.
- **Patanjali – Yoga Sutras**
- Foundational text on **Yoga philosophy**.
- Emphasizes **mental discipline, self-control**, and **meditative techniques**.

Sangam Literature (Tamil)

- **Sangam Literature** refers to the earliest known **Tamil literature** composed during the **Sangam Age**.
- "Sangam" means **academy or assembly** of Tamil poets and scholars.
- Compiled in **three Sangams (academies)** supposedly held in ancient South India, mainly at **Madurai**.
- It forms the **primary literary source** for early **Tamil history**, **culture**, **society**, and **politics**.

Major Works

- **Ettuthogai (Eight Anthologies)**
- Also called **"Eight Collections"** of poetry.
- Contains short and long poems by multiple poets.
- Includes:
  - **Ainkurunuru**
  - **Narrinai**
  - **Kuruntokai**
  - **Paripadal**
  - **Kalittokai**
  - **Akananuru**
  - **Purananuru**
  - **Pathirruppathu**
- **Pathupattu (Ten Idylls)**
- A collection of **ten long poems**.
- Deals with both **Akam (love)** and **Puram (war/valor)** themes.
- Includes:
  - **Thirumurugarruppadai**
  - **Porunaratruppadai**
  - **Perumpanarruppatai**
  - **Mullaippattu**
  - **Maduraikkanchi**
  - **Nedunalvadai**
  - **Kurinjippattu**
  - **Pattinappalai**
  - **Malaipadukadam**
  - **Thiruvalluva Maalai** (sometimes included separately)
- **Tolkappiyam**
- **Oldest extant Tamil grammar text**.
- Attributed to **Tolkappiyar**, a disciple of sage **Agastya**.
- Divided into:
  - **Ezhuttu (phonetics)**
  - **Sol (morphology and syntax)**
  - **Porul (semantics and themes)**
- **Pattupattu & Other Didactic Works**
- **Thirukkural** by **Thiruvalluvar** – Classical ethical treatise with 1330 couplets on **virtue (Dharma), wealth (Artha), and love (Kama)**.
- **Naladiyar**, **Acharakkovai** – Didactic literature with moral sayings and wisdom.

Famous Poets

- **Avvaiyar**
- **Most famous female poet** of Sangam Age.
- Known for her **simple, moralistic, and didactic poems**.
- Advocated values like **charity, wisdom, and humility**.
- Wrote in both **early Sangam** and **post-Sangam periods**.
- **Kapilar**
- **Close friend and court poet of Vel Pari** (a Velir chieftain).
- Composed **over 200 poems** in **Akananuru and Purananuru**.
- Known for **emotional depth, loyalty**, and **patronage poetry**.
- **Nakkeerar**
- Scholar and **chief poet of the Madurai Sangam**.
- Famous for his role in **defending the sanctity of Shiva's poem** against the challenge by the king.
- Wrote **Tirumurugarruppadai**, praising Lord **Murugan**.
- **Paranar**

- Poet in the courts of several kings including **Chola, Chera, and Pandya rulers**.
- Specialized in **Puram (external life) themes** like **warfare, generosity**, and **heroism**.
- **Uraiyur Mudukannan Sattanar**
- Authored **Madurai Kanji**, part of **Pattuppāṭṭu (Ten Idylls)**.
- Describes **urban life, trade**, and **royal patronage** in **Pandya capital Madurai**.
- **Perunkunrur Kilar**
- A **Brahmin poet** and social reformer.
- Urged kings to rule justly and criticized them for their faults.
- **Mamulanar**
- Contributed to **Purananuru and Akanauru**.
- Often wrote on **social values, ethics**, and **historical events**.
- **Alangudi Vanganar**
- Composed poems with **economic and trade-related themes**.
- Mentioned **Roman trade**, **overseas merchants**, and **maritime wealth**.
- **Orampokiyar**
- Known for his **vivid war descriptions** and **valor of Tamil kings**.
- **Auvaiyar (Post-Sangam)**
- Not to be confused with Sangam Avvaiyar.
- Wrote **Aathichoodi** and **Kondrai Venthan**—famous Tamil ethical texts.

Medieval Indian Literature

- Covers literary works from the **early medieval (8th century)** to the **late medieval (18th century)** period.
- The **Medieval period** in India saw a **diversification of regional languages** and the **rise of devotional (Bhakti and Sufi) literature**.
- It marked the **decline of Sanskrit as a dominant literary language** and the **emergence of vernacular languages** like **Hindi, Tamil, Telugu, Kannada, Marathi, Bengali, and Persian**.
- The literature of this period was deeply influenced by **religion, mysticism, social reform, and cultural synthesis**.

Sanskrit Literature (8th – 18th Century CE)

- **Abhinavagupta** *(c. 950 – 1016 CE, Kashmir)*
- A **polymath**: philosopher, aesthetician, mystic, and scholar.
- **Major Works**:
  - *Tantraloka* – Encyclopedia on **Kashmir Shaivism** and Tantra.
  - *Abhinavabharati* – Commentary on **Bharata's Natyashastra** (established the theory of **Rasa** in Indian aesthetics).
- Significance: Integrated **aesthetics with metaphysics**. Central to **Shaiva philosophy and classical art theory**.
- **Kshemendra** *(11th century, Kashmir)*
- Known for **didactic, satirical, and abridged versions** of classical epics.
- **Major Works**:
  - *Deshopadesha* – Political and social satire.
  - *Kalavilasa* – Critique of decadence and corruption.
  - *Ramayanamanjari*, *Bharatamanjari* – Abridged poetic versions of Ramayana and Mahabharata.
- Significance: Offers **valuable social commentary** on medieval life.
- **Bhoja Deva** *(11th century, Paramara dynasty, Malwa)*
- King and scholar, patron of Sanskrit literature.
- **Major Works**:
  - *Sarasvati-Kanthabharana* – Treatise on Sanskrit grammar and poetics.
  - *Rajamartanda* – Commentary on Yoga Sutras.

- Credited with *Shingara Prakasha* on aesthetics.
  - Significance: Reinforced **royal patronage of Sanskrit learning**.
- **Jayadeva** *(12th century, Bengal/Odisha)*
  - Devotional Sanskrit poet, associated with **Vaishnavism**.
  - **Major Work**:
    - *Gita Govinda* – Erotic devotional poetry on **Radha-Krishna**.
  - Significance: Inspired **Bhakti poets across India**; deeply influential in **dance, music, and temple rituals**.
- **Appaya Dikshita** *(16th century, Tamil Nadu)*
  - Scholar and poet of **Advaita Vedanta**.
  - **Major Works**:
    - *Kuvalayananda* – Treatise on poetics.
    - *Parimala* – Commentary on Brahmasutra Bhashya.
    - *Yatindra-mata-dipika* – Work on Vishishtadvaita.
  - Significance: Bridge between **Advaita and Vishishtadvaita** traditions; a major figure in **Dravidian Sanskrit scholarship**.
- **Vedanta Desika** *(13th–14th century, Tamil Nadu)*
  - Philosopher-poet of **Sri Vaishnavism**.
  - **Major Works**:
    - *Yadavabhyudaya* – Epic poem on Krishna.
    - *Shatadushani* – Refutation of Advaita.
    - *Paduka Sahasra* – Devotional poem on Ramanuja's sandals.
  - Significance: Articulated **Vishishtadvaita philosophy** in **elegant Sanskrit poetry**.
- **Madhava Vidyaranya** *(14th century, Vijayanagar Empire)*
  - Key figure in founding **Vijayanagara**.
  - **Major Works**:
    - *Sarvadarshanasamgraha* – Survey of Indian philosophical systems.
    - *Panchadasi* – Vedantic text.
  - Significance: Integrated **Vedanta into political revivalism**.
- **Nilakantha Chaturdhara** *(17th century, Varanasi)*
  - Commentator on **Mahabharata**.
  - **Major Work**:
    - *Bharata Bhava Deepa* – Commentary on Mahabharata.
  - Significance: Important for **Puranic and Itihasa interpretation** in the medieval era.
- **Narayana Bhatta** *(Kerala, 16th century)*
  - **Author of Smriti texts** and ritual manuals.
  - Wrote in Sanskrit with regional inflections.
  - **Works**: *Prayoga Ratnamala*, *Smarta Prayoga*.

Persian Literature

- Persian became the **official court language** under the Delhi Sultanate and remained so throughout the Mughal period.
- Persian literature included **histories (tarikh), biographies (tazkiras), Sufi texts, poetry, prose**, and **translations of Sanskrit works**.

Persian Literature under the Delhi Sultanate (1206–1526 CE)

- **Amir Khusrau (1253–1325 CE)**
  - **Court poet of 7 Sultans**, notably Alauddin Khilji.
  - Prolific in Persian poetry and early Hindavi/Urdu.
  - **Works**:
    - *Tughlaqnama* – On Ghiyasuddin Tughlaq.
    - *Nuh Sipihr* – Cosmography and praise of India.
    - *Qiran-us-Sa'dain* – Meeting of Bughra Khan and Jalaluddin Khilji.
    - *Khazain-ul-Futuh* – Military exploits of Alauddin Khilji.
    - *Ashiqah* – Romantic masnavi.
  - **Contribution**: Blended Persian literary traditions with Indian themes; called "**Tuti-e-Hind**" (Parrot of India).
- **Ziauddin Barani (1285–1357 CE)**
  - Historian and political theorist under Muhammad bin Tughlaq and Firoz Shah.
  - **Works**:

- *Tarikh-i-Firoz Shahi* – History of Delhi Sultans (Balban to Firoz Shah).
- *Fatwa-i-Jahandari* – Political treatise emphasizing **Muslim supremacy**.

- **Contribution**: Combined **Islamic orthodoxy with realpolitik**.

- **Minhaj-i-Siraj (13th century)**
- Chief Qazi of Delhi under Nasiruddin Mahmud.
- **Work**: *Tabaqat-i-Nasiri* – Biographical chronicle of Islamic rulers.
- **Importance**: Major source for early Sultanate history.

- **Fakhr-i-Mudabbir**
- **Work**: *Adab-ul-Harb wa al-Shujaat* – Manual on war and military tactics.
- **Significance**: Reflects military organization and ethos of Delhi Sultanate.

Persian Literature under the Mughals (1526–1707 CE)

- **Abul Fazl (1551–1602 CE)**
- Principal court historian and adviser to **Akbar**.
- **Works**:
  - *Akbarnama* – Official biography of Akbar (3 volumes).
  - *Ain-i-Akbari* – Administration, economy, military, and society.
- **Contribution**: Introduced **secular, humanist historiography**; vital administrative data.

- **Faizi (1547–1595 CE)**
- Brother of Abul Fazl; poet laureate in Akbar's court.
- **Works**:
  - *Nal-Daman* – Adaptation of Sanskrit story *Nala-Damayanti*.
  - Translated *Bhagavad Gita* and other Sanskrit texts into Persian.
- **Contribution**: Symbol of **Indo-Persian cultural synthesis**.

- **Badauni (c. 1540–1605 CE)**
- Conservative historian and critic of Akbar's religious innovations.
- **Work**: *Muntakhab-ut-Tawarikh* – Chronological history till Akbar.
- **Contribution**: Presents **critical and orthodox perspective** on Akbar's reign.

- **Nizamuddin Ahmad (d. 1594 CE)**
- Court historian under Akbar.
- **Work**: *Tabaqat-i-Akbari* – General history from Ghazni to Akbar.
- **Contribution**: Source for Mughal and pre-Mughal history.

- **Abdul Qadir Badauni**
- Another name in historical writing, known for:
  - Translations of Hindu texts like *Ramayana* and *Mahabharata* into Persian under Akbar's orders.

- **Muhammad Qasim Ferishta (1560–1620 CE)**
- Historian under Bijapur Sultanate.
- **Work**: *Tarikh-i-Ferishta* or *Gulshan-i-Ibrahimi* – History of India from ancient times to Akbar.
- **Contribution**: Important for Deccan and early Indian history.

- **Inayat Khan**
- Court historian of Shah Jahan.
- **Work**: *Shah Jahan Nama* – Official chronicle of Shah Jahan's reign.
- **Importance**: Insight into Mughal administration and court culture.

- **Other Notable Writers**
- **Mutamid Khan** – *Iqbalnama-i-Jahangiri* (history of Jahangir).
- **Khwafi Khan** – *Muntakhab-ul-Lubab* – Later Mughal history (Aurangzeb to early 18th century).
- **Mirza Nathan** – *Baharistan-i-Ghaibi* – Chronicles of Bengal and Assam under Mughals.

Bhakti Literature

- **Bhakti Movement (7th – 17th century)** led to the creation of **rich devotional literature** in various regional languages.
- It aimed at **personal devotion to God**, often challenging **Brahmanical orthodoxy, caste, rituals**, and **religious exclusivism**.
- **Bhakti literature** was composed in **vernacular languages** and became a medium for **social reform, spiritual awakening**, and **literary evolution**.

1. Alvars and Nayanars (Tamil Nadu)

- *Period:* ***6th–9th Century CE*** *(Early Bhakti Movement)*
- **Alvars (Vaishnavites)**:
- **Key Poets**: Nammalvar, Andal, Periyalvar, Kulasekhara.
- **Work**: *Nalayira Divya Prabandham* (4000 Tamil hymns).
- **Philosophy**: Devotion to **Vishnu**.
- **Nayanars (Shaivites)**:
- **Key Poets**: Appar, Sambandar, Sundarar, Manikkavachakar.
- **Work**: *Tevaram*, *Tiruvachakam*.
- **Philosophy**: Devotion to **Shiva**.

2. Kannada Bhakti Saints

- **Basavanna** (12th century):
- Founder of **Virashaiva/Lingayat** movement.
- **Work**: *Vachanas* (prose-poems).
- **Philosophy**: Monotheism, anti-caste, equality, work ethic.
- **Akka Mahadevi**, **Allama Prabhu** – Major Vachana writers.

3. Maharashtra Bhakti Saints (13th–17th Century)

- **Jnaneshwar (13th c.)**:
- Work: *Jnaneshwari* – Marathi commentary on the Gita.
- Philosophy: Varkari sect, **Sant tradition**, Advaita Vedanta.
- **Namdev**:
- Hymns included in **Guru Granth Sahib**.
- Stressed devotion to **Vithoba/Vitthal**.
- **Tukaram (17th c.)**:
- Work: *Abhangs* (devotional poetry).
- Opposed ritualism, upheld **equality and love for God**.
- **Eknath**:
- Works: *Bhagavata Purana* (Marathi), *Rukmini Swayamvar*.
- Emphasized **Bhakti with social service**.

4. North Indian Bhakti Saints (Nirguna & Saguna Traditions)

***Nirguna Bhakti* – Worship of formless God**

- **Kabir (15th c., Varanasi)**:
- Language: **Nirgun poetry** in Hindi, Punjabi, Urdu.
- **Work**: Dohas (couplets).
- Condemned caste, idol-worship; supported **universal religion**.
- **Ravidas**:
- Leatherworker by caste.
- Stressed **equality of all beings** and **inner purity**.
- Hymns included in **Guru Granth Sahib**.
- **Dadu Dayal** (Rajasthan):
- Founded **Dadu-Panth**.
- Poetry on **universal love, formless God**.

***Saguna Bhakti* – Worship of God with form (Rama, Krishna)**

- **Tulsidas (16th c., UP)**:
- Work: *Ramcharitmanas* (Awadhi version of Ramayana).
- Worshipped **Rama** as supreme.
- **Surdas (15th–16th c., Braj region)**:
- Work: *Sursagar* – devotional songs for **Krishna**.
- Affiliated with **Pushti Marg** of Vallabhacharya.
- **Meerabai (16th c., Mewar/Rajasthan)**:
- Devotee of **Krishna**, defied social norms.
- Poetry full of **love, surrender, and pain of separation**.
- **Vallabhacharya** (philosopher):
- Founder of **Pushti Marg**.
- Preached **Krishna Bhakti** with grace (pushti) over penance.

5. Bhakti Saints of Eastern India

- **Chaitanya Mahaprabhu (Bengal/Odisha)**:
- Preached **Gaudiya Vaishnavism** – ecstatic Krishna devotion.
- Popularized **Kirtans and dance** as devotion.
- **Shankardev (Assam)**:
- Founded **Ekasarana Dharma**.
- Wrote *Borgeets*, *Kirtan Ghosha*.

6. Bhakti in South Indian Vernaculars

- **Tallapaka Annamacharya (Andhra)**:
- Devotional songs (*Sankirtanas*) on **Lord Venkateshwara**.
- **Purandara Dasa (Karnataka)**:
- Father of **Carnatic music**.

- Composed *Kirtanas* in Kannada.
- **Kanaka Dasa**:
- Focused on **equality and devotion to Krishna**.

Sufi Literature

- **Sufism** is the **mystical and devotional aspect of Islam**, emphasizing **love, personal union with God, renunciation of materialism**, and **service to humanity**.
- In India, Sufi saints spread their message primarily through **Persian, Arabic, Urdu, and regional languages**, leaving behind a rich literary tradition.
- Their **poetry, prose, hagiographies (tazkiras), letters (maktoobat)** and **discourses (malfuzat)** form the **corpus of Sufi literature**.

Prominent Sufi Saints, Orders, and their Literary Contributions

- **Khwaja Moinuddin Chishti (Ajmer, d. 1236)**
- **Founder of Chishti order in India.**
- Though not a prolific writer, his teachings influenced later literature.
- **Sufi Message**: Love for all, service to the poor, music as spiritual path.

- **Nizamuddin Auliya (Delhi, d. 1325)**
- Discourses recorded in **Fawaid-ul-Fuwad** by Amir Hasan Sijzi.
- Opposed orthodoxy and formalism, emphasized **love, tolerance, and renunciation**.

- **Amir Khusrau (1253–1325)**
- Disciple of Nizamuddin Auliya; called the "**Parrot of India (Tuti-e-Hind)**".
- Wrote extensively in **Persian and Hindavi**.
- **Key Works**:
  - *Tuhfat-us-Sighr*, *Nuh Sipihr*, *Qiran-us-Sa'dain* (Persian poetry).
  - Popularized **Qawwali** form.
- Introduced Indo-Persian culture and themes of divine love.

- **Sheikh Nasiruddin Chiragh-e-Dehli**
- Successor of Nizamuddin Auliya.
- His sayings were compiled into *Khair-ul-Majalis* by Hamid Qalandar.

- **Baba Farid (1173–1266) – Punjab**
- **First major Sufi poet in Punjabi**.
- His verses are included in **Guru Granth Sahib**.
- Stressed love, humility, detachment, and social justice.

- **Shaikh Abdul Quddus Gangohi (Naqshbandi-Sabiri)**
- Composed *Maktubat* (letters) on mystical and spiritual ideas.
- Advocated **silent remembrance (Zikr)** and close contact with sharia.

- **Sheikh Ahmad Sirhindi (1564–1624)**
- Naqshbandi order; reformist thinker.
- **Work**: *Maktubat-i-Imam Rabbani* – letters emphasizing Islamic orthodoxy, reaction against Akbar's Din-i-Ilahi.
- Believed in *Wahdat al-Shuhud* (Unity of Witnessing) as opposed to *Wahdat al-Wujud*.

- **Shah Waliullah Dehlavi (1703–1762)**
- Philosopher, theologian, reformer.
- Translated Quran into Persian.
- Wrote:
  - *Hujjatullah al-Baligha* – on social, spiritual, and political structure of Islamic society.
  - Emphasized harmony between **Sharia and Sufism**.

- **Dara Shikoh (1615–1659)**
- Son of Shah Jahan; a **liberal Sufi thinker**.
- Works:
  - *Sirr-e-Akbar* – Persian translation of **Upanishads**.
  - *Majma-ul-Bahrain* – On the unity of Hindu and Islamic mysticism.

- Tried to **synthesize Vedanta and Sufism**.

- **Sarmad Kashani (17th century)**
- Mystic of Jewish origin.
- Wrote Persian **quatrains (rubaiyat)**.
- Critic of orthodoxy; executed by Aurangzeb.
- Symbol of **freedom of thought** in Sufism.

Urdu Literature in Late Medieval India

- **Wali Muhammad Wali (1667–1707)**
- Known as **"Father of Urdu Poetry"**.
- Introduced **Persian poetic styles** (especially the *ghazal*) into **Urdu**.
- **Works**: *Diwan-e-Wali* – Popularized Urdu poetry in Delhi.
- Paved the way for Urdu as a **respectable literary language**.

- **Siraj-ud-Din Ali Khan Arzu (1689–1756)**
- A **pioneer of classical Urdu poetry** and literary criticism.
- Promoted **Persianized Urdu**, helped **codify grammar**, and contributed to **literary aesthetics**.
- **Works**:
  - *Afsana* (Prose fiction).
  - Commentaries on **Persian literary texts**.
- Played a **pivotal role in the shift from Persian to Urdu** as the dominant literary language.

- **Mir Taqi Mir (1723–1810)**
- One of the **founders of Urdu classical poetry**.
- Known for deeply emotional **ghazals**.
- **Works**: *Kulliyat-e-Mir* – A comprehensive collection of his ghazals.
- Called the "**Khuda-e-Sukhan**" (God of Poetry) for his eloquence and sensitivity.

- **Mirza Ghalib (1797–1869)**
- Regarded as the **greatest Urdu poet of the 19th century**.
- Bridged **classical and modern themes** in Urdu poetry.
- **Works**:
  - *Diwan-e-Ghalib* – Collection of **ghazals** on **love**, **loss**, **existence**, and **identity**.
- **Legacy**: Called the "**Shakespeare of India**", his philosophical depth and linguistic innovation shaped modern Urdu poetry.

- **Sir Syed Ahmad Khan (1817–1898)**
- Leader of the **Aligarh Movement**, promoter of **modern education** among Muslims.
- Advocated use of **simple Urdu prose** for scientific and historical texts.
- **Works**:
  - *Asar-us-Sanadid* – A history of Delhi's architecture.
  - *Tahzib-ul-Akhlaq* – A reformist journal to promote rationalism and social reform.
- Instrumental in making Urdu the **language of modern intellectual discourse**.

- **Muhammad Iqbal (1877–1938)**
- Poet-philosopher, national thinker.
- **Works**:
  - *Bang-e-Dra*, *Bal-e-Jibril*, *Asrar-e-Khudi*.
- Promoted **self-hood (Khudi)**, pan-Islamism, and cultural identity.
- Revered as the **spiritual father of Pakistan**.

Folk and Vernacular Literature

- **Folk and vernacular literature** refers to the **oral and written expressions** in **regional languages** that are deeply rooted in **local culture, customs, and traditions**.
- Unlike classical literature, which often catered to elites in **Sanskrit, Persian, or Arabic**, folk and vernacular traditions addressed the **masses** and reflected their **everyday life, struggles, beliefs**, and **aspirations**.

- Played a major role in **preserving indigenous identities**, especially during periods of **foreign rule** and **social change**.
- Gained momentum from the **Bhakti and Sufi Movements** (13th–18th century), which popularized **religious literature in local languages**.
- Encouraged by **regional courts**, **temples**, and **local communities**.

Key Literary Works in Regional Vernaculars

North India

- **Awadhi (UP Region)**
- **Tulsidas – *Ramcharitmanas***: Devotional retelling of the Ramayana in Awadhi; widely revered and popular across North India.
- **Malik Muhammad Jayasi – *Padmavat***: Sufi-inspired romantic epic blending folklore and mysticism.

- **Braj Bhasha**
- **Surdas – *Sursagar***: A collection of verses devoted to Krishna; major work in the Bhakti tradition.
- **Raskhan – *Prem Vatika***: Devotional poetry on Krishna, written by a Muslim Bhakta.

- **Bhojpuri**
- **Bidesia Folk Songs (by Bhikhari Thakur)**: Explores themes of migration, separation, and socio-economic hardship.

- **Punjabi**
- ***Janamsakhis***: Biographical narratives of Guru Nanak's life and teachings.
- **Waris Shah – *Heer Ranjha***: Romantic tragedy in poetic form, symbolizing cultural identity.

Eastern India

- **Bengali**
- **Charyapadas**: Oldest known Bengali Buddhist mystical verses (8th–12th century).
- **Mangalkavyas**:
  - *Manasamangal*, *Chandimangal* – Mythical poems celebrating local deities like Manasa and Chandi.
- **Lalon Fakir's Songs**: Philosophical and devotional folk songs challenging orthodoxy.

- **Odia**
- **Sarala Das – *Odia Mahabharata***: Earliest epic in the Odia language.
- **Jagannath Das – *Odia Bhagavata Purana***: Popular religious text promoting Bhakti.

- **Maithili**
- **Vidyapati – *Padavali***: Love and devotional poetry dedicated to Krishna and Radha.

Southern India

- **Kannada**
- **Vachanas (Basavanna, Allama Prabhu, Akka Mahadevi)**: Short poetic statements promoting social reform and Shiva devotion.
- **Kumaravyasa – *Karnata Bharata Kathamanjari***: Adaptation of the Mahabharata in Kannada.

- **Telugu**
- **Vemana – *Vemana Padyalu***: Didactic poems on morality and social equality.
- **Palkuriki Somanatha – *Basava Purana***: Biography of Basavanna and the Lingayat saints.

- **Tamil**
- **Tevaram (Appar, Sambandar, Sundarar)**: Shaivite hymns part of Tamil Bhakti literature.
- **Divya Prabandham (Alwars)**: Vaishnavite devotional poems.
- **Villiputhurar – *Villibharatam***: Tamil rendition of Mahabharata.

- **Malayalam**

- **Ezhuthachan – *Adhyatma Ramayanam***: Devotional retelling of the Ramayana in Malayalam.
- **Cherusseri Namboothiri – *Krishna Gatha***: Devotional poem on Krishna's childhood.

Western India

- **Marathi**
- **Dnyaneshwar – *Dnyaneshwari***: Philosophical commentary on the Gita in verse.
- **Namdev, Tukaram – *Abhangas***: Devotional poems dedicated to Vithoba of Pandharpur.
- **Muktabai – *Tattvagita***: Philosophical insights from a female saint.

- **Gujarati**
- **Narsinh Mehta – *Vaishnav Jan To***: Bhakti song promoting compassion and equality.
- **Bhalan – *Nalakhyan***: Folk epic based on the love story of Nala and Damayanti.

- **Rajasthani**
- ***Pabuji ki Phad***: Folk epic about the Rajput hero Pabuji, performed with scroll paintings.
- ***Devnarayan ki Phad***: Oral tradition depicting the life of folk deities.

Tribal & Oral Literature (Across India)

- **Santhali Songs** – Oral poems and creation myths in the Santhal community.
- **Bhils' Ballads** – Heroic narratives of local warriors and gods.
- **Gond Folk Tales** – Stories of forest spirits, deities, and ancestral legends.

Modern Indian Literature

- Modern Indian Literature marks the transition from classical and medieval forms to **new literary styles, themes, and mediums**, influenced by **colonialism, nationalism, social reform, and modern education**.
- Characterized by the **adoption of print technology**, **rise of vernacular languages**, and the emergence of **socially conscious and nationalist writings**.

Hindi Literature

- **Bharatendu Harishchandra (1850–1885)**
- Known as the **father of modern Hindi literature**.
- **Works**: *Andher Nagari*, *Bharat Durdasha*
- Themes: Social satire, colonial critique, nationalism.
- **Munshi Premchand (1880–1936)**
- Pioneer of **Hindi-Urdu realism**.
- **Novels**: *Godaan*, *Gaban*, *Nirmala*, *Seva sadan*
- Themes: Rural exploitation, caste, women's issues, feudalism.

- **Jaishankar Prasad**
- Pillar of **Chhayavaad** (Hindi Romanticism).
- **Works**: *Kamayani* (epic poetry), *Skandagupta* (drama)
- Themes: Philosophy, nationalism, mysticism.
- **Mahadevi Verma**
- Leading female voice in Chhayavaad.
- **Works**: *Yama* (poetry), *Shrinkhla ki Kadiyan* (essays)
- Themes: Feminism, emotional introspection.
- **Ramdhari Singh Dinkar**
- **Works**: *Rashmirathi*, *Parashuram ki Prateeksha*
- Themes: Patriotism, valor, Krishna symbolism.

Bengali Literature

- **Bankim Chandra Chattopadhyay (1838–1894)**
- First Indian to write novels in a modern sense.
- **Works**: *Anandamath*, *Durgeshnandini*

- **Legacy**: *Vande Mataram* became a nationalist anthem.
- **Dinabandhu Mitra (1829–1873)**
- A pioneer of **realist social drama** in Bengali literature.
- **Work**: *Neeldarpan* (1860)
  - **Theme**: Dramatized the **Indigo Revolt**; exposed **European exploitation** of Indian peasants.
  - Translated into English by **Michael Madhusudan Dutt**, reaching British Parliament.
  - Marked the **beginning of protest literature** in Indian theatre.
- **Legacy**: Inspired future writers to use literature as a tool for **national awakening and resistance**.
- **Rabindranath Tagore (1861–1941)**
- **Nobel Laureate** in Literature (1913).
- **Works**: *Gitanjali* (poetry), *Gora*, *Ghare Baire* (novels), *Dak Ghar* (play)
- Themes: Universal humanism, nationalism, spirituality.
- **Michael Madhusudan Dutt**
- Introduced **blank verse** and **epic drama** in Bengali.
- **Work**: *Meghnad Badh Kavya* (Ramayana reimagined).
- **Sarat Chandra Chattopadhyay**
- Novelist of the **social and emotional middle class**.
- **Works**: *Devdas*, *Parineeta*, *Shrikant*
- Themes: Women's issues, love, social customs.

Urdu Literature

- **Mirza Ghalib (1797–1869)**
- Transition figure from classical to modern Urdu poetry.
- **Work**: *Diwan-e-Ghalib*
- Themes: Love, existentialism, identity.
- **Siraj-ud-Din Ali Khan Arzu (1689–1756)**
- Promoted **Persianized Urdu**, commentary on Persian texts.
- Key in defining early Urdu literary standards.
- **Faiz Ahmed Faiz (1911–1984)**
- Progressive poet blending romance and revolution.
- **Works**: *Subh-e-Azadi*, *Mujh Se Pehli Si Mohabbat*
- Themes: Socialism, anti-colonialism, humanism.
- **Kaifi Azmi**
- Known for **Nazms** and progressive ideology.
- **Work**: *Aurat* (on women's rights)
- Associated with the **Progressive Writers' Movement**.
- **Meeraji** and **Jamiluddin Aali**
- Modernists who expanded Urdu literary boundaries into **psychology, sexuality, and modernism**.

Tamil Literature

- **Subramania Bharati (1882–1921)**
- Nationalist and social reformer.
- **Works**: *Kuyil Pattu*, *Panchali Sabatham*
- Themes: Feminism, caste abolition, patriotism.
- **Jayakanthan**
- Modern novelist.
- **Works**: *Sila Nerangalil Sila Manithargal*
- Themes: Realism, middle-class struggles.

Marathi Literature

- **Jyotiba Phule**
- Wrote prose literature advocating social reform.
- **Work**: *Gulamgiri*
- Themes: Anti-casteism, women's education.
- **Tukaram (early modern)**
- **Abhangs** on Vithoba (precursor to modern realism).
- Focus: Bhakti, social consciousness.
- **Vishnu Sakharam Khandekar**
- First Marathi writer to win the **Jnanpith Award**.
- **Work**: *Yayati*
- **P. L. Deshpande (Pu La)**
- Satirical and humorous writings in the mid-20th century.

Malayalam Literature

- **Thunchaththu Ezhuthachan**
- **Father of modern Malayalam** literature.
- **Work**: *Adhyatma Ramayanam*
- **Vaikom Muhammad Basheer**

- Realist short story writer.
- **Work**: *Balyakalasakhi*, *Mathilukal*
- Themes: Poverty, humor, love, Gandhian ideals.

Kannada Literature

- **Kuvempu (K. V. Puttappa)**
- First Kannada **Jnanpith awardee**.
- **Works**: *Sri Ramayana Darshanam*
- Themes: Universalism, Kannada identity.
- **U. R. Ananthamurthy**
- Modernist writer.
- **Work**: *Samskara* – on caste and tradition.

Telugu Literature

- **Gurajada Apparao**
- Pioneer of modern Telugu literature.
- **Play**: *Kanyasulkam* – social satire against child marriage.
- **Sri Sri (Srirangam Srinivasa Rao)**
- Marxist and revolutionary poet.
- **Work**: *Mahaprasthanam*

Gujarati Literature

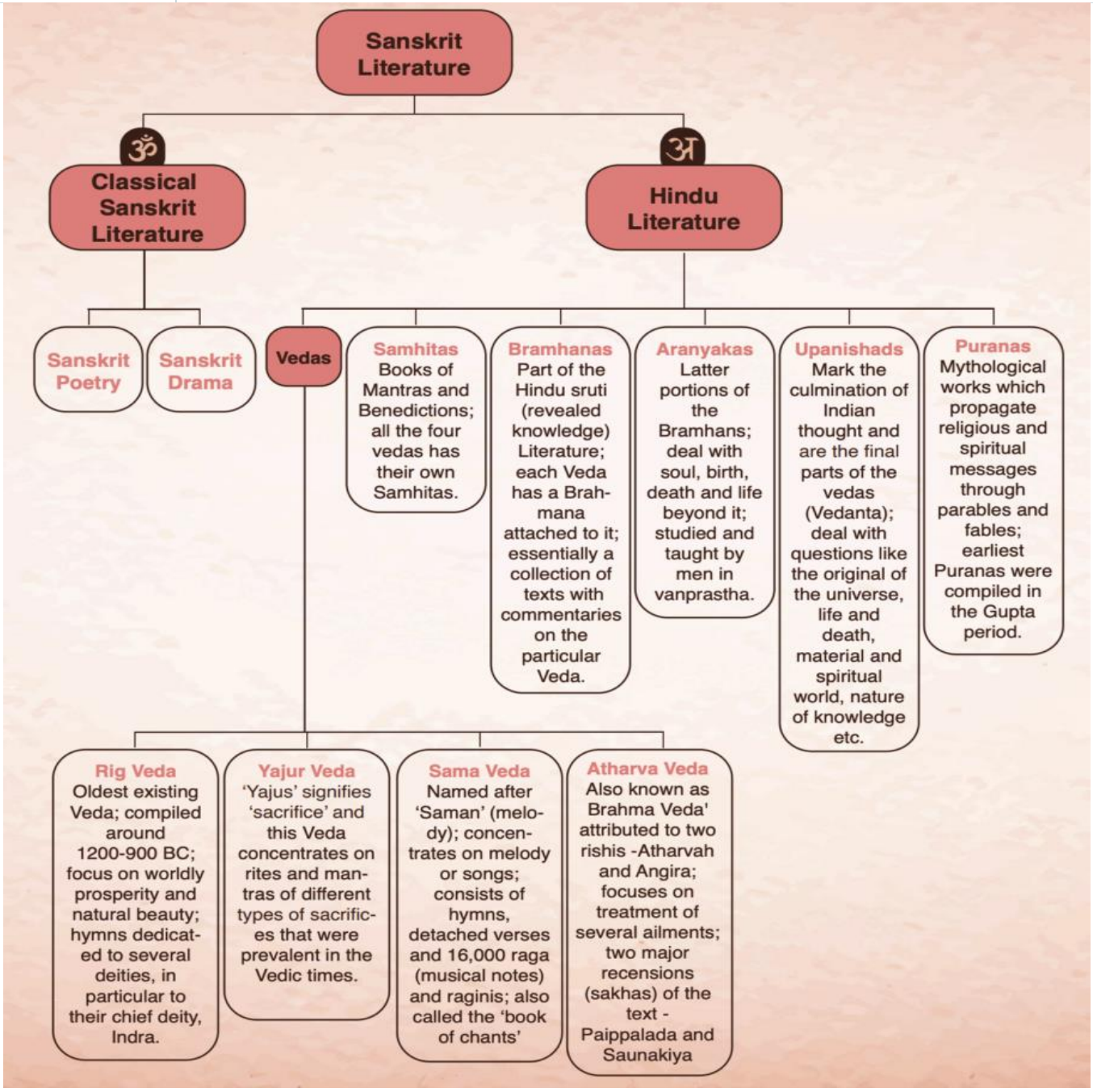
- **Narmad (Narmadashankar Dave)**
- Early modern Gujarati poet.
- **Work**: *Mari Hakikat* (autobiography), patriotic songs.
- **Umashankar Joshi**
- **Jnanpith awardee**, nationalist poet.
- **Works**: *Nishith*, *Bahubali*
- **Pannalal Patel**
- **Work**: *Manvi Ni Bhavai* – rural life, famine.

Ancient Indian Literature

Authors	Books
Amarasimha	Amarakosha
Aryabhatta	Aryabhatiya (Book on astronomy and mathematics)
Asvaghosha	Buddhacharita (Buddhist literature in Sanskrit) Vajrasuchi Suandarananda
Banabhatta	Harshacharita Kadambari
Bharata Muni	Natyasastra
Bhaskaracharya	Siddhanta Shiromani [4 parts – Lilavati, Bijaganita, Grahaganita & Gola (on Astronomy)]
Bhattin	Ravan Vadha
Bhavabhuti	Uttarama-Charita (Continuation to Valmiki Ramayana) Malati Madhava
Bhoja	Saraswati Kanthabharana
Bilhana	Vikramanakadevacharita (Chalukya king Vikramaditya)
Bilhana	Karnasundari
Billala	Bhojaprabandha
Brahmagupta	Brahmasiddhanta Khandakhadya
Chandrabardai	Prithvirajcharita
Charaka	Charaka Samhita (Book on medicine)

Authors	Books
Dandi	Dasakumaracharita
Devabhadra	Parsvanathacharita (Jaina Narrative)
Devachandra	Shantinathacharita (Jaina Narrative)
Dhananjaya	Dasharupa
Hemchandra	Dvayashraya Mahakavya; Sapta Sadhana
Hiuen Tsang	Si-yu-Ki
Jayadeva	Prasannaraghava
Jayanka	Prithviraja Vijay
Jayasimha	Kumarapalacharita
Kalidas	Malavikagnimitram (Love story of Agnimitra Sunga(son of Pushyamitra Sunga) and Malavika); Meghaduta; Raghuvamsa; Kumarasambhava; Vikramorvasiyam (Love story of Vikram and Urvasi); Abhijnanashakuntalam (The recognition of Shakuntala).
Kamandaka	Nitisara (On Polity)
King Bhoja	Rajmariganka (On Astronomy)
Lagdhacharya	Book on astrology
Madhava	Madhava Nidana(Book on pathology)
Mathara	Nitishastra (On Polity)
Nyayachandra	Hammirakavya
Padmagupta	Navashasankacharita
Panini	Ashtadyayi
Patanjali	Mahabhasya
Rajashekhara	Karpuramanjari; Bala Ramayana; Bala Bharata; Kavyamimamsa; Bhuvana Kosha; Haravilasa
Sudraka	Mrichakatik (Drama)
Sushruta	Sushruta Samhita (Book on surgery)
Tisata-Vagbhatta's Son	Chikitsakalika or Yogamala
Vagabhatta	Astanga-Sangraha; AstangaHirdaya-Samhita
Vakpati	Gudavaho (Yasovarman of Kannauj)

Authors	Books
Valmiki	Ramayana
Varahamihira	Panchsiddhantika(Book on Astrology); Suryasiddhanta; Brihatsamhita (book on wide range of topic like planetary movements, geology, architecture etc.)
Vardhamana	Adinathacharita (Jaina Narrative)
Ved Vyas	Mahabharata
Vijnanaeshvara	Mitakasara
Visaladeva	Harikeli Nataka
Vishakhadatta	Mudrarakshasa (Chandragupta Maurya defeating the Nandas); Devichandraguptam (Story of Gupta King Ramagupta)



chools of Indian Philosophy: Orthodox & Heterodox

- The English word **'philosophy' has its root in the Greek term – 'philo-sophia'**. The term **'philo' refers to 'love'** and **'sophia' refers to wisdom or human reason**. The Greek terms can be literally translated in English as **"love of reason" or "love of human judgment and discrimination."**
- The philosophy is concerned with the **understanding of the life and the universe.** It is aimed at **comprehending the nature of existence**. Philosophy is a **human endeavor that leads to the Ultimate Truth**.
- In Sanskrit, the philosophy is referred to as **'darshana'**. The Sanskrit word **'darshana' has its root in the word 'drs' that means 'to see', 'to look' or 'to view'**. "**Seeing" or "viewing" the reality and the facts of experience forms the basis of philosophy**.
- Senses, mind and even consciousness are involved in this 'seeing'. "**Seeing" also encompasses "contemplation"**. 'Seeing' may primarily be a **perceptual observation**. But it may also concern the **conceptual knowledge or an intuitional flash**. Thus **'darshana' suggests vision.** In other words, **'darshana' is a whole view revealed to the inner self, what we term as the soul or the spirit or the inner being**.
- Philosophy or 'darshana' is concerned with the **vision of 'truth and reality'.**

Indian Philosophy

- The Indian philosophy has its roots **in the Vedic period**. The great Rishis, settled in the peaceful, invigorating environment of the forests, meditated over the fundamental questions of existence: **What is the world? If it's a creation, what are its constituents? Who is the creator? What is life? What is 'truth'? What is 'the nature of reality'?**
- What was revealed to them was expressed in hymns. With the passage of time, the systematized collection of these hymns constituted the Vedas and the Upanishads.
- Indian philosophy distinctly exhibits a **spiritual bent**. The essence of religion is not dogmatic in India. Here, **religion develops as philosophy progressively scales higher planes.**
- All the schools of Indian philosophy agreed that man should strive for the **fulfillment of four goals or purusharthas of life – artha, kama, dharma and moksha.**

The Schools of Indian Philosophy

The Indian philosophical systems are **classified according as they accept the authority of the Vedas or not.** The systems of Indian philosophy are classified into **two groups:**

Orthodox Systems

- The orthodox systems uphold the authority and supremacy of the Vedas.
- The **orthodox systems are: Vaisheshika, Nyaya, Samkhya, Yoga, Purva-Mimamsa, and Uttar-Mimamsa.**
- Very often, **Purva-Mimamsa is referred to as "Mimamsa" only** and **Uttar-Mimamsa as "Vedanta"**.

Heterodox Systems

- The **heterodox systems reject the authority of the Vedas**.
- The five major heterodox (sramanic) systems are: **Jain, Buddhist, Ajivika, Ajñana, and Charvaka.**

Orthodox Schools of Indian Philosophy

Samkhya

- Samkhya is one of the **oldest of Indian philosophies.**
- An eminent, **great sage Kapila was the founder of the Samkhya School.**
- The Samkhya philosophy combines the **basic doctrines of Samkhya and Yoga.** However it should be remembered that the **Samkhya represents the theory and Yoga represents the application or the practical aspects.**
- Samkhya is **dualistic realism**. It is dualistic because **it advocates two ultimate realities: Prakriti i.e. matter and Purusha, the self (spirit).** Samkhya is **realism** as it considers that both **matter and spirit** are equally real.
- According to Samkhya philosophy,
- **Prakriti is the primordial substance behind the world.**
- It is the **material cause of the world**.
- **Prakriti is the first and ultimate cause of all gross and subtle objects.**

Purushartha	Meaning	Treatise on the Goal
Artha	**Economic wealth.** In a broad sense, it covers man's professional activities, job, business, wealth, property and all such earthly material helpful in maintaining his life.	Matters related to discussed in Arthasha
Dharma	**That which sustains' is dharma.** It means regulation of social orders. Dharma lays down duties and obligations expected of man.	Matters related to the Dharmashastras.
Kama	**Physical Pleasure or love.** Man seeks pleasure in various activities and material objects, Pursuit of happiness and pleasure is a basic, natural instinct in man.	The Kamasutra discus to physical pleasures.
Moksha	**Liberation or Salvation.** Moksha is the ultimate goal of life.	The various schools o means to attain moks

- **Prakriti** is constituted of three gunas, namely **sattva, rajas and tamas**.
- Sattva is concerned with **happiness**,
- Rajas is concerned with **action**, and
- Tamas is associated with **ignorance and inaction.**
- There are two views on the theory of causation in the Indian philosophy:
- **Satkaryavada (pre-existence of the effect in the cause):** It maintains that **karya (effect) is sat or real**. It is present in the karana (cause) in a potential form, even before its manifestation.
- **Asatkaryavada (non-existence of the effect in the cause)**: It maintains that **karya (effect) is asat or unreal until it comes into being**. Every effect, then, is a new beginning and is not born out of cause. Charvakism and Nyaya -Vaisheshika systems favour asatkaryavada.

Samkhya and the Theory of Knowledge

- Samkhya accepts **three sources of valid knowledge**:
- **Perception (Pratyaksha)**
- **Inference (Anumana)**
- **Testimony (Shabda)**

Samkhya and God

- **Kapila**, the proponent of the Samkhya School, **rules out the existence of God**.
- He asserts that the **existence of God can not be proved and that God does not exist.**

Bondage and Salvation

- Like other major systems of Indian philosophy, Samkhya regards **ignorance as the root cause of bondage and suffering**.
- According to Samkhya, the **self is eternal, pure consciousness**.
- Once the **self becomes free of ignorance, the salvation is possible.**

Yoga School

- **Patanjali was the proponent** of the Yoga system. Yoga is closely associated with **Samkhya**. Yoga is largely based on the Samkhya philosophy. They are **two sides of the same coin**. **Samkhya is the theory**, **Yoga is the practice.**
- It should be noted, however, that Samkhya is basically an **atheistic system, but Yoga is theistic i.e. it believes that God exists.**
- Patanjali propagated his philosophy of Yoga in his great work – **Yoga-Sutra.**
- Yoga is a **self-disciplining process of concentration and meditation**. Such a Yogic practice leads one to **higher states of consciousness**. This helps one in acquiring **direct knowledge and the result is Self-Realization.**
- Patanjali shows the way to **emancipation by Ashtangayoga**. Ashtanga-yoga comprises of **eight anga (steps): yama, niyama, asana, pranayama, pratyahara, dharana, dhyana and samadhi.**
  - **Yama means restraint**. One must turn to ethics by **refraining himself from immoral activities**. This is the first step towards self-discipline.
  - **Niyama means observance**. It refers to the **cultivation of values and virtues** in life.
    - These two anga – **Yama and Niyama – protects the aspirant from irresistible temptations and desires** and offer a **protection from the distractions**.
  - **Asana means posture of the body**. A steady but **comfortable posture** is essential for Yoga.
  - **Pranayama is concerned with the control of breath.** The cycles of inspiration, kumbhaka and expiration have to be carefully monitored. Both these anga enhances the **steadiness of the body and mind.**
  - **Pratyahara is concerned with the withdrawal of the senses**. The senses, by their **inherent nature, remain focused** on the external world. Pratyahara helps to **detach the sense organs from the objects** facilitates the **concentration of the mind** on any particular object.
  - **Dharana is concerned with the concentration**. It is concerned with **concentrating the chitta on a single object**. The subject is **focusing on an object**. If the mind diverts to some other object, it has to be fixed again on the chosen object of concentration.
  - **Dhyana is concerned with contemplation**. In this stage, the aspirant can **keep the mind steady on the object** chosen for contemplation.
  - **Samadhi is the ultimate stage of Yogic Practice**. Now all self-awareness of the mind disappears. There is the **unification of the subject and the object**. The **duo, the subject and the object, mingles into unity**. There is oneness devoid of material existence; it is pure Consciousness.

Vaisheshika School

- **Kanada, a learned sage, founded this system.** This system is believed to be as old as Jainism and Buddhism. Kanada presented his detailed **atomic theory in Vaisheshika-Sutra**. Basically, Vaisheshika is a **pluralistic realism.**
- It explains the **nature of the world** with **seven categories:** Dravya (substance), guna (quality), karma(action), samanya(universal) vishesha (particular), amavaya(inherence) and abhava (nonexistence).

- Vaisheshika contends that **every effect is a fresh creation or a new beginning (asatkaryavada)**. Thus this system refutes the **theory of pre-existence of the effect in the cause**.
- This system **accepts that God (Ishvara) as the efficient cause of the world**. The **eternal atoms are the material cause of the world.**
- Vaisheshika recognizes **nine ultimate substances**: **Five material and four non-material** substances.
  - The five material substances are: **Earth, Water, Fire, Air and Akasha.**
  - The four non-material substances are: **Space, Time, Soul and Mind**.
- The soul develops attachment to the body owing to ignorance. The **soul identifies itself with the body and mind**. The **soul is trapped in the bondage of karma**, as a consequence of actions resulted from countless desires and passions. It can be free from the bondage only if it becomes free from actions. **Liberation follows the cessation of the actions.**

Nyaya School

- Nyaya is an orthodox school of philosophy. It was **founded by a great sage called Gautama**, not to be confused with the Lord Buddha.
- Its methodology is **based on a system of logic** that has subsequently been adopted by the majority of the Indian schools, **in much the same way as Aristotelian logic has influenced Western philosophy.**
- Its followers believe that **obtaining valid knowledge is the only way to gain release from suffering.** It recognizes the **four sources of obtaining valid knowledge**:
  - Perception
  - Inference
  - Comparison
  - Testimony
- Like the Vaisheshika, **Nyaya holds that the self is an individual substance, eternal and all pervading**. **Consciousness is not an essential attribute of the self, but it is only an accidental one**.
- According to Nyaya, **salvation is the state of absolute freedom**. It is **freedom from all pains and pleasures.** Then there is **freedom from the cycle of the birth and death** also.

Mimamsa School

- **Jaimini is credited as the chief proponent of the Mimamsa system**. His glorious work is **Mimamsa-Sutra** written around the end of the 2nd century CE
- Each of the **Vedas** is considered to be composed of **four parts:**
  - Samhitas
  - Brahmanas
  - Aranyakas
  - Upanishads
- The **first two parts are generally focused on the rituals and they form the Karma-kanda portion** of the Vedas. The **latter two parts form the Jnana-kanda (concerned with knowledge) portion** of the Vedas.
- Mimamsa philosophy is basically the **analysis of interpretation, application and the use of the text of the Samhita and Brahmana portions** of the Vedas.
- The main objective of the Mimamsa school is to **interpret and establish the authority of the Vedas**. It requires **unquestionable faith in the Vedas and the regular performance of the Vedic fire-sacrifices** to sustain all the activity of the universe.

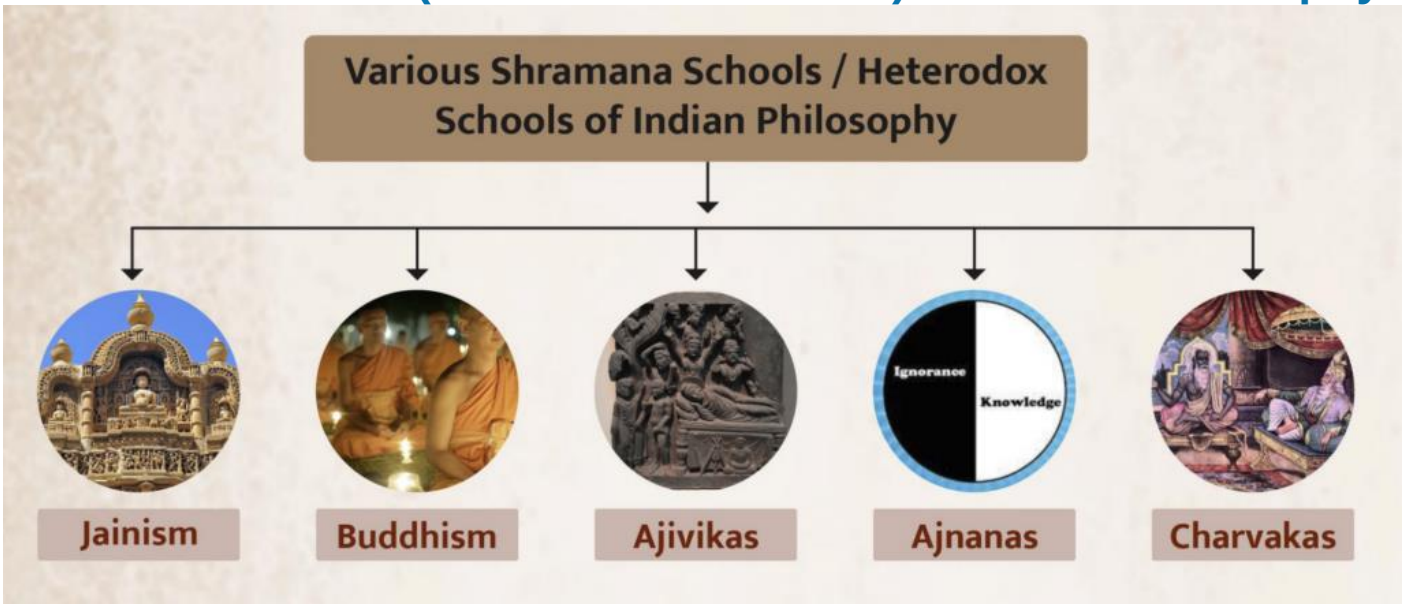
- According to Mimamsa philosophy **Vedas are eternal and possess all knowledge**, and **religion means the fulfillment of duties** prescribed by the Vedas.
- **Mimansa means investigation or enquiry**. The primary enquiry is into the nature of dharma based on close theology of the Vedas.
- The Mimansa school explains the **Dharma as a "virtue", "morality" or "duty"**. The duty is to follow the prescriptions of the Samhitas and their Brahmana commentaries relating the correct performance of Vedic rituals. This implies that **Dharma is the essentially ritualism**.
- Mimamsa school insists that **salvation can only be attained by acting in accordance with the prescriptions of the Vedas.**
- **Purva-Mimamsa is based on the earlier (Purva = earlier) parts of the Vedas.**
- **Uttar-Mimamsa is based on the later (Uttar = later) parts of the Vedas.**
- **Purva-Mimamsa** is also known as Karma Mimamsa since it deals with the **Karmic actions of rituals and sacrifices.**
- **Uttar-Mimamsa** is also known as Brahman Mimamsa since it is **concerned with the knowledge of Reality.**
- In popular terms, Purva-Mimamsa is known simply as Mimamsa and Uttar-Mimamsa as Vedanta.

Vedanta School

- The word '**Vedanta' usually refers to the Upanishads**. The word is a compound of **'Veda' and 'Anta'**. It means the **ending portion of the Vedas.** However, the word **'Vedanta', in a broad sense, covers not only the Upanishads but all the commentaries and interpretations associated with the Upanishads**.
- The Vedanta philosophy is focused on the **Jagat (the universe), the Jiva (individual soul) and the Brahman (the Supreme Being).**
- We have three major schools of Vedanta based on the philosophy of the distinguished trio:
  - **Advaita (non-dualism) of Shamkaracharya.**
  - **Vishishtadvaita (qualified non-dualism) of Ramanuja.**
  - **Dvaita(dualism) of Madhavacharya.**
- All three schools are founded on the Vedanta philosophy. However, there have been differences among them. Even the followers of a particular system, within their own fold, differ to some degree on certain issues.
- **Shankaracharya's discourse or his philosophical views came to be known as Advaita Vedanta.**
  - Advaita literally means **non-dualism or belief in one reality.**
  - Shankaracharya expounded that **ultimate reality is one, it being the Brahman**. **Brahman, Jagat and Jiva are not different, separate entities.**
- **Ramanuja was another well known Advaita scholar who put forward the Vishishtadvaita philosophy**.
  - Vishishtadvaita literally means **"qualified non-dualism**". Ramanuja stresses that **God alone exists**. He says that **Brahman is God**. **He is not formless**. The **Cosmos and the Jivas form his body**.
- **Madhavacharya propounded the Dvaita school.**
  - The Dvaita school is based on the **concept of dualism**.
  - Madhavacharya emphasizes the **distinction between God and individual soul (Jiva)**.
  - The school maintains that the **God, Jiva and the Jagat are three separate and everlasting entities.**

- According to Vedanta philosophy, **'Brahman is true, the world is false and self and Brahman are not different.'**
- Shankaracharya believes that the **Brahman is existent, unchanging , the highest truth and the ultimate knowledge**. He also believes that **there is no distinction between Brahman and the self.** The **knowledge of Brahman is the essence of all things and the ultimate existence**.
- Vedanta is a philosophy and a religion. As a philosophy it inculcates the highest truths that have been discovered by the greatest philosophers and the most advanced thinkers of all ages and all countries.

Heterodox School (Unorthodox Schools) of Indian Philosophy



Buddhist Philosophy

- **Gautama Buddha, who founded the Buddhist philosophy**, was born in 563 BCE at Lumbini, a village near Kapilavastu in the foothills of Nepal. His childhood name was **Siddhartha.**
- His mother, **Mayadevi,** died when he was hardly a few days old. He was married to Yashodhara at the age of sixteen.
- At the age of twenty-nine, Gautama Buddha renounced family life to find a solution to the world's continuous sorrow of death, sickness, poverty, etc. He went to the forests and meditated there for six years. Thereafter, he went to **Bodh Gaya (in Bihar)** and meditated under a pipal tree. **It was at this place that he attained enlightenment and came to be known as the Buddha.**
- He then travelled a lot to spread his message and helped people find the path of liberation or freedom.
- **Gautama's three main disciples – Upali, Ananda and Mahakashyap** remembered his teachings and passed them on to his followers.
- It is believed that soon after the Buddha's death a council was called at Rajagriha where **Upali recited the Vinaya Pitaka (rules of the order)** and **Ananda recited the Sutta Pitaka** (Buddha's sermons or doctrines and ethics). Sometime later the **Abhidhamma Pitaka** consisting of the Buddhist philosophy came into existence.
- Buddhism is divided into two sects: **Mahayana and Hinayana**. Mahayana literature is written in Sanskrit and Hinayana literature is written in Pali.

Main Characteristics

- Buddha presented simple principles of life and practical ethics that people could follow easily. He considered the **world as full of misery**. Man's duty is to **seek liberation from**

this painful world. He strongly criticized **blind faith in the traditional scriptures** like the Vedas.

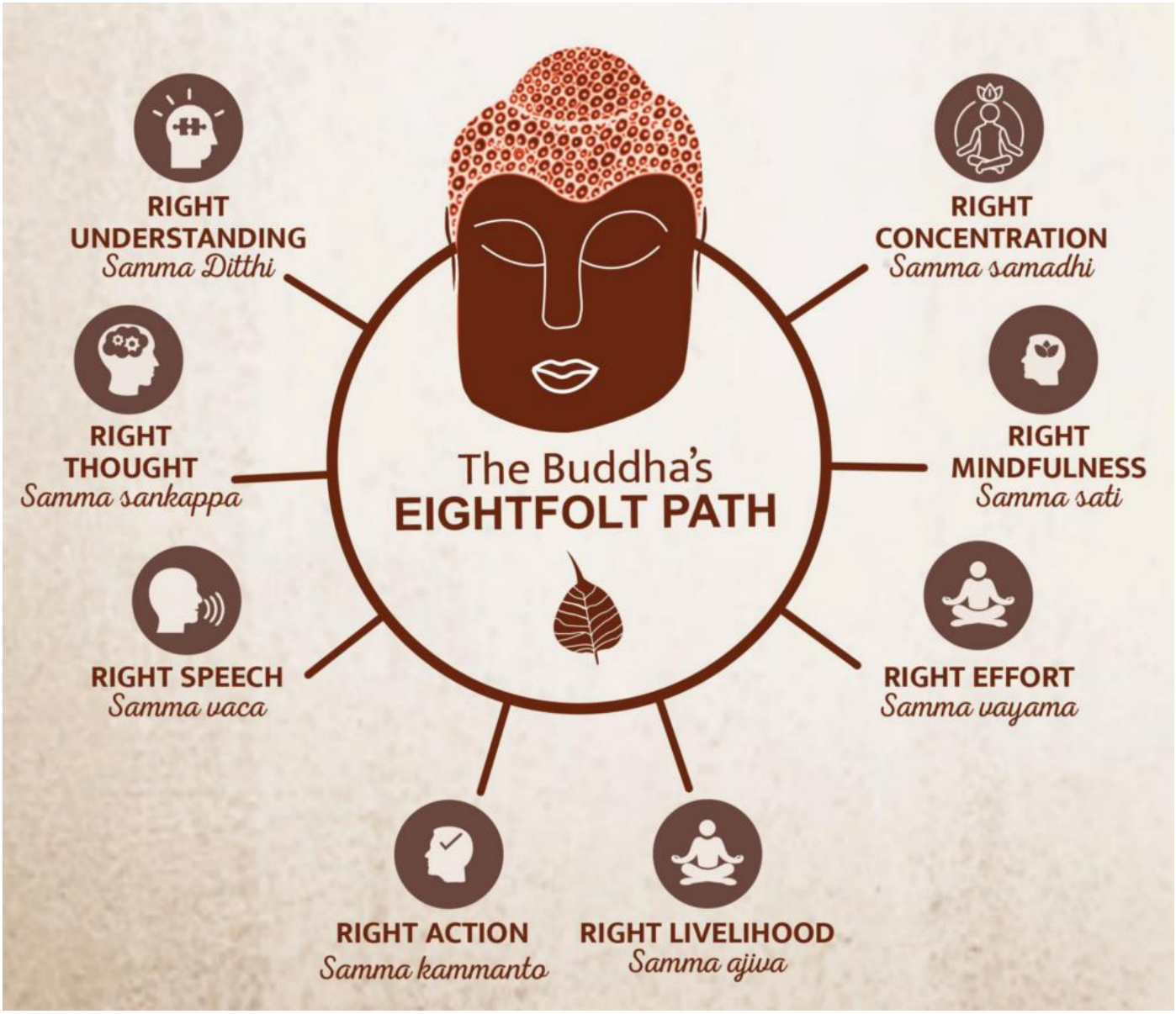
- Buddha's teachings are **very practical and suggest how to attain peace of mind and ultimate liberation** from this material world.

Realization of Four Noble Truths

- The knowledge realized by Buddha is reflected in the following **four noble truths:**
- **There is Suffering in Human Life:** When Buddha saw human beings suffering from sickness, pain and death, he concluded that there was definitely suffering in human life. There is pain with birth. Separation from the pleasant is also painful. All the passions that remain unfulfilled are painful. Pain also comes when objects of sensuous pleasure are lost . Thus, life is all pain.
- **There is Cause of Suffering:** It is the desire (trsna) that motivates the cycle of birth and death. Therefore, desire is the fundamental cause of suffering.
- **There is Cessation of Suffering:** The third Noble Truth tells that when passion, desire and love of life are totally destroyed, pain stops. It involves destruction of ego (aham or ahamkara), attachment, jealousy, doubt and sorrow. That state of mind is the state of freedom from desire, pain and any kind of attachment. It is the state of complete peace, leading to nirvana.
- **Path of Liberation:** The fourth Noble Truth leads to a way that takes to liberation. Thus, initially starting with pessimism, the Buddhist philosophy leads to optimism. Buddha suggests that the way or the path leading to liberation is eight-fold, through which one can attain nirvana.

Eight-fold Path to Liberation (Nirvana)

1. **Right Vision:** One can attain right vision by removing ignorance. Ignorance creates a wrong idea of the relationship between the world and the self. It is on account of wrong understanding of man that he takes the non-permanent world as permanent. Thus, the right view of the world and its objects is the right vision.
2. **Right Resolve:** It is the strong will-power to destroy thoughts and desires that harm others. It includes sacrifice, sympathy and kindness towards others.
3. **Right Speech:** Man should control his speech by right resolve. It means to avoid false or unpleasant words by criticizing others.
4. **Right Conduct:** It is to avoid activities which harm life. It means to be away from theft, excessive eating, the use of artificial means of beauty, jewellery, comfortable beds, gold etc.
5. **Right Means of Livelihood:** Right livelihood means to earn one's bread and butter by right means. It is never right to earn money by unfair means like fraud, bribery, theft, etc.
6. **Right Effort:** It is also necessary to avoid bad feelings and bad impressions. It includes self-control, stopping or negation of sensuality and bad thoughts, and awakening of good thoughts.
7. **Right Mindfulness:** It means to keep one's body, heart and mind in their real form. Bad thoughts occupy the mind when their form is forgotten. When actions take place according to the bad thoughts, one has to experience pain.
8. **Right Concentration:** If a person pursues the above seven Rights, he will be able to concentrate properly and rightly. One can attain nirvana by right concentration (meditation).



Jaina Philosophy

- The **Jains too do not believe in the Vedas**, but **they admit the existence of a soul**. They also agree with the orthodox tradition that **suffering (pain) can be stopped by controlling the mind and by seeking right knowledge and perception and by observing the right conduct.**
- The Jaina philosophy was **first propounded by the tirthankar Rishabha Deva**. There were **twenty-four tirthankaras** who actually established the **Jaina darshan**. The first tirthankar realised that the source of Jaina philosophy was **Adinath.** The twentyfourth and the last tirthankar was named **Vardhaman Mahavira** who gave great impetus to Jainism.
- **Mahavira** was born in 599 BCE. He left worldly life at the age of thirty and led a very hard life to gain true knowledge. After he attained Truth, he was called Mahavira. He **strongly believed in the importance of celibacy or brahamcharya.**
- The two main sects of Jainism are:
- Digambara
- Shwetambara
- The Digambaras believe that a **monk must give up all property including clothes and then only they get moksha**. They also **deny the right of women to moksha**.
- Jainism is both a **philosophy and a religion**. It is a heterodox philosophy in the sense that **it does not uphold the authority of the Vedas.**

- Jainism believes that the **universe is eternal and boundless (infinite).**
- The Jains classify all the things into two groups: **'jiva' and 'ajiva'.**
- Jiva is what is known as the **soul or the 'atman' or the 'purusha'** in other systems. The **jivas or the souls are innumerable** and are divided into many grades or categories depending on the sense-organs they possess.

Charvaka School or Lokayata Philosophy

- **Brihaspati is supposed to be the founder** of the Charvaka School of philosophy.
- Charvaka philosophy **deals with the materialistic philosophy.** It is also **known as the Lokayata Philosophy** – the **philosophy of the masses.**
- According to Charvaka **there is no other world**. Hence, **pleasure should be the ultimate object in life as death is the end of humans.** Hence, they propounded the **theory of 'eat, drink and merry'.**
- Charvaka recognizes **no existence other than this material world**. Since **God, soul, and heaven, cannot be perceived, they are not recognised by Charvakas.**
- Out of the five elements **earth, water, fire, air and ether,** the **Charvakas do not recognise ether as it is not known through perception**. The **whole universe according to them is thus consisted of four elements**.
- Like other schools of philosophy, Charvakism explores the sources and validity of man's knowledge of reality The Charvakas validate **'Pratyaksa' (perception) as the sole source and criterion of knowledge**. For the materialist, the **sense perception (pratyaksa) is the only acceptable source** and hence they rule out 'inference' and 'testimony' as the source and criterion of knowledge.

Vaisheshika School of Indian Philosophy

- Founder – **Kanada Kashyapa**
- Source – **Vaisesika Sutra**
- **In its early stages, the Vaiśeṣika was an independent philosophy** with its own metaphysics, epistemology, logic, ethics, and soteriology.
- **Over time, the Vaiśeṣika system became similar in its philosophical procedures, ethical conclusions and soteriology to the Nyāya school of Hinduism**, but retained its difference in epistemology and metaphysics.
- The epistemology of Vaiśeṣika school of Hinduism, like Buddhism, **accepted only two reliable means to knowledge:**
- **Perception, and**
- **Inference**
- Vaisheshika school is **known for its insights in naturalism.** It is a **form of atomism** in natural philosophy.
- It postulated that **all objects in the physical universe are reducible to paramāṇu (atoms),** and **one's experiences are derived from the interplay of substance** (a function of atoms, their number and their spatial arrangements), quality, activity, commonness, particularity and inherence.
- **Everything was composed of atoms**, qualities emerged from aggregates of atoms, **but the aggregation and nature of these atoms was predetermined by cosmic forces.**
- **Ajivika metaphysics included a theory of atoms** which was **later adapted in Vaiśeṣika school.**
- According to Vaiśeṣika school, **knowledge and liberation were achievable by a complete understanding of the world of experience.**

- Vaisheshika espouses a **form of atomism**, that the **reality is composed of five substances** (examples are **earth, water, air, fire, and space)**.
- Each of these five are of two types, **paramāṇu and composite**.
- A **paramāṇu is that which is indestructible, indivisible, and has a special kind of dimension**, called **"small" (aṇu).**
  - **Parama** means "most distant, remotest, extreme, last" and **aṇu** means "atom, very small particle", hence **paramāṇu is essentially "the most distant or last small (i.e. smallest) particle"**.
- A **composite is that which is divisible into paramāṇu**.
- According to Vaishesika School, **All things that exist, that can be recongnized are named as padarthas** – and these can be **categorised in to 6 categories –**
- **Dravya** (substance)
- **Guna** (Quality)
- **Karma** (Activity)
- **Samanya** (Generality)
- **Visesa** (Particularity)
- **Samavaya** (inherence)
- The **first three categories are defined as artha** (**which can perceived**) and they have **real** objective existence.
- The **last three categories are defined as budhyapekṣam (product of intellectual discrimination**) and they are logical categories.
- **Later Vaiśeṣikas added one more category abhava (non-existence)**

Views on God

- Even though they advocate for scientific thought, they **believe in god and see him as the driving principle.**
- **Inactive and motionless in themselves, the atoms are put into motion by God's will**, **through the unseen forces of moral merit and demerit.**
- **All physical things are a combination of the atoms of earth, water, fire, and air.**
- **God determines the merits and demerits of our conduct**, and man is sent to either heaven or hell as a result.
- They **also believe that the principles of karma govern this Universe**, implying that everything is determined by human deeds.
- They believed in redemption as well, but it was in tandem with the cyclic process of the Universe's creation and destruction, which was determined by God's intentions.

Nyaya School of Indian Philosophy

- **Nyāya** (Sanskrit: न्याय), literally meaning **"justice", "rules", "method" or "judgment"**,
- Founder: **Aksapada Gautam Muni**
- Source: **Nyāya Sūtra**
- According to Nyaya Philosophy, **nothing is acceptable unless it is in accordance with reason and experience (scientific approach).**
- Nyaya is regarded as a **logical thinking technique**.
- They believe in the process of **logical reasoning to obtain salvation**, as the name of the school implies.
- They regard **life, death, and redemption as enigmas that can be deciphered via rational and analytical reasoning.**
- **Gautama**, who is also known as the **author of the Nyaya Sutra,** is said to have developed this school of thought.

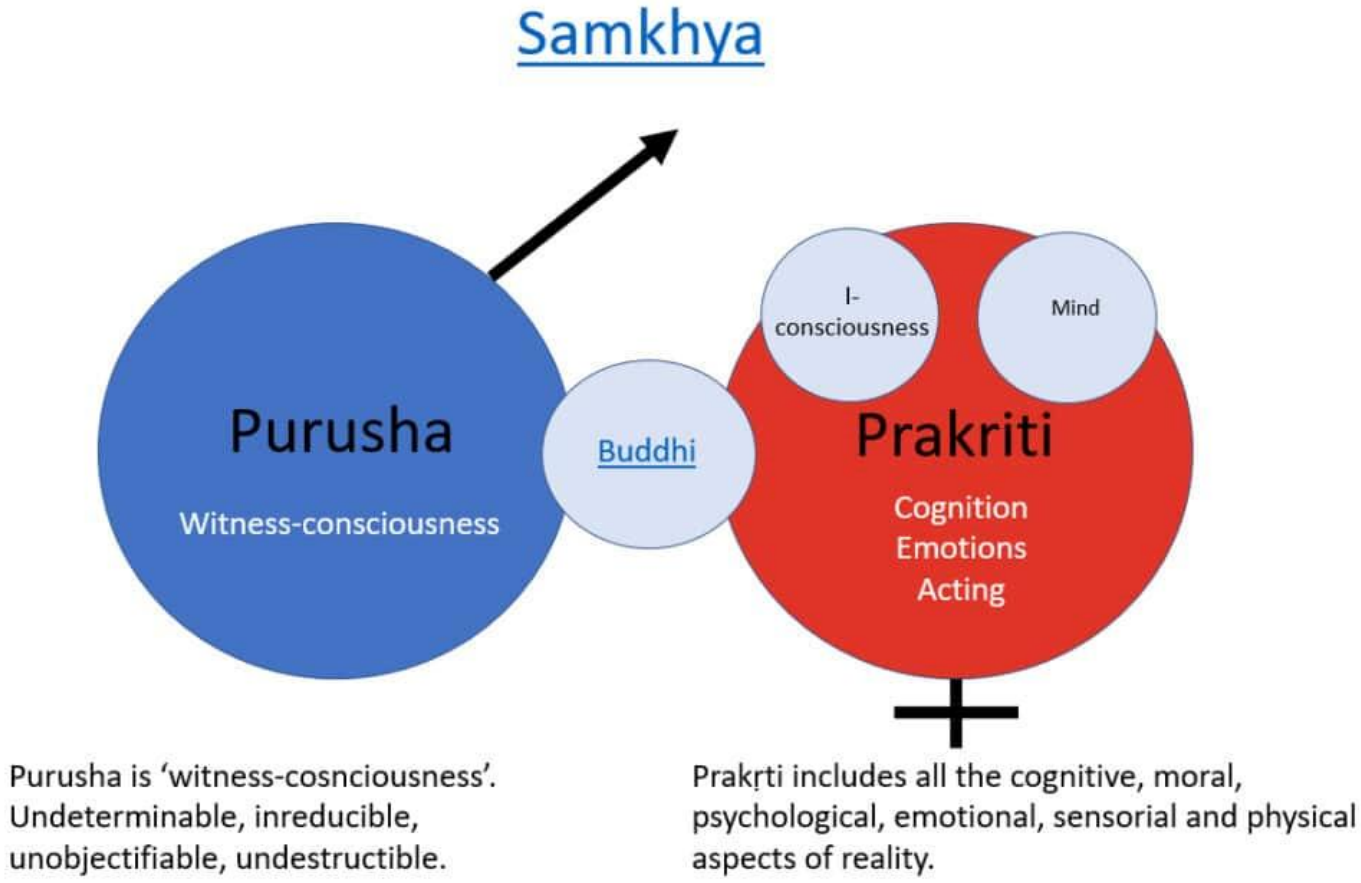
- According to the Nyaya Sutras, there are four ways to gain valid knowledge: **perception, inference, comparison, and verbal testimony**.
- The school claims that a human being can check the validity of a proposition or statement using logical techniques such as **inference, listening, and analogy**.
- **It holds that God not only created but also sustains and destroys the Universe.**
- The emphasis in this philosophy was always on methodical reasoning and thinking.
- Many treatises on **epistemology** (branch of philosophy concerned with knowledge) were written and polished by the Nyaya school, and they impacted many other schools of philosophy.
- It was considered as a theory of knowledge by Nyaya, and it was evolved into **Pramana-sastras** by its experts.
- **Pramana** is a Sanskrit term that literally means "means of knowledge." It refers to one or more trustworthy and legitimate methods for humans to get correct, real information.
- **Ancient Mithila University** was famous for Nyaya Shastra teaching.
- In its metaphysics, **Nyaya school is closer to the Vaisheshika school** of Hinduism than others.
- It holds that **human suffering results from mistakes/defects produced by activity under wrong knowledge** (notions and ignorance).
- **Moksha (liberation), it states, is gained through right knowledge.**
- Naiyyayika scholars approached philosophy as a form of **direct realism, stating that anything that really exists is in principle humanly knowable.**
- To them, correct knowledge and understanding is different from simple, reflexive cognition; **it requires Anuvyavasaya (अनुव्यवसाय, cross-examination of cognition, reflective cognition of what one thinks one knows**).
- The Naiyayikas (the Nyaya scholars) **accepted four valid means (pramaṇa) of obtaining valid knowledge** (pramana) –
- **Pratyakṣa** – perception
- **Anumāna** – inference
- **Upamāna** – comparison
- **Sabda** – word/testimony of reliable sources.

  4 Pramanas
- Nyaya school **shares some of its methodology and human suffering foundations with Buddhism**; however, a key difference between the two is that **Buddhism believes that there is neither a soul nor self**; **Nyaya school like other schools of Hinduism believes that there is a soul and self**, with liberation (moksha) as a state of removal of ignorance, wrong knowledge, the gain of correct knowledge and unimpeded continuation of self.
- The Nyaya metaphysics **recognizes sixteen padarthas or categories and includes all six categories of the Vaisheshika.**

Samkhya School of India Philosophy

- The name 'Samkhya' or 'Sankhya' literally means '**Enumeration' / 'count', probably the oldest one of all the Indian School of Philosophies..**
- **Sage Kapila**, who is credited with creating the **Samkhya Sutra**, developed this earliest philosophical school.
- This school is well-known for its system of **scientific inquiry**. This school of thought adhered to **Dvaitavada**, or **Dualism**, which holds that the soul and matter are two different beings.

- **SAMKHYA school forms the theoretical foundation of YOGA school.**
- It is based on a **rational and scientific view** and according to early Samkhya Philosophy, the presence of divine agency is not essential for the creation of the world.
- The world owes its creation and evolution **more to Nature or Prakriti than to God.**
- **Samkhya School like other orthodox schools consider Vedas to be a reliable source of knowledge.**
- During the 4th century AD, **Purusha or spirit** was introduced as an element in the Samkhya system, and the creation of the world was attributed to both.
- With the Progress in new ideas, **it was believed that Nature (Prakriti) and Spirit (Purusha) element together created this world.**
- Thus **initially**, The Samkhya school of Philosophy was **materialistic (owing existence to Nature)**, **but later it tended to become spiritualistic (owing existence to both Prakirti+ Purusha)**
- Thus Sankhya accepts **two basic tattvas or principles**
- **Prakriti or Primordial matter** (matter, energy)
- **Purusha or individual conscious being (self or soul or mind)**
- And when these **both are combined (Prakiriti along with Purusha), it manifests itself in the form of JIVA (a living being)**
- **Prakriti is inert and undergoes modifications while in association with a purusha**. It evolves from subtle to gross, and manifests the visible world.
- According to Samkhya School –
- The **universe is described as one created by Purusa-Prakiti entity combination** infused with various permutations and combinations of variously enumerated elements, sense, feelings, activity and mind.
- It is a **dualist philosophy**, although between the **self and matter** as compared to **mind and body** as in Western dualist tradition.



Path to Salvation

- Samkhya considered **ignorance as the root cause of suffering and bondage** and a **person can attain salvation through the acquisition of real knowledge.**
- A **living being can become free from ignorance by understanding that Purusha is distinct from Prakriti,** and this knowledge can be **acquired through 3 of the 6 pramanas** (Proofs) –
  - **Perception – Pratyaksha**
  - **Inference – Anumana**
  - **Hearing – Shabada**
- And **all these combined, form the scientific system of inquiry.**
- Samkhya philosophy is known for its **theory of gunas** (Qualities, innate tendencies). Gunas, as it teaches are three modes of matter –
  - **Sattva** – The guna of goodness, compassion, calmness and positivity.
  - **Rajas** – The guna of activity, chaos, passion and impulsivity, potentially good or bad.
  - **Tamas** – The guna of darkness, ignorance, dullness, laziness, lethargy and negativity.
- All **matter (Prakrit)** as Samkhya teaches has three guns, and in different proportions and each guna is dominant at specific times of day.
- The **interplay of these guns defines the character of someone or something of nature** and determines the progress of life.
- **Existence of God or supreme being is not directly asserted, nor considered** relevant by Samkhya philosophers.

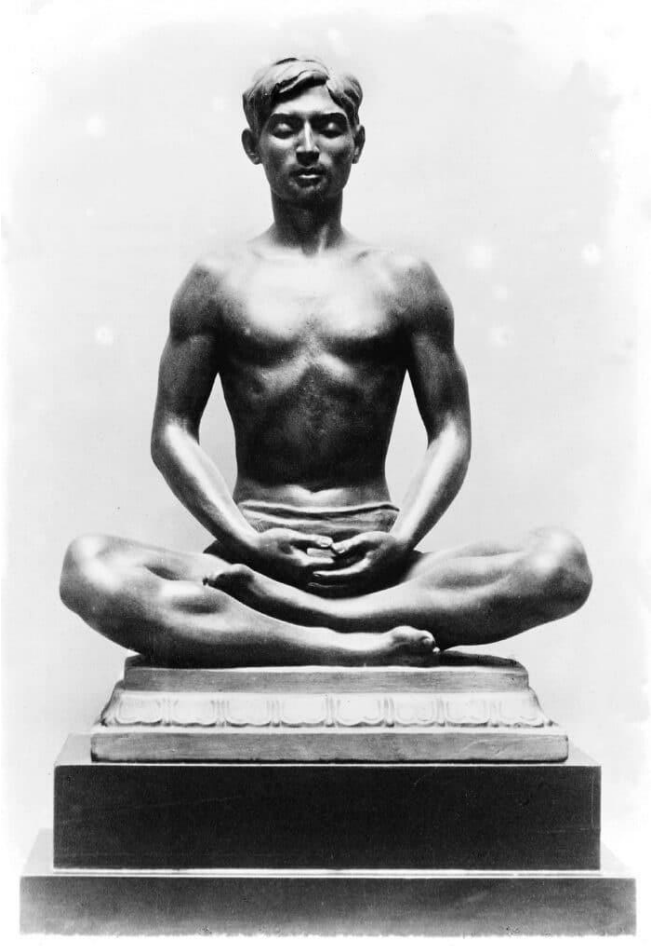
Significance of Samkhya School of Thought

- It influences the **practice of Raja Yoga** in a significant manner. This is because this particular form of Yoga adopted the concepts of Purusha and Prakriti, which are Samkhyan in nature. Indeed, Patanjali's yoga system relies heavily on the relation between these two concepts. As such, both these schools of thought are intimately close to each other.
- Samkhya follows the **concept of three strands**. This particular concept is also a **part of various Hinduism philosophies.** The **concept of three strands can also be found in the Bhagavad Gita,** one of the most authoritative Hinduism scriptures.
  - Therefore, Hindu masses have widely accepted the principles of Samkhya Philosophy.
- This philosophy gives us an **explanation about the evolution of the universe into being**. According to this school of thought, **cosmology occurs when Purusha interacts with Prakriti.**
- **Samkhya posed a challenge to the dominance of the monistic philosophies**. This was due to its argument that the being's ontological ground has a dual nature. As such, there was opposition to Vedantic philosophies by Samkhya. The Vedanta school stated that the source of this world is consciousness. The Samkhya philosophy vehemently denied this.
- **This philosophy is noteworthy for being an atheistic philosophy** in Hinduism. Despite being atheistic, the philosophy still upholds the significance of the Vedas. Philosophically speaking, one will find no place for a creator in the Samkhya school of thought. The incorporation of the creator took place in this school of thought only after its association with the theism of philosophical Yoga.

Yoga School of Indian Philosophy

- **Yoga school**, founded by the **Sage Patanjali**, is one of the **orthodox schools** in Indian philosophy.
- It presents a method of **physical and mental discipline**. Yogic techniques control the body, mind, and sense organs, and are thus thought to be a means of achieving freedom or mukti. Yoga acknowledges God's existence as a teacher and guide.
- **Early references to Yoga philosophy are made in Brihadarayanka Upnishad (the oldest Upnishad).**
  - Other references – **Chandogya Upnishad, Katha Upnishad** etc.
- **YOGA School is closely related to SAMKHYA school.**
- It systematically studies to better oneself – physically, mentally and spiritually and thus has influenced all other schools of Indian philosophy.
- As in SAMKHYA, the **foundational concepts includes 2 realities – Purusha and Prakriti,** and thus can also be categorised as a **DUALIST SCHOOL.**
- **Yoga school** of Hinduism **adopts the theory of Guna from Samkhya.**
  - **Sattva guna** – Goodness, constructive, harmonious.
  - **Rajas guna** – Passion, Active, Confused.
  - **Tamas guna** – Darkness, Destructive, Chaotic.
- The early scholars of Yoga philosophy, posit that the **Purusa (consciousness) by its nature is sattva (constructive)**, while **Prakriti (matter) by its nature is tamas (chaotic)**.
- Yoga is based on **dualist foundation** as the Samkhya school.
- The **universe is composed of 2 realities**, Samkhya & Yoga schools : **Purusa (consciousness) and prakriti (matter).**
- **Jiva (a living being)** is considered as a state in which purusha is bonded to prakriti in some form, in various permutations and combinations of various elements, senses, feelings, activity and mind.
- During the state of imbalance or ignorance, one or more constituents overwhelm the others, creating a form of bondage, the **end of this bondage is called liberation or Moksha.**
- The **ethical theory of the Yoga school is based on Yamas and Niyamas**, as well as the **Guna theory** of the Samkhya.
- **Yoga school differs from closely related atheistic Samkhya school by incorporating the concept of "essential personal God".**
- **Samkhya school says that jnana (Knowledge) is sufficient means to moksha**, while **Yoga school suggests that systematic techniques and practices, or personal experimentation, combined with Samkhya's approach to knowledge, is the path to moksha.**
- As SAMKHYA school, **it also relies on three of the six Pramanas as a proof of reality** –
  - Pratyaksa (Perception)
  - Anumana (Inference)
  - Sabda (Word/testimony of reliable sources)
- **Other three which it did not adopt –**
  - Upamana (Comparison or Analogy)
  - Arthapatti (postulation deriving from circumstances)
  - Anupalabdi (non perception/cognitive proof)

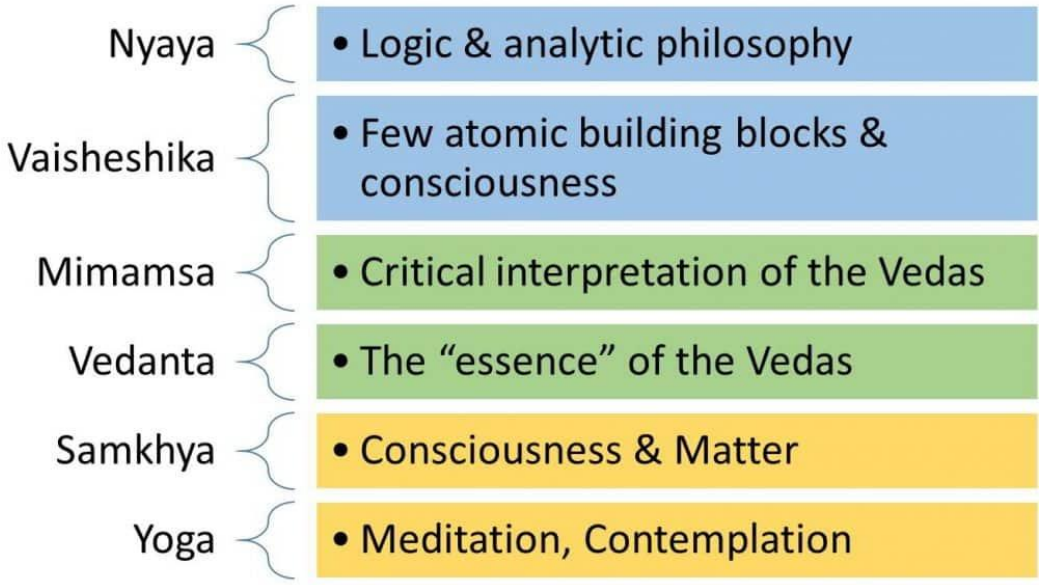
- In Yoga philosophy, the **values to be observed are called Niyamas** while **those to be avoided are called Yamas.**
- The **five yamas listed by Patanjali** –
  - Ahimsa (अहिंसा) - Non violence.
  - Satya (सत्य) - Truthfulness.
  - Asteya (अस्तेय) - Non-stealing.
  - Brahmacarya (ब्रह्मचर्य) - Celibacy, non-cheating on one's partner.
  - Aparigraha (अपरिग्रहः) - Non-avarice, non-possessiveness.
- **Yogasutra list the Niyamas** as –
  - Sauca – purity, clearness of mind-speech and Body
  - Santosa – contentment, acceptance of others, acceptance of one's circumstances as they ar win order to get past or change them.
  - Tapas – persistence, perseverance , austerity.
  - Svadhyaya – study of Vedas, study of self, self- reflection.
  - Ishvarapranidhana – contemplation of God, Brahma , True self.
- **According to Yoga school, Cause of Suffering is Ignorance. Removal of ignorance, can be achieved through knowledge and self-awareness, and Yoga Sutra tells us how to accomplish this.**
- **Samadhi is the state** where ecstatic awareness develops, and this is how one starts the process of becoming aware of Purusha and true self.
- It further claims that this awareness is eternal, and once this awareness is achieved, a person cannot ever cease being aware; this is moksha.
- **Yoga literally means the union of two principal entities**. Yogic techniques control body, mind and sense organs, thus considered as a means of achieving freedom or mukti.
- **This freedom can be attained by –**
  - Yama – practising self control.
  - Niyama – observation of rules.
  - Asana – fixed postures.
  - Pranayama – Breath control.
  - Pratyahara – Choosing an object.
  - Dharna – Fixing the mind.
  - Dhyana – Concentrating on the chosen object.
  - Samadhi – Complete dissolution of the self, merging the mind and the object.
- **Various branches of Yoga school are –**
  - Raja Yoga
  - Karma Yoga
  - Jnana Yoga
  - Bhakti Yoga
  - Hatha Yoga



Mimamsa School of Indian Philosophy

- Founder – **Jamini**
- Source – **Mimamsa Sutra**
- Mimamsa literally translates to **"the art of thinking, interpretation, and application."**
- Also **refers to examination of the Vedas.** This school focuses on the **interpretation of Vedic writings such as the Samhita and Brahmana**.
- **All known as Purva Mimamsa** because of **its focus on the earlier Vedic texts dealing with ritual actions**, and similarly as Karma- Mīmāṃsā due to its focus on ritual action (karma).
- The **Mīmāṃsā school was foundational and influential for the vedāntic schools**, **which were also known as Uttara Mīmāṃsā** (Jnana Mimamsa) for their focus on the "later" (uttara) portions of the Vedas, the Upaniṣads.
- While **both "earlier" and "later" Mīmāṃsā investigate the aim of human action**, they do so with different attitudes towards the necessity of ritual praxis.
- **Mīmāṃsā** has several **sub-schools**, each defined by its **epistemology.**
- The **Prābhākara sub-school**, which takes its name from the seventh- century philosopher **Prabhākara**, described the **five epistemically reliable means to gaining knowledge**:
  - **Pratyakṣa** or perception;
  - **Anumāna** or inference;
  - **Upamāṇa**, by comparison and analogy
  - **Arthāpatti,** the use of postulation and derivation from circumstances;
  - **Sabda**, the word or testimony of past or present reliable experts.
- The **Bhāṭṭa sub-school,** from philosopher **Kumārila Bhaṭṭa**, added a sixth means to its canon;
  - **Anupalabdhi** meant non-perception, or proof by the absence of cognition (e.g., the lack of gunpowder on a suspect's hand)
- The school of Mīmāṃsā consists of both **atheistic and theistic doctrines**, but the **school showed little interest in systematic examination of the existence of Gods.**
- Rather, **it held that the soul is an eternal, omnipresent, inherently active spiritual essence**, and **focused on the epistemology and metaphysics of dharma.**
- For the Mīmāṃsā school, **dharma meant rituals and social duties**, not devas, or gods, because gods existed only in name.
- They say that **practicing rituals can lead to salvation**, but that understanding the explanation and reasoning behind Vedic rites is also required.
  - It was vital to comprehend this logic if one wished to follow the rituals flawlessly and thereby achieve redemption.
- The **merits and demerits of a person were determined by their activities**, and a person would experience the bliss of paradise as long as their virtuous acts lasted.
  - They would not, however, be exempt from the cycle of life and death. They will be able to break away from this never-ending cycle after they have found redemption.
- The Mīmāṃsakas also held that **Vedas are "eternal, author-less, infallible",** that Vedic vidhi, or injunctions and mantras in rituals are prescriptive kārya or actions, and the **rituals are of primary importance and merit.**
- **They considered the Upaniṣads and other texts related to self- knowledge and spirituality as subsidiary**, a philosophical view that Vedānta disagreed with.

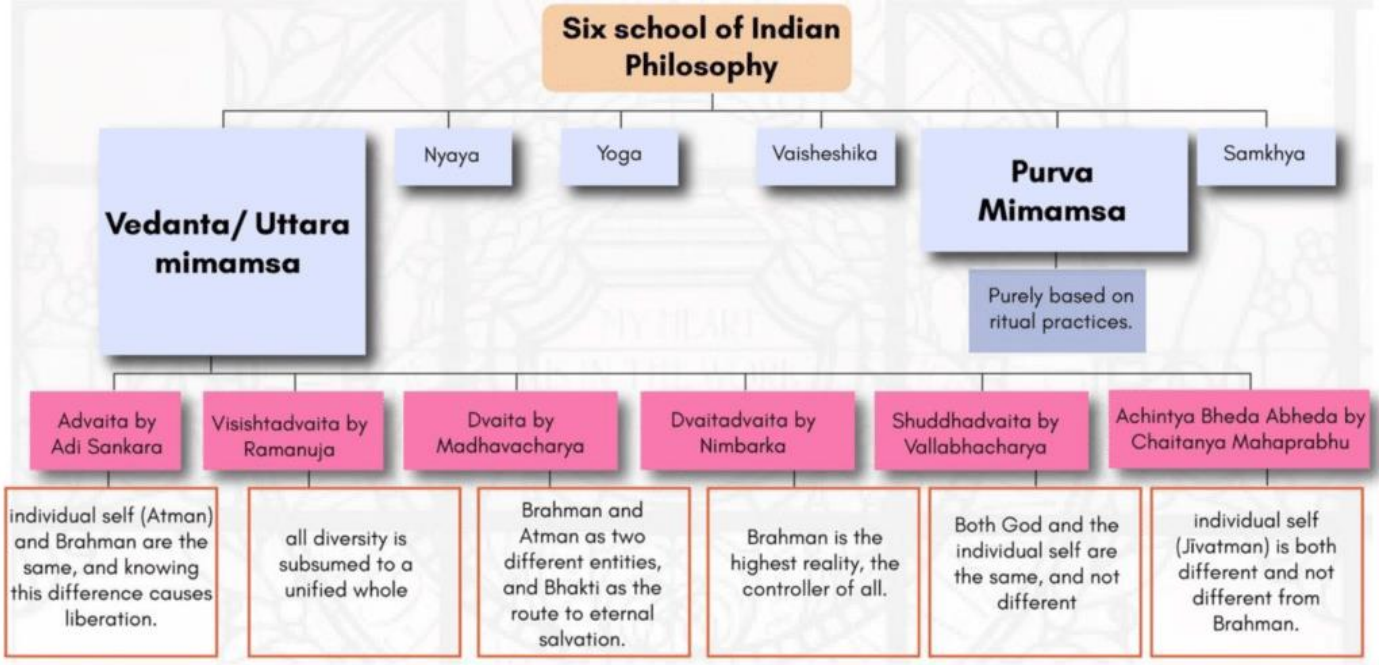
- Mīmāṃsakas considered the **purpose and power of language was to clearly prescribe the proper, correct and right**.
- In contrast, **Vedāntins extended the scope and value of language as a tool to also describe, develop and derive.**
- **Mīmāṃsakas considered orderly, law driven, procedural life as central purpose and noblest necessity of dharma and society, and divine** (theistic) sustenance means to that end.
- **Purva Mimamsa** is a **karma-Mimamsa system** that examines Vedic teachings through the lens of karma-kanda rituals.
- Purva Mimamsa (or simply Mimamsa) emphasizes the **yagya's performance** in order to gain various spiritual and worldly benefits. As a result, this philosophy is based on the Brahmana (and Samhita) portions of the Vedas.
- The **major focus** of this ideology was on the Vedic ceremonial aspect, i.e., **performing Vedic rites to gain salvation**.
- Because most people did not comprehend the ceremonies, they would have to enlist the help of priests.
- As a result, this theory **implicitly legitimized the social divide between classes.**
- The **Brahmanas** utilized this as a tactic to preserve their power over people, and they continued to rule the social structure.



Vedanta School of Indian Philosophy

- Literal Meaning – **"End of the Vedas"**. Vedanta refers to the **"conclusion" (anta) of the Vedas**.
- Vedanta reflects ideas that emerged from, or aligned with, the **speculations and philosophies contained in the Upanishads, specifically, Knowledge and liberation**.
- Vedanta is concerned with jnanakanda or **knowledge section of the Vedas which is called Upnishads.**
- It is **also called Uttara Mīmāṃsā,** which means the 'latter enquiry' or 'higher enquiry'; and is often contrasted with Pūrva Mīmāṃsā, the 'former enquiry' or 'primary enquiry'.
- The **Upanishads may be regarded as the end of Vedas** in different senses –

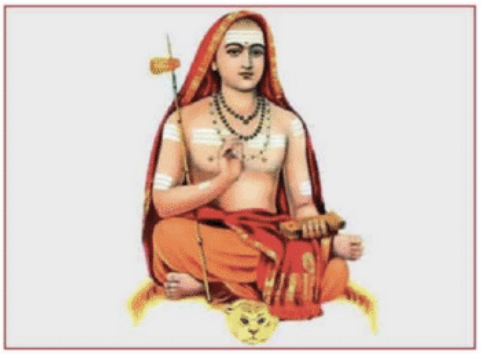
- These were the **last literary products of the Vedic period.**
- These mark the **culmination of Vedic thought.**
- These were **taught and debated last, in the Brahmcharya stage.**
- All Vedanta schools, in their **deliberations**, concern themselves with, but differ in their views regarding, ontology, soteriology and epistemology.
- **Main traditions of Vedanta are –**
- **Achintya Bheda Abheda (difference and non difference)** – **Chaitanya Mahaprabhu**
  - Sub school of Vedanta, which teaches the **individual self is both different and not different from the ultimate reality known as Brahman.**
  - It emphasizes that the **individual self (Jīvatman) is both different and not different from Brahman**.
- **Advaita (monistic) Vedanta** – **Adi Sankraycharya**
  - It refers to idea that **Brahman alone is ultimately real,** the phenomenal transient **world is an illusory appearance (maya) of Brahman**, and the true self, atman, is not different from Brahman.
- He considers Knowledge or **jnana/gyan to be the main means of attaining salvation.**
- **Vishishtadvaita (Qualified monism) – Ramanuja**
  - **Non dualism** of the qualified whole, in which **Brahman alone is seen as the Supreme Reality, but is characterised by multiplicity.**
  - It **believes in all diversity** subsuming to an **underlying unity.**
  - He considers **loving the faith and practising devotion as the path to attain salvation**.
- **Dvaita (Dualism) – Madhavacharay**
  - **Dvaita school believes that God (Vishnu, supreme soul)** and the **individual souls exits as independent realities**, and these are distinct and being said that **Vishnu (Narayan) is independent**, and **souls are dependent on him.**
- **Dvaitadvaita (Nimbarka):** It states that the Brahman is the highest reality, the controller of all.
- **Shuddhadvaita (Vallabhacharya):** It states that both God and the individual self are the same, and not different.
- The **Vedanta theory also gave credence to the Theory of Karma**, **they believed in the theory of Punrajanama or rebirth.**
- They argued that a **person would have to bear the burnt of their actions from the previous birth in the next one.**



Advaita Vedanta (Non-Dualism)

- According to it, **Brahman (Atman) is the Paramartha or absolute reality** which doesn't change. It is metaphysically true and ontologically (study of concepts such as existence, reality etc.) accurate.
- Individual soul is identical to it and the world has no separate existence apart from Brahman.
- **The surroundings or physical environment is the ever-changing vyavahara or empirical (pragmatic) reality created by illusion or māyā.**
- Pratibhasika or deceptive reality is another level of reality constructed through imagination.
- **Because of errors in judgments (mithya) and ignorance (avidya), individuals see plurality or being different from Brahman.**
- **Knowledge helps individual to reach absolute reality to liberate from the cycle of transmigration and worldly bondage**, described in three words by Vedanta as: "**sat-chit-ananda"**, i.e. Truth, consciousness and Bliss.
- According to it, **Atman is the only 'sat' or absolute truth**. A person attains bliss or happiness by gaining consciousness or knowledge of absolute truth.

Adi Shankaracharya



About

- Also **known as Jagadguru Sri Adi Shankaracharya** and considered **incarnation of Lord Shiva.**
- **Known for Advaita Vedanta** and **Dashanami Sampradaya.** Worked to revive **Sanatana Dharma.**

His Teacher

- **Govinda Bhagavatpada (student of Gaudapada) :** Philosopher of Vedanta School of System, under whom **he studied Gaudapadiya Karika,** Brahmasutra, Vedas, and Upanishads.
  - **Gaudapada-karikas:** Earliest extant Advaita Vedanta text.
  - **Gaudapada:** Known for inception of 'asparśa yoga' or yoga of non-contact and 'ajāti-vāda' or doctrine of non-origination

His Disciples

- **Padmapada, Totakacharya, Hastamalaka, and Suresvara.**
- **Each headed one math** (monastery) established by him.

His Philosophy

- **Belonged to: Vedanta philosophy** and gave **Advaita Vedanta (Non-dualism) philosophy.**
  - **Advaita Vedanta,** also known as **Jnana Kanda or non-dualism** is the first main school under Vedanta philosophy by aligning **Vedas with Upanishads.**
  - Asserted one can attain liberation within one's life by **gaining true knowledge** on one's **true self or soul** (Atman) and of **Supreme Soul** (Brahman).
- **Opposed: Mimamsa philosophy** (one of **six-Astika or orthodox philosophies**), for its ritualism and idea of attaining **salvation after death.**
  - Defeated **Mandana Misra** and his wife Ubhaya Bharati on **Mimamsa Philosophy.**
  - On his defeat, **Mandana Misra** became his disciple, later known as **Suresvara.**

Vishishtadvaita

- VishishtAdvaita (literally "Advaita with uniqueness; qualifications") is a **non-dualistic school of Vedanta philosophy.**
- It is non-dualism of the qualified whole, in **which Brahman alone is seen as the Supreme Reality,** but is **characterized by multiplicity**.

- According to him the **soul even when united with the Supreme God remained distinct.**
- It **believes in all diversity** subsuming to an **underlying unity.**
- Philosophy believes that the **supreme reality is Saguna Brahman**, a personal being with countless auspicious attributes, and it is a qualified whole of which Brahman is the soul, and the Jiva and the Jagat (the soul and material nature) constitute the body, which has an inseparabe relationship with the whole.
- Though **it is a non-dual whole, yet it is characterised by internal differences in it.**
- This is why this one reality is called **'Visistadvaita" meaning 'qualified non- dualism'.**
- Here the **non-dual reality is made known by its qualities—the souls and the world which are of two different natures.** These **two kinds of entities are distinct yet real parts of the whole**.
- The **'Visistadvaita" was not coined by Ramanuja** but came to be used by others afterwards.

Sri Ramanujacharya

About

- **Born in Tamil Nadu** in the **11th century.**
- His **Guru gave him title "Em-perum- anar** meaning 'you are ahead of us'.

Contributions as a Philosopher

- **Influenced by:** Alvars (Vishnu worshippers)
- **Propounded:** Doctrine of Vishishtadvaita or qualified oneness.
- **Revived Bhakti** movement.
  - Inspiration for poets like **Annamacharya, Bhakt Ramdas, Thyagaraja, Kabir, and Meerabai.**
- **Wrote 9 Scriptures:** Known as Navaratnas, including Sri Bhashya, Gita-Bhasya and Vedartha-Sangraha and composed commentaries on Vedic scriptures.
- **Establishing correct procedures for temple rituals:** Most famous being Tirumala and Srirangam Temple.

Contribution as an advocate of social equality

- **Encouraged temple entry** for all.
- **Asked royal courts** to treat everyone **as equals.**
- **Propounded concept of "vasudhaiva kutumbakam"** (originally in Maha Upanishad).
- **Named subjugated classes "Thirukkulathar"** meaning 'Born Divine'.
- **Universal salvation through devotion to God,** compassion, humility, equality, and mutual respect, which is known as **Sri Vaishnavam Sampradaya.**

Charvaka School of Indian Philosophy

- **Charvaka also known as Lokāyata is an ancient school of Indian materialism**, one of the popular belief system in Ancient India. (Traditional name of Charvaka is Lokyata)
- **Charvaka is a materialistic, sceptical and atheistic** school of thought.
  - According to materialism, everything that exists is a perceivable matter; ideas like the soul and other supernatural beings or planes of existence are just the **creations of creative minds.**
- Charvaka is **one of the Nastika or "heterodox" schools of Indian Philosophy** and unlike Busshism and Jainism, it was not a Dharmic Philosophy.

- Founder – **Brihaspati**, Source – **Brihaspati Sutra** (lost)
- Time Period – Around **5-6th century** BCE.
- Although materialist schools existed before Charvaka, it was the only school which systematised materialist philosophy by setting them down in the form of aphorisms in the 6th century BCE.
- **Charvaka holds direct perception/ empiricism and conditional inference as proper source of knowledge, embrace philosophical skepticism and rejects ritualism and supernaturalism.**
- Charvaka School **rejects supernatural concepts like God and soul and also metaphysical concepts like afterlife (or reincarnation) and moksha.**
- One of the widely studies principle of Charvaka philosophy was the rejection of inference as a means to establish valid, universal knowledge, and metaphysical truths. (The **Charvaka epistemology states that whenever one infers a truth from a set of observations or truths, one must acknowledge doubt; inferred knowledge is conditional**).
  - Example of **Fire and Smoke, as Smoke can have other causes also**. (In Charvaka epistemology, as long as the relation between two phenomena, or observation and truth, has not been proven as unconditional, it is an uncertain truth).
- They held perception and direct experiments to be the valid and reliable source of knowledge.
- **In Charvaka Philosophy, Perception is of 2 types – External and Internal.**
  - **External perception is described as that arising from the interaction of five senses and worldly objects**, while **internal perception is described by this school as that of inner sense, the mind.**
- **Charvakas further state that full knowledge is reached when we know all observations, all premises and all conditions**. But the absence of conditions, state Charvakas, can not be established beyond doubt by perception, as some conditions may be hidden or escape our ability to observe, and thus **Pratyaksha (Perception) is the only valid way to knowledge** and other means of knowledge are wither always conditional or invalid.
- **Charvaka believed that there was nothing wrong with sensual pleasure**. Since it is impossible to have pleasure without pain, **Charvaka thought that wisdom lay in enjoying pleasure and avoiding pain as far as possible.**
- The Charvakas pointed out the disagreements, debates and mutual rejection by karmakanda Vedic priests and jñānakanda Vedic priests, as proof that either one of them is wrong or both are wrong, as both cannot be right, **They also held the belief that Vedas were invented by man, and had no divine authority.**
- Charvakas **rejected the need for ethics or morals**, and **suggested that "while life remains, let a man live happily, let him feed on ghee even though he runs in debt"**.

Indian Cinema

- The **first talking film Alam Ara was produced in 1931 by Imperial Film Company and directed by Ardeshir Irani.**
- **Dada Saheb Phalke,** the producer of **India's first indigenous feature film Raja Harichandra (1913)** is considered as the father of Indian Cinema.
- India's first cinemascope film is **Kagaz ka Phool 1959 by Guru Dutt**.
- India's first **70 mm film is Around the World (Hindi) 1967 by Raj Kapoor.**
- The most prestigious award in the Indian film world is **Dada Saheb Phalke Award** instituted by the Government of India **for lifelong contributions to Indian Cinema**.
- **Swarna Kamal is the name of the award** given to the **best film of the year** by the Government of India.
- The **first winner of the Dada Saheb Award was Devika Rani Roerrch (1969)**. She is known as the **Lady of Indian Film.**
- **Adi Shankara** directed by **G.V. Iyer** is the **first Sanskrit film** in India.
- The first actress of the Indian Cinema to win a **Padmashri Award** was **Nargis Dutt.**
- **Sivaji Ganesan** was the first Indian to win the **Chevalier Award instituted by the French Government.**
- **M.G. Ramachandran** was the first film star to become the **Chief Minister** of an Indian State.
- **The first International Film Festival of India was held in 1952.**
- First Indian **3-D Picture** is Malayalam cinema **My Dear Kuttichathan**.
- Filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan, John Abraham and G. Aravindan in Malayalam cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema.

History of Indian Cinema

- The **Lumiere Brothers** who are famous as the **inventors of Cinematograph** brought the **concept of motion pictures to India**. They exhibited **six-soundless short films in Bombay in 1896**, which managed to engross the audience. Shot by an unknown photographer in 1897, the first film was titled **Coconut Fair and Our Indian Empire.**
- The Italian duo, **Colorello and Cornaglia**, who made an exhibition in tents at the Azad Maidan in Bombay (now Mumbai), started the next big venture. These were followed by a spate of short films like **The Death of Nelson, Noah's Ark, etc,** exhibited in Bombay in 1898.
- But these were all foreign ventures, which were focusing on the British or their empire in India.
- The **first motion venture by an Indian was by Harishchandra Bhatavdekar, who was popularly known as Save Dada**. He made two short films in 1899 and exhibited them to the audience.
- In 1900s, there were very few Indian filmmakers but notable amongst them was **F.B. Thanawalla** who made **Taboot Procession and Splendid New Views** of Bombay. Apart from him, **Hiralal Sen** was very well known for his picture Indian Life and Scenes made in 1903.

- Gradually, the market for these pictures increased and as these were temporary exhibits, it created an urgent need for a cinema house. This need was fulfilled by **Major Warwick, who established the first cinema house in Madras (now Chennai) in 1900.**
- Later a wealthy Indian businessman, **Jamshedjee Madan** established the **Elphinstone Picture House in Calcutta (now Kolkata) in 1907.** Looking at the profits in the budding Indian market, **Universal Studios established the first Hollywood based agency in India in 1916.**

The Era of Silent Films

- The **decade of 1910 to 1920 was dominated by silent films**. Although they were called silent films, they were **not totally mute and were accompanied by music and dance**. Even when they were being screened in the theatres, they were accompanied with **live musical instruments** like sarangi, tabla, harmonium and violin.
- The first Indo-British Collaboration for making a silent movie was in 1912 by **N.G. Chitre and R.G. Torney**. Their film was titled **Pundalik.**
- **Dadasaheb Phalke who produced the film titled Raja Harishchandra in 1913 made the first indigenous Indian silent film**. He is known as the **Father of Indian Cinema** and is credited with films like Mohini Bhasmasur and Satyavan Savitri. He is also credited for making the first box office hit titled **Lanka Dahan in 1917.**
- The process of film-making got an impetus in 1918 by the opening of two film companies, i.e. **Kohinoor Film Company and Dadasaheb Phalke's Hindustan Cinema Films Company.** Once films began making a decent amount of money, the government imposed **'Entertainment Tax' in Calcutta in 1922** and next year in Bombay. The film companies gave an opportunity to many filmmakers like **Baburao Painter, Suchet Singh and V. Shantaram.**
- As this was the beginning of cinema in India, the filmmakers explored several different subjects. The most popular subjects were mythology and history as the stories from history and folklore had a great appeal to the audience's sense of a shared past.
- Some writers and directors also picked up social issues like **V. Shantaram who made Amar Jyoti, a film about women's emancipation**. During this period there were very few notable women filmmakers.
- **Fatma Begum was the first Indian woman who produced and directed her own film in 1926, titled Bulbul-e-Paristan**.
- The first film controversy regarding censorship was over the film **Bhakta Vidur,** which was banned in Madras in 1921.
- Several international collaborations were also made during this period. One of the most popular movies made in collaboration with Italy was **Madan's Nala Damayanti**. **Himanshu Ray** who directed successful films like A **Throw of Dice** and **Prem Sanyas,** used Indo-German sponsorship.

The Epoch of Talkies and Colour Films

- The first talking film was **Alam Ara,** which was directed by **Ardeshir Irani in 1931**. This film had a few memorable songs by **W.M. Khan**, who was India's first singer and his song **De de khuda ke naam par** was the **first recorded song** in Indian cinematic history.
- Several big banners like **Bombay Talkies, New Theatres and Prabhat** emerged in the late 1930s and they were also responsible for the coming of the **Studio System.**
- The first film to use the studio system in 1935 was **P.C Barua's Devdas**. The production houses started experimenting with the content of the films and the production styles.
- This experimentation led to the coming of colour films like **Sairandhri made by Prabhat in 1933**, which is the first Indian colour film, but it was processed and printed in Germany.

Films like **Kisan Kanya** deserve a mention for being the first indigenously made colour film and was produced by **Ardashir Irani**.

- Some of the other distinctive films were:

1935	J.B.H Wadia and Homi Wadia	Hunterwali, Toofan Mail, Punjab Mail, Flying Rani	These were the first Indian stunt films. They had an Indian actress of Australian origin Mary Evans who earned an Indian nickname 'Fearless Nadia'.
1937	J.B.H Wadia	Naujawan	First film without any songs.
1939	K. Subrahmanyam	Premsagar	First South Indian film.

War Ravaged 1940s

- The forties were a period of **turmoil in Indian politics** and it was reflected in the films produced during that period.
- The **fervour for independence was displayed in the films like Dharti ke Lal, Do Aankhen Baarah Haath,** etc.
- Several films were made on **tragic love stories and fictional historical tales like Chandralekha, Laila Majnu, Sikander, Chitralekha, etc.**
- Even though India was struggling with post-independence troubles, the film industry was growing by leaps and bounds.

Coming of Age – 1950s

- The Indian cinema came of age in the 1950s with the setting up of the **Central Board of Film Certification,** established to regulate the content of the large number of films, which were being produced in north and south India.
- This period saw the rise of **'film stars**' who became household names and achieved unprecedented levels of fame. The **'trinity' of Hindi cinema- Dilip Kumar, Dev Anand and Raj Kapoor**, came up during this period. The **first techni-colour film was made in 1953 by Sohrab Modi, titled Jhansi Ki Rani.**
- This was also the period when international film festivals turned towards India as a destination. The **first International Film Festival of India (IFFI) was held in Bombay in 1952**. This also opened doors for more Indian films to gain recognition abroad.
- **Bimal Roy's Do Bigha Zameen was the first Indian film to win an award at Cannes Film Festival.**
- Another famous film to win a Cannes Award was **Satyajit Ray's Pather Panchali.**
- **Mother India was nominated in Best Foreign Language Film Category in 1957 for Oscar Award**.
- Taking a cue from the international scenario, the Government of India instituted the National Film Awards, which was first given to the feature film titled **Shyamchi Aai.**
- The best short film award was given to **Mahabalipuram** produced by **Jagat Murari.**
- The first film to win the **President's Gold Medal was made by Sohrab Modi in 1954, titled Mirza Ghalib.**

The Golden Era – 1960s

- The **music industry became an integral part of the film fraternity in the 1960s**. Several movies started using music as their unique selling point (USP).
- Some of the notable ones were **Jis Desh mein Ganga Behti hai,** starring **Raj Kapoor, Dev Anand's Guide, Yash Chopra's Waqt,** etc. This period also witnessed two wars of 1962 and 1965, which became the subject of several nationalistic films. Notable amongst this genre was **Chetan Anand's Haqeeqat, Shakti Samanta's Rajesh Khanna**

starring Aradhana and Raj Kapoor starring Sangam. All these movies achieved cult status.

- With the firm establishment of the film industry, there was a need for an institution to train various people involved in the complicated film process.
- This motivated the government to establish the **Film and Television Institute of India in Pune in 1960.** This institute trained writers, directors and actors in their craft.
- It was in 1969 that the doyen of Indian cinema and theatre **Dadasaheb Phalke** passed away and the **Dadasaheb Phalke Award for Lifetime Achievement** was instituted in his honour.

The 'Angry Young man' Phase – 1970-80

- This period was **dominated by the need to produce and direct film around the young men who were finding their feet in industrial Bombay**.
- The successful formula was to make **'rags to riches' stories**, which would allow people to live their dreams on screen.
- **Amitabh Bachchan became the poster boy for most of these movies and this can be considered as the 'Era of Amitabh Bachchan'.** His successful movies include **Zanjeer, Agnipath, Amar Akbar and Anthony, etc.**
- Another film that needs a special mention is the classic **Sholay** that was the **first film to be made on the 70 mm scale**. It broke all existing records and was the **longest running film in cinemas till the 1990s.**

Phase of Romantic cinema – 1980-2000

- The face of Indian cinema changed rapidly from 1980 onwards. There was a spate of movies about social issues. **Romantic movies and family dramas were also getting a huge audience.**
- Three major actors of this period were **Anil Kapoor, Jackie Shroff and Govinda.** They acted in successful blockbusters like **Tezaab, Ram Lakhan, Phool aur Kante, Hum, etc.**
- The late 80s saw the emergence of **'anti-hero' image** through films like **Baazigar and Darr, which launched the stardom of the Khan trio.**
- LPG in 1990s allowed for advanced technology to come to India. For example, **My Dear Kuttichatan** was **India's first 3D movie that was made in Malayalam**.
- Indian audience was introduced to another major technology – the **Dolby Sound System.**

The Parallel Cinema

- The **parallel industry from late 1940s** always made hard-hitting movies, whose sole purpose was to create **good cinema and experiment with the craft even if they were not extremely commercially viable**. This movement started in the regional cinema first with the production of **Mrinal Sen's Bhuvan Shome in 1969**. This opened a wave of '**new cinema**', which has been **focusing on artistic excellence and had a humanist perspective** that was in contradiction to the fantasy based world of popular mainstream cinema.
- **The causative factors for the coming of parallel cinema in India were:**
  - Firstly, the **global trend after World War II** had shifted towards neorealism and the depiction of the human errors. This was reflected in the Indian cinema by remarkable movies, which focused on social problems like Mother India, Shree 420, etc.
  - Secondly, **there was now a plethora of institutions related to study of films** that were available to people like the **National Film Archive of India** that was opened in 1964.

- Lastly, as India became a hotspot for international film festivals, more and more Indian directors were able to gain access to global cinematic trends that were reflected in their own work.
- The foremost name in the parallel cinema movement was of **Satyajit Ray who made The Apu Trilogy-Pather Panchali, Apur Songsar and Aparajito**. These films got him global critical acclaim and several awards.
- Other distinguished name was **Ritwik Ghatak** who concentrated on the problems of the lower middle-class through his films like **Nagarik, Ajantrik and Meghe Dhaka Tara**.
- In the 1980s, **parallel cinema moved towards bringing the role of women to the forefront**. Several women directors became very famous in this period. The most notable were **Sai Paranjpye (Chasme Baddoor, Sparsh), Kalpana Lajmi (EkPal) and Aparna Sen (36 ChowringheeLane)**. Some even got recognition at the global level like **Meera Nair whose film Salaam Bombay won award at Cannes Film Festival in 1989**. Most of these movies discussed the changing role of women in our society. The next box given below highlights the role of women according to the cinematic experience.

Changing Role of women in Indian Cinema

- The **image of women, as portrayed in films, has experienced a shift with changing times**. During the period of silent movies, the directors focused on the restrictions placed on a woman's life.
- During the period 1920-40, most directors like V. Shantaram, Dhiren Ganguli and Baburao Painter made movies that touched upon women emancipation issues like ban on child marriages, abolition of sati, etc.
- Slowly the cinematic approach changed and they also supported widow remarriage, women's education and the right to equality to women in workspace.
- During 1960-80, the cinematic approach to the woman was extremely stereotypical. When showing the heroine or the 'ideal woman', they glorified motherhood, fidelity among women and to make absurd sacrifices for her family.
- It is only in the parallel cinema that filmmakers with a strong need to push women's liberation have shown us the life of an Indian woman. Notable directors of this genre are Satyajit Ray, Ritwik Ghatak, Guru Dutt, Shyam Bengal, etc.
- Current age of cinema is also experimenting with the image of a 'modern' woman who works for a living, has a child and a career to balance and is still trying to find her own footing.

South Indian Cinema

- The cinema of South India can be used to refer collectively to the five film industries of South India—**the Tamil, the Telugu, the Kannada, the Malayalam, and the Tulu (Coastal Karnataka)** film industries as a single entity.
- **Telugu and the Tamil film industries are the biggest among them.** Telugu cinema produced numerous films based on mythological themes. The **stories of epics like Ramayana and the Mahabharata are very popular** in Andhra Pradesh.
- N.T.Rama Rao was famous mainly from his portrayals of the characters of Krishna, Rama, Shiva, Arjuna and Bhima.
- Mythological stories are also depicted in Kannada and Tamil films. However, films based on socio-economic issues form a major component of South Indian cinema.
- **Plots involving**: corruption, asymmetric power structures, prevalent social structures and its problems like unemployment, dowry, remarriages, violence on women, etc. brought out these problems from the closet and challenged people to re-think their views. Movies in 1940s-1960s also had political overtones and were used to drive propaganda.

- **Illustrative list of notable superstars** include M.G.Ramachandran, N.T. Rama Rao, Shivaji Ganesan, Gemini Ganesan, Rajkumar, Vishnuvardhan, Rajinikanth, Thilakan, Prem Nazir, Mohan Lal, Kamal Hasan, Mammootty, Ajith Kumar, Chiranjeevi, Mahesh Babu, Joseph Vijay and many more.
- **Notable South Indian actresses** include Savitri, Jayasudha, Lakshmi, Suhasini, Sridevi, Revathy, Shobana, Soundarya, Padmini, Jayalalitha, Anjali Devi, etc.

Indian Cinematograph Act, 1952

- The Government of India instituted the **Indian Cinematograph Act, 1952 to certify films**. The major function of the Act was **to flesh out the constitution and the functioning of the Central Board of Film Certification (CBFC), or the 'Censor Board of India'.**
- The Act provides for **appointment of a Chairman of the Censor Board and also a team of people (not less than twelve and not more than twenty five) to be appointed by the Central Government**, to help the Chairman in his functioning.
- The Board has to **examine the film and decide if the film should not be exhibited on the grounds of offense to a certain geographical area, age group, religious denomination or political group**.
- **It can also direct the applicant of the movie to make modifications and excisions** in the film before it can be given a certificate. If such changes are not made, the Censor Board may refuse to sanction the film for public exhibition.
- Although **certification of films is a subject under the Union, the enforcement of the censorship in their respective domain lies with State governments.** The certification is done on the following basis:

Category	Certification
U	Universal exhibition. Films considered suitable for unrestricted public exhibition.
A	Restricted to adult audience only.
UA	Unrestricted public exhibition subject to parental guidance for children under the age of 12 years.
S	Public exhibition restricted to specialised audience like doctors, engineers etc.

- Another **major provision of the 1952 Act was, establishment of the Film Certification Appellate Tribunal (FCAT)**. This was set up under section 5D of the Act and was specifically created for hearing appeals of those disgruntled parties who ask for a re-examination of the decision of **Censor Board (CBFC).**

Central Board of Film Certification

- The **Central Board of Film Certification (CBFC) was set up under the Cinematograph Act 1952**. CBFC certifies films for public exhibition in India.
- The CBFC is a well-structured organisation and it has a **Chairman and a team of people (not less than 12 and not more than 25)** who are appointed by the government through the Ministry of Information and Broadcasting.
- They can be **appointed for a term of three years or more, as per the government directive.** The members are usually famous and talented personalities from the film industry or other intellectuals.
- It is **directly under the directive of the Ministry of Information and Broadcasting**.
- Although the head office is in Mumbai, it has many regional offices that deal specifically with the regional films. These offices are in Delhi, Kolkata, Chennai, Bangalore, Guwahati, Cuttack, Thiruvananthapuram and Hyderabad.

- All of these institutions provide the certificate to a film without which they cannot be screened in the cinema theatres.
- It is **necessary for all films to get a Censor Board Certificate**. Even the **foreign films** that are imported to India have to get a CBFC certification. All the **films that are dubbed from one language to another have to get a fresh certificate to ensure that the language change is not offensive** in any manner.
- The **only exception to the CBFC certificate are films made especially for Doordarshan** as they are the official broadcaster for the Government of India and **they have their own set of rules** for examining such films. CBFC certification is not required for television programmes and serials.
- In 2016, Government of India had constituted **Shyam Benegal Committee** to lay down norms for film certification that take note of best practices in various parts of the world and give sufficient and adequate space for artistic and creative expression.
- The Committee submitted their recommendations and some of the major highlights of their report are:
- CBFC should only be a film certification body whose scope should be restricted to categorizing the suitability of the film to audience groups on the basis of age and maturity.
- The committee has also made certain recommendations regarding the functioning of the board and has stated that the Board, including Chairman, should only play the role of a guiding mechanism for the CBFC, and not be involved in the day-to-day affairs of certification of films.
- Online submission of applications as well as simplification of forms and accompanying documentation.
- Recertification of a film for purposes of telecast on television or for any other purpose should be permitted.
- Regarding the categorisation of films, the Committee recommended that it should be more specific and apart from U category, the UA Category can be broken up into further sub-categories – UA12+ and UA15+. The A category should also be sub-divided into A and AC (Adult with Caution) categories.

National Film Development Corporation Limited (NFDC)

- The **National Film Development Corporation Limited was incorporated in 1975.**
- It was formed by the Government of India with the primary objective of **planning and promoting an organized, efficient and integrated development of the Indian film industry**.
- NFDC was reincorporated in the year 1980, by merging the Film Finance Corporation (FFC) and Indian Motion Picture Export Corporation (IMPEC) with NFDC.

Directorate of Film Festivals

- The Directorate of Film Festivals was **setup under the Ministry of Information and Broadcasting in 1973** with the prime objective of **promoting good cinema**.
- The activities of Directorate of Film Festivals include
- (a) The International Film Festival of India
- (b) The National Film Awards and the Dada Saheb Phalke Award
- (c) Cultural Exchange Programme and Or-ganising screening of Indian films through the mission abroad.
- (d) The selection of Indian Panorama.
- (e) Participation in international film festivals abroad.
- (f) Special film exposition of behalf of the Government of India

- (g) Print collection and documentation. These activities provides a unique platform for exchange of ideas, culture and experiences between India and other countries in the field of Cinema.

National Film Archive of India

- The National Film Archive of India was **established as an independent media unit under the Ministry of Information and Broadcasting in February 1964** with the following aims and objectives.
- To trace, acquire and preserve for pos-terity the heritage of national cinema and build up a representative collection of World Cinema.
- To classify and document data related to film, undertake and encourage re- search on cinema and publish and dis-tribute them; and
- To act as a centre for dissemination of film culture in the country and to ensure the cultural presence of Indian Cinema abroad.

Children's Film Society, India (CFSI)

- **Children's Film Society, India was established in 1955** to provide value based entertainment to children through the medium of films.
- CFSI is engaged in production, acquisition, distribution, exhibition and promotion of children's films.

Fairs and Festivals of India

India is a vast country with various castes, creed, and colour. Hence a large number of festivals are celebrated in India in honour of their gods and goddesses. Since many communities exist here; **the ways and method of celebrating these festivals also differ from state to state.**

Feasting has always been a part of festive occasions and the people in ancient times, like us, enjoyed them. **During the festivals, whole nation gets vibrant and colourful as it resurrects itself from the repetitive and tiresome routine**. Fun, get-togethers, special food and sweets, colours, crackers, loud music, dance and dramas, are the characteristics of the festivals in India.

Each community has their own festivals and holy days but that does not stop other religious groups from enjoying these festive days. India is a secular country and holidays are declared for a number of festivals belonging to different faiths and communities.

Some festivals come under the **'restricted list'**, which implies that the **employer can choose to make it a holiday or not**. Festivals are inimical to understand the culture of India and even people from abroad make it a part of their travel experience when they come to India.

National Festivals

- National festivals are celebrated **on the occurrence of great historical events of national importance**.
- A **strong feeling of patriotism in the minds of Indians** is inculcated through these festivals.
- India celebrates **three National Festivals** namely:
  - 26th January – Republic Day
  - 15th August – Independence Day
  - 2nd October – Gandhi Jayanti

Religious Festivals

- These are the festivals that are **celebrated by specific communities** that believe in a **particular belief system** or religion. Although there are no restrictions for people from different religions to enjoy a festival.
  - For example, Holi is primarily a religious festival celebrated by Hindus, but in a secular country like India, even non-Hindus enjoy it.

Hindu Festivals

Some prominent Hindu festivals are listed below:

Diwali or Deepawali

- It is the festival of lights celebrated on the on 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

- It is celebrated in Varanasi (Uttar Pradesh) and falls on the full moon of the Hindu month of Kartika (November-December) and takes place 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

- It is the festival of Colours and is celebrated by people across the religion.
- It falls in the month of Phalguna (February-March).
- It signifies 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.

Makara Sankranti

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

Janamasthami

- It is to celebrate the birth anniversary of Lord Krishna and generally falls in the month of August.

Dussehra

- Also known as Bijaya Dashmi, it is celebrated pan 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 Mahisasura.

Ganesh Chaturthi

- To commemorate the birth anniversary of Lord Ganesha, this festival is celebrated pan India but with a great pomp and show at Maharashtra as it is the main festival there.

Rath Yata (Chariot Festival)

- It is the biggest festival of Odisha and is 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 in this regard.

Chhath Puja

- It is the main festival of Bihar and Jharkhand and is celebrated to honour Sun Goddess.
- It is observed after days of rigorous fasting followed by holy bath and offerings to Sun Goddess.
- Thekua (a sweet dish) is a special attraction among the offerings to Goddess.

Nabakalebar festival

- Nabakalebar festival is observed at Shri Jagannath temple, Puri (Odisha) at a pre-defined time (after every 8 to 19 years) according to the Hindu calendar.
- Nabakalebar means new body, i.e. the idols of Lord Jaganath, Balabhadra, Subhadra and Sudarshan are replaced with new idols. The new idols are made from the log (daru) of 04 separate neem trees which are selected as per set criteria and after a rigorous search.
- From the daru or log of the selected neem trees, the idols are carved and are replaced during the Adhik Masa (intercalary month).
- Lakhs and Lakhs of pilgrims attend to worship the selected neem tree and the ceremony of replacement of idols.
- In March 2018, President of India released Rs 1000 and Rs 10 commemorative coins on the occasion of Nabakalebar festival.

Muslim Festivals

Eid-ul-Fitr

- This is one of the festivals **celebrated by the Muslim community worldwide**. 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**. This process of fasting is ordained in the Muslim law or the Sharia.
- The date of the festival of Eid-ul-Fitr is calculated after a complicated process, it is set to be on the **first day of the month of Shawwal** and **after the appearance of the moon at the end of the month of Ramadan.**
- According to the Muslim traditions, the Holy Quran was revealed on one of the odd nights during the last days of the holy month of Ramadan.
- It is usually calculated to be the **27th day of the Ramadan month**. This month is also important for the Muslim calendar because historically Prophet Muhammad achieved victory during the Battle of Badr that led to the victory of the city of Mecca.
- Furthermore, the martyrdom of the prophet's son-in-law Ali occurred on the 21st day of Ramadan (Ramzan)

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**. This is celebrated on the **10th day of the Dhu-al-Hijjah, that is the 12th month** of the Islamic calendar.
- It is **celebrated in honour of the Prophet Ibrahim's devotion to Allah**, which was tested when god asked him to sacrifice his son. It is said that Ibrahim readily agreed to cut off his son's head but God was merciful and took the sacrifice of a goat's head.
- Hence, on the day of Id-ul-Azha, a **goat's head is sacrificed and the meat is distributed as ritual offerings** amongst the family members and neighbours.
- 1/3rd of the sacrificial meat is also given to the poor.
- This Eid also marks the beginning of the sacred period when many people undertake the pilgrimage to Mecca, which is called Hajj.

Milad-un-Nabi

- This festival is also known as the **Barah-wafat** and is the **birth anniversary of the Prophet Muhammad**. According to the Quran, the Prophet was born on the **12th day in Rabi-al- Awwal, which is the 3rd month** of the Muslim calendar. The day is called Milad-un-Nabi or Mawlid-un-Nabi.
- This is also supposed to be the day when the **Prophet departed from earth** and hence, the celebrations on this day are very subdued.
- The day is part of the cache of national holidays. It is celebrated with deep reverence and solemnity. People gather at the mosques where Holy Quran is read out.
- In some special gatherings, the **religious scholars recite the Qasida al- Burda Sharif, the very sacred poem by Arabic Sufi Busiri written in the 13th century**. They also **sing Nats**, which are traditional poems written in honour of Prophet and illustrating his good deeds.
- The festival is called **Barah (12) wafat (death) as it signifies the 12 days of sickness that led to the Prophet Muhammad's death**.
- It holds special significance in places like Kashmir, where the relics of the Prophet are displayed in the Hazratbal Shrine, which is situated in Srinagar. Thousands of devotees flock the area and take part in the procession.

Muharram

- The festival of Muharram is a sad one, as it is **associated with the death of Hussain, son of Ali.** The festival falls in the **first month of the Islamic calendar which is Muharram**.
- Incidentally, the **Islamic New Year falls on the first day of the first month of the Islamic calendar**.
- The **10th day of the month of Muharram, is known as the Yaum-al-Ashura**, which is observed as the day of mourning by the Shia Muslims all over the world.
- It is **observed in the memory of the martyrdom of Hussain Bin Ali, the grandson of the Prophet in the war at Karbala in 61 Hijri (680 AD)**.
- In India, **people take out processions called Tajia and beat themselves with chains to replicate the pains taken by Hussain**. In most parts of India, people wear black clothes and distribute sherbet or juice to everyone.

Shab-e-Barat

- It is also known as the '**Night of Emancipation**' and is observed on the night falling between 14th and 15th day of the month of Shaban.
- According to the Muslim tradition, the **destiny of every person is determined on this night**.
- Most Shia Muslims, celebrate the 15th day of Shaban as the birth anniversary of Imam Muhammad Al-Mahdi who was the 12th imam.
- He is credited with ridding the world from oppression and injustice.

Shab-e-Miraj

- Shab-e-Miraj means the "**Might of Ascent"**. It was believed that the **Holy Prophet continued his journey and reached near Almighty**. This took place on 27th day or Rajab, 2 years before Hijra.
- The journey was not with a physical body. It was on this journey, that five daily prayers were made obligatory upon Muslims.
- The mosques are decorated and lighted with lights and candles and all the Muslims engage themselves in singing hymns and praising Prophet. The spiritual stories of Holy Prophet is narrated in detail. Muslims give money in charity and also distribute food among the poor. The devoted ones spend the whole night in the remembrance of God.

Christian Festivals

Christmas

- This day is **celebrated all across the world as the birth anniversary of Jesus Christ**. It falls on the **25th December every year**.
- The celebrations begin with the midnight mass that is held at all the churches on the night of the 24th – 25th December, which signifies the birth of Christ at midnight.
- People visit the church where several programmes are arranged for the devotees to remember the good work of Christ.
- People visit each other's houses and exchange gifts. The two rituals attached to the festival are of the **Christmas Tree**, which is set in everyone's house. It is decorated with lamps and lights. The other myth is of **Santa Claus** who is supposed to be a harbinger of gifts. People sing carols and distribute sweets and cakes on this day.

Easter and Good Friday

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

- There are some similarities in the Christian and Jewish traditions on the occasion of the Easter.
- For example, **during the early years of Christianity, the Jewish Christians celebrated Easter on the 14th day of the Jewish month of Nisan. But the ordinary Christians celebrated it on the Sunday closest to the 14th day of Nisan**.
- This confusion was solved after the historic Council of Nicene held in 325 AD fixed the date of Easter as the first Sunday after the first full moon following the vernal Equinox, which roughly falls on the 21st March.
- The **festival of Good Friday is to commemorate the day of crucifixion of Jesus Christ**. It falls in the **month of April each year**. The death of Jesus is considered necessary for his rebirth and hence, it is good sign and gives hope to human beings.
- It also shows Jesus's love for the mankind.
- Masses are held in all the churches in the country.

Sikhs Festivals

Gurpurab

- The **Sikh community all over the world celebrates it**. Although Gurpurabs are celebrated for the **birth anniversaries of all the 10 Sikh gurus but the most important are the Guru Nanak and Guru Gobind Singh**.
- Other important Gurpurabs are **to commemorate the martyrdom of Guru Arjan Dev and Guru Tegh Bahadur,** who lost their lives to the Mughals.
- The Sikh community celebrates Guru Nanak Jayanti on the occasion of Guru Nanak's birthday.
- All the Gurudwaras hold special services and langar is distributed to people on this day.
- All the Gurpurabs are cause for celebration and remembering the lord.
- Hence, Akhand Path is held and people take out Prabhat Pheris or congregational singing of shabds or hymns that praise the lord.
- The festivities are concluded by carrying the Guru Granth Sahib in a procession on a decorated floral float that is led at the front by the fivearmed guards carrying Sikh flags (Nishan Sahibs).
- These five men are representatives of the Panj Pyare or the 'five beloved men' to the Guru Gobind Singh.

Parkash Utsav Dasveh Patshah

- This festival is **celebrated on the birthday of 10th Sikh guru Guru Gobind Singh**.
- It also means the **birth celebration of the 10th Divine Light or divine knowledge**.
- This occasion is widely celebrated by the Sikhs on **31 January every year.**

Maghi

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

Hola Mohalla

- It is a big festival event for the sikhs. It often takes place in the **month of March on the second day of the lunar month Chett and held in Anandpur Sahib**.
- It was **started by Guru Govind Singh for mock battles and military exercises followed by kirtan and other poetry competitions**.

- It is also known as **"Sikh Olympics"** for the events and competitions of horse riding, swordmanship, etc.

Vaisakhi/Baisakhi

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

Lohri

- This occasion is **celebrated on 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.**

Sodal Mela

- It is one of the **main fairs of Punjab** and it is organised to pay homage to **baba Sodal, a great soul**.
- Each year, the Mela is organised in the month of **Bhadon (September) in Jalandhar.**
- The followers of Sikhism consider this day a very auspicious one. The fair takes place on the **Samadhi of the Baba**, where his painted portrait is placed decorated with rosaries and flowers.
- People take a dip in the holy waters of the **Sarovar (a holy tank called Sodal ka Sarovar)** and present offerings to the Samadhi.

Jain Festivals

Mahavir Jayanti

- The Jain community celebrates the festival. It is held to celebrate the **birth anniversary of Lord Mahavira** who was the 24th Tirthankara and one of the founders of Jainism.
- It falls on the **13th day of the month of rising moon called Chaitra**. The festival is celebrated with great pomp and all the Jain temples are decorated with the saffron flag.
- The idol of Mahavira is washed with milk and given a ceremonial bath (abhishek). It is then carried in a procession.

Paryushana

- The **annual festival of Jains is called Paryushana**. It is celebrated for **eight days in the month of Bhadrapada (August/September)** by the **Svetambara sect.** The **Digambara sect celebrates the festival for ten days**.
- The festival marks the **movement of the nomadic Jain monks to their retreats** because of the torrential rain and monsoon showers that makes their residence in forests and caves to be impossible.
- The festivities include the ritual visit to the temples or the Upashrayas and listening to the discourses on **Kalpa Sutra.** Most devotes are asked to perform **Pratikraman or the meditation kriya**.
- The festival **ends with the celebration of Kshamavani (forgiveness day)**. Forgiveness is asked by saying "Micchami Dukkadam" to others. It means for oneself to seek forgiveness, if someone's been hurt knowingly or unknowingly by them.

Mahamastakabhisheka

- It is held **once in 12 years in the town of Shravanabelagola in Karnataka**. This festival is the **holy bathing ceremony of 57 ft high statue of Siddha Bahubali, son of Rishabhdev**.
- The concentrated water is sprinkled by the devotees carrying specially prepared vessels. The statue is bathed with milk, sugarcane juice and saffron paste, and sprinkled with powders of sandalwood, turmeric, and vermilion. Offerings of petals, gold and silver coins, and precious stones are made.

Gyana Panchami

- The **fifth day of Kartika is known as "Gyana Panchami".**
- It is considered knowledge day. On this day Holy Scriptures are displayed and worshipped under Jainism.

Varshi Tapa or Akshay Tritiya Tapa

- This festival is related with **first Jain Tirthankara Rishabhdev** who undertook a fasting of 13 months and 13 days continuously. His fasting came to an end on third day of the bright fortnight of Vaishakh month of Jain Calendar.
- People who perform this fasting are known as **Varshi tapa.**

Maun-Agiyara

- This occasion is celebrated on **11th day of Magshar** month of Jain Calendar (October/ November).
- On this day, **complete silence is observed and along with fasting** for the say. **Meditation** is also performed.

Navapad Oli

- The **nine-day Oli is a period of semi-fasting**. During this period, Jains take **only one meal a day of very plain food**.
- It comes twice a year during March/April and September/October.

Buddhist Festivals

Buddha Purnima

- The Buddha Purnima or the Buddha Jayanti is celebrated as the **birth anniversary of Lord Buddha**. It falls in the month of April/May and is celebrated widely in the parts of North- East India.
- It is called **Saga Dawa (Dasa) in Sikkim and Vishakha Puja in the Theravada** tradition. The main areas of celebration in Northern India are Sarnath in Uttar Pradesh and Bodh Gaya in Bihar.
- The celebrations include ritualistic prayers and listening to sermons on the life of Gautam Buddha. The day also includes chanting of Buddhist scriptures, worshipping the image of Buddha and the Bodhi tree and meditation. Different sects follow different rules like:
- Mahayana Buddhists organise a large procession with musical instruments like gyalings. They also read Kangyur text.
- Theravada Buddhists only concentrate on offering ceremonial prayers to the idols of Buddha.

Songkran

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

Ploughing Festival

- This festival is celebrated on **Buddha's first moment of enlightment** when he was seven years old and he went with his father to watch ploughing.
- This is celebrated in the **month of May,** and the two white oxen pull a gold painted plough, followed by four girls dressed in white who throw rice seeds from baskets.

Ulambana

- This occasion is celebrated from the **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, (Ulambana or Ancestor Day), people visit cemeteries to make offerings to the departed souls.**

Hemis Gompa

- The festival is held at the **Hemis Gompa Monastery in Ladakh to celebrate the birth anniversary of Guru Rinpoche (Padmasambhava)**.
- In order **to protect his people,** the **founder of Tibetan Buddhism, Guru Padmanasambhava fought the evil forces** and 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.

Sindhi Festivals

Chaliho Sahib

- It is a **40 day fast observed by the Sindhis** in the months of **July-August**. They pray to Lord Jhulelal for 40 days and after the fast is over they celebrate the occasion as Thanks Giving Day.
- **Mirkshah Badshah, a Muslim invader of Sindh troubled the people of Thatta and wanted them to convert to Islam**. People prayed to Varun Devta or the God of Water by observing penance on the banks of the river for 40 days. On the 40th day, Varun Devta heard their prayers and promised to save them from the tyrant. The answer to their prayers was **Jhulelal.**

Cheti Chand

- This is the **occasion of Sindhi New Year** and it is celebrated all around the world. It is celebrated on the **first day of Chaitra**.
- Cheti Chand is **celebrated in honour of the birth of Jhulelal, the patron saint of the Sindhis**.
- It is celebrated with pomp and gaiety by the Sindhi community. Many people take Baharana Sahib consisiting of Jyot, Misiri, Phota, Fal, Akha to the nearby river. An idol of Jhulelal Devta is also carried along.

Parsi or Zoroastrian Festivals

Jamshedi Navroz

- The **festival of Navroz is to celebrate the festival of New Year for the Parsi Community**.
- It falls on the **Roj Hormuzd or the first day of the first month (MahFrawardin) of the Shehanshahi calendar**. It is supposed to be the beginning of the Universal Dawn as this is the end of winter and the beginning of the New Year.

- Traditionally **Parsis pay respect to Khorshed and MeherYazads who are the two divine beings that are the harbinger of Sun**. People visit each other and visit the Fire Temple.

Pateti Festival

- The **Pateti festival** is celebrated on the last day of the year according to the **Persian calendar.**
- This festival commemorates the beginning of a new year with a clean slate, while the previous year's transgressions are burnt in front of holy fire.
- Following the ritual, everyone wishes each other **'Pateti Mubarak.'**
- On this day, Parsis put on new garments and attend the Fire Temple. The house is properly cleaned, and **Rangoli** is drawn outside the front entrance.
- The main entryway of the house is adorned with powdered **chalk patterns** and flower strings strung over the threshold.
- **Agarbatis** or incense sticks are lit, and a lovely aroma fills the room together with the smells of cooking.
- Breakfast is traditional, and special sweets and dishes are made for lunch and dinner.
- Other traditions include pouring rose water on visitors as they enter the residence and making charitable offerings.

Gahambars

- **Gahambars,** also known as **seasonal festivals**, take place six times a year.
- Zoroastrians observe these days to honour God's six worldwide creations and to reaffirm the holiness of God's creation. The six Gahambars are as follows:
- **Maidyozarem Gahambar:** A mid-spring event held each year in April or May.
- **Maid Yaoi-Shema Gahambar:** Midsummer festivities, which take place each year in June or July.
- **Paitishahema Gahambar:** An annual harvest festival that takes place in September.
- **Ayathrem Gahambar:** This festival is takes place in October which celebrates herding time.
- **Maidyarem Gahambar:** A winter event held in the middle of the year, usually in December or January.
- **Hamaspathmaidyem Gahambar:** This celebration takes place in March. It means **"Middle Path of All Seasons"** or **"Soul Festival."**

Zarthost No Deeso

- On the 11th day of the 10th month (**Khorshedroz, Daemah)** of the month of June, Zoroastrians go to the Fire Temple and give prayers and listen to the Prophet's life and works.
- It is a day of remembering, with lectures and discussions about the prophet Zoroaster's life and works.
- During this time, there is a lot of activity at the fire temple. At the **Atash Behrams** and **Atash Adarans,** a substantially larger number of mobeds are brought to pray.
- In the **Zoroastrian religion,** there is no sorrow, only recollection and worship of the Farohars of the deceased.
- The **Avesta,** however, makes no mention of **Zoroaster's death.**
- Nonetheless, he is reported to have been slain at the altar by the Turanians at the storming of Balkh in the Shahnama.

Khordad Sal

- On the sixth day of the Parsi month of **Farvardin (August/September)**, Prophet's birth anniversary.
- **Zoroastrians** worship and celebrate unique big feasts.
- Throughout the day, special prayers and jashan are held.
- The ceremonies include **clean, rangoli-strewn homes**, youngsters with vermilion markings on their foreheads, fresh garments, fragrant flowers, and delectable feasts.
- The event also provides a time for Parsis to **reflect on their lives and acts** and **make plans for the future.**

Secular Festivals

Khajuraho Dance Festival

- The **Government of India in collaboration with the Madhya Pradesh Kala Parishad instituted this festival in 1975**.
- This festival of Dance was supposed **to promote tourism** in the State and highlight the beauty and eroticism inherent in the Khajuraho temples.
- The festival is also supposed **to reflect the spirit of eternal glory and perseverance of dance and architectural monuments**, which reflect our cultural heritage.

New Year

- According to local traditions, **Lord Brahma began the creation of the world on this day and hence it is used to mark the beginning of a new Hindu calendar.** In different parts of the country it is celebrated under different names like:
  - **Ugadi or Chaitra Shudhdha Paadyami** – Andhra Pradesh and Karnataka
  - **Gudi Padwa or Gudi Padvo** – Maharashtra
  - **Samvatsar Padvo** – Goa
  - **Naba Barsha (Poila Boisakh)** – West Bengal
  - **Puthandu** – Tamil Nadu
  - **Vishu** – Kerala

Sair-e-Gul Faroshan

- The festival is also known as "**Phool Walon Ki Sair**" and is the annual three day festival of flowers conducted in Delhi.
- It is a **symbol of communal harmony** in which procession of pankhas or palm leaf fans which are heavily decorated with flowers are taken from the tomb of **Khwaja Bakhtiyar Kaki in Mehrauli to the Yogmaya Temple.**
- The festival was initially **patronised by Mughal Emperer Akbar II** (19th century). It was **banned by the British but reinstated in 1962 by J. L. Nehru.**

Tyagaraja Aradhana

- It is held annually to commemorate 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).
- The festival is attended by leading exponents of **Carnatic music** who come to pay their tribute to the saint.
- **Saint Tyagaraja along with Muthuswami Dikshitar and Syama Sastri, comprise the Trinity of Carnatic music.**

Onam

- Onam, the **State festival of Kerala falls in the beginning of the month of Chigam, the first month of the Malayalam calendar**.
- It is mainly a **harvest festival** but it also celebrates the homecoming of mighty asura King Mahabali from Patala (the underground). Elaborate feasts, dances, flowers, boats and elephants are part of the colourful and vibrant festival of Onam.
- 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

- Pongal is **four day harvest festival celebrated by Tamils** around the world. 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.
- The Pongal festival is a four-day celebration affair. Each day is marked by different festivities-
  - The first day is called the **Bhogi festival**;
  - the Second day is called **Thai Pongal**;
  - the Third day is called **Mattu Pongal**;
  - the Fourth day is called **Kaanum Pongal.**
- It is an occasion for **giving thanks to Sun God and celebrating the life cycles that gives us grain.**

Sarhul

- Sarhul marks the **beginning of the New Year for the tribals of Jharkhand, Odisha and West Bengal**.
- It is mainly celebrated by the **Munda, Oraon and Ho tribes**.
- Sarhul literally means '**Worship of Sal**'. It is celebrated in the **spring season, i.e. in the month of Phalgun** according to the Hindu calendar.
- Tribals hold **nature in great reverence and Mother Earth is worshipped** during the festival.
- Sarhul is celebrated for several days during which the main traditional dance Sarhul is performed. It is related to religion called **"Sarnaism"**.

Festivals of North-East India

Saga Dawa (Triple Blessed Festival)

- It is mostly celebrated in the **Buddhist communities living in the State of Sikkim**. It is celebrated on the **full moon day that falls in the middle of the Tibetan lunar month called the Saga Dawa**.
- This day is considered to be a **very auspicious day for the Tibetan community.** This falls between May and June and this month is called Saga Dawa or the '**Month of merits'.**
- The festival is celebrated **to commemorate the birth, enlightenment and death (parinirvana) of Buddha**. Most people make a pilgrimage to the monasteries and offer incense sticks, Dhog and water. People also circumambulate the Gompas of the monastery and chant mantras, recite the religious texts and turn the prayer wheels.

- All through the month of Saga Dawa, the community of Buddhists has to follow **three teachings of Buddhism: generosity (dana), morality (sila), and meditation or good feelings (bhavana).**

Losoong Festival

- Losoong is the **Sikkimese New year**. It is celebrated all across Sikkim during the **month of December every year**.
- As mentioned earlier, the **major occupation in the State of Sikkim is agriculture and it is the celebration of the harvest season** by the farmers and other occupational communities.
- Traditionally, it is considered to be the **festival of the Bhutia tribe but now-a-days even the Lepchas celebrate** it with equal vigour and joy.
- The unique point of the festival is that **people drink the locally brewed wine, called Chaang,** as part of the celebration. They also get together to **perform traditional dances like the Cham Dance and the Black Hat dance** at the monasteries.
- The spirit also reflects the warrior sentiments of the Sikkimese community through the **archery festivals, etc.**

Bihu Festival

- It is a **set of three important non-religious festivals of Assam – Rongali or Bohag Bihu observed in April, Kongali or Kati Bihu observed in October, and Bhogali Bihu observed in January**.
- **Rongali Bihu** is the most important among the three and it coincides with Assamese New Year. Songs and dances are the main attractions during Bihu.
- **Bohag Bihu** is one of the most popular festivals of Assam. Although the Assamese celebrate Bihu thrice in a year, the Bohag Bihu is the most anticipated one.
- The festival of Bihu is traditionally tied to the changing seasons and harvests. The **Bohag Bihu is celebrated for many days beginning from 14 April every year.** The celebrations range from one week to almost a month depending on the communities and tribes' decision.
- On the first day of the festival, cows and bulls that are the main stay of the community are bathed and fed. This ceremony is called the **'Gora Bihu'.**
- The second day is the main day of the celebrations that constitute Bihu, as people greet one another and they exchange Gamosa (a hand woven cotton towel) with their relatives.
- All the houses prepare Pitha or a traditional dish made of rice powder, flour, sesame, coconut and jaggery. They also organise stages where men and women from all communities come together to perform the Bihu Dance.

Me-Dam-Me-Phi festival

- '**Me-Dam-Me-Phi' festival of the Tai Ahom community** is celebrated across Assam with religious fervour and traditional gaiety.
- The Tai-Ahoms offer oblations to their departed ancestors and offer sacrifices to Gods in traditional manner on this day. The **Tai-Ahoms believe that their worthy ancestors are still living in the Heaven**.
- The **Ahom Kings, who ruled Assam for around sixhundred years till 1826, performed this annual 'ancestor worship' initially at Charaideo**, the erstwhile capital of the Ahom Kingdom, now at Sibsagar in Upper Assam.

Hornbill Festival

- It is one of the **major 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.

- All the tribes showcase their talent and cultural vividness through costumes, weapons, bows and arrows and headgears of the clans. This is also a good opportunity to bring all the tribes together and for the younger generation.

Moatsu Mong festival

- It is celebrated by **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.
- It is marked by songs and dances. A part of the celebration is Sangpangtu where a big fire is lit and women and men sit around it.

Yemshe Festival

- Again from Nagaland, it is a **harvest festival** celebrated mainly by Pochuri tribe.
- Catching of frogs is prohibited during this festival. It is celebrated in September.

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.
- It is celebrated over a week and takes place in the **month of July.** The festival is **celebrated in the honour of Earth and to worship 14 other deities.**
- Each year thousands of people trek to this temple in Agartala so that they can pay obeisance to the deities.

Cheiraoba Festival

- This festival is celebrated **all across the State of Manipur, as it is the New Year according to the Manipuri tribes.**
- It is celebrated in the month of April (it means the first day of the month Sajibu). The festival is also related to the domestic deity called Sanamahi worshipped by the Meitei tribe.
- The festival is usually conducted in the temple of Sanamahi but every household cleans, buys new utensils and new clothes for the family members.

Wangala Festival (The 100 Drums Festival)

- The dominant **Garo Tribe primarily 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 a generous.** He is supposed to be the **force behind the good things** that happen to the community. This festival is a thanks giving to him.
- Drums, flutes and other orchestra instruments are played to create a festive ambience. It is also known as the **'100 Drums Wangala festival'** as loud drum noises herald the beginning of the festival.
- The day is also set apart by the wonderful costumes worn by the participants. An extraordinary feature is the feathered head-gear that is worn by everyone celebrating the festival and also reflects their clan's colour.

Kang Chingba (Ratha Yatra of Manipur)

- The festival of **Kang Chingba is one of the biggest Hindu festivals celebrated in the State of Manipur**.
- It is similar to the **'Jagannath Puri Rath Yatra'** and draws many antecedents from the same.
- It is a **10 days long festival** that is celebrated in the month of July every year.

- The Yatra begins from the very famous **holy temple of Sri Govindajee situated in Imphal.** The idols carved of wood and heavily decorated are carted around in massive chariots that are called '**Kang'**.
- These deities are then carried to another temple and people dance through the night to celebrate the journey.

Ambubachi Mela

- It is held at **Kamakhya temple of Guwahati in the State of Assam**. The festival falls in the **month of June** and is one of the major festivals in North-East India, so much so that it has been dubbed as the '**Mahakumbh of the East'**.
- The festival has been associated with **fertility rituals and many devotees come to seek the blessing of a child from the Goddess**. The temple has courted controversy because of the alleged tantric activities conducted during this mela.
- During the festival, the patron **Goddess Kamakhya is said to be undergoing her annual menstrual cycle**. Hence, the temple remains closed for three days.

Sekrenyi Festival

- The **festival of Sekrenyi is celebrated in the month of February by the Angami tribe of Nagaland**.
- It is celebrated for **over 10 days** and is also called '**Phousanyi'** by the Angamis. It is a **purification festival.**
- The objective of the festival is to renew and make holy by cleansing the body and the soul of the village as a whole, and to bring forth unity among all communities of Nagaland.
- It also marks initiation of young people to adulthood and is considered an identity marker of the Angami.

Majuli Festival

- This is one of the more **modern festivals held at Majuli in the State of Assam.** The festival is **organised in November, as it is the best time considering the alternating climatic conditions** in Assam.
- The **Department for Culture 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.
- Further, the festival is organised on a huge scale in an open space or Namghar. The tribal dishes of Majuli and Assam are displayed and put on sale.
- Several **arts and crafts** like Bamboo artifacts, shawls; beads jewellery is put for sale. Some famous artists are also invited to showcase their art and public demonstrations. The local patron deity is also invoked during the opening and closing ceremony. Several dance and singing competitions are organised for the entertainment of the fair goers.

Lui-Ngai-Ni Festival

- Almost all branches of the **Naga tribes celebrate this festival**. It is celebrated **all over in Nagaland and in some of the Naga inhabited parts of Manipur State too**.
- It is rejoiced as the mark for seed-sowing season. The festival brings the agricultural branches of Naga tribes closer to the non-agricultural based communities of Nagas.
- The festival is marked with huge amount of celebration and pomp and show.
- It is a festival to bring communities closer and spread the message of peace and harmony.

Dree Festival

- The **Apatani tribe that reside in Arunachal Pradesh** primarily celebrate the festival. Currently, more and more tribes have started observing the rituals of Dree festival.
- It is one of the **biggest celebrations held in the Ziro valley.**

- During the festival, people offer prayers and offerings to **four main Gods: Tamu, Metii, Medvr, Danyi and Mepin**. These offerings are given to pray for a good and plentiful harvest.
- People gather around the valley and perform traditional dances. One of the most unique points of this festival is that cucumber is distributed to all the attendees as a symbol of good harvest.

Losar Festival

- It falls on the **first day of the lunar calendar and is quite popular in Arunachal Pradesh** (being mainly celebrated by **Monpa tribe** who practice agriculture and animal husbandry and follow Buddhism).
- Losar is celebrated for fifteen consecutive days. Households adorn their houses with different decorations and make offerings known as 'Lama Losar'.

Khan Festival

- It is a religious festival **celebrated by the Miji tribe of Arunachal Pradesh**. The festival is significant because it brings together people from every background irrespective of their caste and creed to celebrate it.
- During this, the priest ties a piece of wool in the neck of all the participants and the thread is considered sacred.

Torgya Festival, Arunachal Pradesh

- Torgya festival is a monastic festival celebrated in the Tawang district of Arunachal Pradesh. This festival is celebrated every year towards the end of January.
- Torgya festival is very significant in Arunachal Pradesh as it celebrates the destruction of negative forces and the ushering in of prosperity, peace and good will. It is believed that the rituals performed during this festival would help ward off natural calamities and other disasters.
- Rich presence of colour is one of the main features of this festival. Colourful dances mark the occasion along with the gaiety displayed everywhere.

Murung Festival

- It is a festival of the Apatani Tribe of Arunachal Pradesh. It is celebrated every year in the month of January.
- It is a socio-religious festival of the Apatani community which is observed by a family when it is affected by some misfortune.
- It is mainly observed to pray for more wealth and richness and to keep all the family members healthy.
- Murung Festival has the celebrations to bring to light the cultural values, living style and traditions of the Apatani Tribe. The Apatani Tribal people wear their traditional clothes during the festival.

Fairs of India

A Fair is a temporary gathering of people for a variety of activities which may be religious, entertainment or commercial. In India, fairs of different kinds are organised in different parts of the country. Some of them are discussed below.

Kumbh Mela

- The **Kumbh Mela is the largest religious gathering in the world**. Every day millions of people come to take a dip in the holy river. The mela (gathering) is held on a rotational basis at **four auspicious Hindu pilgrimage sites- Prayagraj, Haridwar, Nashik-Trimbak and Ujjain.**

- According to Hindu mythology, during the **'Samudra Manthan', i.e. churning of the ocean, 'Amrit', i.e. drink of immortality was produced and stored in a 'Kumbh' (pot)**. In the battle of the Devas and the Asuras, Lord Vishnu dropped drops of Amrit while transporting the Kumbh. These places are the four sites where the Kumbh Mela is held.
- The **mela is held at any given place after a time interval of 12 years**. The exact dates are determined according to the zodiac positions of the **Sun, Moon and the planet Jupiter.** At Nashik and Ujjain, if the mela is held when a planet is in Leo (Simha in Hindu astrology), it is called as **Simhastha Kumbh**.
- At Haridwar and Prayagraj, **Ardh-Kumbh Mela is held every sixth year**. Places where the Kumbh is held:

Place	River
Prayagraj (Uttar Pradesh)	At the confluence of the Ganga, Yamuna and the mythical Saraswati
Haridwar (Uttarakhand)	Ganga
Nashik-Trimbak (Maharashtra)	Godavari
Ujjain (Madhya Pradesh)	Shipra

Recently in 2017, **Kumbh Mela was declared by UNESCO as intangible cultural heritage.**

Sonepur Mela

- It is one of the **largest cattle fairs in Asia**. The mela is held in **Sonepur, Bihar at the confluence of the River Ganga and the Gandak**.
- It usually takes place in **November on the Kartik Poornima**, a day considered auspicious by the Hindus.
- It is the only fair where large numbers of elephants are sold and legend says **Chandragupta Maurya** used to buy elephants and horse during this fair.

Chitra Vichitra Fair

- It is the largest tribal fair in **Gujarat celebrated mainly by the 'Garasia' and 'Bhil' tribes**. The tribals wear their traditional costumes and showcase the local tribal culture.
- On the '**Amavasya' after Holi, the tribal women go to the river to mourn for their near and dear departed ones**. The festivities start from the next day.
- Lively dance performances, best of rural handicrafts and exquisite silver jewelry attracts thousands of tourists every year.

Shamlaji Fair

- It is celebrated by a **tribal community in Gujarat to revere Lord Shamlaji "the Dark Divine" who is thought to be the incarnate of Krishna or Vishnu**.
- Devotees come in large numbers to worship the deity and take a holy bath in the **Meshwo River**.
- The **'Bhils' have immense faith in powers of Shamlaji who they lovingly call 'Kaliyo Dev'**. It lasts for about three weeks in the month of November, with Kartik Poornima being the most important day of the fair.

Pushkar Fair

- Pushkar Mela is an **annual fair in Pushkar, Rajasthan starting on the day of 'Kartik Poornima'** and lasts for about a week.

- It is one of the **largest camel and cattle fairs in the world**.
- It is a time when the Rajasthani farmers buy and sell their cattle but most of the trading is completed in the days leading to the fair. When the festival actually begins, events like camel races, moustache competitions, turban tying competitions, dancing and camel riding, etc. take centre stage.
- The fair attracts thousands of visitors and is quite popular among the foreign tourists as well.

Desert Festival

- This **three day extravaganza takes place in Jaisalmer** generally in the month of February. The festival **showcases the vibrant culture of Rajasthan**.
- It gives the tourists a local flavour and showcases different facets of the Rajasthani culture. Among the golden sands of Rajasthan, tourists can enjoy colourful folk dances, trip to the sand dunes, tying competitions, camel rides, etc.
- The festival ends with a musical performance by the folk singers under the moonlit sky. No wonder, the desert festival features on every foreigner's to do list.

Baneshwar Fair, Rajasthan

- Celebrated mainly by the tribal people of Rajasthan, Bhils.
- During the festival the Shiva linga is worshipped and then a fair precedes. Baneshwar is another name for Lord Shiva.

Gangaur Festival, Rajasthan

- This is celebrated to mark the reunion of Lord Shiva and Goddess Gauri (Parvati).
- It is celebrated by both married and unmarried girls. In totality it is a 18-day festival and it ultimately finishes off with a grand procession in which Lord Shiva himself arrives to take his bride home.

Garib Nawaz Urs, Rajasthan

- It takes place in the holy city of Ajmer.
- It is held on the death anniversary of Moin-ud-din Chishti, a Sufi Saint. Devotees from far and wide visit the Dargah and offer chadars and other offerings.

Kami Mata Fair, Bikaner, Rajasthan

- Kami Mata fair is celebrated twice a year in the honour of Kami Mata, an ascetic who was known for serving the mankind.
- Sacred rats roaming around the temple are believed to bless the devotees visiting the fair. The temple is also known as the rat temple.

Kolayat Fair (Kapil Muni Fair)

- **Kolayat fair is held in Bikaner, Rajasthan.** On the day of Kartik Poornima, people come to take a dip in the holy Kolayat Lake to get respite from all their sins.
- The fair is named after the **great sage Kapil Muni who undertook intense meditation for the benefit of humanity**. A large **cattle fair** is also organised.
- Tourists throng the place in thousands to witness the enchanting display of colourful Rajasthani culture and tradition.

Surajkund Crafts Fair

- This is an international crafts fair held **annually for a fortnight in February near Faridabad, Haryana.**
- It showcases the regional as well as international **crafts and cultural heritage**. Traditional craftsmen from all parts of India participate in this festival. Pottery, weaving, sculpture, embroidery, Paper Mache, bamboo and cane crafts along with metal and wooden works attract a lot of attention.

- To give the fair a complete Indian touch, traditional cultural programs are held and regional cuisines are served.

Gangasagar Mela

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

Goa Carnival

- The **Portuguese introduced the Goa Carnival in India**. It **takes place 40 days before the Lent, a period of abstinence and spirituality**.
- It involves feasting and merry making. People wear masks and come onto the streets to party.
- It showcases the **rich Goan heritage and culture and has a distinct Portuguese influence**. The Goan streets are decorated with colourful floats and parades, live bands and dances mark the event, attracting thousands of tourists every year.

Lathmaar holi of Barsana in Mathura

- It is a **special form of holi festival**. It is wherein **women beat up men with sticks and men protect themselves with shields.**
- It takes place at Barsana near Mathura in the state of Uttar Pradesh and well before the actual Holi celebration.
- The main attraction is **Radharani temple.**

The Tarnetar Fair, Gujarat

- The Tarnetar Fair is one of the most important fairs of Gujarat.
- The fair is attended by Koli tribe, the Rabari tribe, the Bharward tribe, the Khant tribe, the Khanbi tribe, the Charan tribe and the Kathi tribe. All these tribes mingle together to enjoy and celebrate the legendary marriage of Draupadi with Arjuna in the popular epic Mahabharata.
- According to English calendar the fair is organized between the month of August and September.

Science and Technology through the Ages

The spiritual development at the corners of the Indian sub-continent has been prevailing since ancient times and many foreign nations have been enamoured of it. The **invaders of this nation including Greeks, Persians, Huns and Mongols, embraced many Indian religions such as Buddhism, Jainism and Hinduism**.

India also has a **fair share in enriching the world's material culture**. Be it **distillation of perfumes, the making of dyes, the extraction of sugar, the weaving of cotton and even the techniques of algebra and algorithm, the concept of zero, the technique of surgery, the concepts of atom and relativity, the herbal system of medicine, the technique of alchemy, the smelting of metals, the game of Chess, martial art and Karate, etc.** can be found in ancient India and evidences indicate that they might have originated here.

Developments in Ancient India

Fields of Mathematics & Astronomy

- Science and Mathematics were **highly developed during the ancient period** in India. There has been an immense contribution of ancient Indians to the knowledge in Mathematics as well as various branches of Science.
- This section deals with the developments in Mathematics and the scholars who contributed to it. **Many of the modern day theories of mathematics were actually known to ancient Indians.**
- However, **since ancient Indian mathematicians were not as good in documentation and dissemination as their counterparts in the modern western world, their contributions did not find the place they deserved**. Let us now take a look at some of these contributions of ancient Indian mathematicians.

Baudhayan

- Baudhayan was the first one ever to arrive at several concepts in Mathematics, which were later rediscovered by the western world.
- The **value of pi was first calculated by him**. As you know, **pi is useful in calculating the area and circumference of a circle.**
- What is known as **Pythagoras theorem** today is **already found in Baudhayan's Sulva Sutra**, which was written several years before the age of Pythagoras.

Aryabhatta

- Aryabhatta was a **fifth century mathematician, astronomer, astrologer and physicist.**
- He was a pioneer in the field of mathematics.
- At the age of 23, he wrote **Aryabhattiya**, which is a **summary of mathematics of his time.**
- Aryabhatta is **credited for the discovery of zero.**
- In ancient India, the science of astronomy was well advanced. It was called **Khagolshastra**. **Khagol was the famous astronomical observatory at Nalanda**, where Aryabhatta studied.
- The aim behind the development of the science of astronomy was the need to have **accurate calendars, a better understanding of climate and rainfall patterns for timely sowing and choice of crops, fixing the dates of seasons and festivals, navigation, calculation of time and casting of horoscopes for use in astrology.**

- Knowledge of astronomy, particularly **knowledge of the tides and the stars,** was of great importance in trade, because of the requirement of crossing the oceans and deserts during night time.
- It was Aryabhatta who stated the theory that **earth is round and rotates on its own axis.**
- He also gave a scientific **explanation for solar and lunar eclipse** clarifying that the eclipse were not because of Rahhu and/or Ketu or some other rakshasa (demon).

Brahmgupta

- In 7th century, Brahmgupta took mathematics to new heights.
- In his **methods of multiplication**, he used **place value** in almost the same way as it is used today.
- He introduced **negative numbers and operations on zero** into mathematics.
- He wrote **Brahm Sputa Siddantika** through which the Arabs came to know about our mathematical system.

Bhaskaracharya

- Bhaskaracharya was the **leading light of 12th Century**.
- He is famous for his book **Siddanta Shiromani.** It is divided into four sections: **Lilavati (Arithmetic), Beejaganit (Algebra), Goladhyaya (Sphere) and Grahaganit (mathematics of planets).**
- Bhaskara introduced **Chakrawat Method or the Cyclic Method to solve algebraic equations**. This method was rediscovered six centuries later by European mathematicians, who called it **inverse cycle.**

Mahaviracharya

- Jain Guru Mahaviracharya wrote **Ganit Sara Sangraha** in 850 CE, which is the first textbook on arithmetic in present day form.
- The current method of solving **Least Common Multiple (LCM)** of given numbers was also described by him. Thus, long before John Napier introduced it to the world, it was already known to Indians.

Field of Science

Prominent ancient Indians who contributed to the knowledge in Science were:

Kanad

- Kanad was a **6th century scientist of Vaisheshika School** of Indian philosophy.
- **His atomic theory can be a match to any modern atomic theory**.
- According to Kanad, **material universe is made up of kanas, (anu/atom)** which cannot be seen through any human organ. These cannot be further subdivided. Thus, **they are indivisible and indestructible.**

Varahamlhira

- **Varahamihira lived in the Gupta period.**
- He made great contributions **in the fields of hydrology, geology and ecology**.
- He was one of the first scientists to claim that **termites and plants could be the indicators of the presence of underground water.**
- Another theory, which has attracted the world of science is the **earthquake cloud theory given by Varahmihira in his Brihat Samhita**.
- He has tried to relate earthquakes to the influence of planets, undersea activities, underground water, unusual cloud formation and abnormal behaviour of animals.

- **Jyotish or Astrology was presented scientifically in a systematic form** by Aryabhatta and Varahmihira. Astrology is the science of predicting the future.
- **Varahamihira was one of the nine gems, who were scholars, in the court of Vikramaditya**. Varahamihira's predictions were so accurate that king Vikramaditya gave him the title of '**Varaha**'.

Nagarjuna

- Nagarjuna was a **10th century scientist.**
- The main aim of his experiments was to **transform base elements into gold**, like the alchemists in the western world. Even though he was not successful in his goal, **he succeeded in making an element with gold-like shine**. Till date, this technology is used in making **imitation jewelry.**
- In his treatise, **Rasaratnakara,** he has discussed **methods for the extraction of metals like gold, silver, tin and copper.**

Field of Medical Science (Ayurveda & Yoga)

- Ayurveda is the **indigenous system of medicine that was developed in Ancient India**. The main aim of ayurveda has been **health and longevity**. It is the **oldest medical system** of our planet.
- A **treatise on Ayurveda, Atreya Samhita**, **is the oldest medical book** of the world.
- **Charak is called the father of ayurvedic medicine** and **Susruta the father of surgery**.
- **Susruta, Charak, Madhava, Vagbhatta and Jeevak** were noted ayurvedic practitioners.

Susruta

- Susruta was a pioneer in the **field of surgery.** He wrote **Susruta Samhita.**
- In Susruta Samhita, the **method of selecting and preserving a dead body for the purpose of its detailed study** has also been described.
- Susruta's greatest contribution was in the **fields of plastic surgery and removal of cataracts.**

Charak

- Charak is considered the **father of ancient Indian science of medicine**.
- He was the **Raj Vaidya (royal doctor) in the court of Kanishka.**
- His **Charak Samhita** is a remarkable book on medicine. In Charak Samhita, more stress has been laid on **removing the cause of disease** rather than simply treating the illness.
- Charak also knew the **fundamentals of Genetics**.

Yoga & Patanjali

- The science of Yoga was developed in ancient India as an allied science of Ayurveda for healing without medicine at the physical and mental level.
- **Yoga is physical as well as mental**.
- **Physical yoga is called Hathyoga**. Generally, it aims at **removing a disease and restoring healthy condition** to the body.
- **Rajayoga is mental yoga**. Its goal is **self realization and liberation** from bondage by achieving physical mental, emotional and spiritual balance.
- The credit of systematically presenting this great science goes to **Patanjali.**
- In the Yoga Sutras of Patanjali, he refers to **Aum as a cosmic sound**. Besides Yoga Sutras, Patanjali also wrote a work on medicine and worked on Panini's grammar known as **Mahabhasaya.**

Developments in Medieval India

- During the medieval period, Science and Technology in India developed two facets: **one concerned with the already chartered course of earlier traditions** and **other with the new influences** which came up as a result of Islamic and European impact.
- By this time, the traditional indigenous classical learning had already received a setback. The pattern of education as prevalent in Arab countries was gradually adopted during this period. As a result, **Maktabs and Madrasas came into existence**. These institutions used to receive royal patronage.
- Large workshops called **karkhanas were maintained to supply provision, stores and equipments to royal household and government departments**.
- The karkhanas not only worked as **manufacturing agencies**, but also served as **centres for technical and vocational training** to young people.

Field of Mathematics

- Several works in the field of Mathematics were produced during this period.
- **Narayana Pandit was well known for his works in Mathematics – Ganitakaumudi and Bijaganitavatamsa**. **Gangadhara, in Gujarat, wrote Lilavati Karamdipika, Suddhantadipika, and Lilavati Vyakhya**. These were famous treatises which gave rules for trigonometrical terms like sine, cosine tangent and cotangent.
- **Nilakantha Somasutvan produced Tantrasamgraha**, which also contains rules of trigonometrical functions.
- **Ganesa Daivajna produced Buddhivilasini**- a commentary on lilavati – containing a number of illustrations.
- **Krishna of the Valhalla family brought out Navankuraon on the Bijaganit of Bhaskara-II** and elaboration of the rules of indeterminate equations of the first and second orders.
- **Nilakantha Jyotirvida compiled Tajik**, introducing a large number of Persian technical terms.

Field of Biology

- Similarly, there were advancements in the field of Biology.
- **Hamsadeva compiled a work in the field of Biology entitled Mriga-Paksi-Shastra** in the 13th century. This gives a general account of **some animals and birds of hunting.**
- **Jahangir, in his work – Tuzuk-i-jahangiri**– recorded his observations and experiments on breeding and hybridization.

Field of Chemistry

- An important application of Chemistry was in the **production of paper**. The paper making technique was more or less the same throughout the country differing only in **preparation of the pulp** from different raw materials.
- The **Mughals knew the technique of production of gunpowder** and **its use in gunnery, another application of Chemistry.**
- The work **Sukraniti** attributed to **Sukracarya contains a description of how gunpowder can be prepared using saltpeter, sulphur and charcoal** in different ratios for use in different types of guns.
- The work **Ain-i-akbari speaks of the regulation of the Perfume (attar)** in the office of Akbar.

Field of Astronomy

- In astronomy, a number of commentaries dealing with the already established astronomical notions appeared.

- **Mehendra Suri, a court astronomer of Emperor Firoz Shah, developed an astronomical, instrument 'Yantraja'.**
- **Paramesvara and Mahabhaskariya, both in Kerala,** were famous families of **astronomers and almanac-makers**.
- **Nilakantha Somasutvan produced commentary of Aryabhatiyaa**. **Kamalakar** studied the Islamic astronomical ideas. **Fie** was an authority on Islamic knowledge.
- **Maharaja Sawai Jai Singh-II of Jaipur was a patron of Astronomy.** Fie set up the **five astronomical observatories (Jantar Mantar) in Delhi, Ujjain, Varansasi, Mathura and Jaipur.**

Field of Medicine

- The Ayurveda system of medicine did not progress as vigorously as it did in the ancient period because of lack of royal patronage. However, some important treatises on Ayurveda like the **Sarangdhara Samhita and Chikitsasamgraha by Vangasena**, the **Yagaratbajara and the Bhavaprakasa of Bhavamisra** were compiled.
- The **Sarangdhara Samhita, written in the 13th century, includes use of opium** in its material medica and urine examination for diagnostic purpose. The drugs mentioned include metallic preparation of the **Rasa-chikitsa system** and even **imported drugs**.
- The **Rasachikitsa system, dealt principally with a host of mineral medicines, both mercurial and nonmercurial**.
- The **Siddha system mostly prevalent in Tamil Nadu was attributed to the reputed Siddhas**, who were supposed to have evolved many life-prolonging compositions, rich in mineral medicines.
- The **Unani Tibb system of medicine flourished in India during the medieval period**.
- **Ali-bin Rabban** summarized the whole system of Greek medicine as well as the Indian medical knowledge in the book, **Firdausu-Hikmat.** The Unani medicine system came to India along with the Muslims by about the 11th century and soon found patronage for its growth.
- **Hakim Diya Muhammad** compiled a book, **Majinye Diyae**, incorporating the Arabic, Persian and Ayurvedic medical knowledge.
- **Firoz Shah Tughalaq wrote a book, Tibbe Firozshahi.** The **Tibbi Aurangzebi, dedicated to Aurangzeb**, is based on Ayurvedic sources.
- The **Musalajati-Darshikohi of Nuruddin Muhammad**, **dedicated to Darashikoh,** deals with Greek medicine and contains, at the end, almost the whole of Ayurvedic material medica.

Field of Agriculture

- In the medieval period, the pattern of agricultural practices was more or less the same as that in early India.
- Some important changes occurred in the introduction of **new crops, trees as well as horticultural plants by foreign traders.**
- **Tobacco, chillies, potato, guava, custard apple, cashew, and pineapple were the important plants** which were introduced to India during the sixteenth and seventeenth centuries.
- The **systematic mango-grafting was introduced by the Jesuits of Goa** in the middle of sixteenth century.
- In the medieval period, agriculture was placed on a solid foundation by the State by introducing a system of land measurement and land classification, beneficial both to the rulers as well as the tillers.

Developments & Scientists in Modern India

- The development of scientific thought in modern India can be attributed to the scientists of this period. Towards the second half of the nineteenth century, **Sir C.V. Raman** brought about an unprecedented change in Indian scientific thought, **Dr. Homi J. Bhabha**, known as the father of our Nuclear Physics, predicted the future of Indian science. **Dr. J.C. Bose**, in the field of plant physiology, **Dr. Vikram Sarabhai,** in the field of atomic energy and industrialization and **Dr. Abdul Kalam**, in the field of defence technology, brought about revolutionary changes to reawaken the glory of Modern India.

Srinivas Ramanujan (1887-1920)

- **Srinivasa Iyengar Ramanujan**, one of India's greatest mathematical genius was **born in Tamil Nadu** on 22 December, 1887.
- In 1911, he **published in the same journal a brilliant research paper on Bernoulli Numbers.** This got him recognition and he became well known as a mathematical genius.
- While working as a clerk at Madras Port Trust, he came in contact with many people who had training in mathematics. He found a book **'Orders of Infinity' written by G. H. Hardy.** A letter by Ramanujan to Hardy helped him getting enrolled at **Trinity College.**
- He published many papers in London. He was the **second Indian to be elected Fellow of the Royal Society of London and the first Indian to be elected Fellow of Trinity College.**

Chandrasekhara V. Raman (1888-1970)

- Chandrasekhara V. Raman, popularly known as **C.V. Raman,** was not only a great scientist but also believed in the promotion of human well being and human dignity. He won the **Nobel Prize for Physics in 1930**. He was the **first Asian to receive this award.**
- Due to his **deep love of music**, he started working on musical instruments like the veena, violin, tabla and mridangam.
- In 1921, he read a paper on the theory of Stringed Instruments before the Royal Society of London. In 1924, he was made Fellow of the Royal Society.
- On his journey to England, he was greatly attracted by the **blue colour of the sea**. He was curious to know why it remained blue even when big waves rolled up. He explained it through the **Raman Effect theory.**

Raman Effect

- **When a beam of monochromatic (having single colour) light passes through a transparent substance, it scatters. Raman studied the broken light.**
- He found that there were two spectral lines of very low intensity (strength) parallel to the incident monochromatic light. This showed that broken light was not monochromatic, though the incident light was monochromatic.
- Thus a great phenomenon hidden in nature was revealed to him. This phenomenon became famous as Raman Effect and spectral lines in the scattered light as Raman Lines.
- While scientists had been debating over the question whether light was like waves or like particles, the Raman Effect proved that light is made up of particles known as photons.

Jagdish Chandra Bose 1858-1937

- **J.C. Bose** another great scientist of modem India brought glory and respect for the country. For his paper on "**The Electromagnetic Radiation and Polarization of Electric Ray"** , he was made a Knight in 1917 and Fellow of the Royal Society of London in 1920. He was the first Indian scientist in Physics to receive this honour.

- Dr. Bose is famous all over the world as the inventor of **Crescograph (device for measuring growth in plants**) that can record even the millionth part of a millimeter of plant growth and movement. Dr. Bose proved through graphs taken by the Crescograph that **plants have a circulatory system too.**
- Dr. Bose also made many other instruments famous all over the world as Bose instruments.
- Bose's instruments have shown, how even steel and metals used in scissors and machinery get tired and regain efficiency after a period of rest.
- His wireless inventions too antedated those of **Marconi**. He was the first to invent a **wireless coherer (radio signal detector)** and an instrument for indicating the refraction of electric waves.

Homi Jehangir Bhabha (1909-1966)

- Dr. **Homi Jehangir Bhabha** was a great scientist who led India into **atomic age**. He is called the **father of Indian Nuclear Science.**
- While working as a Professor of Physics at Indian Institute of Sciences, he got the idea of building a research institute for some of the new areas of Physics. As a result, **Tata Institute of Fundamental Research (TIFR) was started in 1945.**
- India's first atomic research centre now called **Bhabha Atomic Research Centre (BARC)** was established at Trombay. India's First atomic reactor, Apsara was also established under his expert guidance.
- He served as the chairman of international conference on peaceful uses of atomic energy, supported by the United Nations.

Dr. Vikram Ambalal Sarabhai (1919-1970)

- Dr. Vikram Ambalal Sarabhai is another great genius of modem India and was the main personality behind the launching of **India's first satellite Aryabhatta.**
- **He studied cosmic rays under the guidance of Dr. C .V. Raman** and received his Ph.D. degree from Cambridge University. His studies of **cosmic rays** have made it clear that cosmic rays are a stream of energy particles coming from the outer space. While reaching the earth, they are influenced on the way by the sun, the earth's atmosphere and magnetism.
- He also helped in saving crores of rupees for India by starting the **mission of manufacturing military hardware and producing antibiotics and penicillin in India** which were being imported from abroad.
- Dr. Vikram Ambalal Sarabhai established many institutes which are of international repute. Most notable among them are **Indian Institutes of Management (IIMS)** which are considered world class for their management studies.
- He directed the setting up of **Thumba Equatorial Rocket Launching Station (TERLS).**
- He also made plans to take education to the villages through Satellite communication.

Dr. A.P.J. Abdul Kalam

- Dr. Kalam served in **Indian Space Research Organisation (ISRO)** from 1963 to 1982.
- At Vikram Sarabhai Space Centre, he developed the **Satellite Launch Vehicle (SLV 3), which put the satellite Rohini into orbit.** In 1982, as Director, Defence Research Development Organisation (DRDO), he was given the responsibility of **Integrated Guided Missile Development Programme (IGMDP).** He developed **five projects for defence services – Prithvi, Trishul, Akash, Nag and Agni.**
- He is a real follower of Indian tradition and religion. He has integrated science with religion and philosophy. He strongly believes in being guided from inside i.e. **"relying more on inner signals and less on external cues" as well as doing duties selflessly.**

Saarthi

THE COACH

1 : 1 MENTORSHIP BEYOND THE CLASSES

- **Diagnosis** of candidates based on background, level of preparation and task completed.
- **Customized solution** based on Diagnosis.
- One to One **Mentorship.**
- Personalized schedule **planning.**
- Regular **Progress tracking.**
- **One to One classes** for Needed subjects along with online access of all the subjects.
- Topic wise **Notes Making sessions**.
- One Pager **(1 Topic 1 page)** Notes session.
- **PYQ** (Previous year questions) Drafting session.
- **Thematic charts** Making session.
- **Answer-writing** Guidance Program.
- **MOCK Test** with comprehensive & swift assessment & feedback.

Ashutosh Srivastava
(B.E. , MBA, Gold Medalist)
Mentored 250+ Successful Aspirants over a period of 12+ years for Civil Services & Judicial Services Exams at both the Centre and state levels.

Manish Shukla
Mentored 100+ Successful Aspirants over a period of 9+ years for Civil Services Exams at both the Centre and state levels.

WALL OF FAME

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UPSC RANK - 18

SURABHI DWIVEDI
UPSC RANK - 55

SATEESH PATEL
UPSC RANK - 163

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DEEPAK SINGH
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SDM (PCS-2022)

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Magistrate
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