Compilation of Daily Class Notes

Art & Culture



List of Lectures

1. Orientation Session
2. Cave Architecture.
3. Cave Architecture (Part-02)
4. Cave Architecture (Part-03)
5. Stupa Architecture
6. Stupa Architecture (Part-02)
7. Pillars Of India
8. Indian Sculptures
9. Indian Sculptures (Part-02)
10. Temple Architecture
11. Temple Architecture (Part-02)
12. Temple Architecture (Part-03)
13. Temple Architecture (Part-04)
14. Indian Paintings
15. Indian Paintings (Part-02)
16. Indo-Islamic Architecture
17. Indo-Islamic Architecture (Part-02)
18. Indian Music
19. Indian Music & Dance
20. Indian Dances
21. Folk Dance, Theatre, Puppetry & Martial Arts
22. Bhakti & Sufi Movement
23. Bhakti & Sufi Movement (Part - 02)
24. Indian Languages

DAILY CLASS NOTES

Art & Culture

Lecture - 01

Orientation Session



Orientation Session

Syllabus:

- **Prelims:**
  - History of India and India National Movement.
- **Mains:**
  - Indian Culture - Salient aspects of Art Forms, Literature, and Architecture from ancient to modern times.

What Is Culture?

- Culture is a way of life. In very simple terms, it is the embodiment of the way in which we think and do things. It constitutes:
  - The food you eat,
  - The clothes you wear,
  - The language you speak and
  - The God you worship all are aspects of culture.
- It also constitutes, the inheritance of society.
- All the achievements of human beings as members of social groups can be called culture.
  - Art, music, literature,
  - architecture, sculpture,
  - philosophy, religion and
  - science.
- However, culture also includes,
  - Customs
  - Traditions
  - Festivals
- It is a human-made environment that includes all the material and nonmaterial products of group life that are transmitted from one generation to the next.
- These elements of culture may be transmitted through symbols and artifacts.
- The essential core of culture thus lies in those finer ideas that are transmitted within a social group.
- Culture is the expression of our nature. It may be seen
  - In literature,
  - in religious practices,
  - in recreation and in enjoyment.

What Are The Major Components Of Culture

- Culture has two distinctive components, namely,

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- Material: objects that are related to the material aspect of our life such as our dress, food, and household goods
- Non-material: ideas, ideals, thoughts and beliefs.

❖ Is Culture The Same Across The Country?

- Culture varies from place to place and country to country.
- Its development is based on the historical process operating in a local, regional or national context.
- For example, we differ in our ways of greeting others, our clothing, food habits, social and religious customs and practices from the West.
- In other words, the people of any country are characterised by their distinctive cultural traditions.

What Are The Characteristics Of Culture?

1. **Culture is learned and acquired:** Culture is learnt from family members, from the group and the society in which they live. It is influenced by the physical and social environment through which they operate.
2. **Culture is shared by a group of people:** A thought or action may be called culture if it is shared and believed or practiced by a group of people.
3. **Culture is cumulative:** Different knowledge embodied in culture can be passed from one generation to another generation.
4. **Culture is dynamic:**
   - No culture remains in a permanent state.
   - Culture is changing constantly as new ideas and new techniques are added as time passes modifying or changing the old ways.
   - There is knowledge, thoughts or traditions that are lost as new cultural traits are added.
5. **Culture gives us a range of permissible behaviour patterns:** It involves how an activity should be conducted, and how an individual should act appropriately.
6. **Culture is diverse:** It is a system that has several mutually interdependent parts. Although these parts are separate, they are interdependent with one another forming culture as a whole.
7. **Culture is ideal/aspirational** Often it lays down an ideal pattern of behaviour that is expected to be followed by individuals to gain social acceptance from the people with the same culture.

What Is Civilization?

❖ The word 'culture' and 'civilization' are often used synonymously. However, they have clearly defined meanings differentiating them.

❖ 'Civilization' means having better ways of living and sometimes making nature bend to fulfill their needs.

❖ It also includes organizing societies into politically well-defined groups working collectively for improved conditions of life in matters of food, dress, communication, and so on.

❖ Thus some groups consider themselves as civilized and look down upon others. This disposition of certain groups has even led to wars and holocausts, resulting in mass destruction of human beings.

What Is The Difference Between Culture And Civilization?

❖ There is a difference between Culture and civilization.

❖ **Culture:**

- The 'culture' refers to the inner being, a refinement of head and heart. This includes arts and sciences, music and dance and various higher pursuits of human life which are also classified as cultural activities. Culture is the 'higher levels of inner refinement' of a human being. Humans are not merely physical beings. They live and act at three levels:
  - ✓ physical,
  - ✓ mental and
  - ✓ spiritual.

❖ **Civilization:**

- better ways of living socially and politically
- better utilization of nature around us
- This is not enough to be cultured. Only when the deeper levels of a person's intellect and consciousness are brought into expression can we call him/her 'cultured'.

❖ One who may be poor and wearing cheap clothes may be considered 'uncivilized', but still he or she may be the most cultured person. One possessing ostentatious wealth may be considered as 'civlilized' but he may not be cultured'.

Cultural Heritage

❖ Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (ICOMOS, 2002).

❖ As part of human activity Cultural Heritage produces tangible representations of the value systems, beliefs, traditions and lifestyles. As an essential part of culture as a whole, Cultural Heritage, contains these visible and tangible traces form antiquity to the recent past.

❖ Cultural Heritage is a wide concept. We prefer to concentrate on the similarities between the various heritage sectors, instead of on their differences.

Cultural Heritage types

❖ Cultural Heritage can be distinguished in:

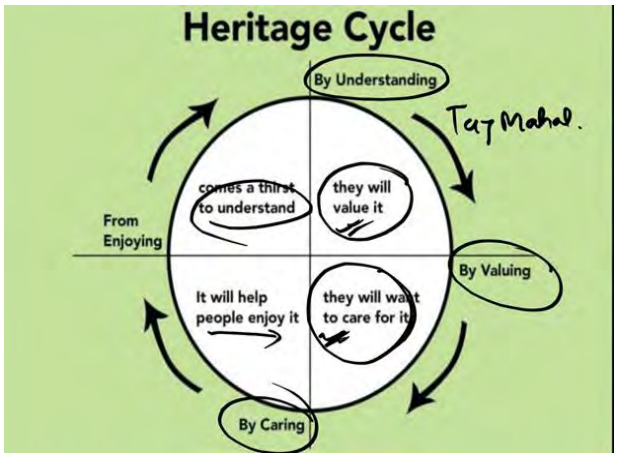
- Built Environment (Buildings, Townscapes, Archaeological remains)
- Natural Environment (Rural landscapes, Coasts and shorelines, Agricultural heritage)
- Artefacts (Books & Documents, Objects, Pictures)

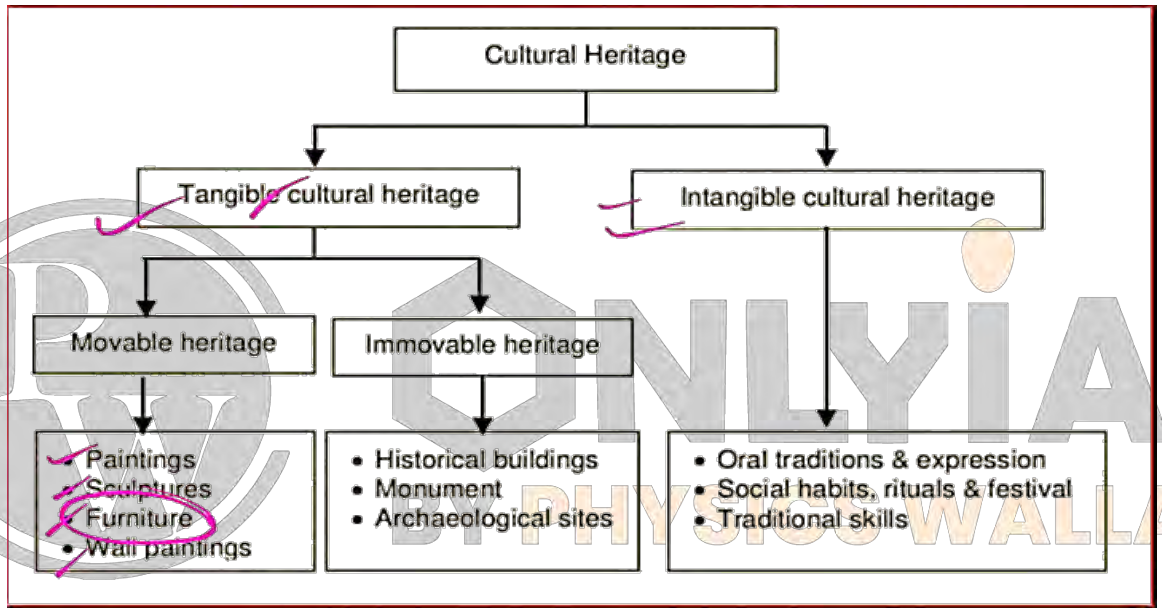
❖ Driving force behind all definitions of Cultural Heritage is:

❖ It is a human creation intended to inform (John Feather, 2006).



The arts as part of cultural heritage like literature, music, painting and sculpture are essential in a peaceful co-habitation of the human species as it will offer them an alternative point of view. In presenting a different picture people will be more lenient in accepting differences in real life as well that in turn will stimulate mutual respect. That is why cultural heritage plays such a vital role in the democratization process. Cultural heritage: without it we will loose our main source of self-expression and in the end our self-realization.





How To Differentiate Between Culture And Heritage?

What is Cultural Heritage (or Cultural transmission):

- Cultural development is a historical process. Our ancestors learnt many things from their predecessors. With the passage of time they modified it from their own experience. We in turn have learnt many things from our ancestors and pass to next generation.
- This is how culture is transmitted and carried forward from generation to next generation. The culture we inherit from our predecessors is called our cultural heritage.
- This heritage exists at various levels.
  - Humanity as a whole has inherited a culture that may be called human heritage.
  - A nation also inherits a culture that may be termed a national cultural heritage.
- This heritage is cherished, protected and maintained by human beings with unbroken continuity and they feel proud of it.

Feature	Culture	Heritage
Source	Created by people	Inherited from the past
Focus	Present	Present and future
Change	Prone to change	Not much subject to change
Identity	Provides identity to the present	Provides roots and context to the present
Examples	Ideas, customs, social behavior	Aspects of culture inherited from the past (e.g., languages, traditions, artefacts)

Explaining Heritage with examples:

- The Taj Mahal, Swami Narayan Temple of Gandhinagar and Delhi, Red Fort of Agra, Delhi's Qutub Minar, Mysore Palace, Jain Temple of Dilwara (Rajasthan) Nizamuddin Aulia's Dargah, Golden Temple of Amritsar, Gurudwara Sisganj of Delhi, Sanchi Stupa, Christian Church in Goa, India Gate etc., are all important places of our heritage and are to be protected by all means.
- Besides the architectural creations, monuments, material artifacts, the intellectual achievements, philosophy, treasures of knowledge, scientific inventions and discoveries are also the part of heritage.
- In Indian context the contributions of
  - Baudhayan, Aryabhatta, Bhaskaracharya in the field of Mathematics, Astronomy and Astrology;
  - Kanad and Varahmihir in the field of Physics;
  - Nagarjuna in the field of Chemistry,
  - Susruta and Charak in the field of Medicines and
  - Patanjali in the field of Yoga are profound treasures of Indian Cultural heritage.

The unchangeableness of Heritage:

Culture is liable to change, but our heritage does not.

- We individuals, belonging to a culture may acquire certain cultural traits of other cultures, but our belongingness to Indian cultural heritage will remain unchanged.
- Our Indian cultural heritage will bind us together e.g. Indian literature and scriptures namely Vedas, Upanishads Gita and Yoga System etc. have contributed a lot by way of providing right knowledge, right action, behavior and practices as complementary to the development of civilization.

ICOMOS(International Council on Monuments and Sites):

- The Second Congress of Architects and Specialists of Historic Buildings, in Venice in 1964, adopted 13 resolutions, the first one being the International Restoration Charter, better known as the Venice Charter, and the second one, put forward by UNESCO, provided for the creation of the International Council on Monuments and Sites (ICOMOS).
- ICOMOS works for the conservation and protection of cultural heritage places.
- Only a global non-government organization of this kind, is dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation of the architectural and archaeological heritage.
- ICOMOS is a network of experts that benefits from the interdisciplinary exchange of its members, among which are architects, historians, archaeologists, art historians, geographers, anthropologists, engineers and town planners.
- The members of ICOMOS contribute to improving the preservation of heritage, the standards and the techniques for each type of cultural heritage property: buildings, historic cities, cultural landscapes and archaeological sites

UNESCO:

- Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.
- The United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in an international treaty called the Convention Concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972.
- What makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located.

The Istanbul Statement on Cultural Heritage Protection in Times of Risk 2012

[This Statement is made on the 40th Anniversary of the adoption of the UNESCO World Heritage Convention on 16 November 1972.]

Understanding that past civilizations have formed the foundations of today's societies and that our cultural heritage will continue to shape and inform communities into the future, and Recognizing that cultural heritage is constantly at risk from natural and human-induced disasters, including armed conflict, some of which are not always predictable.

The Istanbul Statement recommends that all risk preparedness, disaster response and recovery strategies should address cultural heritage in parallel with practical humanitarian needs, as disaster recovery is also a wider and longer-term social process.

- While recognizing the sovereignty of nations, disaster response should be impartial and not be politicized and should respect human rights.
- All protective and legal measures introduced by international conventions should be used to protect cultural heritage better in times of armed conflict.

- The importance of cultural identity in post-disaster recovery is emphasized to lessen the loss of cultural knowledge and memory due to the displacement of communities by disasters.
- The importance of a community's understanding of its heritage and its ability to form a critical component of disaster response and recovery should be embraced and should form a critical part of collaboration, decision-making, training and local capacity and resilience building, which will strengthen the overall effort resulting in longer-term benefits.
- Cultural heritage should be embedded into all the wider disaster preparation and response protocols and procedures through wider collaboration and cooperation between the heritage, emergency response and communications sectors; all levels of government, IGOs and NGOs and the military.
- Each sector should educate the other and should establish networks and forums to develop a
- mutual understanding of the importance of cultural heritage buildings, structures, sites, objects, collections, customs and traditional techniques that are at risk. They should develop joint priorities, protocols, approaches, and methodologies to add value to the long-term economic and social benefit of communities.
- Disaster risk management education, including international training courses supported by academic and specialist organizations, should be available to all actors, ranging from communities to decision-makers from the heritage, disaster management and humanitarian sectors.
- Post-disaster response should require immediate safeguarding of cultural heritage, promptly followed by documentation of damage so as to facilitate later recovery in accord with accepted conservation practice. This should include also salvage and storage procedures and facilities; and should recognize the value of traditional systems and materials, including both tangible and intangible aspects, and should record them.
- Recognizing the inevitability of loss, together with the increasing ability of science and
- technology to enable the conservation and rehabilitation of cultural heritage; laws requiring mandatory demolition of damaged buildings, and structures and the clearing of sites are inappropriate without a full assessment of structural adequacy and cultural significance having been undertaken.
- For sustainable management of slow risks to cultural heritage, continuous maintenance, monitoring and assessment are essential.
- Finally, this Statement further recognizes the important roles that heritage IGOs and NGOs are able to play in times of disasters, in particular UNESCO and national committees of the Blue Shield. In this regard, ICOMOS, in particular ICORP, is encouraged to be proactive in assisting in the establishment and formal recognition of national Blue Shield committees in disaster response protocols.


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G-20 nations arrive at consensus on issues of cultural heritage

Although the meeting discussed the impact of the war in Ukraine, China and Russia rejected the inclusion of a paragraph on the subject

August 26, 2023 11:43 pm | Updated August 27, 2023 07:26 am IST - Varanasi

The G-20 nations on August 26 arrived at a consensus on cultural issues such as the need to address the destruction of cultural heritage in situations of conflict the curbing of illicit trafficking of artefacts, the restitution of cultural property and the need to protect living heritage, especially of indigenous people.

Meeting of G-20 Culture Ministers in Varanasi - Outcome Document: 'Kashi Culture Pathway'

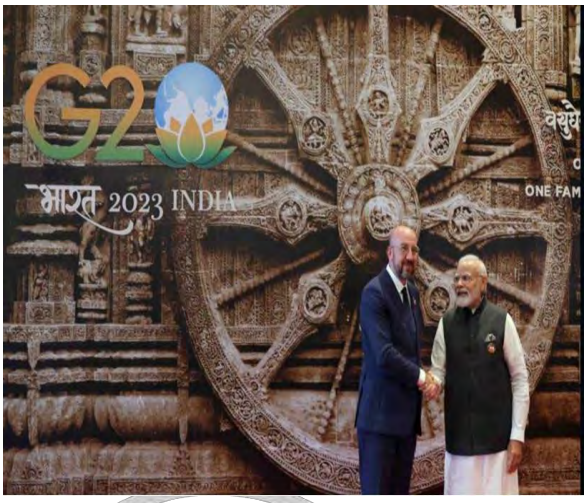


- Cultural Heritage Protection: Strong unity against destruction of cultural heritage in conflict situations.
- Combatting Illicit Trafficking: Call for a global coalition against illicit trafficking of cultural
- property.
- Cooperation and Tools: Emphasis on nation collaboration, voluntary data exchange, and strengthened law enforcement tools for cultural crime investigations.
- Capacity Building: Need for enhanced training of cultural professionals, judiciary, and law enforcement on cultural property trafficking.
- Online Trade Regulation: Focus on preventive measures for online trade of illicit cultural property.
- Dialogue on Restitution: Inclusive discussions on returning cultural property, utilizing historical perspectives and alternate dispute resolution mechanisms.
- Harnessing Living Heritage: G-20 commitment to leverage living heritage for sustainable development.
- Misuse of Cultural Expressions: Recognition of misappropriation, especially of local communities and indigenous peoples, for commercial purposes.
- Protection of Cultural IP: Discussions advocated at international levels to safeguard living cultural heritage, including intellectual property.
- One of the major agreements at COP28 was on a new framework for achieving the Global Goal on Adaptation (GGA), which for the first time identified cultural heritage as a core theme.
- The GGA urges nations to protect "cultural heritage from the impacts of climate-related risks by developing adaptive strategies for preserving cultural practices and heritage sites and by designing climate-resilient infrastructure, guided by traditional knowledge, Indigenous Peoples' knowledge and local knowledge systems".
- This recognition not just of the vital importance of tangible and intangible cultural heritage, but also of Indigenous and traditional knowledge, represents a major step forward achieved at COP28.



The 28th session of the Conference of the Parties (COP) - an annual convening of countries signatory to the United Nations Framework Convention on Climate Change (UNFCCC)-happened in Dubai

Dec 2023





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DAILY CLASS NOTES

Art & Culture

Lecture - 02

Cave Architecture.

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Cave Architecture.

Cave Architecture

- Architecture - basics
- Prehistoric caves
- Saptaparini
- Barabar & Nagarjuna
- Satavahana era caves
- Gupta Era Caves

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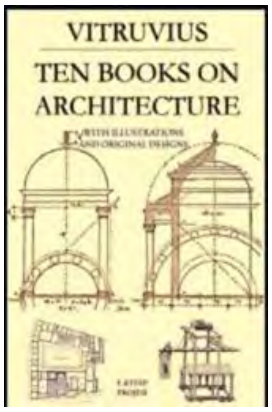
- The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)
- Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss. (2020)

The Architecture of India:

What is Architecture?

- **Latin roots:** Derived from "tecton" meaning "builder."
- **Broad definition:** Encompasses buildings, physical structures, and even design styles.
- **Specific definitions:**
  - **Art and science:** Designing buildings and sometimes non-buildings.
  - **Construction method:** Specific way structures are built and organized.
  - **Unifying form:** Creating a cohesive and coherent whole.
- **Interdisciplinary knowledge:** Blends art, science, technology, and humanities.
- **Scope:** Ranges from big picture (urban design) to small details (furniture).
- **Professional practice:** Offering services related to designing and building structures.

Origins:



- **The earliest surviving text:** De architectura by Roman architect Vitruvius (1st century CE).
- **Key principles:** Vitruvius emphasized firmitas (durability), utilitas (utility), and venustas (beauty) as essential elements of good architecture.

Indian context:

- Rich and diverse architectural heritage across numerous periods and styles.
- Prominent examples: Hindu temple architecture, rock-cut architecture, Mughal architecture, Indo-Islamic styles.
- Each style reflects unique cultural, religious, and historical influences.

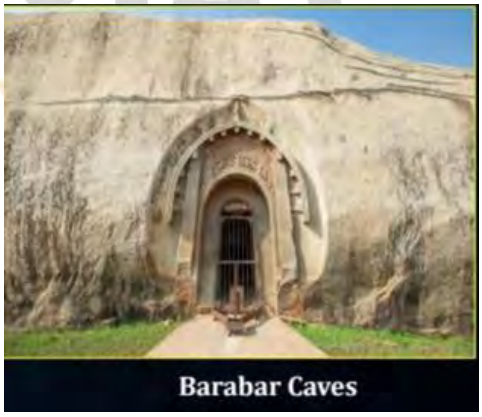
The Three Pillars of Indian Architecture: Durability, Utility, and Beauty

Indian architecture boasts a rich tapestry of styles and expressions, each one a testament to the enduring principles of durability, utility, and beauty. These three core values, often intertwined, have shaped iconic structures throughout history and continue to inspire contemporary architects.

- **Durability:**
  - Buildings must exhibit robustness, ensuring long-lasting structural integrity.
  - Maintenance and upkeep are essential for the continued good condition of structures.
- **Utility:**
  - Structures should be designed to serve their intended purposes effectively.
  - The architectural design must align with the practical needs and functions of the building.
- **Beauty:**
  - Aesthetic appeal is a crucial aspect of Indian architecture.
  - Emphasis is placed on creating visually pleasing structures that contribute to the overall beauty of the environment.

Caves / Rock-cut Architecture:

- Indian rock-cut architecture is diverse and found in greater abundance than any other form of rock-cut architecture around the world.
- Rock-cut architecture is the practice of creating a structure by carving it out of solid natural rock. Rock that is not part of the structure is removed until the only rock left is the architectural elements of the excavated interior. Indian rock-cut architecture is mostly religious. They were the residence of the monks.
- There are more than 1,500 known rock-cut structures in India.
- The oldest rock-cut architecture is found in the Barabar caves, Bihar built around the 3rd century BC. Other early cave temples are found in the western Deccan, mostly Buddhist shrines and monasteries, dating between 100 BC and 170 AD. Originally, they were probably accompanied by wooden structures, which would have deteriorated over time.


Barabar Caves

- Historically, rock-cut temples have retained a wood-like theme in adornment; skilled craftsmen learned to mimic timber texture, grain, and structure. Relics found in these caves suggest a connection between the religious and the commercial, as Buddhist missionaries often accompanied traders on the busy international trading routes through India.

Early caves:

Natural caves were the earliest caves used by local inhabitants. The natives used such caves for different purposes like places of worship and shelters. The Mesolithic period (6000 BC) saw the first use and modifications of the early caves, a fact manifested by archaeological evidence. The overhanging rocks embellished with petroglyphs or rock-cut designs that were created by carving, chiseling and abrading part of rock surfaces form the early instances of such rock caves.

Bhimbetka Caves:



- Found by V S Wakankar in 1957.
- The Bhimbetka rock shelters are an archaeological site in central India that spans the prehistoric Paleolithic and Mesolithic periods, as well as the historic period,
- exhibits the earliest traces of human life in India and evidence of the Stone Age declared as UNESCO World Heritage Site in 2003, and it consists of seven hills and over 750 rock shelters distributed over 10 km.
- Located in Raisen District between Hoshangabad and Bhopal in Madhya Pradesh. It is about 40 kilometers southeast of Bhopal in the foothills of the Vindhya Mountains.

Unveiling Bhimbetka Through Rock Paintings:

A Canvas From Deep Time:

- Bhimbetka's rock paintings were discovered in 1957 by V.S. Wakankar, showcasing art from both the Paleolithic and Mesolithic eras.
- These paintings span millennia, offering us a glimpse into the lives and minds of our ancestors.

A World Painted in Vibrant Hues:

- Adorning walls, ceilings, and deep hollows, the paintings stand out in their vivid colors.
- Primarily crafted in red and white, less common shades like green, yellow, and black add depth and variety.
- These pigments were derived from natural minerals found in the rocks and earth, revealing a deep connection to the surrounding environment.

Tales From Two Eras:

- Bhimbetka's artistic legacy can be divided into two distinct chapters: prehistoric and historic.
- Prehistoric paintings: Dominated by depictions of wild animals, hunting scenes, and fishing techniques.
- Historic paintings: Featuring processions of adorned elephants and horses, and scenes of warfare with swords, shields, and arrows.

Beyond the Hunt: A Mosaic of Life:

- While hunting takes center stage, the prehistoric paintings also offer glimpses into daily life.
- Dancing figures, joyous celebrations of birth, and poignant expressions of grief paint a richer picture of our ancestors' social and emotional world.

A Window to Humanity's Past:

- Bhimbetka's rock paintings are more than just beautiful art; they are a crucial window into the lives, beliefs, and cultural practices of our ancestors.

- Studying these paintings allows us to understand the evolution of human society, our relationship with nature, and the enduring power of artistic expression.



Purposes Behind the Creation of These Paintings:

- **Escape from Suffering and Devotion:**
  - The paintings likely served as a form of escape from suffering, providing solace and expressing devotion to supernatural entities.
  - The use of red, green, and white colours in various hues suggests a symbolic representation associated with rituals and reverence for the deceased.
- **Diverse Techniques of Creation:**
  - Various techniques were employed in creating these paintings, including finger painting and the use of brushes made from feathers, wood, peacock feather stems, or porcupine needles.
  - The choice of materials and techniques contributed to the distinct styles and textures observed in different artworks.
- **Freedom of Expression:**
  - Prehistoric artists enjoyed full freedom of expression, simplifying life representations by depicting animals and birds in just two or three strokes.
  - Symbolic elements were incorporated, with some paintings featuring single-line sketches, while others displayed a more polished finish with intricate strokes.

Saptaparni Cave:

- **Location and Origin:**
  - Saptaparni Cave is a Buddhist cave situated near Rajgir, Bihar, India.
  - This site holds historical significance as it is believed to be a place where Buddha spent some time before his death.
- **First Buddhist Council - 483 BC:**
  - The first Buddhist council took place in 483 BC, convened by Ajatshatru shortly after Buddha's death (paranirvana).

- The council, comprising several hundred monks, aimed to preserve and organize Buddha's teachings for future generations.

❖ **Appointment of Ananda and Upali:**
- An important decision of the council was to appoint Ananda, Buddha's cousin, and Upali, who had accompanied Buddha during sermons in north India.
- Their task was to compile Buddha's teachings since the Buddha had not documented them in writing.

❖ **Creation of Oral Tradition:**
- Ananda, relying on his memory, played a pivotal role in creating an oral tradition of Buddha's teachings known as Suta Pitaka.

❖ **Vinaya Pitaka - Rules for the Bhikshus:**
- Upali, another appointee of the council, is credited with reciting the Vinaya, which encompassed the discipline or "rules for the Bhikshus."
- This compilation is known as Vinaya Pitaka and held significant importance in shaping the monastic rules.

❖ **Artistic Depiction at Bharhut:**
- The Saptaparni Cave and its historical events, including the first Buddhist council, find artistic representation at Bharhut, contributing to the visual documentation of this significant Buddhist site.

Mauryan era caves:



❖ **Location and Historical Context:**
- Barabar and Nagarjuna Caves, located in Jehanabad district, Bihar, are the oldest surviving rock-cut caves in India.
- Primarily dating from the Mauryan Empire (322-185 BCE), some caves bear Ashokan inscriptions.

❖ **Geographical Distribution:**
- Situated in the twin hills of Barabar and Nagarjuni, with the latter sometimes referred to as Nagarjuni Caves.

❖ **Mauryan Period Significance:**
- Rock-cut chambers dating back to the 3rd century BC, during the Mauryan period of Ashoka (273-232 BCE) and his son Dasaratha Maurya.

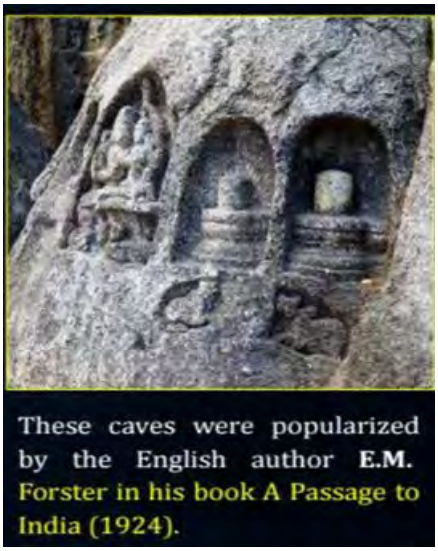
❖ **Cave Distribution and Satghar:**
- Barabar Hills, sponsored by Ashoka, house 4 caves.
- Nagarjuni Hills, sponsored by Dasaratha, contain 3 caves.
- Collectively known as Satghar.

❖ **Association with Ajivika Sect:**
- The caves were utilized by ascetics from the Ajivika sect, founded by Makkali Gosala, a contemporary of Gautama Buddha and Mahavira.

- Despite being Buddhists, the Mauryans promoted religious tolerance, allowing various Jain sects to flourish.

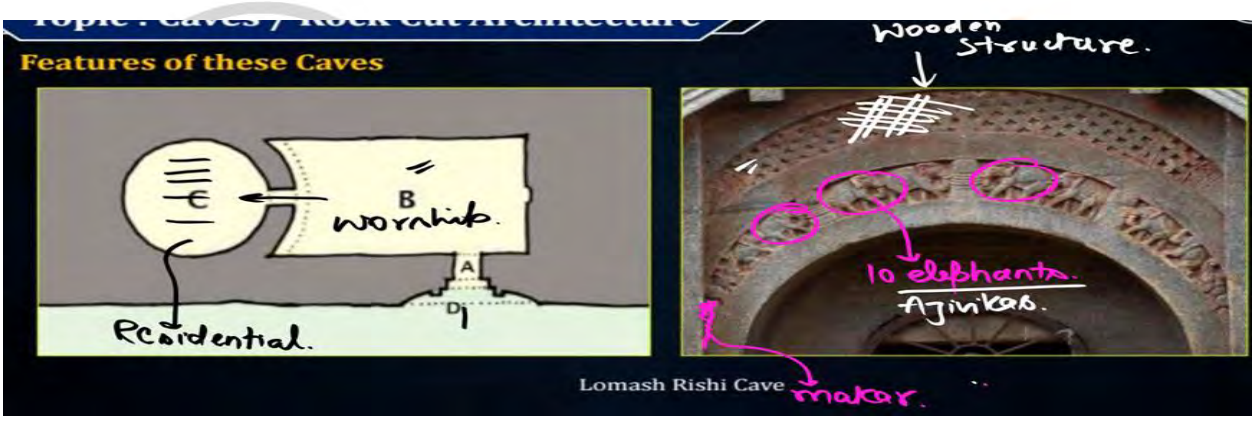
❖ **Individual Caves and Inscriptions:**

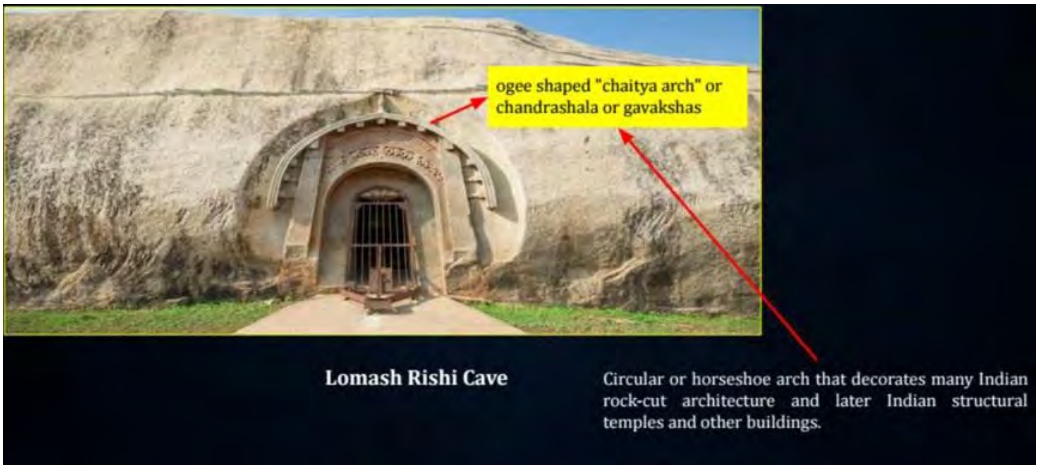
- Barabar Hills caves include Lomas Rishi Cave, Sudama Cave, Karna Chaupar Cave, and Vishwakarma Cave.
- Nagarjuni Hills caves include Gopi Cave, Vadithi Cave, and Vapiya Cave.
- Notable inscriptions include Anantvarman's dedication of a Krishna statue and a Gupta dynasty inscription in Karna Chaupar Cave.

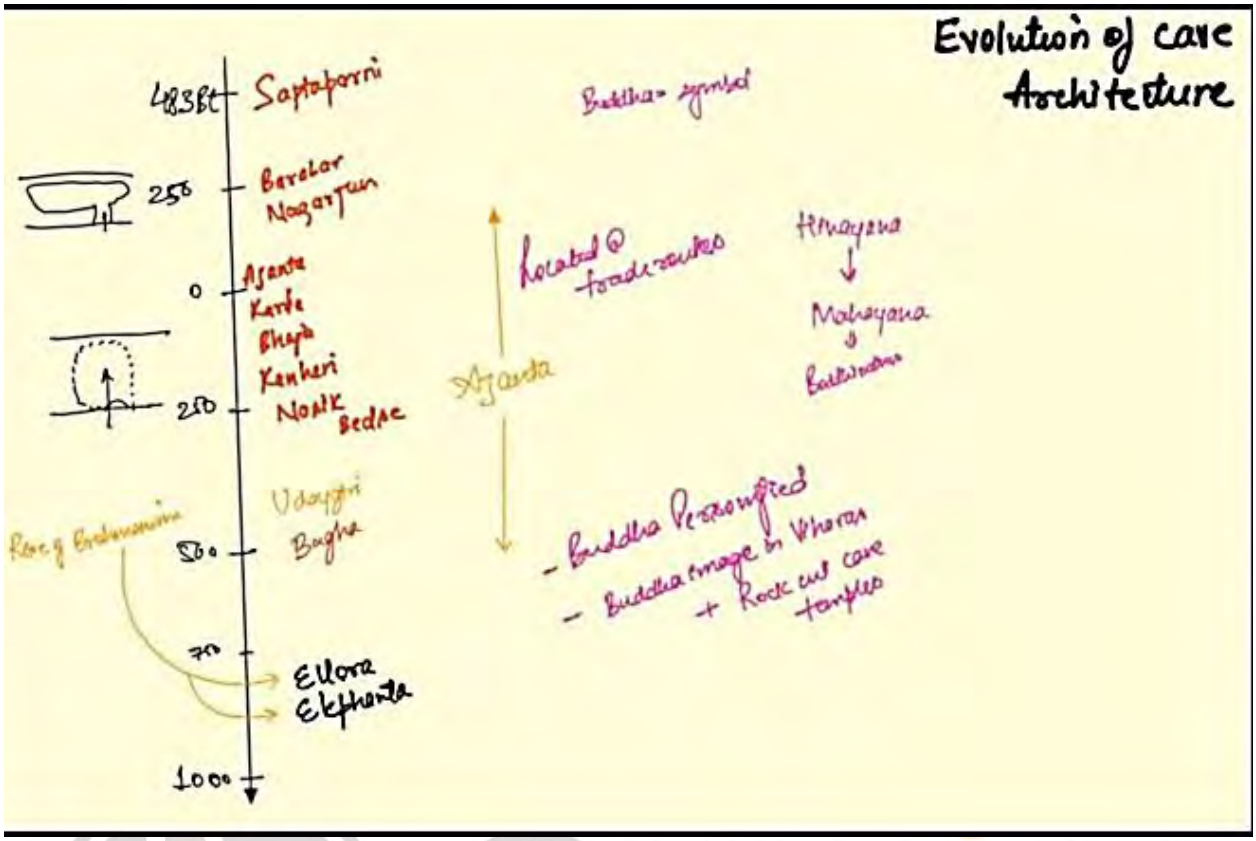


❖ **Architectural Features:**

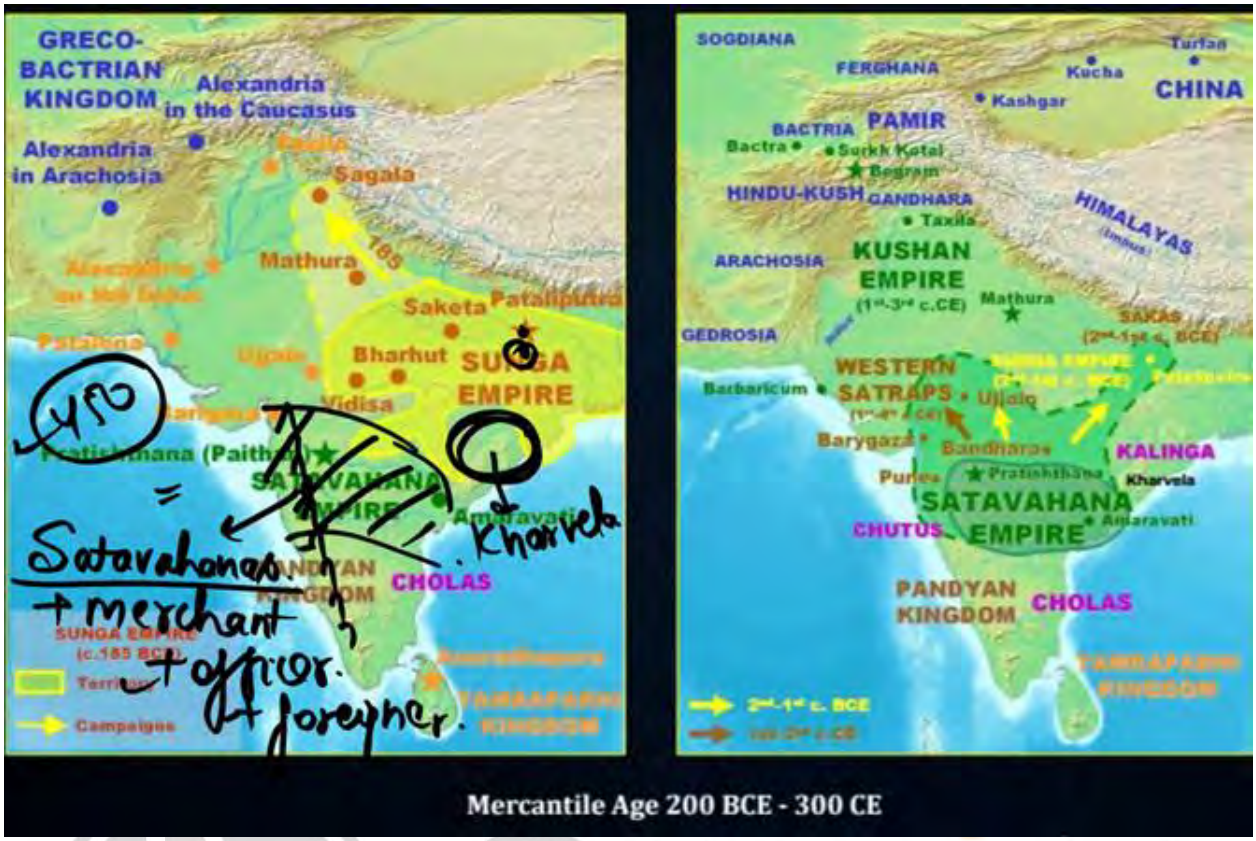
- Caves are simple rectangular halls cut into the hills with a low level of ornamentation.
- Glossy polished walls were reminiscent of Ashokan pillars.
- Divided into front halls for worshipper gatherings and inner chambers for monk residence and worship, possibly containing a stupa.
- Carvings on the facade indicate replication of earlier wood and thatched structures.





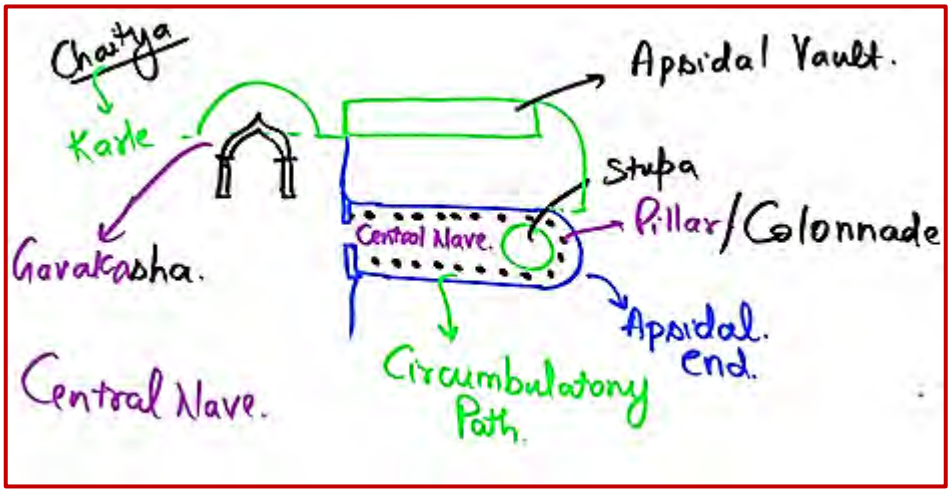


Time zone [Century]	Patronage/Era	Name	#	Buddh	Jain	Aj.	Brahma	misc.
3rd BCE	Mauryan Period	Barabar Caves	4			Yes		Ashok
3rd BCE	Mauryan Period	Nagurjaini Hills	3			Yes		Dashrath
2 - 1 cent BCE	Satavahana	Naneghat	-				Yes	Naganika Queen
1 -3rd BCE	Satavahana & Kshaharatas	Nashik - Pandavleni caves	24	Yes				[Hinayana]
1st CE to the 10th CE	Satavahana ++	Kanheri Caves	109	Yes				
2nd BC	Satavahana ++	Bhaja Caves	22	Yes				[Hinayana] |Wooden constrn
2nd BCE to the 5th CE	Satavahana ++	Karle Cave	4	Yes				1 chaitya
200 BCE - 0		Guntupalli chaitya cave, Andhra	-	Yes				
		Anakapalli, Andhra	-	Yes				
193 BC - 170 BC	Kharavela	Udaygiri-Khandagiri Hills, Odisha	18+15		Yes			
250-410 CE	Gupta Period	Udayagiri (MP)	20		1		19	Varaha Mahishasur Mardini
6th A.D	Late Buddhism	Bagha (MP)	9	Yes				Mural Paintings
		Mandargiri (Bihar)			Yes			
200 B.C. to 650 A.D	Satavahana + Vakatakas	Ajanta (Maharashtra) - by Vakatakas	29	29				4 chaityas | Hina -> Maha
1st BC to 10th AD		Sittanayasal Caves			Yes			Pudukottai district of Tamil Nadu
	Post Gupta - Chalukyas	Aihole	3	1	1		1	
	Post Gupta - Chalukyas	Badami	4		1		3	
	Post Gupta - Pallavas	Mahabalipuram			Yes		Yes	
600 AD- 1000 AD	Rahtrakutas	Ellora	34	12	5		17	
5th - 8th	Rahtrakutas	Elephanta	7	2			5	



Post-Mauryan Caves in India:

- **Historical Background:**
  - Post the second century BCE, various rulers, including the Shungas, Kanvas, Kushanas, Guptas, Satvahanas, Ikshavakus, Abhiras, and Vakatakas, gained control over the vast Mauryan Empire.
  - Concurrently, Brahmanical sects like Vaishnavas and Shaivas rose in prominence.
- **Continuation of Rock Cave Construction:**
  - Rock cave construction, initiated during the Mauryan period, persisted in the post-Mauryan era.
  - Notably, this period witnessed significant developments in the creation of Chaityas and Viharas.
- **Western India's Buddhist Sangha Flourishing:**
  - Under the Satavahanas' rule, the Buddhist sangha thrived, supported by traders, leading to an increase in the number of viharas and chaityas.
  - The Western Ghats became a hub for rock-cut activities due to its strategic location, connecting with Sopara and Arabian seaports.
  - Over a thousand excavations emerged, including famous sites like Bhaja, Nasik, Junnar, Bedsa, Karle, Kanheri, Kondane, Pitalkhora, Aurangabad, Ellora, and Ajanta.
- **Cave Types - Chaityas and Viharas:**
  - The main themes of the caves were Chaityas (prayer halls) and Viharas (monastic residences).
  - These caves, carved out in western India, showcased a distinctive architectural style and purpose.

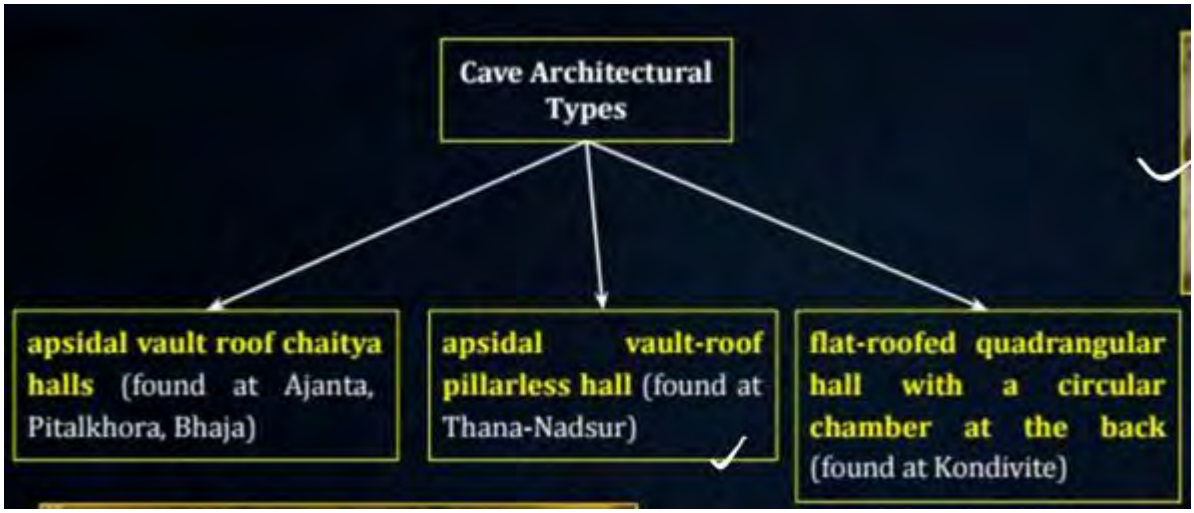


- **Patrons and Contributors:**
  - Local rulers, kings, landlords (gahapatis), merchants, and skilled carvers were patrons of these caves.
  - Ports on the west coast of India played a crucial role in the Indo-Roman trade, linking Indian merchants to the Roman world.
  - Merchants, on their journeys, would halt in the hills where these caves are now situated, patronizing craftsmen involved in cave cutting for generations.
- **Longevity of Cave-Cutting Activities:**
  - Cave-cutting activities, particularly evident in places like Ajanta, endured for more than a thousand years.
  - The continued patronage and support from various groups sustained the tradition of rock-cut caves over an extended period.

Western Indian cave architecture exhibits three primary Chaitya hall (prayer hall) styles:

Three Distinct Typologies:

1. **Apsidal Vault-Roof Chaitya Halls:** (e.g., Ajanta, Pitalkhora, Bhaja) Characterized by their semi-circular vaulted ceilings and apsidal ends, these halls served as the primary prayer spaces within a cave complex. A defining feature is the prominent chaitya arch motif adorning the facade, often embellished with a wooden door.
2. **Apsidal Vault-Roof Pillarless Hall:** (e.g., Thana-Nadsur) An interesting deviation from the standard chaitya plan, this type features a spacious, uninterrupted hall devoid of internal pillars. This single open space offered unique possibilities for congregational gatherings and ceremonies.
3. **Flat-Roofed Quadrangular Hall with Circular Chamber:** (e.g., Kondivite) Presenting a distinct approach, this type incorporates a flat roofed, rectangular hall with a circular chamber situated at the rear. This circular chamber possibly served as a sacred space or housed a revered relic.



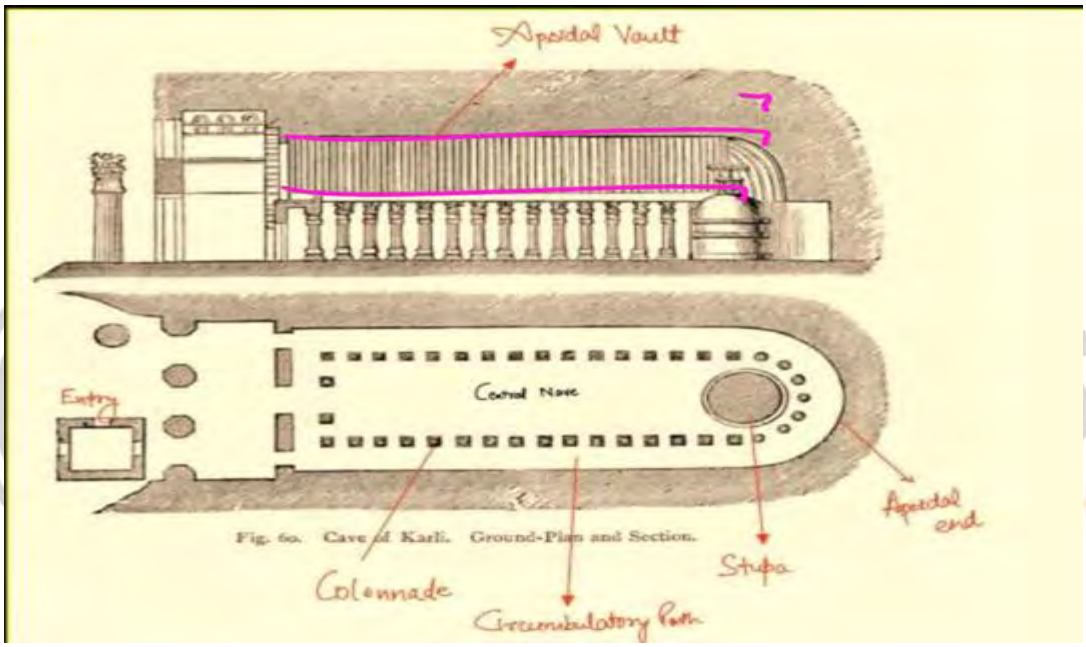
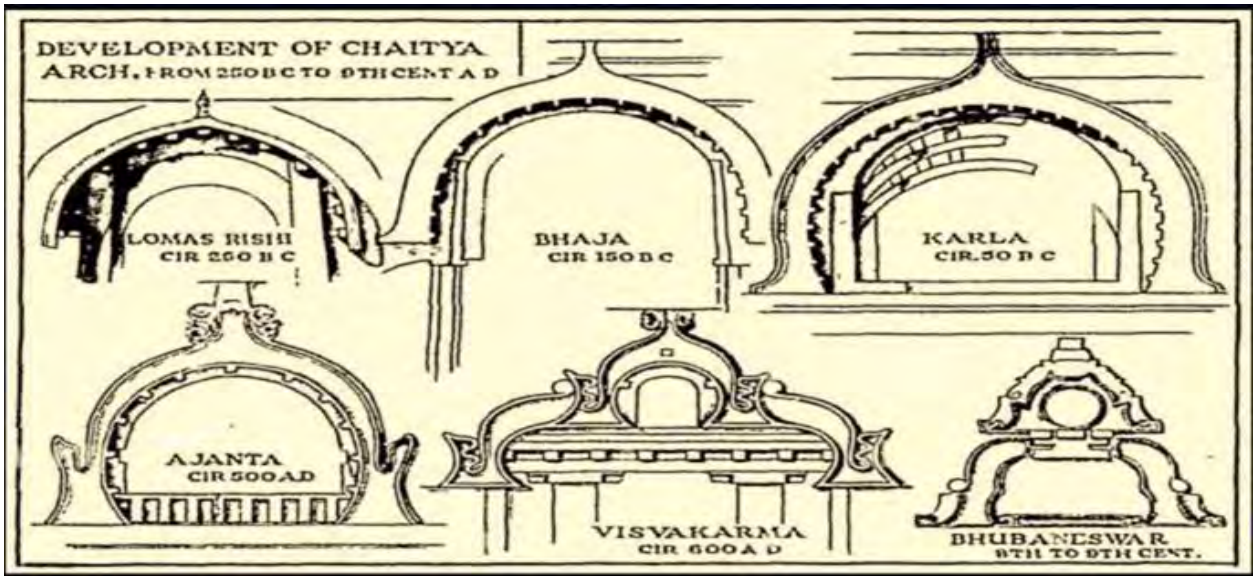


Fig. 6a. Cave of Karli. Ground-Plan and Section.

Additional Observations:

- While the chaitya arch motif adorns the facade of many structures, some, like Kondivite, lack this prominent feature.
- The presence of a stupa at the back of the chaitya hall remains a consistent element across all types.
- In the first century BCE, modifications emerged, with the apsidal hall evolving into a rectangular form.



Prominent Cave Sites:

Several noteworthy cave complexes showcasing these diverse architectural styles can be found across western India, including:

- In Aurangabad district
  - Ajanta
- Khandesh
  - Pitalkhora
- In Pune district
  - Junnar
  - Karle
  - Kondana
- Other Places
  - Nasik,
  - Bedsa and Bhaja [Pune]
  - Kanheri (near Mumbai)
  - Junagadh (Gujrat)

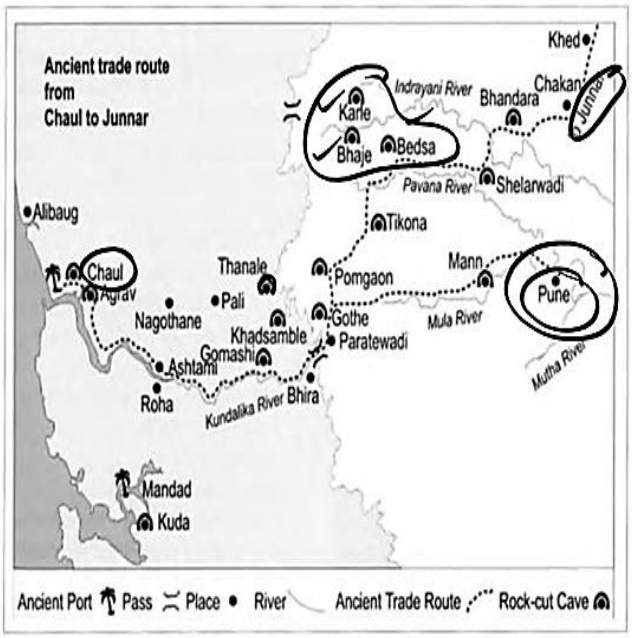
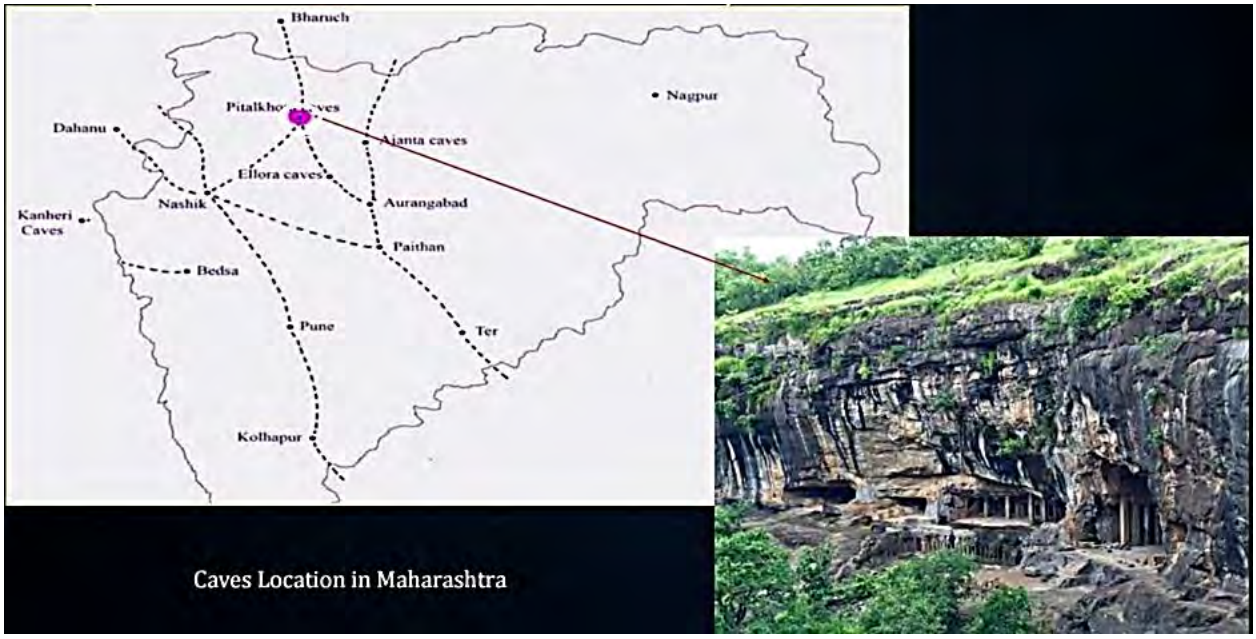


Fig.9. Ancient Buddhist caves in the vicinity of Chaul. Two important trade routes starting from Chaul and going to the Early Historic sites in the hinterland are shown here. There are several other ancient trade routes as mentioned in the text



Pitalkhora Caves:

Location and Significance:

- Nestled amidst the majestic peaks of the Satmala range in the Western Ghats, the Pitalkhora Caves comprise a complex of 14 rock-cut cave monuments.
- Ancient Buddhist texts, like the Mahamayuri, refer to this site as Petangalya, highlighting its historical significance.
- Dating back to the 3rd century BCE, Pitalkhora ranks among the earliest examples of rock-cut architecture in India.

Architectural Symphony:

- The complex features four grand chaityas (prayer halls), each showcasing the meticulous craftsmanship and artistic expertise of its creators.
- Sculptural adornments further enrich the site, including statues of elephants, remnants of two soldiers, a partially preserved Gaja Lakshmi icon, and intriguing depictions of deities and mythical creatures.

Technological Prowess:

- Pitalkhora boasts a remarkable ancient rainwater harvesting system, a testament to the ingenuity of its architects and builders. This advanced system ensured a sustainable water supply for the occupants throughout the year.

Artistic Flourishing:

- Vibrant Mahayana period paintings grace the pillars of the caves, offering fascinating glimpses into Buddhist iconography and artistic styles of the later era.
- Unfortunately, some sculptural elements, particularly carved elephants, have suffered damage over time, yet their remnants still convey the grandeur and artistry that once filled the space.

POWERED BY PHYSICS WALLAH



Naneghat Caves:

Location and Discovery:

- Nestled in the majestic Western Ghats, the Naneghat Caves hold significant historical and religious value.
- William Sykes first brought these caves to light in 1828, opening a window into the cultural and religious landscape of ancient India.

Sanskrit Inscriptions and Religious Harmony:

- Naneghat is renowned for its numerous Sanskrit inscriptions etched in the Brahmi script. Attributed to the Satavahana dynasty, these inscriptions offer invaluable insights into their beliefs and practices.
- Notably, the inscriptions mention both Balarama (Samkarshana) and Krishna (Vasudeva), highlighting the presence of Bhagavata traditions within the dynasty. Furthermore, they reference Vedic deities like Indra, Surya, Chandra, Yama, Varuna, and Kubera, demonstrating a confluence of Vedic and Vaishnava-Hindu traditions.

Numismatic Insights:

- The inscriptions also mention the "Nane coin" and the "Naganika" of King Shri Satakarni, highlighting the economic and political context of the period.
- Additionally, mentions of a regent queen, daughters of Maharathis, Vedic sacrifices, and dakshina Karahpana provide valuable historical and numismatic information.

Significance for Research:

- The Naneghat inscriptions contribute significantly to the study of ancient Indian numerals and paleography, aiding in deciphering and understanding other historical documents.
- Overall, the Naneghat Caves, with their rich treasure trove of inscriptions, offer a unique glimpse into the religious, cultural, and numismatic landscape of the Satavahana dynasty and highlight the harmonious coexistence of diverse beliefs and practices in ancient India.





Kondane Caves:

Location and Chronology:

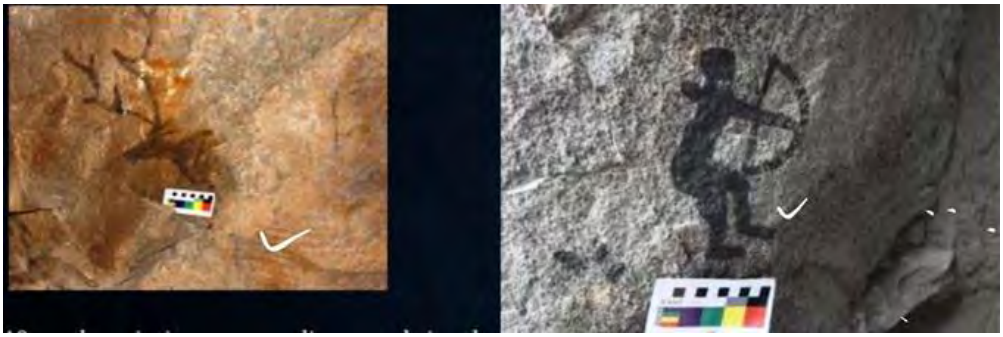
- Situated near Mumbai, the Kondane Caves comprise a complex of 16 Buddhist caves dating back to the 1st century BCE.
- An inscription found on the site, written in Brahmi characters, identifies the builder as Balakena, the pupil of Kanha.

Unique Construction Technique:

- The Kondane Caves are particularly noteworthy for their wooden pattern construction. This technique involved carving the rock based on precise wooden prototypes, resulting in a high degree of accuracy and consistency in the architectural forms.

Artistic Gems:

- Beyond their historical significance, the Kondane Caves boast a mesmerizing collection of rock paintings depicting both mythological themes and scenes from daily life.
- In 2018, archaeologists uncovered a treasure trove of 40 new rock paintings, offering a vivid glimpse into the artistic expression of the inhabitants.
- These paintings feature captivating imagery, including a hunter poised with a bow and arrow, a graceful barasingha (swamp deer), and various footprints, palm impressions, and trees.





Nashik Caves:

Location and Chronology:

- Situated amidst the picturesque Trishashmi Hills near Nashik, the Nashik Caves (also known as Pandavleni Caves) encompass a complex of 24 caves carved between the 1st century BCE and the 3rd century CE.

Focus and Development:

- The caves primarily reflect the Hinayana Buddhist tradition, with later evidence of Mahayana Buddhist development.
- While most caves served as viharas (monasteries), Cave 18 stands out as an impressive chaitya (prayer hall) constructed in the 1st century AD.

Etymology and Historical Connections:

- The name Pandulena or Trisshami reflects ancient usage of the terms "Lena" or "Layana", meaning "cave" in Sanskrit literature.
- Numerous inscriptions etched on the walls offer valuable historical insights, with some belonging to the reigns of the Satavahana and Kshaharata (or Kshatrapa) dynasties.
- Notably, one notable inscription is a long eulogy dedicated to Gautamiputra Satakarni, detailing his bravery, military conquests, and his pious act of donating a cave within the complex.

Significance and Legacy:

- The Nashik Caves constitute a significant archaeological and religious site, providing a tangible link to the evolution of Buddhist traditions and artistic styles in ancient India.
- The architectural diversity, intricate carvings, and historical inscriptions illuminate the lives and practices of the Buddhist community who inhabited these caves for centuries.

24 Caves of Pandavleni:

Cave 1:

- Serves as the entrance to the complex, adorned with a large stupa and intricate carvings depicting scenes from the Jataka tales.

Caves 2-10:

- Mostly viharas, featuring rows of cells for monks, adorned with beautiful pillars, sculptures, and decorative motifs. Cave 3 is the largest vihara, boasting a central hall, numerous cells, and intricate carvings of the Buddha.
  - Cave 3 - Gautamiputra vihara
    - ✓ Started in the times of Gautamiputra
    - ✓ Built/donated in the reign of Vashistaputa Pulmayi Inscriptions
    - ✓ by Gautamiputra - appropriation of land owned by Ushavdatta
    - ✓ by Gautami Balashri's eulogy for her son-military victories over Sakas, Pahalyas and Indo Bactrians //defeated Nahapana
    - ✓ by Vashistaputra Pulmayi - donation of the village for the welfare of monks in this cave.
  - **Cave 6:** Donated by a merchant to the Sangha (monastic community). This highlights the role of merchants in supporting Buddhist establishments.
  - **Cave 7:** Donated by a female ascetic named Tapasini to the Sangha. This reveals the participation of women and ascetics in Buddhist patronage.
  - **Cave 8:** Donated by a fisherman named Mugudusa. This showcases the diversity of professions among cave donors, extending beyond nobility and merchants.
  - **Cave 10:** Nahapana Vihara
    - ✓ Inscription by Dakhamitra, wife of Ushavadata and Ushavadatta:
    - ✓ 105-106 CE, Western Satraps defeated the Satavahanas after which Kshatrapa Nahapana's son-in-law and Ushavadata donated this cave to monks.
    - ✓ Earliest known instance of the usage of Sanskrit, hybrid form in western India)

Jain Cave 11:

- A unique cave with a rectangular hall and a circular chamber at the back, possibly serving as a meditation space.
- A sitting figure and attendants on a lion throne, and the right-end wall a fat figure of Amba on a tiger with attendants, and an Indra on an elephant: all are small, clumsily carved, and evidently of late Jaina workmanship.



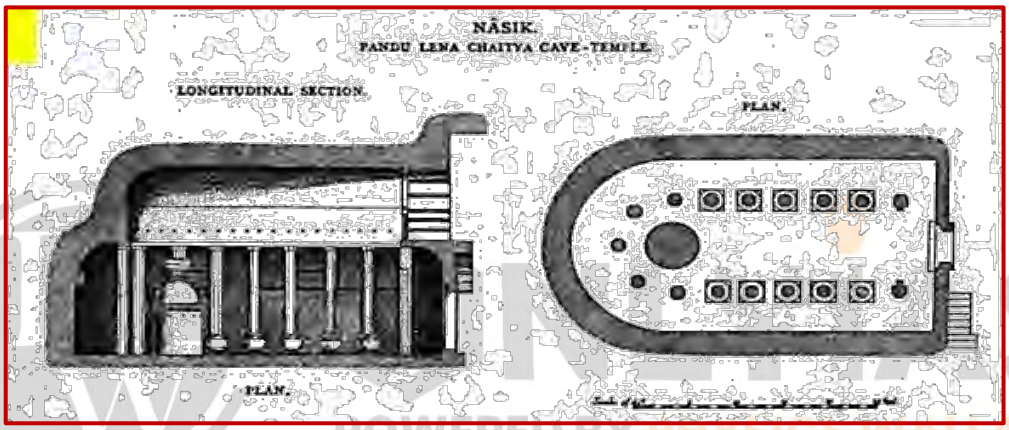
Caves 12-17:



- Continue the pattern of viharas, each with its own distinct architectural features and carvings. Cave 15 houses a notable inscription detailing the lineage of a Buddhist monk.
- **Cave 12:** Donated by a merchant named Ramnaka. This further reinforces the significant role of merchants in sponsoring cave creation.
- **Cave No.17,** "Yavana vihara" built by a devotee of Greek descent (Indragnidatta), who presents his father as a Yavana from the northern city of Demetriapolis 120 CE.

Cave 18:

- The crown jewel of the complex, a stunning chaitya (prayer hall) with a vaulted ceiling, horseshoe-shaped apse, and a majestic stupa at the center. The walls are adorned with intricate reliefs depicting scenes from the Buddha's life and Buddhist mythology.



Caves 19-21:

- Smaller viharas with simpler designs, yet offering valuable insights into the daily lives of the monks.
- **Cave 19 (Krishna Vihara):** Houses the oldest known inscription of a Satavahana king, dating back to 100-70 BCE. This cave holds immense historical value for understanding the early Satavahana dynasty and their support for Buddhism.
- **Cave 20 (Shri Yajna Vihara):** Dated to 180 CE, this cave offers insights into the later period of cave construction and Buddhist practices in the region.

Caves 22-24:

- These later caves showcase the influence of Mahayana Buddhism, with sculptures and paintings depicting bodhisattvas and celestial beings.

Kanheri Caves:

Location and Chronology:

- Nestled amidst the verdant expanse of the Sanjay Gandhi National Park, the Kanheri Caves occupy the former island of Salsette on the western outskirts of Mumbai.
- Carved out of the basaltic rock face, this complex comprises an astounding 109 caves, spanning a remarkable chronological range from the 1st century BCE to the 10th century CE.

Artistic and Religious Repertoire:

- The caves showcase a treasure trove of Buddhist artistic expression, featuring intricately carved sculptures, reliefs, paintings (including one unfinished masterpiece), and inscriptions.
- The name Kanheri itself derives from the Sanskrit Krishnagiri, meaning "Black Mountain," aptly portraying the site's imposing presence.

Evolution of a Buddhist Sanctuary:

- By the 3rd century CE, Kanheri had blossomed into a vibrant Buddhist settlement on the Konkan coast. The majority of the caves served as viharas, offering communal spaces for living, studying, and meditating.
- Larger caves, designated as chaityas, functioned as grand halls for congregational worship and are adorned with exquisite Buddhist sculptures, reliefs, pillars, and rock-cut stupas. Among these, the image of Avalokiteshvara stands out as a particularly distinctive figure.

Linguistic and Historical Insights:

- Inscriptions found within the caves, ranging from Brahmi and Devanagari scripts to three unique Pahlavi epigraphs in Cave 90, offer valuable historical and linguistic information.
- Notably, one inscription records the marriage of the Satavahana ruler Vashishtiputra Satakarni with the daughter of Rudradaman, providing a glimpse into dynastic alliances and historical events.

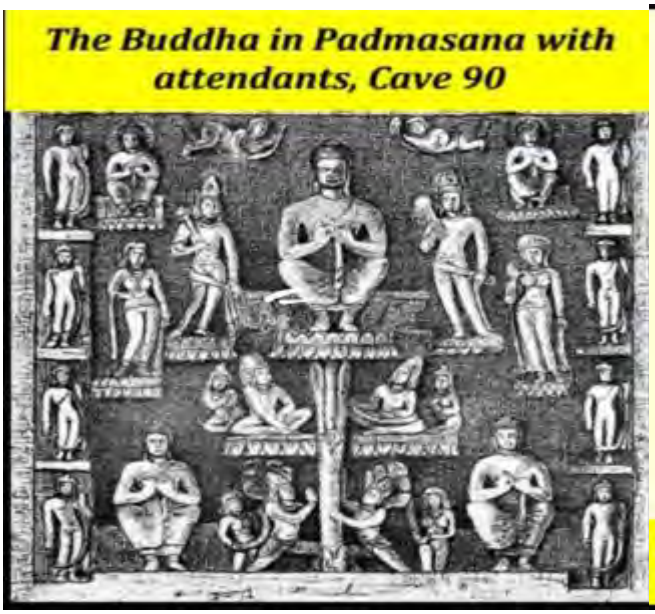
Academic Hub and Spiritual Legacy:

- During the rule of the Mauryan and Kushan empires, Kanheri flourished as a renowned university center for Buddhist learning and scholarship.
- Even in the late 10th century, the eminent Buddhist teacher Atisha (980-1054) sought knowledge and refined his meditation practices within the Krishnagiri Vihara, highlighting the enduring legacy of the site as a spiritual refuge.

Unfinished Masterpiece and Intrigue:

- Cave number 34 tantalizes visitors with its unfinished paintings of Buddha on the ceiling, raising intriguing questions about the artists' intentions and the circumstances surrounding their work's incompleteness.







Bhaja Caves:

- **Location and Chronology:** The Bhaja Caves comprise a complex of 22 rock-cut caves dating back to the 2nd century BCE, situated in the Pune district near Lonavala.
- **Religious Affiliation:** These caves were primarily associated with the Hinayana Buddhism sect.
- **Architectural Affinities:** The design of the Bhaja Caves shares notable similarities with the famed Karla Caves, highlighting a shared architectural style within the region.
- **Distinctive Features:**
  - **Octagonal Pillars:** The use of octagonal pillars in the caves stands out as a unique characteristic, reflecting an interesting awareness of wooden architecture in their construction.
  - **Stupas:** The presence of stupas, some believed to contain relics of monks, demonstrates the significance of ritual practices within the Buddhist community.
  - **Multiple Chaityas:** The inclusion of several minor chaityas alongside the main prayer hall adds to the architectural repertoire of the complex.
- **Historical Significance:**
  - The Bhaja Caves provide valuable insights into the evolution of early Buddhist rock-cut architecture and artistic styles.
  - More importantly, the caves offer crucial evidence regarding the history of the Tabla, an Indian percussion instrument. Carvings dating back to 200 BCE depict a woman playing the tabla and another performing a dance, offering a rare glimpse into the instrument's early origins and cultural significance.



Karle Caves:

Location and Chronology:

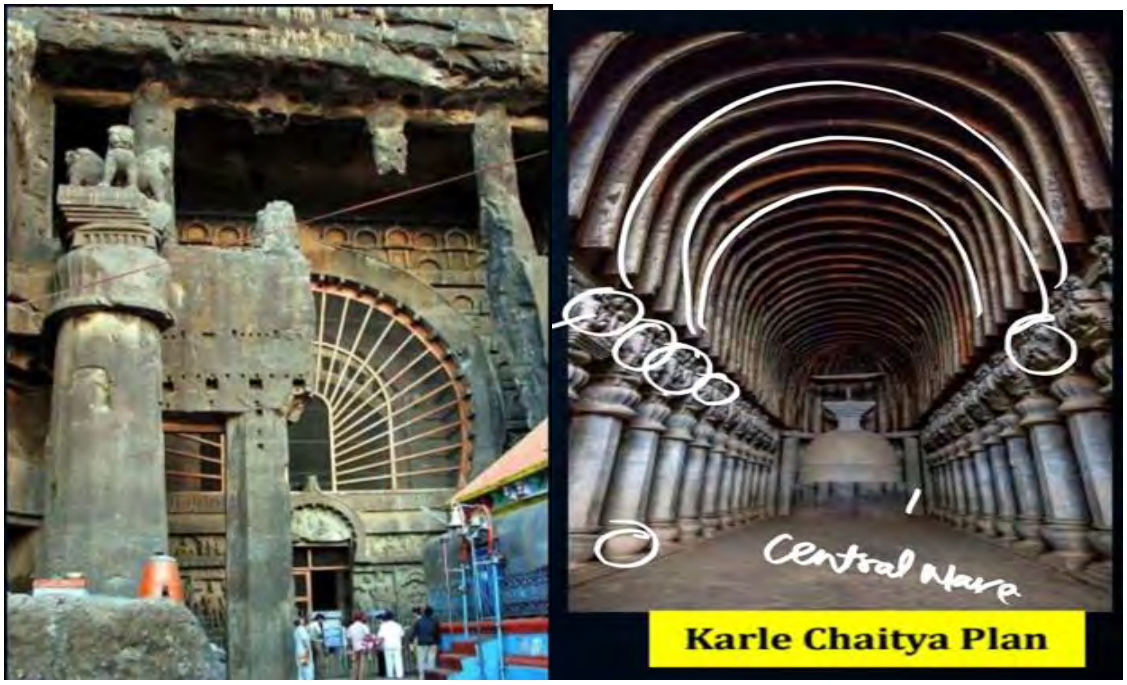
- Nestled amidst the scenic Bhorghat hills near Lonavala in Maharashtra's Pune district, the Karle Caves represent a significant Buddhist heritage site.
- Comprising a complex of 15 caves, these ancient dwellings date back to the 2nd century BCE.

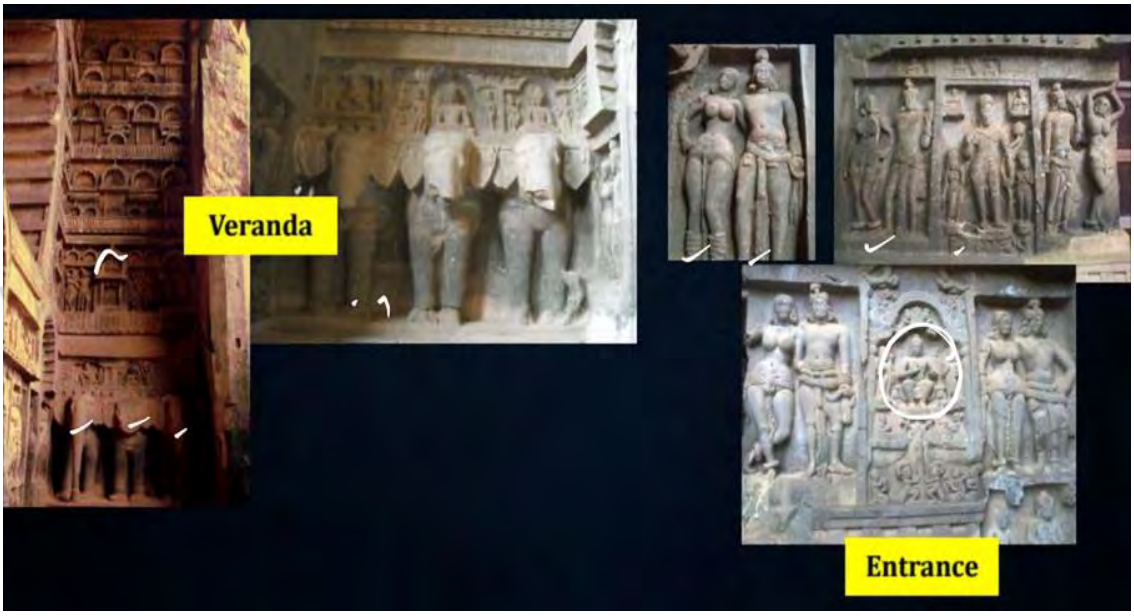
Architectural and Religious Significance:

- The Karle Caves boast the distinction of housing the largest Hinayana Buddhist chaitya (prayer hall) in India. This grand structure, known as Cave 8, stands as a testament to the architectural skill and artistic finesse of the era.
- While the ancient name for the caves is believed to be Valurak, the exquisite Karle Chaitya has earned its reputation as the most visually stunning among all the caves. Its construction, attributed to the Bhootpal Shresti merchant of Vaijanti in the 2nd century AD under Satavahana patronage, exemplifies the dedication and cultural influence of the period.

Historical and Epigraphic Insights:

- Cave 8, also often referred to as the "Grand Chaitya", is recognized as the "largest and most completely preserved" chaitya hall from its era. This architectural accomplishment offers valuable insights into the construction techniques and artistic sensibilities of early Indian Buddhists.
- Historically, the caves were associated with the Mahasamghika sect of Buddhism, which enjoyed significant popularity and patronage in the region.
- Beyond the grand chaitya, the complex encompasses a Buddhist monastery dating back to the 2nd century BCE, highlighting the presence of a thriving monastic community for centuries.
- Inscriptions within the caves provide important historical documentation, including references to:
  - Nahapana, the Saka Kshatrapa
  - Donations by Usabhadata
  - King Vashishtaputra Pulmayi of the Satavahana dynasty
- Notably, the Karle Caves also reveal the sole painting found within the complex, further enriching our understanding of artistic expression and religious practices during this period.


Central Nave
Karle Chaitya Plan


Veranda
Entrance


pillar (is) the pious gift of the lay worshiper Dhamula of Gonekaka
Inscription on pillar donation by a Yavana ("Indo-Greek") named Vitasamghata)



Only cave painting found at Karle caves



Karla Caves Chaitya pillars (left) compared to Nasik Caves Vihara No10 pillars (right), built by Ushavadata, son-in-law of Nahapana

Ganeshleni (Lenyadri) Caves:

- **Location and Designation:** Situated near Pune, the Ganeshleni Caves, also known as the Lenyadri Caves, stand as a unique religious and cultural landmark.
- **Cave Complex:** This complex comprises a total of 30 caves, carved into the rocky cliffs.
- **Buddhist Beginnings:** Originally, the caves served as a Buddhist monastic settlement, evidenced by numerous cave features and inscriptions dating back to the 2nd century BCE.
- **Integration of Hinduism:** Over time, a distinct Hindu influence emerged, most notably with the installation of Lord Ganesh as a prominent deity within the complex. Cave 7, specifically, transformed into a renowned Hindu temple dedicated to Ganesha, becoming one of the eight Ashtavinayak shrines in Maharashtra.
- **Harmonious Coexistence:** This merging of Buddhist and Hindu traditions within the Ganeshleni Caves signifies a fascinating historical and cultural phenomenon, showcasing the peaceful coexistence and evolution of religious practices in ancient India.



Junagadh Buddhist Cave Groups:

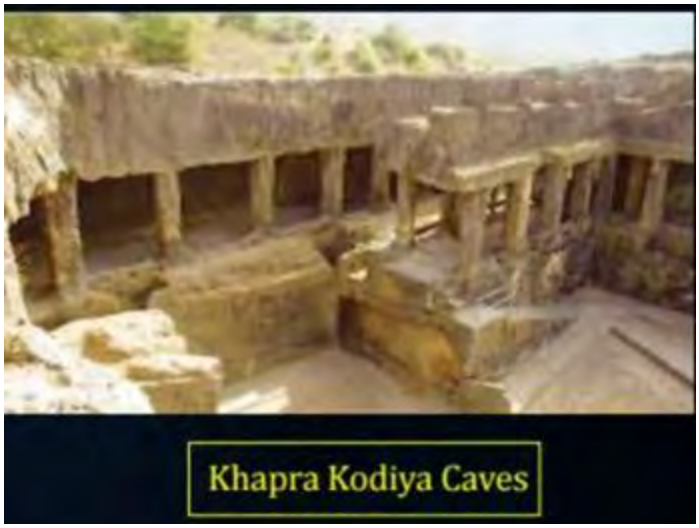
Location and Chronology:

- Nestled within the historic city of Junagadh, Gujarat, the Junagadh Buddhist Cave Groups offer a glimpse into the world of early Buddhist monasticism.
- These complexes encompass a period spanning from Emperor Ashoka's reign (3rd century BCE) to the 1st-4th centuries AD, revealing the continuity and evolution of Buddhist practices in the region.

Beyond Caves:

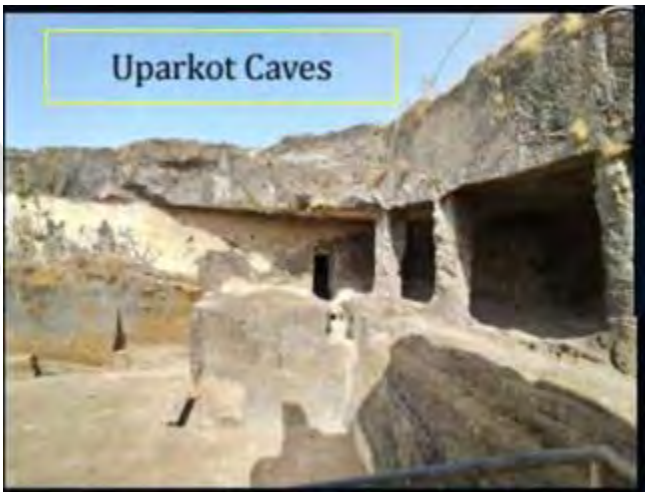
- It's important to note that the "caves" in Junagadh are not typical cave formations but rather three separate sites featuring rooms carved out of stone. These served as monks' quarters, providing living spaces and communal areas for practising their faith.

Khapra Kodiya Caves:



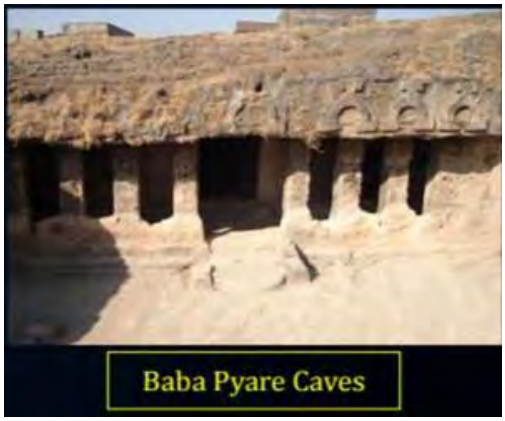
- The Khapra Kodiya Caves, also known as Khangar Mahal, stand as the earliest monastic settlement among the three sites. Dating back to the era of Emperor Ashoka, these carved rooms hold immense historical significance as they shed light on the initial establishment of Buddhism in the region.
- Situated along the edge of the ancient Sudarshan Lake, the Khapra Kodiya Caves offer additional insight into the connection between water bodies and Buddhist settlements.
- Notably, the complex also features a unique underground room, adding another layer of intrigue to its architectural and historical value.

Uparkot Caves:



- **Artistic Fusion:** These caves showcase a distinct influence of Satavahana architecture, characterized by a combination of Graeco-Scythian style. This blend of artistic influences reflects the cultural exchange and dynamic artistic development during the period.
- **Three-Tiered Structure:** The Uparkot Caves are uniquely arranged in three tiers, each offering insights into the evolving design and purpose of the spaces.
- **Exquisite Lower Floor:** The lower floor features a corridor adorned with exquisitely carved pillars. These pillars, with their distinct base, shaft, and capital designs, demonstrate the exceptional craftsmanship and artistic sensibility of the builders.

Baba Pyare Caves:



- **Historical Reference:** These caves gained renown for their mention in the writings of the renowned Chinese traveler Hieun Tsang. His account adds valuable historical context to the site and its significance.
- **Three-Line Arrangement:** The Baba Pyare Caves are distinguished by their unique layout of three parallel lines of excavations. This arrangement is not commonly encountered in other cave complexes, making it a noteworthy architectural feature.

- **Satavahana Legacy:** Constructed during the 1st-2nd centuries AD under the Satavahana regime, these caves reveal the architectural and artistic continuity of the period.
- **Religious Harmony:** Notably, the Baba Pyare Caves contain artworks representing both Buddhism and Jainism. This harmonious coexistence of religious expressions within the same space is a testament to the tolerance and religious diversity prevalent in ancient India.



Eastward Expansion:

Similar to the flourishing cave tradition in western India, eastern India also boasts significant Buddhist cave complexes, primarily concentrated in the coastal region of Andhra Pradesh and Odisha.

Andhra Pradesh:

Guntupalli Chaitya Cave:

- Nestled near Kamavarapukota, this cave stands out for its unique combination of features. The circular hall houses a central stupa, while a chaitya arch graces the entrance. This integration of architectural elements within a single cave is distinctive.
- **Temporal Span:** Dating back to 200 BCE to 0 CE, the Guntupalli cave offers valuable insights into early Buddhist architectural practices in the region.
- **Archaeological Riches:** Discoveries within the cave include various relics/caskets and a bronze image of Padmapani dating to the 9th-10th century CE, shedding light on religious practices and artistic evolution.

Anakapalle Caves:

- **Location and Period:** Situated near Anakapalle in the Visakhapatnam district, these caves, formerly part of the ancient Kalinga region, reveal Buddhist activity from the 4th to the 9th centuries AD.
- **Bojjannakonda**: Excavated in 1906, this cave features a remarkable entrance: 150 steep rock-cut steps leading to a wide opening. Beyond lies a large platform constructed with bricks, surrounded by 52 viharas and several smaller stupas. This arrangement showcases a well-organized monastic settlement.
- **Lingalakonda Rock-Cut Stupas:** This site further enriches our understanding of Buddhist practices in the region with its over 250 rock-cut stupas.



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DAILY CLASS NOTES

Art & Culture

Lecture - 03

Cave Architecture (Part-02)



Cave Architecture (Part-02)

Udaygiri-Khandagiri Hills:

Nestled near Bhubaneswar in Odisha, the Udaygiri-Khandagiri hills house a treasure trove of ancient caves carved in the 1st century BC. Built under the patronage of the Kalinga king Kharavela, these caves offer a fascinating window into the world of early Jainism and its artistic expression.

Key Points:

- Location: Udaygiri-Khandagiri Hills, near Bhubaneswar, Odisha
- Period: 1st century BC
- Patron: King Kharavela of Kalinga
- Number of Caves: 33 (18 in Udaygiri and 15 in Khandagiri)
- Purpose: Residential caves for Jain monks

Simple Interiors, Ornate Facades:

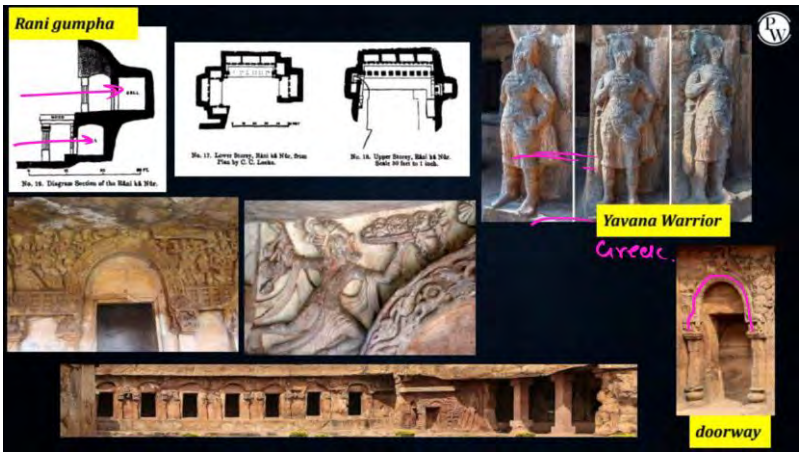
- While the cave interiors are largely unadorned, the facades showcase intricate sculptures depicting:
  - Sacred Jain objects
  - Court activities and royal processions
  - Hunting scenes and daily life
- **Doorways feature:**
  - Pilasters with crowning animal figures on both sides
  - Arches decorated with flowers, creepers, and animal motifs

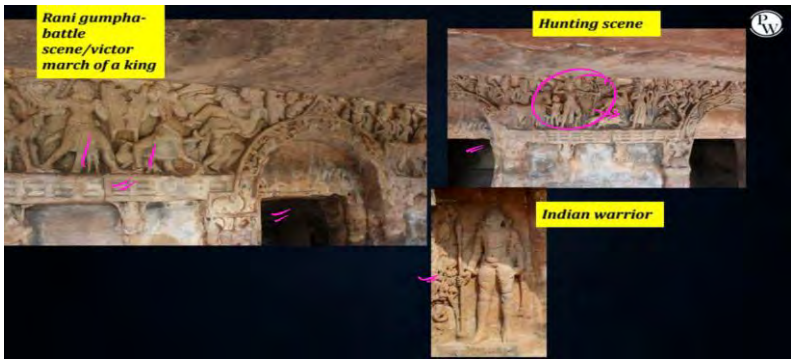
Advanced Art and Diverse Themes:

- The caves display advanced sculptural and decorative techniques, surpassing the contemporary styles of Bharhut and Sanchi.
- Sculptures depict:
  - Popular legends and historical episodes
  - Religious observances and dance performances

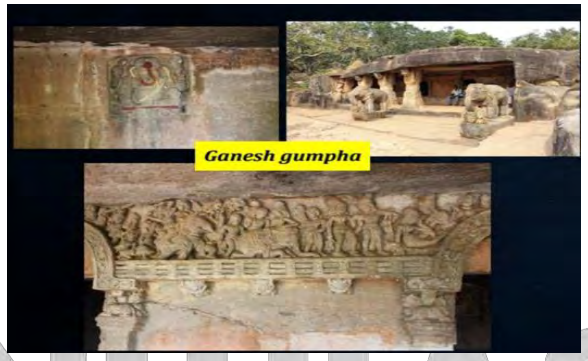
Prominent Caves:

- Ranigumpha, Ganeshgumpha, Swargapuri-Manchapuri, and Hathigumpha are some of the most notable caves in Udaygiri Hill.





Ganesha Gumpha:



- Named for carved Ganesha figure and belongs to a later period.
- First example of elephant sculptures used as guards at the entrance (two large statues carrying garlands).
- Carvings narrate the elopement story of Ujjayini's Princess Bassavadatta with Kausambi's King Udayana.

Mancapuri and Swargapuri Gumpha:

- Double-storeyed cave.
- Depicts worship of Kalinga Jina (statue brought back from Magadha) by two male and two female figures.
- Three inscriptions: one about Kharavela's chief queen, two about his successor Kudepasiri and son/brother Badukha.

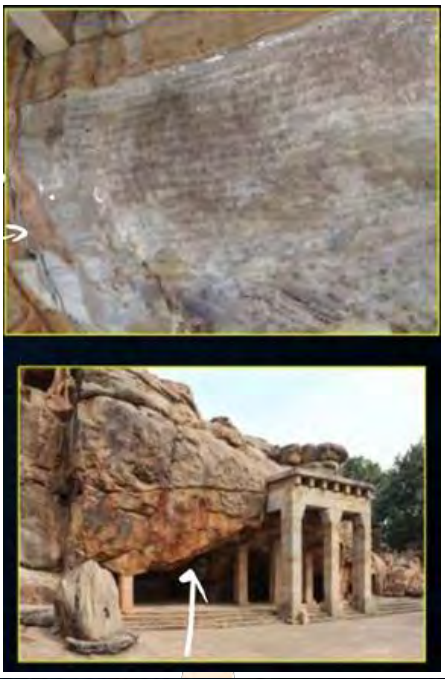


Hathigumpha:

- Large natural cavern, not architecturally significant.
- Notable for elephant carvings and the famous inscription of King Kharavela.
- Inscription details:
  - **Kharavela's achievements including:**
    - ✓ Canal construction and tax exemptions.
    - ✓ Public works and infrastructure projects.
    - ✓ War with Satakarni and defeating Tamil kings.

- ✓ Retrieving Jina images from Magadha.
- ✓ Patronage to arts and culture (dance, music, acting).
- ✓ Greek ruler retreat to Mathura.
- ✓ Vedic sacrifices and Jainism support.
- ✓ Building "Palace of Great Victory" (Mahavijaya).
- ✓ "Uttarapatha" victory.
- ✓ School of artisans and architects, gained wealth from Pandyas.
- ✓ Religious tolerance.

➢ Composed by someone close to Kharavela since childhood.



Khandagiri Hills (15 caves renovated by Uddyotakeshari):

- ❖ **Tatowa Gumpha:** Parrots carved above the entrance arch.
- ❖ **Ananta Gumpha:** Sculptures of women, elephants, geese.
- ❖ **Tentuli Gumpha:** Small chamber with one column.
- ❖ **Trusula Gumpha:** Three Rishabha Deva sculptures in Kavotsarga posture, 24 Jain Tirthankaras.
- ❖ **Ambika Gumpha:** Three relief sculptures: two of Rishabhanatha and one of Amra (sasana-devi of Neminatha).



Gupta Cave Architecture

- ❖ The Gupta age witnessed a continuation of the tradition of cave architecture.

Notable Caves Carved During Gupta Age

- ❖ Udayagiri in Madhya Pradesh (MP)
- ❖ Bagha in Madhya Pradesh (MP)
- ❖ Ajanta in Maharashtra

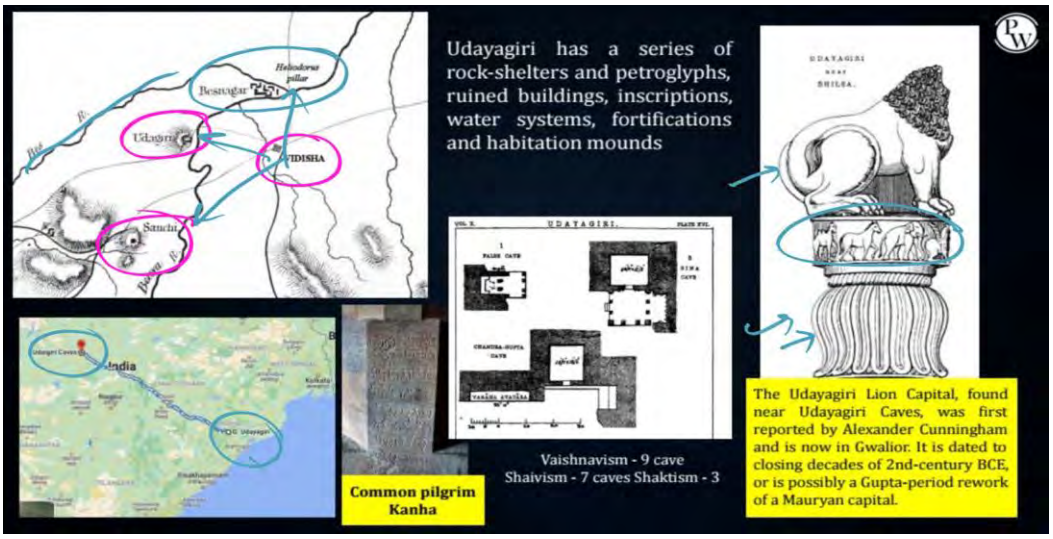


Udayagiri Caves Overview:

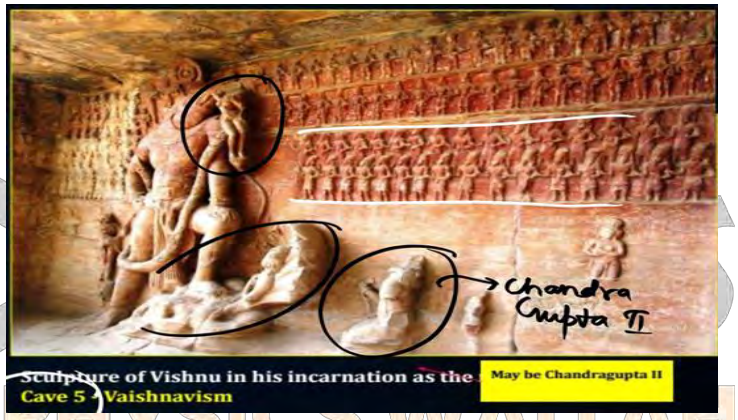
- ❖ Originating in the early 5th century CE, Udayagiri Caves were commissioned by Gupta rulers Chandra Gupta II [375-415] and Kumargupta [415-454].
- ❖ Nestled in two low hills along the Betwa River, near its tributary Beas River, the caves are situated near Vidisha in Madhya Pradesh (distinct from Udaigiri caves in Odisha).
- ❖ Comprising a total of 20 rock-cut caves, one is dedicated to Jainism, while the remaining 19 are associated with Hinduism, specifically Vaishnavism and Shaivism.

Religious Significance:

- ❖ The caves house some of the oldest surviving Hindu temples and iconography in India, showcasing the diversity of Vaishnavism (Vishnu), Shaktism (Durga and Matrikas), and Shaivism (Shiva).
- ❖ Notably, Cave 20 features an image of Jain Tirthankara Parshvanatha seated under a serpent hood.



Varaha Iconography and Hindu Thought:



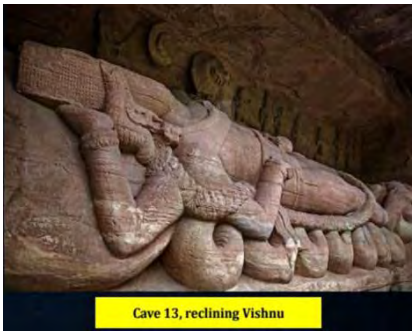
- Udayagiri Caves delve into Hindu thought rooted in the Vedic tradition, notably depicting Vishnu avatars like Narasimha, Varaha, Vamana/Trivikrama, and Rama as templates for kings.
- The Varaha iconography, depicting Vishnu in his boar incarnation, is particularly emphasized, symbolizing the god's role in restoring order amidst chaos.

Cave Specifics:



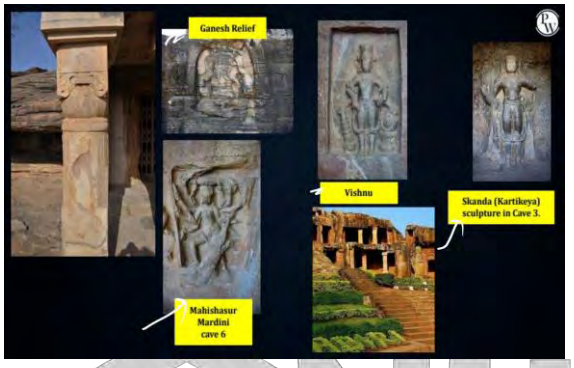
- **Cave 4 (Shaivism and Shakti):** Known as the Cunningham Vina Cave, it is dedicated to Shiva, featuring an ekamukha linga. Eroded remnants of a courtyard outside display matrikas (mother goddesses).

- **Cave 13 (Vaishnavism):** This cave houses a large Anantasayana panel portraying Vishnu as Narayana in a resting pose. A figure, interpreted as Chandragupta II, kneels in devotion, symbolizing his reverence to Vishnu, while another figure likely represents his minister Virasena.



- **Cave 8 (Tawa Cave):** Dubbed the "Tawa Cave" by Cunningham, it links Gupta king Chandra Gupta II and his minister Virasena to the cave's historical and religious significance.

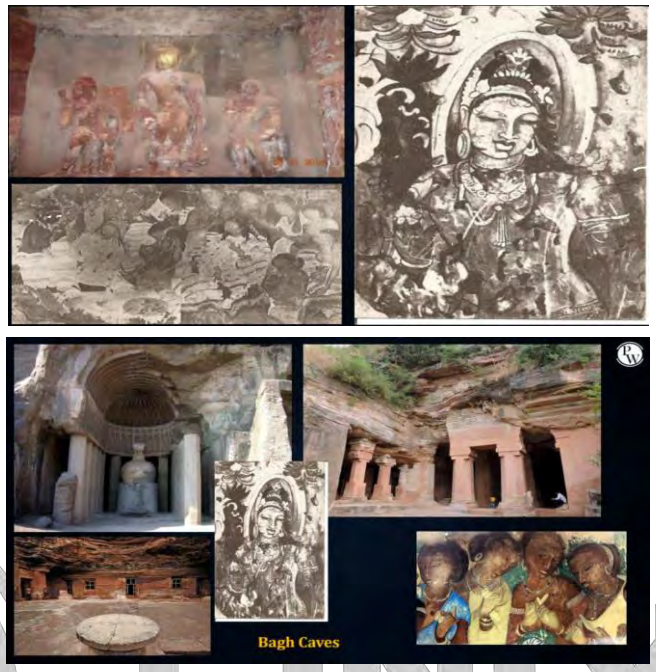




Bagh Caves Overview:

- Located in the Dhar district, Madhya Pradesh, Bagh Caves comprise a group of nine rock-cut monuments situated on the southern slopes of the Vindhyas, along the Baghani River, in the town of Bagh.
- **Architectural Details:**
  - Developed around the 6th Century A.D., these caves are exclusively dedicated to Buddhism, featuring a total of nine viharas (monastic cells).
  - Architecturally reminiscent of Ajanta caves, Bagh Caves share similarities in design, execution, and decoration, showcasing remarkable rock-cut shrines and monasteries.
- **Discovery and Survival:**
  - Discovered by F. Dangerfield in 1818 AD, the Bagh Caves originally comprised nine caves, but only five have survived over time.
- **Mural Paintings:**
  - Bagh Caves are particularly renowned for their mural paintings, which adorn the walls and ceilings.
  - Executed in a distinct brownish-orange color, the paintings are characterized as materialistic rather than spiritualistic in nature.
  - The mural technique involves a thick mud plaster base, lime-priming, and the application of paintings using the tempera technique. This technique employs a fast-drying, water-soluble binder medium for permanence.
- **Tempera Technique and Indian Mural Tradition:**
  - The Bagh Caves contribute to the broader Indian mural tradition, challenging the perception that Ajanta Caves are the sole examples of Indian murals.
  - The tradition of mural art, initiated at Ajanta, predates it and extends beyond, with Bagh Caves showcasing paintings related to Buddhism and general life.

- **Continuation of Tradition:**
  - It is evident that the mural tradition, initiated at Ajanta, did not conclude there but was carried forward by people of different faiths in various parts of India, emphasizing themes related to Buddhism and life in general.



The Ajanta Caves

The Ajanta Caves Discovery and Recognition:

- Captain John Smith, an army officer in Madras, discovered the Ajanta Caves accidentally during a hunting expedition in 1819.
- In 1824, James Alexander detailed the caves in the Journal of the Royal Asiatic Society, significantly popularizing Ajanta worldwide.

Historical References:

- Fa Hien, during the reign of Chandragupta II (376-415 CE), and Hiuen Tsang, in the era of Harshavardhana (606-647 CE), made references to Ajanta.
- The 17th-century text Ain-i-Akbari by Abu al-Fazl mentions twenty-four rock-cut cave temples with remarkable idols.

Ajanta Caves World Heritage Site:

- Designated a World Heritage Site in 1983.
- Located in the Aurangabad district of Maharashtra, on the banks of the Waghora River.

Geographical and Architectural Features:

- Positioned in a panoramic horseshoe-shaped or U-shaped cliff overlooking the River Waghora.
- Carved out of flood basalt rock, the site boasts 30 caves, with 29 in a finished state, including 4 Chaityas (worship halls) and 25 Viharas (monastic cells).
- One cave remains unfinished.

Timeline and Cultural Significance:

- The Ajanta Caves span from 200 B.C. to 650 A.D., reflecting a rich cultural history.
- Notably, Ajanta is recognized for its exquisite cave architecture and artistry.

Design and Layout:

- The caves are strategically cut into the cliff, forming a remarkable U-shaped configuration.
- The Waghora River flows nearby, adding to the scenic beauty of the site.

Cave Classification:

- Out of the 30 caves, 29 are in a finished state, showcasing the architectural and artistic prowess of the creators.
- The caves comprise 4 Chaityas, serving as worship halls, and 25 Viharas, designated for monastic purposes.
- One cave remains unfinished, offering insights into the construction process.

200 B.C. to 650 A.D	Satavahana + Vakatakas	***Ajanta (Maharashtra) - by Vakatakas***	29	4 chaityas | Hina -> Maha |Fresco
	Satavahanas era	Cave 9, 10, 12, 13, 15A	5	Hinayana Buddhism
	Vakatakas	Rest	24	Mahayana Buddhism

Phase I (100 BCE - 100 CE):

- Patron: Satavahana dynasty (230 BCE - 220 CE)
- Tradition: Hinayana Buddhism (Theravada)
- Caves: 9, 10, 12, 13, 15A
- Key features:
  - Oldest caves; lack figurative sculpture.
  - Focus on stupas as symbols of the Buddha's enlightenment.
  - Murals depict Jataka tales (stories of the Buddha's past lives).

Phase II (460 CE - 480 CE):

- Patron: Vakataka king Harisena
- Tradition: Mahayana Buddhism (Greater Vehicle)
- Caves: Most remaining caves (26 caves total)
- Key features:
  - Latest and most beautiful caves.
  - Rich in figurative sculptures and paintings.
  - Murals depict Mahayana Buddhist themes, Jataka tales, and scenes from Buddha's life.

Unique Features of Ajanta Paintings:

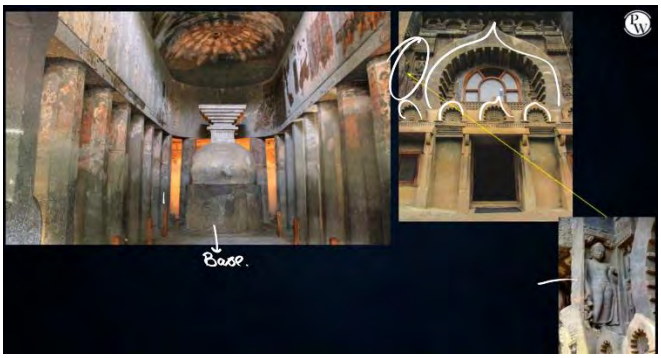
- Only surviving example of 1st century BCE and 5th century CE paintings in India.
- Depicts everyday life: shops, festivals, jesters, palaces, performance art, foreign traders, textile production.
- Technical artistry:
  - Colors extracted from natural materials.
  - Variety of human emotions portrayed.
  - Intelligent use of light and shadow.
  - Stories narrated through panels.

Other Notable Aspects:

- **Sculpture:** Buddha statues, Yakshis, Hariti with children, Avalokitesvara.
- **Technique:** Plaster made of vegetable fibers, paddy husk, rock-grit, and sand. Thin lime layer for pigment application. Use of cloth reinforcement.

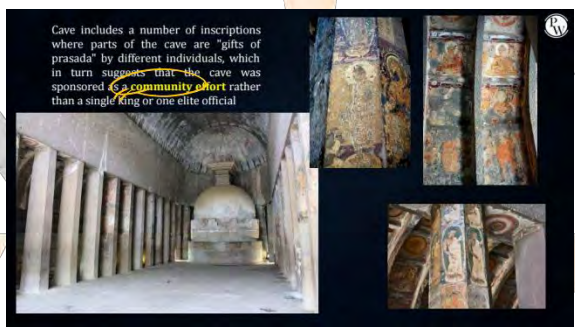
Satavahana Period Cave 9 (and 10):

- Oldest chaitya hall (worship hall).
- Distinct apsidal shape with nave, aisle, and apse.
- Row of 23 pillars.
- Vaulted ceiling.
- Stupa at the centre of the apse with a circumambulation path.
- Murals depict Buddhas in orange robes and protected by chatra umbrellas.
- Votaries approaching the stupa suggest a devotional tradition.



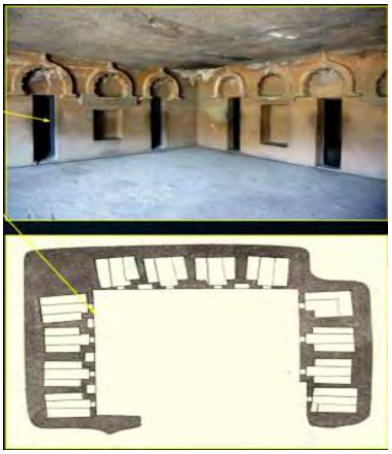
Cave 10 - Grandeur and Jataka Tales:

- Cave 10, larger than Cave 9, features a spacious central apsidal hall with 39 octagonal pillars and a distinct nave separating the aisle.
- The hall culminates in a stupa for worship, complete with a circumambulatory path (pradakshina patha).
- Notably, a Sanskrit inscription in Brahmi script dating back to the 2nd century BCE adds historical significance.
- The cave boasts numerous paintings from two periods, predominantly depicting Jataka tales in a clockwise sequence. Both Hinayana and Mahayana stage paintings are present, including stories like Chaddanta Jataka and Shyama Jataka.



Cave 12 - Early Stage Hinayana Monastery:

- Cave 12, representing an early stage Hinayana (Theravada) monastery, has suffered damage, with its front wall entirely collapsed.
- The interior comprises twelve cells on three sides, each featuring two stone beds.



Cave 13 - Small Monastery:

- Cave 13, another small monastery from the early period, consists of a hall with seven cells, each equipped with two stone beds, all carved out of the rock.

Cave 15A - Ancient Hinayana Cave:

- The smallest among the caves, Cave 15A is an ancient Hinayana cave with three cells surrounding a minuscule central hall.
- Its doors are adorned with a rail and arch pattern, though an inscription in an ancient script has been lost over time.

Later Phase (Gupta Era) - Vakatakas and Important Patrons:

- During the Gupta era and under Vakataka rule, important patrons supported the creation of specific caves:
  - Cave 4: Mathuradas
  - Cave 16: Varahadeva
  - Caves 17-20: Upendra Gupta, the Prime Minister of Harishena
  - Cave 26: Buddhabhadra, a feudatory of Harishena.

Royal Patronage and Cultural Synthesis:

- The Ajanta Caves exemplify a unique period where both Buddha and Hindu gods were revered concurrently in Indian culture.
- Sponsored and built not only by Buddhists but also by Hindus, the caves showcase a cultural synthesis.
- Cave 1, sponsored by Emperor Harisena, is noteworthy, suggesting that even though he was likely a Hindu, he supported the creation of a remarkable Buddhist cave, reflecting the cultural diversity of the time.

Chaitya Caves (Nos. 19 and 26) - Elaborate Carvings:

- Cave Nos. 19 and 26, designed as chaitya (worship halls), feature elaborate carvings on their facades.
- The facades are adorned with images of Buddha and Bodhisattva, showcasing intricate craftsmanship.
- These chaitya caves follow the apsidal-vault-roof variety, emphasizing a distinctive architectural style.

Cave No. 26 - Grand Interior Carvings:

- Cave No. 26 is notably expansive, with its entire interior hall intricately carved with a variety of Buddha images.
- The central focus is on the Mahaparinibbana image, representing the final moments of Buddha's life.

Vihara Caves - Layout and Characteristics:

- The remaining caves serve as viharas, comprising a pillared veranda, a pillared hall, and cells along the walls.
- The back wall of each vihara hosts the main Buddha shrine, grand in size and significance.
- Some vihara caves remain unfinished, providing insights into the construction process.

Artistic Elements - Paintings and Sculptures:

- These caves also showcase paintings depicting the past lives and rebirths of the Buddha.
- Pictorial tales from Aryasura's Jatakamala are illustrated on the walls, adding narrative richness to the caves.
- Additionally, rock-cut sculptures of Buddhist scenes are present, exemplified by a depiction of a Buru deer being escorted to the royal palace in procession, known as Ajans.



Cave 19 - Ornate Entrance and Sculptures:

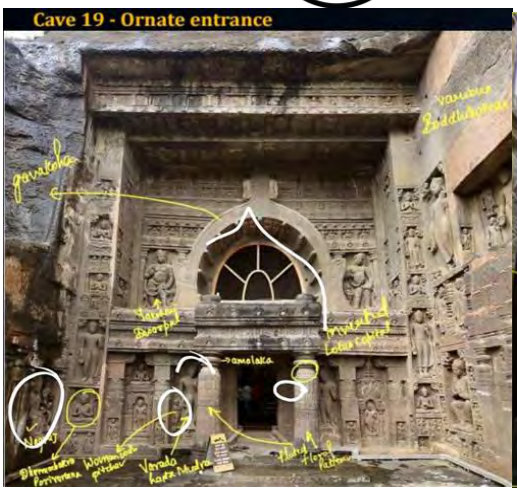
- Cave 19 boasts an ornate entrance, featuring two round pillars adorned with fluted floral patterns and carved garlands supporting a porch.
- The pillars' capitals are intricately designed as inverted lotuses, connecting to an amalaka.
- On the left side stands a Buddha in varada hasta mudra, with a devotee prostrating at his feet, while the right side showcases a relief of a woman holding a pitcher and touching her chin.
- The figure with a begging bowl represents the Buddha, observed by his wife and son.
- Notably, the cave is renowned for its exquisite sculpture work.

Artistic Elements - Naga Figures and Paintings:

- Naga figures with a serpent canopy, protecting the Buddha, grace the entrance.
- The cave includes Yaksha dvarapala images on the sides, depictions of flying couples, sitting Buddhas, and standing Buddhas.
- The ceiling, which was once painted, features Nagaraja in ardhaparyanka asana, accompanied by his wife holding a lotus and wearing a mangalasutra.

Cave 19 - Worship Hall (Chaitya Griha):

- Functioning as a worship hall or chaitya griha, Cave 19 dates back to the 5th century CE.
- The cave marks a significant departure from the earlier Hinayana tradition, introducing a carved Buddha into the stupa.
- The worship hall follows an apsidal plan, with 15 round pillars dividing it into two side aisles and one nave.
- These pillars showcase floral reliefs and have fluted (ridged) shafts topped with Buddha in their capitals.
- The capitals also feature elephants, horses, and flying apsara friezes, reflecting the artistic style of the Gupta Empire.
- The walls and ceiling of the side aisles inside the worship hall are adorned with paintings depicting scenes of Buddha.







Cave 26 - Grand Chaitya with Vihara Elements:

- Cave 26 stands as a chaitya or worship hall, sharing a plan similar to Cave 19 but on a much larger scale, incorporating elements of a vihara design.
- A notable inscription reveals that a monk named Buddhabhadra, along with his friend, a minister serving the king of Asmaka, gifted this vast cave.
- The inscription includes a vision statement, expressing the aim to create "a memorial on the mountain that will endure for as long as the moon and the sun continue."
- Builders likely prioritized sculpture over paintings, believing that stone sculptures would endure longer than wall paintings.

Complex Layout and Sculptural Elaboration:

- The Cave 26 complex was initially planned with two upper stories, evidencing intentions for four wings, yet only the carved Buddhas on the right and left walls were completed.
- Elaborate and intricate sculptures characterize Cave 26, placing it among the last caves excavated, with an inscription suggesting a date in the late 5th or early 6th century.

Stupa and Symbolism:

- At the center of the apse, a rock-cut stupa is prominent, featuring an image of the Buddha on its front.
- The stupa includes 18 panels on its base, adorned with depictions of Apsaras, followed by 18 panels above and a three-tiered torana.
- Apsaras are intricately carved on the hemispherical egg (anda), and a nine-tiered harmika above symbolizes the nine samsara heavens in cosmology.

Extensive Carvings and Damages:

- The walls, pillars, and brackets are extensively carved with various Buddhist themes.
- Many wall reliefs and images in Cave 26 suffered damage over time.
- An inscription between Cave 26 and its left-wing, dating from the late 7th or early 8th century, by a courtier of Rashtrakuta Nanaraj, serves as the last inscription in Ajanta.

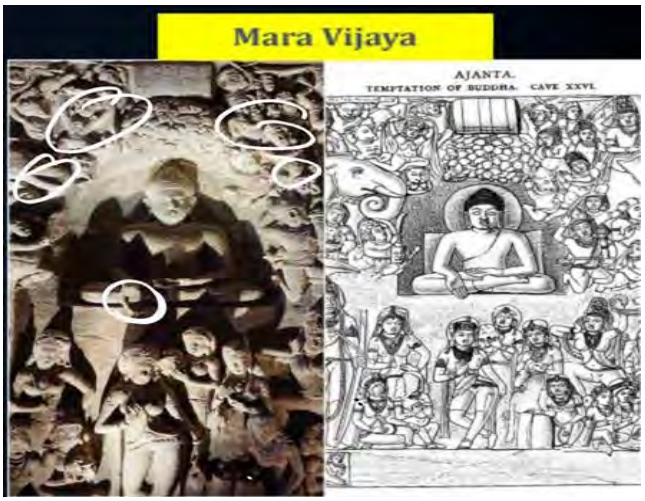
Apsidal Hall and Intrusive Additions:

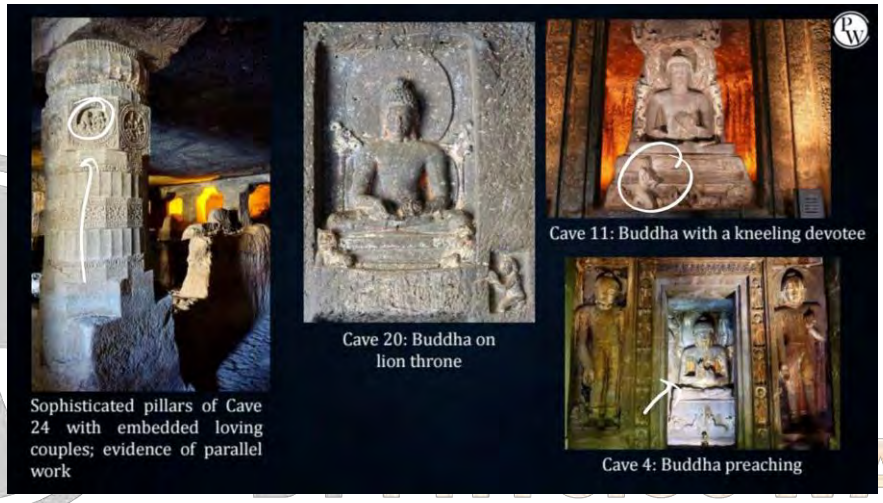
- The cave comprises an apsidal hall with side aisles for circumambulation (pradikshana), featuring carved Buddhist legends along the path.
- Depictions include the Miracle of Sravasti, seated Buddhas in various mudras, Mahaparinirvana of Buddha (reclining Buddha) on the wall, and Temptations by Mara.
- Many of these depictions were added later by devotees, introducing elements that are intrusive to the original planners' intentions.

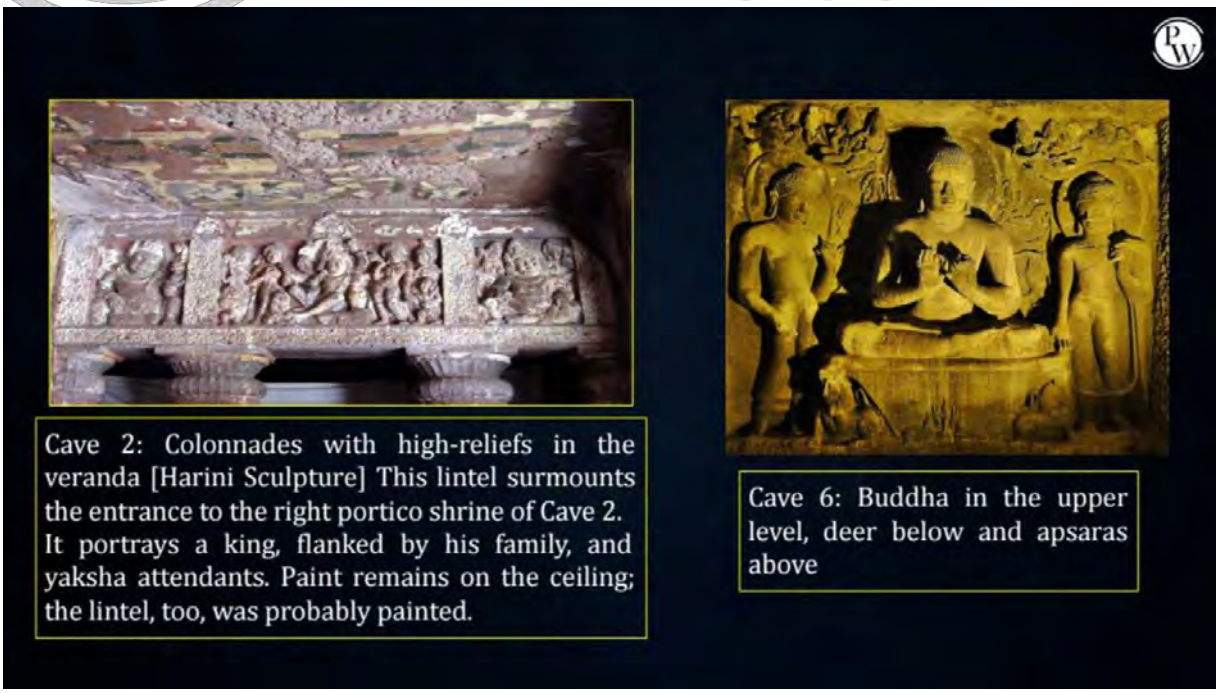







Mara Vijaya
AJANTA.
TEMPTATION OF BUDDHA. CAVE XXVI.


Sophisticated pillars of Cave 24 with embedded loving couples; evidence of parallel work
Cave 20: Buddha on lion throne
Cave 11: Buddha with a kneeling devotee
Cave 4: Buddha preaching

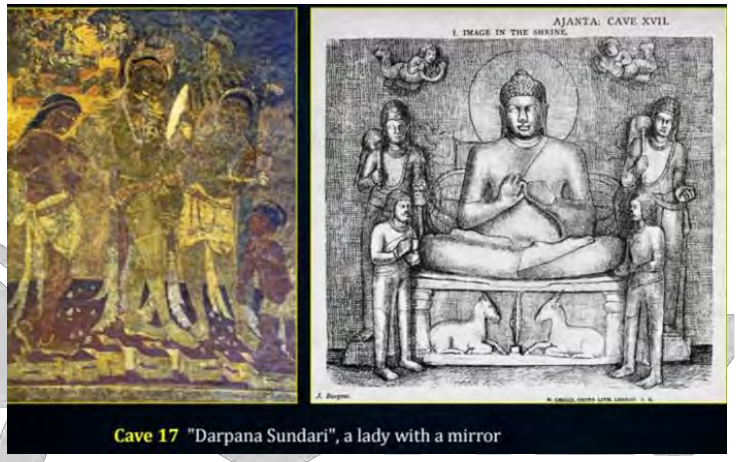

Cave 2: Colonnades with high-reliefs in the veranda [Harini Sculpture] This lintel surmounts the entrance to the right portico shrine of Cave 2. It portrays a king, flanked by his family, and yaksha attendants. Paint remains on the ceiling; the lintel, too, was probably painted.
Cave 6: Buddha in the upper level, deer below and apsaras above

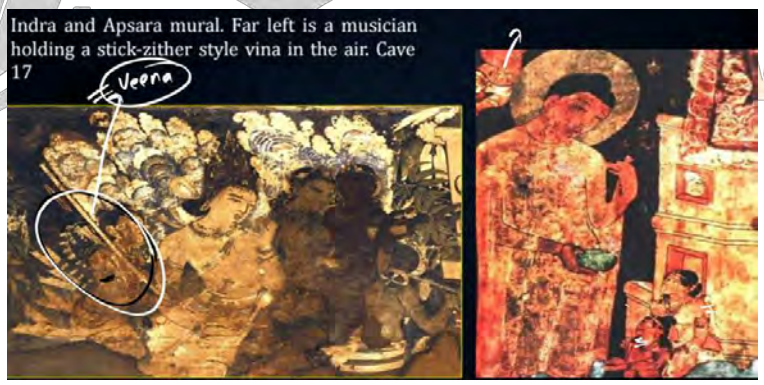

wisdom
Trinity
Padmapani
Vajrapani
foreigners
Vajrapani
Padmapani
Vajrapani


Cave 1:
Sibi Jataka
Mahajanaka Jataka


30
Jataka
Cave 17 More popular for paintings and inscriptions


Cave 17
Charity
Vessantara Jataka: the story of the generous king Vessantara
Shaddanta Jataka: six-tusked elephant giving away his tusks


AJANTA: CAVE XVII
I. IMAGE IN THE SHRINE.
Cave 17 "Darpana Sundari", a lady with a mirror


Indra and Apsara mural. Far left is a musician holding a stick-zither style vina in the air. Cave 17
Veena

❍❍❍❍

DAILY CLASS NOTES

Art & Culture

Lecture - 04

Cave Architecture (Part-03)



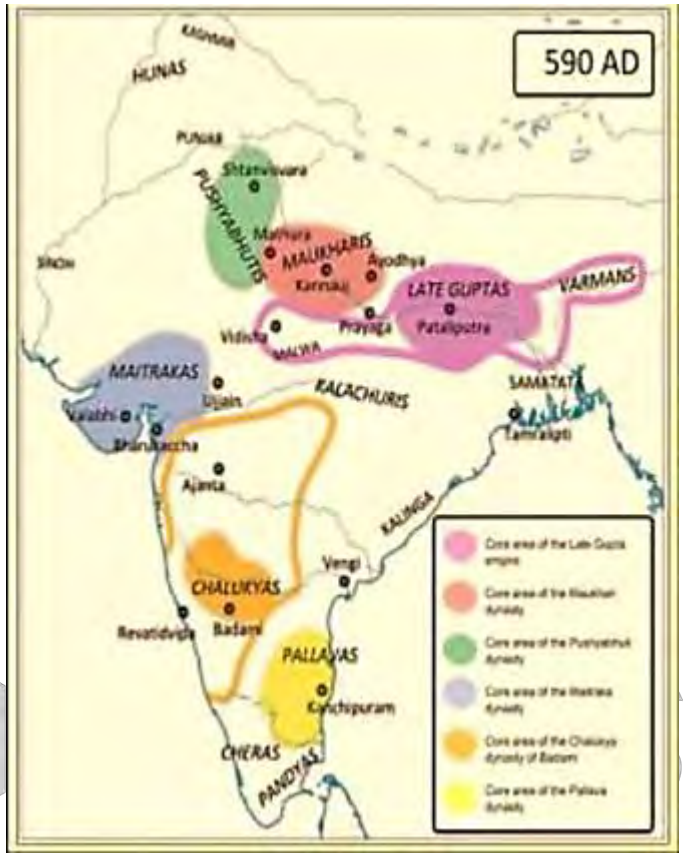
Cave Architecture (Part-03)

Post-Gupta Cave Architecture

- Harsha made no contributions to cave architecture.
- The Chalukyas played a significant role in cave structures in Badami, Aihole, and Ajanta.
- Contributions from the Pallavas.

Post-Gupta Cave Architecture in India

- During the post-Gupta and early Medieval period, cave architecture continued to thrive in peninsular India.
- Badami Chalukya Caves
- Pallava Caves
- Ajanta Caves (some of the caves at Ajanta were created during this period.)
- Ellora Caves
- Elephanta Caves



Specifics:

- Badami Chalukya Caves: Under the patronage of the Chalukyas of Badami/Vatapi, three caves were carved out at Badami.

Architecture during the Chalukya Period:

- The era of the Badami Chalukya dynasty marked a flourishing of art in South India. Under the patronage of the Badami Chalukyas, the art and architecture in the Deccan region reached its zenith. Temple architecture, both in caves and structural forms, attained perfection during this period.
- Significant developments in culture emerged, notably the evolution and widespread adoption of a new architectural style known as Vesara. Vesara was a unique blend of South Indian and North Indian building styles. The Chalukyas primarily utilized locally sourced reddish-golden sandstone as their building material.
- Despite ruling over a vast empire, the Chalukyan workshops focused the majority of their temple construction efforts in a relatively compact region within the Chalukyan heartland. Aihole, Badami, Pattadakal, and Mahakuta in modern-day Karnataka state became the focal points of their temple-building activity.

Evolution of Chalukyan Temple Building: Three Phases

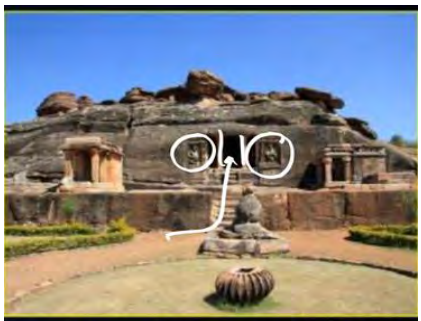
- The temple construction endeavors of the Chalukyas can be divided into three distinct phases:
  1. Early Phase (Last Quarter of 6th Century) - Rock Cut Caves
  2. Second Phase
  3. Mature Phase

BY PHYSICS WALLAH

- In the early phase, which commenced in the last quarter of the 6th century, numerous cave temples were created. Notable examples include elementary cave temples at Aihole, representing Vedic, Jain, and incomplete Buddhist traditions. This phase also witnessed the development of four elaborate cave temples at Badami, with Cave 3, a Vaishnava temple, accurately dated to 578 CE.
- More than 150 monuments attributed to the Badami Chalukya dynasty, built between 450 and 700, are scattered in the Malaprabha basin in Karnataka. The rock-cut temples of Pattadakal, a UNESCO World Heritage Site, along with those at Badami and Aihole, stand out as their most celebrated creations. This period marks the initiation of the Chalukya style of architecture and the consolidation of the South Indian architectural tradition.

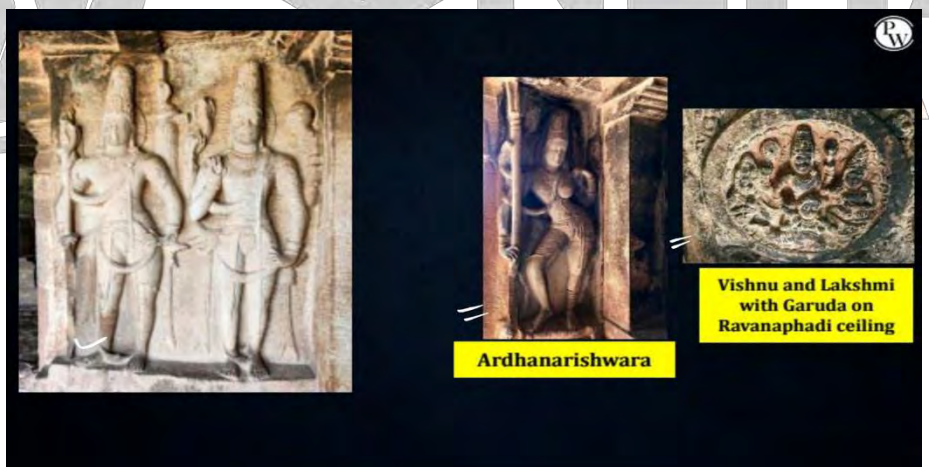
Early Phase: Last Quarter of the 6th Century

Aihole Cave Temples: During this early phase, prominent cave temples were constructed, specifically at Aihole. These included three elementary cave temples:


Ravana phadi cave at Aihole

Vedic Cave (Ravan Phadi Cave):

- The exterior is plain, but the cave features intricate embellishments inside.
- The interiors are heavily ornamented and consist of a central hall, two side shrine sections, and a garbhagriha with a linga at the back.
- Sculptures on the walls and part of the ceiling depict Shiva as Nataraja and the Sapta-Matrikas.
- Carvings outside the entrance depict warfs and doorkeepers wearing Scythian-type attire.

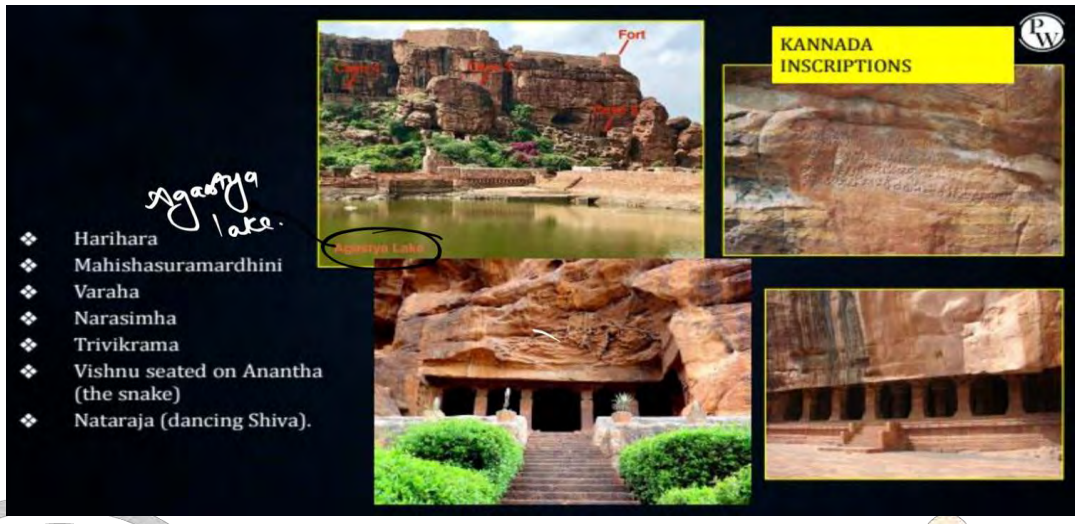


Jaina Cave (7th-8th Century):

- Similar to the Shaiva cave, the exterior is plain with intricate embellishments inside.
- The carvings carry symbolic Jain motifs, including two major reliefs of Parshvanatha with a snake canopy above him and Bahubali with vines wrapped around his legs.
- Female attendants accompany both these images.
- Other carvings include mythical giant makaras disgorging tiny humans, lotus petal decorations, and two armed guards holding lotuses.

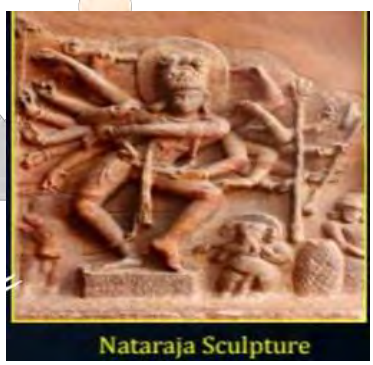
- The interior features an enthroned seated Jina surrounded mostly by female devotees in various worship positions.

Badami Cave Temples: During the early phase in the last quarter of the 6th century, four cave temples with remarkable sculptures were constructed at Badami. These caves exhibit a diversity of religious affiliations:



Cave-I (Shaivism):

- Dedicated to Shaivism.
- Features sculptures of Lord Shiva, including the iconic portrayal of Shiva as Nataraja and Harihara (half Vishnu and half Shiva).



Cave II & III (Vaishnavism):

- Primarily dedicated to Vaishnavism.
- Cave II showcases reliefs of Lord Vishnu in his various incarnations, such as Trivikrama, Vamana (dwarf avatar), and Varaha (Boar) avatar, along with various sculptures of Hindu divinities and themes.
- Cave III, the largest cave in the complex, intricately depicts Vishnu-related mythology, featuring reliefs of Trivikrama, Anantasayana, Vasudeva, Varaha, Harihara, and Narasimha.





Cave IV (Jainism):

- Dedicated to Jainism.
- Intricately carved structures feature Bahubali, Parshvanatha, and Mahavira, along with symbolic displays of other Tirthankaras.
- This cave is dedicated to the revered figures of Jainism.



All these cave temples at Badami have a plain exterior but boast exceptionally well-finished interiors, comprising a pillared verandah, a columned hall (mantapa), and a rock-cut cell (shrine) containing the worshipped deity. Cave 1, initiated in the 6th century AD when Badami was established by Pulakesin I, marks one of the earliest known temples in the Deccan region. The architectural expansion was later observed by other Chalukyas.

Phase II of Temple Building Activity:

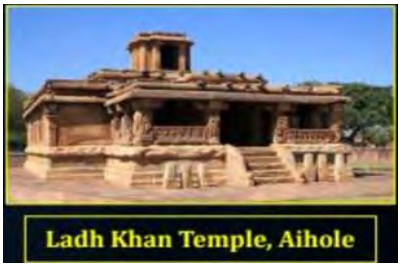
During this second phase of temple building, Aihole and Badami emerged as significant centres.

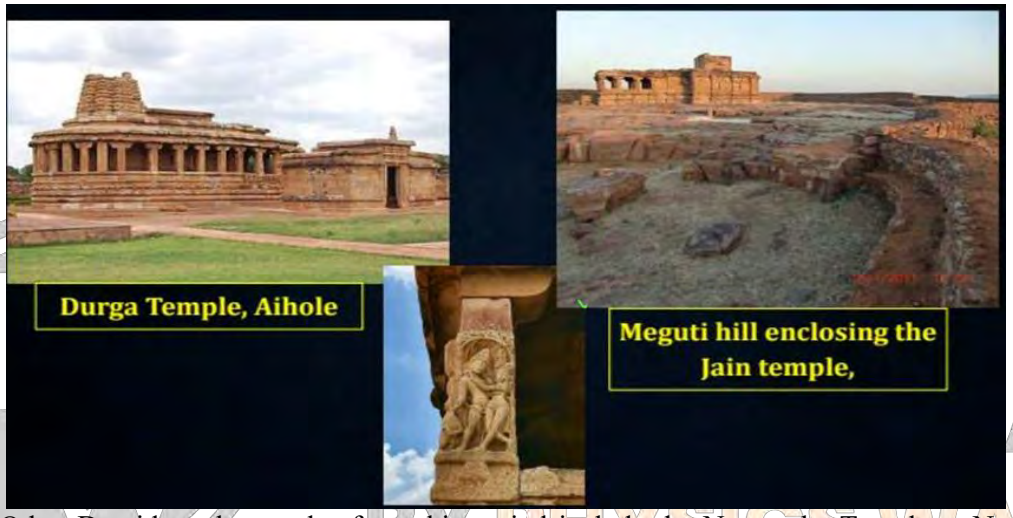
- **Aihole:**

- Recognized as 'one of the cradles of Indian temple architecture,' Aihole boasts around 70 structures from this period.
- Notable temples include:

❖ **Lad Khan Temple:** Features interesting perforated stone windows and sculptures of river goddesses.

- **Megumi Jain Temple:** Demonstrates progress in structural design.
- **Durga Temple:** Exhibits a northern Indian-style tower.





- Other Dravida-style temples from this period include the Naganatha Temple at Nagaral, Banantigudi Temple, and Mahakutesvara Temple.
- While the exact dating of these temples is debated, there is a consensus that their construction began around 600 AD.

❖ **Vesara Style and Influence:**

- The Vesara style, characterized by a fusion of South Indian and North Indian architectural elements, influenced the Eastern Chalukyas (Vengi).
- The Kalyani (W) Chalukyas further refined the Vesara style, incorporating Dravidian concepts, especially in the sculptures.
- They erected impressive monuments in the Tungabhadra-Krishna river doab in present-day Karnataka.

The Mature Phase of Chalukyan Temple Architecture:

During the mature phase, structural temples at Pattadakal became significant. Built in the 8th century, these temples are now recognized as a UNESCO World Heritage Site. Pattadakal houses ten temples, with six in the southern Dravida style and four in the northern Nagara style. Key structures include the Sangamesvara Temple, Virupaksha Temple, and Mallikarjuna Temple.

Pattadakal:


Rock-cut temples of Pattadakal

- Commissioned by Vikramaditya II, these majestic temples showcase both Dravidian and Nagara styles.
- The Virupaksha and Mallikarjuna temples exemplify the Nagara style, while Sangameswara and a Jain temple follow the Dravidian style.
- Jambulinga, Kasi Visweswara, and Galaganatha temples contribute to the Nagara style.
- The Papanatha temple makes an attempt to blend Northern and Southern architectural styles.
- According to art critics, the Badami Chalukya style serves as a "prayaga" or confluence of formal architectural trends, incorporating both Dravida and Nagara styles.


Sangameshwara temple, Pattadakal

Badami:

- The Bhutanatha group of temples at Badami also belongs to this mature phase.
- The Badami Chalukya style is considered a confluence of Dravida and Nagara architectural elements.
- The Sage Bharata's dance Natyasastra reached an advanced state of development during this period.

Virupaksha Temple at Pattadakal:

- The largest and most sophisticated monument at Pattadakal.
- Commissioned by Lokamahadevi, the chief queen of Chalukya king Vikramaditya II (733-746 CE).
- Inscriptions suggest that Virupaksha and Mallikarjuna Temples were commissioned by the two queens after Vikramaditya II's military success over the Pallavas of Kanchipuram.
- Resembles the Kailasanatha Temple at Kanchi.
- Adorned with intricate carvings and sculptures depicting episodes from Ramayana, Mahabharata, and other legends.



Architecture of Pallavas:

The Pallavas played a pioneering role in introducing stone architecture to the Tamil country, leaving a lasting impact due to their use of granite in temple construction and sculpture carving. The evolution of Pallava architecture can be traced through various stages, particularly beginning with the period of Mahendravarman I. Pallava architecture can be broadly classified into three categories:

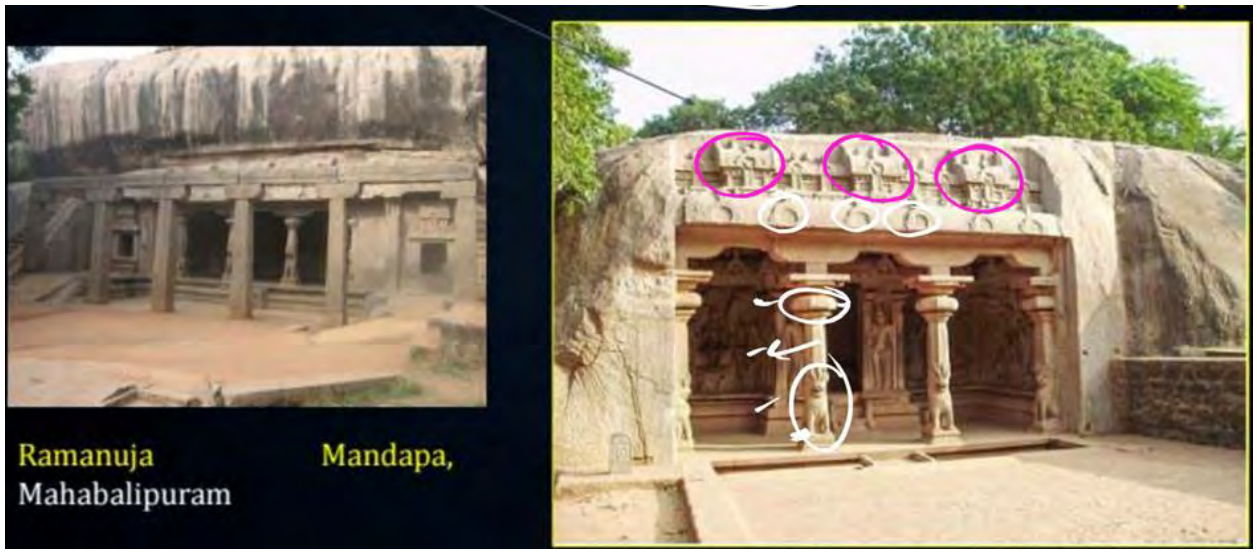
- Cave Temples and Rock-cut temples.
- Monolithic Rathas and Sculptural Mandapas
- Structural temples.

Pallava Cave Shrines:

- The Pallava rulers of Kanchipuram were patrons of cave-cutting activities, leading to the creation of cave shrines within the Tamil region. These cave shrines, known as Mandapas, are associated with Hinduism. Examples of these cave shrines include the Mandagapattu Tirumurti Temple, Lalitankuras cave at Tiruchirapalli, and the Varaha cave temple at Mamallapuram. Notably, these cave shrines are smaller and less complex in plan compared to those at Ajanta and Ellora. The massive pillars in these caves have a unique design, being square at the bottom and top, and chamfered into an octagonal shape in between. Additionally, some pillars stand on the heads of lions. The cave facades are generally plain, often marked by dvarapalas at the two ends. The sanctum within these caves typically houses a linga or images of Shiva, Vishnu, or Brahma.
- **Distinctive Pallava Sculpture:** Pallava sculpture exhibits a distinctive style, differing from the sculptures of the Gupta period in North India. The human figures in Pallava sculptures have oval faces with high cheekbones, and their bodies are slender with tapering limbs.
- **Pallava Rock-Cut Temples (Mahendravarman Style):** The Pallava rock-cut temples, also known as the 'Mahendravarman style,' evolved during the reign of Mahendravarman I. This artistic innovation was noteworthy because it exclusively employed rock as a building material, earning Mahendravarman I the title of 'Vichitra Chitta.' These rock-cut temples can be found at various locations in Tamil Nadu, including Pallavaram, Mamandur, Mahendravadi, Vallam, and Thalavanur. Important examples include the Mahendra Vishnu Graha Mandapa in Mahendravadi and the Panchapandava Mandapa in Pallavaram.
- **Examples of Pallava Rock-Cut Temples:**
  - Adivaraha Mandapa, Mahabalipuram: Carved during the reign of Pallava king Narasimhavarman I.
  - Ramanuja Mandapa, Mahabalipuram: Another significant rock-cut temple in Mahabalipuram.


Pillar [A], style Pallava ancien, VII^e s.
Pillar [A], early Pallava style, 7th c.
= Mandagapattu temple = Trimurti.
dedicated to Brahma-Shiva-Vishnu.
Inscription : Sanskrit - Grantha Script


Mahendravadi rock-cut temple
Mamandur rock cut temple


Ramanuja Mandapa,
Mahabalipuram


Adivaraha Mandapa, Mahabalipuram


Tiger cave
Mahishasur Mardini
Lalitankura cave at Tiruchirappalli


Athiracandini Cave temple
Mahishasur Mardini Mandapa, Mahabalipuram

Kotikal Cave Temple:



- Located in the village of Kottukkal, near Anchal, in the Kollam district of Kerala.
- Features representations of Ganesh, Hanuman, Shiva, and Nandi.
- Believed to date back to the period of the Pallava dynasty, with an estimated timeframe of the 8th century BC.

Monolithic Rathas of Pallavas - Mamalla Style:

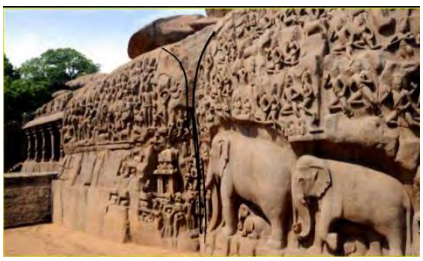
- **Introduction:**
  - The monolithic rathas and sculptural mandapas collectively represent the Mamalla style of architecture.
  - Named after the Pallava king, Narasimhavarman I, who was known as Mamalla (630-668 CE).
  - Mamallapuram, under his rule, transformed into a splendid city of art and architecture.
- **Pancha Pandava Rathas:**
  - The monolithic rathas at Mamallapuram are known as Pancha Pandava Rathas.
  - Each ratha, or chariot, is carved entirely from a single rock, earning them the designation "monolithic."
  - These rathas showcase five different forms of temple architecture.
  - **Important Rathas:**
    - ✓ **Arjuna Ratha:** Contains artistically carved sculptures of Siva, Vishnu, mithuna, and dwarapala.
    - ✓ **Dharmaraja Ratha:** One of the most exquisite rathas, featuring a three-storied vimana and a square base.
    - ✓ **Bhima Ratha:** Rectangular in plan, adorned with beautiful sculptures of Harihara, Brahma, Vishnu, Skanda, Ardhanarisvara, and Shiva as Gangadhara.





- **Sculptural Mandapas:**
  - Mandapas or halls at Mamallapuram also belong to the Mamalla period, each carved from a single rock.
  - Side-walls of these mandapas showcase beautiful sculptures depicting Puranic stories.
  - Notable depictions include the Goddess Durga's attack on Mahishasura in the Mahishasura Mardhini Mandapa.
- **Open Art Gallery:**
  - A significant element of the Mamalla style is the Open Art Gallery.

- Miniature sculptures intricately carved on the wall of a large rock.
- Notable scenes include the fall of the River Ganga from the head of God Siva and Arjuna's penance.



❖ **Krishna Mandapa:**

- Sculptural panel in the Krishna mandapa depicts village life with cows and cowherds with remarkable beauty and skill.
- Features images of deer, monkey, cat, mouse, and other animals artistically carved on this massive rock.

Pallava Structural Temples:

❖ **Introduction:**

- The construction of structural temples began during the reign of Rajasimha (Narasimhavarman II) around 700-728 CE.
- These temples, made from granite slabs, are known as structural temples.
- Broadly classified into two styles: Rajasimha Style and Nandivarman Style.

❖ **Rajasimha Style:**

- Characterized by temples built during the rule of Rajasimha.
- The earliest examples include the Kailasanatha Temple at Kanchipuram and the Shore Temple at Mamallapuram.

❖ **Nandivarman Style:**

- Represents the style of temples constructed during the rule of Nandivarman II and later Pallava rulers.
- Prominent examples include the Vaikunda Perumal Temple at Kanchipuram and others found in Kanchipuram, Panamalai, Kooram, Thiruthani, and Gudimallam.

❖ **Kailasanatha Temple at Kanchipuram:**

- One of the earliest Pallava structural temples.
- Built during the reign of Rajasimha.
- Constructed using sandstones.
- The vimana or tower is shaped like a hilly comb.
- Referred to as the Crown of Pallava architecture or Rajasimheswaram.
- Adorned with beautiful sculptures, including scenes from the satirical drama Mattavilasa Prahasana.

❖ **Shore Temple at Mamallapuram:**

- Constructed during the reign of Rajasimha (c. 700-728 CE).
- Comprises three shrines dedicated to Shiva and Vishnu.
- Unique as a five-storeyed rock-cut monolith.
- Known for numerous sculptures, attracting tourists globally.
- Monolithic vimanas are distinctive features of Mamallapuram structures.

❖ **Successors and Later Temples:**

- Successors of Rajasimha continued to build structural temples.

- Nandivarman II constructed the Vaikunda Perumal Temple at Kanchipuram.
- Later Pallava rulers contributed to temples in various locations, including Kanchipuram, Panamalai, Kooram, Thiruthani, and Gudimallam.





Structural Temples:

Period	King	Architectural achievements
600-630 AD	Mahendra varman I	Mahendravarmana I Temple at Bhairavkona (North Arcot Group) and Ananteswar temple at Undavalli (Guntur Distt.)
630-668 AD	Narsimha varmana I	Mandapa temples and Ratha temples 'Mammala' (Sapt Pagodas) at Mammalapuram (Mahabalipuram)
700-728 AD	Narsimha varmana II	Kailashnatha Temple at Kanchi, Shore temple at Mammalapuram and
880-897 AD	Nandivar mana 'Aparajit	Mukteswara, Matangeshwar,Vaikuntaperumal at Kanchi, Parshurameswar temple at Gudimallam. The most popular sculpture at Mahabalipuram, known as 'Arjuna's Penance' or 'Descent of Ganga'

Sittanavasal Caves:

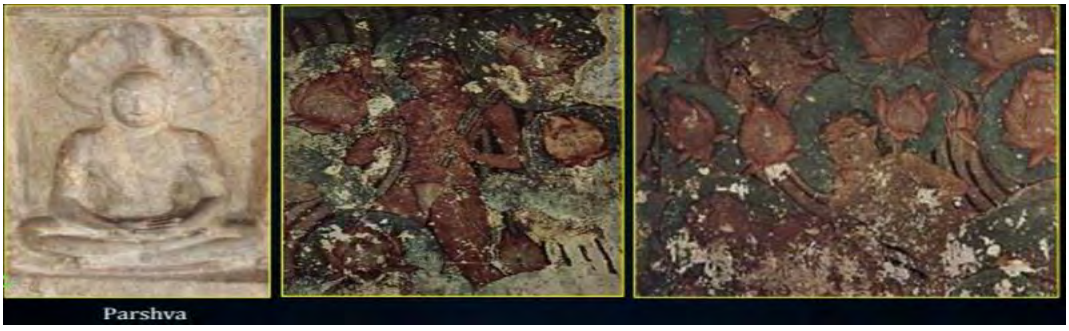
❖ **Overview:**

- Located in Sittanavasal village, Pudukottai district, Tamil Nadu.
- Jain rock-cut architecture spanning from the 1st century BC to the 10th century AD.
- The name "Sittanavasal" translates to "the abode of great saints" in Tamil.

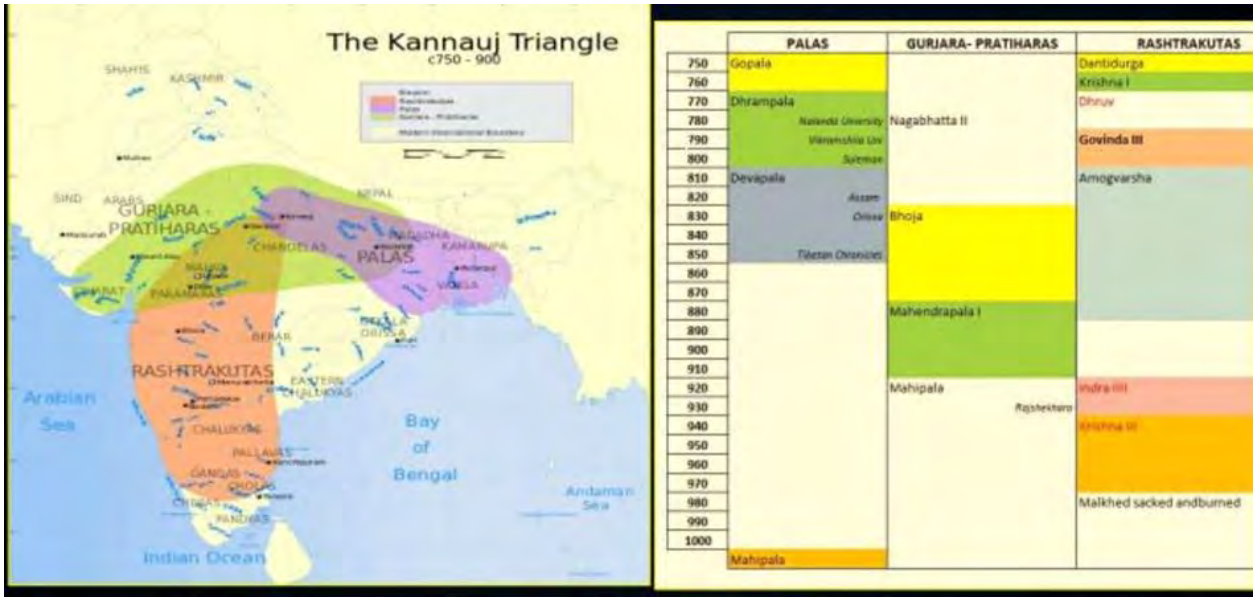
- **Jainism Influence:**
  - Dedicated to Jainism, with rock-cut structures reflecting Jain ideologies.
  - Represents a significant site for Jain heritage.
- **Fresco Paintings:**
  - Most paintings in the caves date back to the Pandyan period, specifically the 9th century AD.
  - The frescos, murals, and decorative paintings adorn the ceiling of the sanctum and ardha-mandapam of Aravirkovil.
- **Comparison with Ajanta Caves:**
  - The decorative paintings in Sittanavasal, when compared to the classical cave painting styles in the Ajanta Caves, exhibit minor variations in the use of materials.
  - These paintings serve as a link between Ajanta paintings and the Chola paintings of the 11th century in Thanjavur.
- **Notable Scenes:**
  - Noteworthy drawings include a depiction of a pond with lotuses.
  - Illustrates Samava-sarana, a unique audience hall where Tirthankaras gave sermons after attaining realization (kevala-gnana).
  - Bulls, elephants, apsaras (angels), and other deities gather in this grand audience hall.
- **Column Paintings:**
  - Top columns feature paintings of dancing women holding lotuses.
  - Southern pillars showcase paintings of the king and queen with an umbrella.
- **Cultural Linkages:**
  - The paintings at Sittanavasal provide cultural linkages between the artistic styles of Ajanta and the Chola period in Thanjavur during the 11th century.
  - Illustrate the evolution and continuity of artistic expression in the region.







Age Of Three Empires:



Rashtrakuta Architecture:

- Rashtrakuta Rulers adopted the Dravidian or Pallava style which can be seen in the famous Kailash Temple at Ellora near Aurangabad (Maharashtra).
- The three groups of rock-cut temples in Ellora - Buddhist, Jain and Brahmanical.
- The most striking feature is the Dasavatara gallery showing the ten incarnations of Vishnu which is a masterpiece of architecture of Rashtrakutas.
- It even includes several caves excavated from the hillsides around which contain large halls with images of Hindu Gods.
- Island of Elephants near Bombay, the cave temples were also built by the Rashtrakuta Rulers.
- The cave temple which belongs to the Brahmanical group of cave temples is dedicated to Shiva and is noted for its fine sculpture.

Ellora Caves: A World Heritage Site

- **Construction Period and Patronage:**
  - Ellora Caves were constructed between 600 AD and 1000 AD.
  - The building initiative was supported by both merchants and local rulers.
- **Cave Distribution:**
  - The 34 caves were excavated from basalt cliffs in the Charanandri Hills.
  - Categorically, 12 caves (Cave No. 1 to 12) represent Buddhism, 17 caves (Cave No. 13 to 29) are associated with the Brahmanical religion, and 5 caves (Cave No. 30 to 34) are dedicated to Jainism.
- **Tolerance and Harmony:**
  - The diverse representation of Buddhism, Brahmanical religion, and Jainism in Ellora indicates a high level of tolerance among ancient Indians.
  - Different religious communities coexisted without animosity, fostering a spirit of harmony.

- **Dynastic Contributions:**
  - The Ellora monuments were predominantly built during the Rashtrakuta dynasty.
  - Hindu and Buddhist caves were constructed under the Rashtrakuta dynasty, while a number of Jain caves were attributed to the Yadava dynasty.
  - Funding for construction came from royals, traders, and affluent individuals in the region.
- **Cultural Diversity and Unity:**
  - The caves stand as a testament to the cultural diversity present during the historical period.
  - Reflects the unity in diversity as various religious communities came together for artistic and architectural endeavors.

Brahmanical Caves 13-29:

- **Cave No. 16 - Kailashanatha Temple:**
  - Houses the Kailashanatha Temple dedicated to Shiva.
  - Depicts Kailasha mountain, Shiva's abode, and stands as the world's largest monolithic structure.
  - Construction initiated under the patronage of Rashtrakuta king Krishna in the 18th century.
  - Completed over 100 years, it's part of the world's largest rock-cut monastery-temple cave complexes.
  - Recognized as a UNESCO World Heritage Site.
  - **Architectural Features:**
- Modeled after Hindu temples, with influences from Kailash Temple Kanchi and Virupaksha Temple Pattadakal.
- Situated on a complete hillside separated from a mountain range.
- Features an entrance gateway with a low gopuram, a multi-storey main temple supported by elephants, a Nandi shrine, a large hall with carved pillars, and a garbhagriha with a linga-yoni.
- Central shrine with a flat-roofed mandapa supported by 16 pillars, surrounded by five other shrines.
- Elaborately carved pyramidal Dravidian Shikhara.
  - **Sculptural Elements - All Carved from One Rock:**
- Basement level adorned with Shaiva, Vaishnava, and Shakti works.
- Beautiful sculptures of Hindu Gods, episodes from Ramayana, Mahabharata, Puranas, and twelve childhood episodes of Krishna.
- Includes depictions of Nandi, Ganga, Yamuna, Saraswati, ten avatars of Vishnu, Vedic gods, non-Vedic deities like Ganesha, Ardhanarishvara, Harihara, Annapurna, Durga, and a masterpiece depicting Ravana shaking Mount Kailash.



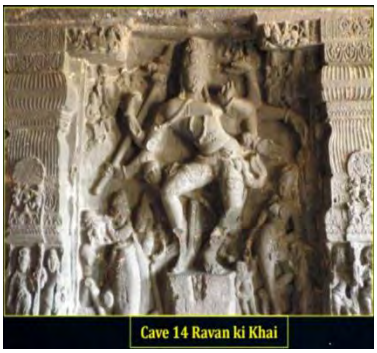


❖ **Cave 15 - Dashavatara Ellora Temple (Vishnu):**

- Features sculptures depicting the ten avatars of Vishnu.
- Includes inscriptions of Dantidurga, Gajasura, the death of Hiranyakashipu, Tripurantika, Markendeya, Garuda, Nandi, dancing Shiva, Andhakasura, Govardhanadhari, and Gajendravarada.







❖ **Cave 21 - Rameshwar Temple:**

- Credited to the Kalachuri dynasty.
- Narrates the story of Parvati's pursuit of Shiva.
- Carvings depict Parvati and Shiva at leisure, Parvati's wedding, Shiva dancing, and Kartikeya.
- Large display of Sapta Matrika, flanked by Ganesha and Shiva, and representations of Durga, Ganga, and Yamuna.



- Symmetrical layout following the mandapa square principle, with an equilateral triangle arrangement of the Shiva linga and goddesses.

Buddhist Caves 1-12 at Ellora:

❖ **Earliest and Latest Caves:**

- Cave 6 is the earliest Buddhist cave at Ellora, while the latest are Caves 11 (Do Thal) and 12 (Tin Thal).
- Caves 11 and 12 feature three-storey monasteries with Vajrayana iconography.

❖ **Plaster and Paint:**

- All caves were meticulously plastered and painted, enhancing their aesthetic appeal.

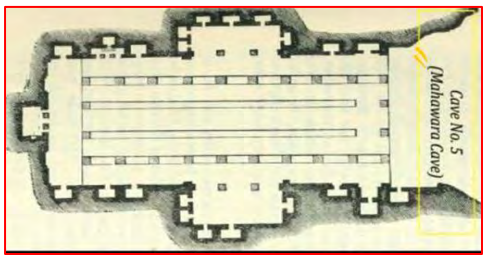
❖ **Multi-Storeyed Viharas:**

- Caves 11 and 12 serve as prayer halls, viharas, or monasteries.
- Large, multi-storeyed structures carved into the mountain face, housing various functional areas such as living quarters, sleeping quarters, kitchens, and other rooms.

❖ **Iconography and Shrines:**

- Adorned with shrines featuring carvings of Gautama Buddha, bodhisattvas, and saints.
- The stone carvings emulate the appearance of wood, showcasing a unique artistic touch.

❖ **Architectural Significance:**



- Caves 5, 10, 11, and 12 hold architectural importance.
- Cave 5 stands out as a hall with parallel benches in the center and a Buddha statue at the rear.

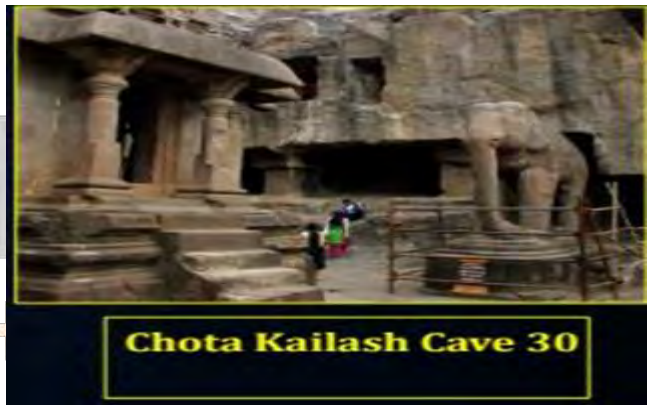
❖ **Cave 10 - Visvakarma Cave:**



- Unique as the only chaitya (prayer hall) among the Buddhist caves.
- Nicknamed the "Carpenter's Cave" due to the rock finish resembling wooden beams.
- Features a gavaksha (arched window) with idols of male and female deities, including Maitreya, Tara, Avalokitesvara (Vajradhamma), Manjusri, Bhrkuti, and Mahamayuri, carved in the distinctive Pala dynasty style.

Jain Caves 30-34 at Ellora:

❖ **Time Period and Sect:**



- Constructed during the 9th and early 10th centuries.
- Comprising five Jain caves dedicated to the Digambara sect.

❖ **Size and Detailed Carvings:**

- Relatively smaller in size compared to Buddhist and Hindu caves.
- Feature highly detailed carvings, showcasing intricate craftsmanship.

❖ **Emphasis on Jina Depiction:**

- Emphasize the depiction of the twenty-four Jinas, significant figures in Jainism.
- Works include carvings of gods, goddesses, yaksa (male nature deity), yaksi (female nature deity), and human devotees from Jain mythology.

❖ **Cave 30: Chota Kailash:**

- Unique cave with distinctive carvings and Jain iconography.

❖ **Cave 31:**

- Carvings of Parshvanatha, guarded by yaksha Dharanendra with his seven hoods.
- Depiction of Gommateshvara and Vardhamana Mahavir Swami seated on a lion-throne with a chakra in the middle panel.
- Presence of yaksha Matanga on an elephant and yakshi Siddhaiki seated in savya-lalitasana on a lion with a child on her lap.

❖ **Cave 32: Indra Sabha:**

- Largest among the Jain series, dated to the 9th century under Rashtrakuta patronage.
- Features a simple gateway leading to a courtyard with a monolithic shrine having a pyramidal roof.
- A double-storey temple is excavated at the rear, with a columned mandapa in the interior.
- Carvings of Jain Tirthankharas adorn the walls in a monolithic style.



❖ **Cave 33: Jagannath Sabha:**

- Another notable cave in the Jain series.







Elephanta Caves: A World Heritage Site

❖ **Location and Historical Renaming:**

- Situated near Mumbai, originally known as Gharapuri (the city of caves).
- Renamed Elephanta by the Portuguese.

❖ **Portuguese Naming Story:**

- The Portuguese discovered a massive elephant image overlooking the sea on the island.

- This image led to the island being named Elephanta; the elephant image is now housed in a museum in Mumbai.

❖ **Number and Religious Affiliation of Caves:**

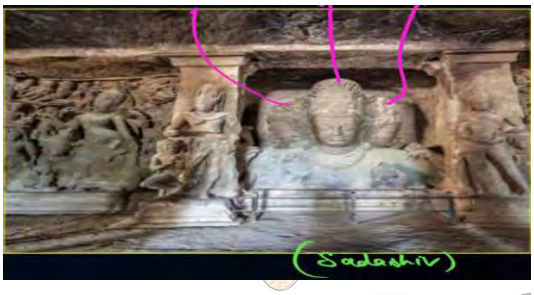
- A total of 7 caves on Elephanta, with 5 dedicated to the Brahmanical religion (Shaivism and Vaishnavism).
- The remaining 2 caves are affiliated with Buddhism.

❖ **Patronage by Rashtrakuta Rulers:**

- Constructed under the patronage of the Rashtrakuta Rulers.

❖ **Brahmanical Group Features:**

- Brahmanical caves are primarily dedicated to Shiva and renowned for their exquisite sculptures.
- Features a massive mandapa supported by twenty pillars on the periphery.
- Accessible via flights of steps leading from front and back courtyards.



❖ **Trimurti Sculpture:**

- The temple gained fame for housing a colossal Trimurti sculpture.
- Depicts the three aspects of the Supreme - Creator, Preserver, and Destroyer.

❖ **Cave Distribution:**

- Highlights the distribution of caves, showcasing the religious diversity on the island.

❖ **World Heritage Site:**

- Recognized as a World Heritage Site for its cultural and historical significance.
- Represents a blend of artistic excellence and religious heritage.

1. Ravananugraha
2. Shiva-Parvati, Mount Kailash
3. Ardhanarishvara
4. Sadashiva Trimurti
5. Gangadhara
6. Wedding of Shiva
7. Shiva slaying Andhaka
8. Nataraja
9. Yogishvara

East Wing Shrine

10. Kartikeya
11. Matrikas
12. Ganesha

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13. Dvarapala

West Wing Shrine

14. Yogishvara
15. Nataraja
16. Linga





Buddhist Caves 6 & 7 at Elephanta:

- **Cave 6: Sitabai's Temple Cave Vihara:**
  - Originally a vihara, or Buddhist monastery, known as Sitabai's temple cave.
  - Lacks decorative elements.
  - Converted and repurposed as a church by the Portuguese during their occupation.
- **Cave 7: Stupa from 2nd Century BCE:**
  - Contains a stupa, dating back to the 2nd century BCE.
  - Reflects the historical evolution of the site and its religious significance.



- **Coins and Historical Artifacts:**
  - Unearthed coins from the caves trace back to the Western Kshatrapas in the 4th century CE.
  - Provides archaeological insights into the historical and cultural connections of the region.



- **Time Period of the Caves:**
  - The caves collectively span a period from the 5th to the 8th century CE.
  - Represent a significant duration of Buddhist influence and artistic development on Elephanta Island

Mandapeshwar Caves (Montepzir) in Mumbai:

- **Historical Overview:**
  - 8th-century rock-cut shrine dedicated to Shiva situated near Mount Poinsur in Borivali, Mumbai, along the River Dahisar.
- **Original Buddhist Viharas:**
  - Originally designed as Buddhist viharas, reflecting the diverse religious history of the site.
- **Name Origin and Neighborhood Influence:**
  - The name of the neighborhood is derived from the Mandapeshwar temple.
  - Believed that "Mount Poinsur" is a corruption of the name "Mandapeshwar."
- **Portuguese Church Ruins:**
  - Ruins of an old Portuguese-built church, Immaculate Conception Church, stand atop the caves.
  - Offers a glimpse into the layers of cultural and religious history at the site.
- **Sculptures and Statuettes:**
  - Rich collection of sculptures depicting Ardhanarishvara, Nataraja, Sadashiva, Ganesha, Brahma, Vishnu, and statuettes showcasing the marriage of Shiva and Parvati.

Shivleni Caves in Ambajogai, Maharashtra:

- **Location and Date:**
  - Situated in Ambajogai, Maharashtra.
  - Rock-cut cave monuments dating back to the reign of King Udayaditya (c. 1060-1087) from the Paramara dynasty of Malwa.
- **Rock-Cut Excavations:**
  - Total excavations hewn out of rock, carved deep inside the hill.
  - Showcase intricate sculptures of Hindu deities, including Shiva, Saptamatrikas, Ganesha, and Nandi.



- **Cultural and Historical Significance:**
  - Reflects the artistic and religious expressions of the Paramara dynasty during King Udayaditya's rule.
  - Offers insights into the regional religious landscape and artistic practices of the time.

UPSC CSE Prelims 2023 - History Questions

#Q Consider the following pairs:

	State	Well known for
1.	Besnagar :	Shaivite cave shrine
2.	Bhaja: :	Buddhist cave shrine
3	Sittanavasal :	Jain cave shrine

How many of the above pairs are correctly matched?

A. Only one

B. Only two

C. All three

D. None

Q1. Which one of the following statements is correct? **(2021)**

A. Ajanta Caves lie in the gorge of Waghora river.

B. Sanchi Stupa lies in the gorge of Chambal river.

C. Pandavlena Cave shrines lie in the gorge of Narmada river.

D. Amaravati Stupa lies in the gorge of Godavari river.

Q2. Some Buddhist rock-cut caves are called Chaityas, while the others are called Viharas.

What is the difference between the two? **(2013)**

(a) monks Vihara is a place of worship, while Chaitya is the dwelling place of the
(b) monks Chaitya is a place of worship, while Vihara is the dwelling place of the
(c) to it Chaitya is the stupa at the far end of the cave, while Vihara is the hall axial

Q3. With reference to the history of Indian rock-cut architecture, consider the following statements: (2013) Goo.
1. The caves at Badami are the oldest surviving rock-cut caves in India
2. The Barabar rock-cut caves were originally made for Ajivikas by Emperor Chandragupta Maurya
3. At Ellora, caves were made for different faiths.

Which of the statements given above is/are correct?
(a) 1 only
(b) 2 and 3 only
(c) 3 only
(d) 1, 2 and 3

Q4. Consider the following historical places: (2013)
1. Ajanta Caves
2. Lepakshi Temple
3. Sanchi Stupa

Which of the above places is/are also known for mural paintings?
(a) 1 only
(b) 1 and 2 only
(c) 1, 2 and 3
(d) None

Mains Question

Q1.The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. **(2020) (10 marks/150 word)**

Q2. Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss. **(2020)**

❍❍❍❍

DAILY CLASS NOTES

Art & Culture

Lecture - 05
Stupa Architecture



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Stupa Architecture

STUPA IN VEDIC PERIOD

- **Etymology of Stupa:**
  - The term "stupa" originates from Sanskrit, meaning 'heap' in a literal sense.
  - In Pali language, it is referred to as "Thupa."
- **Early Reference in Rigveda:**
  - The earliest mention of the term "stupa" is found in Rigveda, where it initially denoted the fire emerging from an altar during the Yajna ritual.
- **Vedic Era Concept of Stupa:**
  - In the Vedic period, a stupa referred to a structure constructed using bamboo and wood.
  - Specifically, it was built over the burial site of significant individuals.
  - The stupa served as a symbolic representation of a funeral cumulus, holding the relics and ashes of the deceased.



STUPA IN BUDDHISM

Mahaparinirvana at Kushinagar:

- The Buddha requested to be buried under the earth, similar to rice heaped in an alms bowl, at the site of Mahaparinirvana in Kushinagar.



Symbolism through Stupa Architecture:

- The stupa architecture conveys the Buddha's final message, emphasizing the impermanence of life and the importance of diligently working towards salvation for every living being.

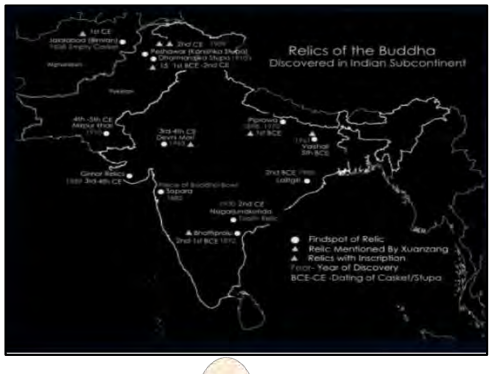
Siege of Kushinagar and Nine Stupas:

- Following Buddha's death, nine stupas were erected, with eight containing bodily relics at their medhi and the ninth housing the original pot of relics.
- The nine stupas were established by various communities, including the
  1. Magadhan King Ajātasattu,
  2. the Licchavīs from Vesālī,
  3. the Sakyas from Kapilavatthu,
  4. the Bulas of Allakappa in Saran district,
  5. the Koliyas of Rāmagāma,
  6. the Vethadīpaka Brahmin in Bettiah district,
  7. the Mallas of Pāvā,
  8. the Mallas of Kusinārā, and
  9. Dona the Brahmin in Pipphalivana.





Ashoka's Contributions:



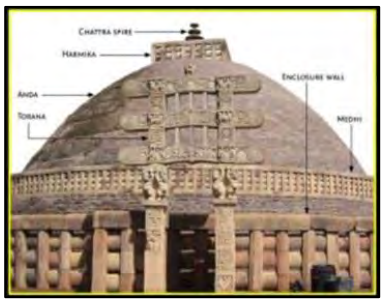
- During Ashoka's reign, stupas reached their artistic zenith.
- Ashoka opened the 10 original stupas, distributing their relics among almost 84,000 stupas that he built, excluding the Ramagrama stupa in Nepal.

Global Spread of Stupa Architecture:

- Despite its Vedic origins, stupas gained popularity through Buddhism.
- As Buddhism expanded beyond India, stupa architecture proliferated worldwide, with numerous stupas built in Tibet, China, Korea, Japan, and Southeast Asian countries.
  - Stupas are known by various names, including
  - Caitya in Nepal, Chorten in Tibet,
  - Dagoba in Sri Lanka,
  - Zedi/Chedi in Laos and Cambodia,
  - Candy in Indonesia (Borobudur in Java being the largest stupa),
  - Pagoda in Japan and Vietnam, and
  - the highest stupa being Jetavanramya in Anuradhapura, Sri Lanka at 122 feet.

Classification of Buddhist Stupas:

- Buddhist stupas are categorized into five main types based on the purpose or occasion associated with their construction:
  - Relic Stupa
  - Object Stupa
  - Commemorative Stupa
  - Symbolic Stupa
  - Votive Stupas



- **Relic Stupas (Saririka):**
  - Constructed over the bodily remains of Buddha, his disciples, and Bodhisattvas.
  - Regarded as the most sacred among all Buddhist stupas.
  - Examples include the Ramagrama Stupa and the Sanchi Stupa.

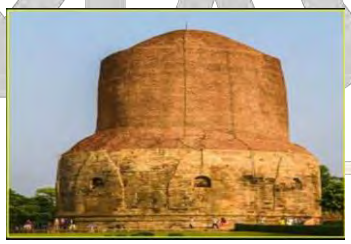


Ramagrama stupa (Nepal) remains the only intact and original stupa containing relics of Buddha

- **Object Stupas (Paribhogika):**
  - Built over personal belongings or significant items used by Buddha and his disciples, such as begging bowls, sandals, and robes.
  - Stupas also housed Buddhist scriptures, with an instance being the Kesariya Stupa in East Champaran, Bihar, built by Emperor Ashoka over Buddha's begging bowl.
  - Kanishka built a stupa in Kapisa (Afghanistan) on Buddhist scriptures inscribed on copper plates after the 4th Buddhist council held at Kundalvana near Srinagar, according to Hiuen Tsang.



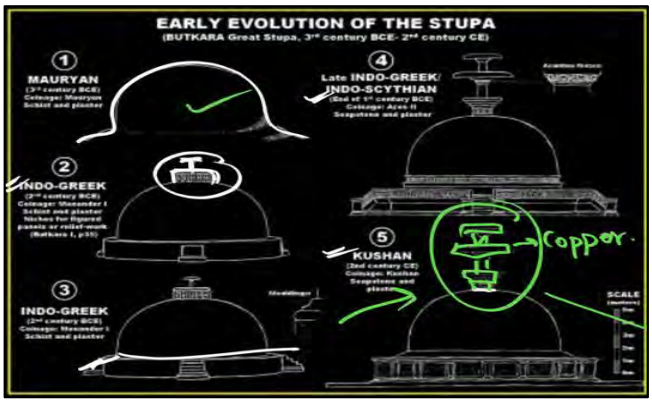
- **Commemorative Stupas (Uddeshika):**
  - Constructed in memory of important events associated with the life of Buddha and Bodhisattvas.
  - Emperor Ashoka built several commemorative stupas at places like Lumbini, Bodhagaya, and Sarnath.
  - **Example:** Dharmarajika Stupa built by Ashoka at Sarnath.

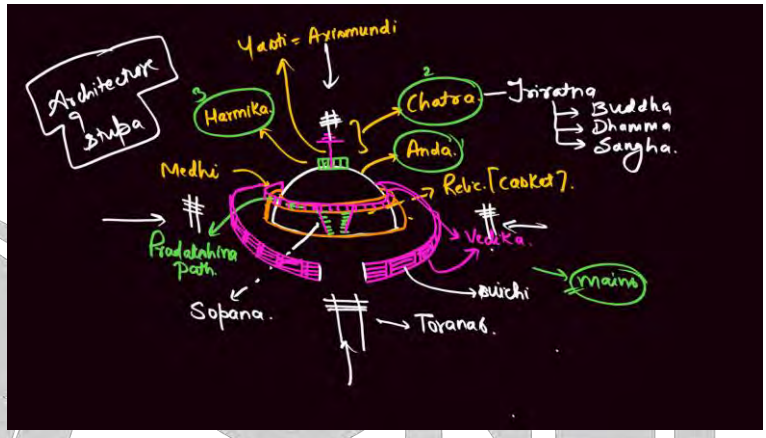


- **Symbolic Stupas:**
  - Built to symbolize the invisible presence of Mahatma Buddha, emphasizing his omnipresence as a deity.
  - These stupas served as reminders that Buddha and his teachings were universally present.
  - Amaravati Stupa, constructed by the Satavahanas in the Deccan region, is an example of this category.
- **Votive Stupas:**
  - Built by devotees at significant Buddhist centres and monasteries during pilgrimages.
  - Small in size and erected quickly, often within hours.
  - Constructed to earn merit and seek the grace of God.
  - Numerous votive stupas can be found at locations like Sarnath, Bodhgaya, Lumbini, and Kushinagar.



Architecture of Stupa:





Basic Stupa Architecture: In the most basic sense, as an architectural representation of a sacred burial site, a stupa no matter where it is located in the world or when it was built has three fundamental features:

1. **Hemispherical Mound (Anda):**
   - **a.** The central feature is the hemispherical mound or anda, reminiscent of the dirt mound covering Buddha's remains.
   - **b.** Initially containing the Buddha's relics in a chamber known as the tabena.
   - **c.** Represents the mountain abode of gods, symbolizing latent creative power and the infinite dome of heaven, signifying the cycle of death and rebirth.
2. **Square Railing (Harmika):**
   - **a.** The top part of the stupa, housing a casket with relics or objects, slightly flattened.
   - **b.** The harmika consists of this flattened section encircled by a railing or vedika.
   - **c.** Symbolizes the zenith beyond life and death, representing nirvana.
   - **d.** Resemblance to a sacrificial altar holds significance, as reaching nirvana requires sacrificing the self and the world below to attain the top.
3. **Chhatra [Parasol] and Yashti:**
   - **a.** The chhatra includes the yashti and disks, inspired by umbrellas protecting the mound.

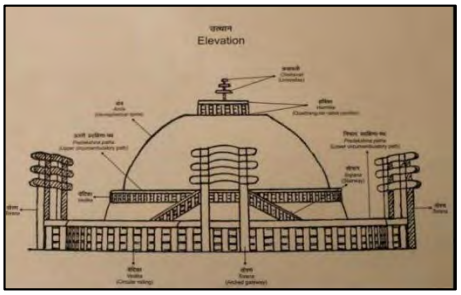
b. Yashti is a staff erected at the stupa's top, symbolizing the axis mundi connecting heaven and Earth.

c. Attached are three, five, or seven circular disks representing the Three Jewels of Buddhism: Buddha, Dhamma (teachings), and Sangha (monastic community).

d. Chhatra symbolizes the power of the Three Jewels, the sovereign status of Mahatma Buddha, and the sacred Tree of Life or enlightenment.

e. Symbolic Representations:

- Chhatra signifies the Three Jewels and the powerful status of Mahatma Buddha.
- The sacred Tree of Life or enlightenment is also represented.
- Secondary features were later added around these core building blocks.



OTHER PARTS OF STUPA

❖ **Medhi:**

- The wider base of a stupa, supporting the entire structure.
- A terrace enclosed by a three-bar railing surrounds the medhi, elevating the anda above ground level.
- Serves as a platform for ritual activities and circumambulation.
- Stairs, known as sopana, are constructed for devotees to access the medhi.

❖ **Pradakshina Path:**

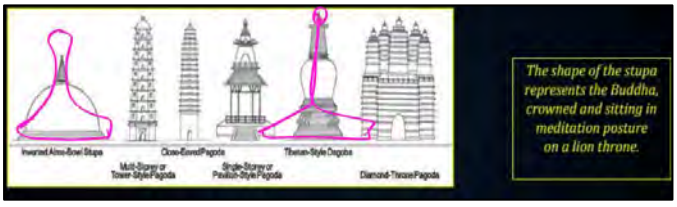
- Known as the 'Circumambulatory Path.'
- Built over the medhi, allowing devotees to walk around the stupa for blessings and grace from Mahatma Buddha.
- Stairways are constructed to facilitate access from the ground level.

❖ **Vedika:**

- Refers to the railing encircling a stupa, with three levels of railings.
  - ✓ Ground level around the anda.
  - ✓ Middle level around the anda over the medhi, acting as a peripheral wall for the pradakshina path.
  - ✓ Top level surrounding the chhatra.
- Crossbars used in the railings are called suichi.
- Vedikas demarcate the sacred precinct from the secular world and are repeated around the stupa and on the medhi terrace.

❖ **Torana:**

- Gateways erected in all four directions.
- Highly ornamented structures depicting scenes from Jataka stories and everyday life.
- Symbolically open to everyone from all directions.

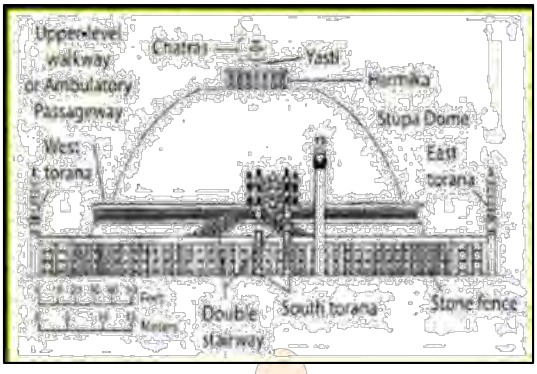


❖ **Miscellaneous Fact - Kalachakra Stupa:**

- A stupa whose symbolism is not linked to events in Buddha's life but to the Kalachakra Tantra, created for protection against negative energies.
- Represents external, internal, and alternative aspects of the Kalachakra Tantra.
  - ✓ External: Cosmology, astronomy, and astrology.
  - ✓ Internal: Individual's inner energy system and the interrelationship between body and mind.

❖ **Five Purified Elements:**

- Though not explicitly mentioned in Tibetan texts on stupa symbolism, the stupa may represent the five purified elements:
  - ✓ Square base: Earth
  - ✓ Hemispherical dome/vase: Water
  - ✓ Conical spire: Fire
  - ✓ Upper lotus parasol and crescent moon: Air
  - ✓ Sun and dissolving point: Wisdom



Development of Stupa Architecture:

❖ Following Buddha's death, nine stupas were erected, with eight containing bodily relics at their medhi and the ninth housing the original pot of relics.

❖ The nine stupas were established by various communities, including the

1. Magadhan King Ajātasattu,
2. the Licchavīs from Vesālī,
3. the Sakyas from Kapilavatthu,
4. the Bulas of Allakappa in Saran district,
5. the Koliyas of Rāmagāma,
6. the Vethadīpaka Brahmin in Bettiah district,
7. the Mallas of Pāvā,
8. the Mallas of Kusinārā, and
9. Dona the Brahmin in Pipphalivana.





Ashoka's Contributions:

- During Ashoka's reign, stupas reached their artistic zenith.
- Ashoka opened the 10 original stupas, distributing their relics among almost 84,000 stupas that he built, excluding the Ramagrama stupa in Nepal.
- **Vaishali**
  - located around 55 km 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, took out some relic and placed back the original casket and layered 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.
- **Piprahwa Stupa:**
  - Located in a village near Birdpur in Siddharthnagar district, Uttar Pradesh.
  - Stands at 18 feet and is constructed with brickwork.
  - Positioned 12 miles from Lumbini, it serves as the burial site for a portion of Buddha's ashes given to the Moriyas.
  - Features 13 sealings with Kushan script, attributed to monks of Kapilvastu.
  - Discovered in 1898 by William Claxton Peppe, a British colonial engineer and landowner.
  - Brahmi script found on one of the vases was translated by Georg Bühler.
  - In 1899, bone relics were handed over to an emissary of King Rama V and distributed to various locations, including Golden Mount Temple in Bangkok, Shwedagon Pagoda in Rangoon, Arakan Pagoda in Mandalay, Dipaduttamarama Temple in Colombo, and Marichiwatta Stupa in Anuradhapura.
- **Prominent Ashokan Stupas:**
  - Kesariya, Sanchi, Sarnath, Bharhut, Amaravati, and Lumbini are notable Ashokan stupas.
  - Amaravati Stupa, discovered by Colonel Collin Mackenzie in 1797 AD, is among these significant sites.

Post-Mauryan Period Stupa Architecture:

- Flourished from 200 BC to 300 AD, despite a decline under Pushyamitra Sunga, the anti-Buddhist founder of the Sunga dynasty.
- Pushyamitra Sunga destroyed Buddhist stupas and monasteries during his rule.
- Agnimitra, his son and successor, reversed this stance and was supportive of Buddhism.
- Agnimitra repaired the Sanchi Stupa of Ashoka, destroyed by his father, and constructed two new stupas at Sanchi.
- Satavahana, Ikshavaku, and Vakataka rulers in the Deccan region built numerous stupas during this era.
- **Aniconism in Stupa Art:**
  - Aniconism emerged during the Mauryan period, lasting until the 1st century CE.

- Buddha was symbolically represented through aniconic forms such as stupa, lotus, chakra, and throne.
- Jataka stories were depicted on the railings and toranas of stupas, narrating the Buddha's previous lives.
- Examples of Jataka stories include Virupandita Jataka, Chhadanta Jataka, Sibi Jataka, Vessantara Jataka, and Shama Jataka.
- **Aniconism in Buddhism:**
  - ✓ Aniconism in Buddhism, prevalent until the 1st century CE, portrayed the Buddha only through symbolic representations.
  - ✓ Symbolic forms included an empty throne, Bodhi tree, a riderless horse with a parasol, Buddha's footprints, and the dharma wheel.
  - ✓ Aniconism may align with an ancient Buddhist prohibition against depicting the Buddha in human form, as found in the Sarvastivada vinaya.



Maya's dream Sanchi Stupa 1 Eastern gateway

❖ **Buddha's Approval of Images:**

- A dialogue recounts a question regarding the creation of an image of the attendant Bodhisattva due to the prohibition against making an image of the Buddha's body.
- The Buddha granted permission to create an image of the Bodhisattva, indicating flexibility within the prohibition.



Departure of the Buddha from Kapilavastu Sanchi Stupa 1 Northern Gate. Altenatively, King Suddhodana drives out of the Palace, North Gate, Stupa no. 1, Sanchi, Great Departure scene.

Stupas Across The Country:

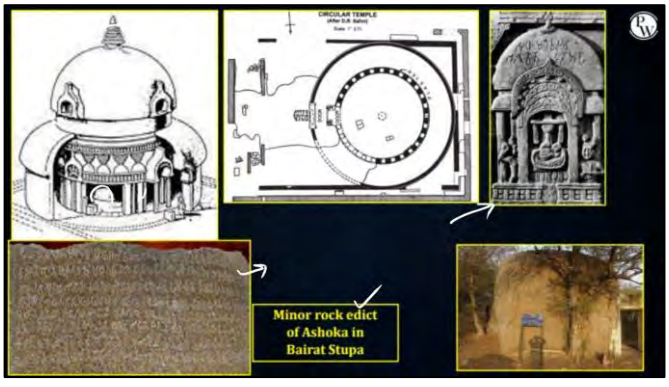
Bairat Stupa:

❖ Located in Bairat, Rajasthan, situated on a hill locally known as "Bijak-ki-Pahari" or the "Hill of the Inscription."

❖ In ancient times, Bairat was Virat Nagar, the capital of the Machcha or Matsya kingdom, which later became a part of the Mauryan Empire.

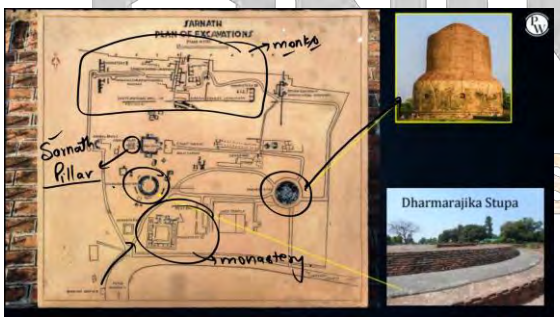
❖ Houses the ruins of the oldest Buddhist structure, a Chaitya or freestanding Buddhist temple.

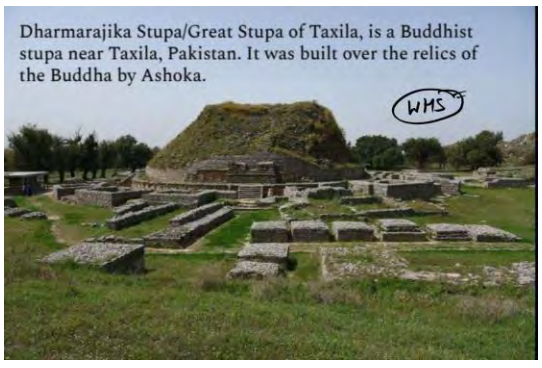
❖ Associated with the time of Ashoka in the 3rd century BCE, and near it are two of Ashoka's Minor Rock Edicts.



Dhamek Stupa, Sarnath:

- Often referred to as the "Stupa of the Reign of Dharma."
- Commissioned by Ashoka in 249 BCE to commemorate the Buddha's activities in the location known as "Mriga-dayaa-vanam."
- Originally built in 500 CE to replace an earlier structure.
- Significant as the site where Buddha delivered his first sermon to his first five disciples, led by Kaundinya, revealing the Eightfold Path leading to nirvana.
- Adjacent to the stupa stands an Ashoka pillar with an engraved edict.
- Underwent enlargement on six occasions, but the upper part remains unfinished.
- The current structure, shaped as a solid cylinder of bricks and stone, stands at a height of 43.6 meters with a diameter of 28 meters, making it the most massive structure in Sarnath.
- The basement possibly dates back to Ashoka's time, featuring chiseled stone facing with delicate floral carvings of Gupta origin.
- The wall is adorned with intricately carved human and bird figures, along with inscriptions in the Brahmi script.
- **Historical Significance and Hiuen Tsang's Record:**
  - Hiuen Tsang, in 640 CE, recorded that the colony at Sarnath had over 1,500 priests, and the main stupa was nearly 300 feet (91 meters) high.

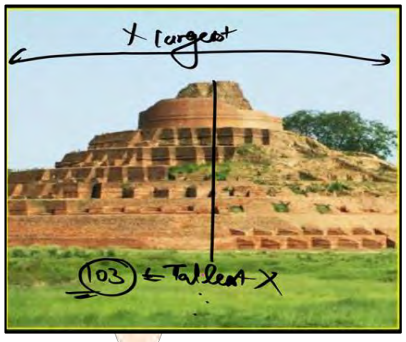




Kesariya Stupa:

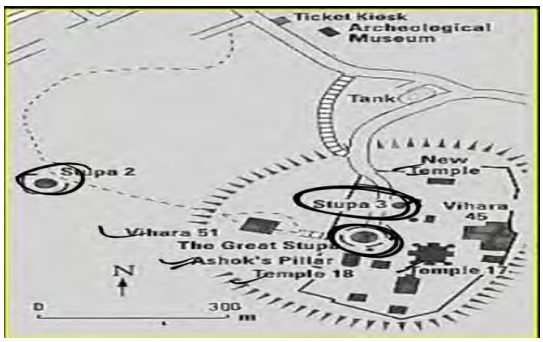
- Located in Champaran (east) district of Bihar, approximately 110 km from Patna.
- Discovered in 1814 by Colonel Mackenzie and later properly excavated by General Cunningham in 1861-62.

- According to Buddhist tradition, the stupa commemorates the spot where Lord Buddha delivered his 22nd sermon and announced his impending death, claiming to have ruled the area in a previous birth.
- Known as "Raja Ben ka DEORA" to locals, archeologists believe it was built by the Licchivis of Vaishali before Buddha attained Mahaparinirvana.
- Considered one of the largest and tallest stupas, with a circumference of 1400 feet and a height of 104 feet.
- Shows architectural similarities with the Borobodur Buddhist temple in Indonesia.
- Excavated chambers reveal statues depicting Akshobya in bhumisparsha and Amitabha in dhyanimudra on the same side.
- **Historical Timeline and Renovations:**
  - Originally constructed in the 3rd century BCE during Ashoka's rule.
  - Ashoka's Pillar capital remnants were discovered at the site.
  - Erected over Buddha's begging bowl, making it an object stupa.
  - Later renovations occurred during the Kushan period and Gupta period, spanning from 200 AD to 750 AD.
  - Hiuen Tsang, a Chinese Buddhist monk and traveler, visited Kesariya.



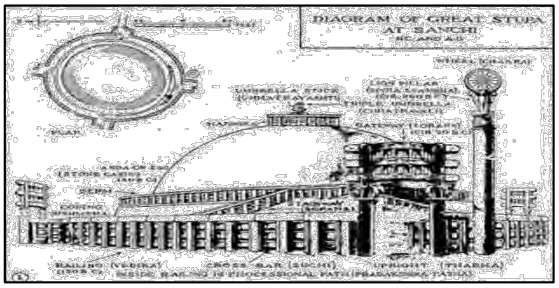
Sanchi (in Raisen district, MP)

- **Sanchi Stupa Complex:**
  - Located in the Raisen district of Madhya Pradesh, Sanchi holds an advantage in preservation over many early Buddhist stupa-monastery sites.
  - Unlike some other sites, Sanchi is not directly associated with any event in the Buddha's life; it was situated near Vidisha, a prominent city of the Mauryan Empire.
  - Early Brahmi inscriptions refer to Sanchi as Kakanava or Kakanaya, with later names such as Kakanadabota (4th century CE) and Bota-Sri Parvata (late 7th century).
  - The site's remains include stupas, pillars, shrines, and sculptures spanning from the 3rd century BCE to the 12th century CE, offering a comprehensive history of Buddhism.
- **Stupas of Sanchi:**
  - Located in the Raisen district of Madhya Pradesh, Sanchi is designated as a UNESCO World Heritage site.
  - Sanchi serves as the central hub for a region with several stupas, all situated within a few miles of each other.
  - Discovered by General Herbert Taylor in 1818 AD, later excavations and restoration were conducted by General Alexander Cunningham and Sir John Marshall between 1912 and 1919 AD.



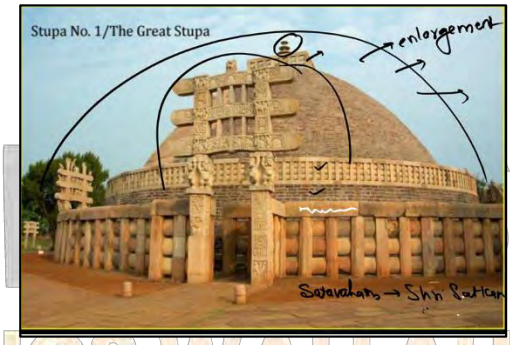
  - The complex consists of about 50 monuments, earning inclusion in UNESCO's list of World Heritage Sites.

❖ **Relics and Structures:**



- The Great Stupa (Stupa no. 1) did not contain any relics.
- Stupa no. 2 housed a relic box with bone fragments belonging to 10 Buddhist monks.
- Stupa no. 3 contained relics, including bone fragments and beads, of the renowned monks Sariputta and Mahamogalana.
- The structures, dating from 200 BCE to 200 CE, include pillars, a pillared hall, shrines (including an apsidal one), a stone circumambulatory path (pradakshina-patha), two flights of stairs (sopanas) at the base, stone railings (vedikas) at ground level, and a stone umbrella (chhatra) at the summit.
- The sacred space is enclosed by stone railings and four gateways (toranas) at cardinal points.

❖ **Stupa No. 1 at Sanchi:**

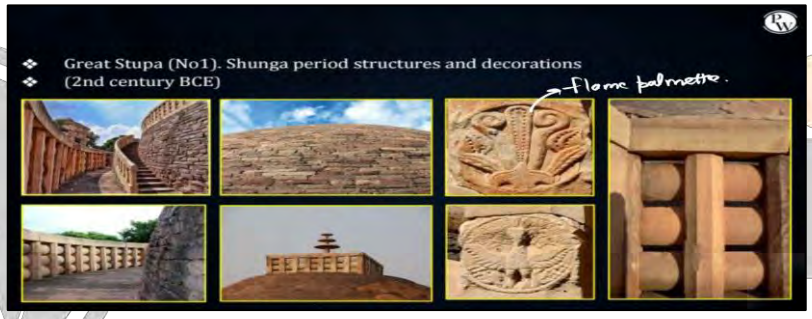


- One of the oldest Buddhist monuments in the country and the largest stupa at the Sanchi site.
- Initially built under the Mauryans and adorned with one of the Pillars of Ashoka.
- Later enlarged and decorated during the Shunga and Satavahana periods, including the addition of gates and railings.
- The central structure features a hemispherical dome on a base with a deep relic chamber.
- Worships Manushi Buddha as a symbol of devotion, portraying events like the besiegement of Kushinagara, Buddha's visit to Kapilavastu, and Ashoka's visit to the Ramgrama Stupa.
- **Evolution of Sanchi Stupa:**
  - ✓ Originally constructed by Ashoka with bricks, known as Mahastupa.
  - ✓ Overseen by Ashoka, whose wife Devi hailed from nearby Vidisha, making Sanchi her birthplace and wedding venue.
  - ✓ Destroyed by Pushyamitra Sunga but later enlarged to a diameter of 120 feet by Agnimitra (Shunga).
  - ✓ Covered with a stone casing, topped with a balcony and umbrella, and encircled with a stone railing.
  - ✓ Stone railings replaced original wooden ones by Agnimitra, with beautifully ornamented toranas (gateways) added during the post-Mauryan age.
  - ✓ Four famous gateways, around 35 feet high, were carved during the first half of the first century AD, adorned with images of fertility spirits, yakshas, and yakshis.
  - ✓ Gateways feature narratives depicting Buddha's past lives and final existence, using motifs like wheels, thrones, and footprints to symbolize him.

➢ **Satavahana Period and Ashokan Pillar:**



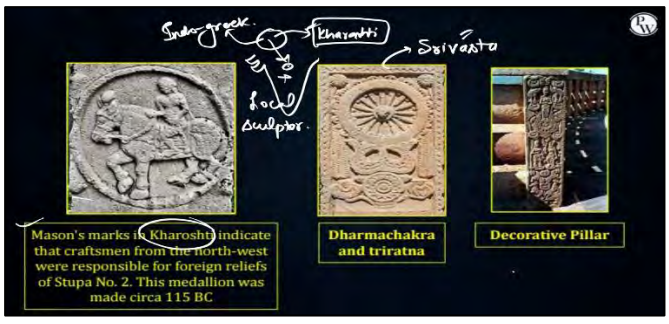
- ✓ The southern gateway of the Great Stupa, donated under "King Satakarni" (probably Satakarni II), dates back to 50 BCE - 0 CE.
- ✓ Early Brahmi script inscriptions over the dome appear on a relief of the stupa.
- ✓ Similar quality in Mathura images of the same period, with differences in physical appearance and body language.
- ✓ The great stupa includes an Ashokan pillar with four lions, likely supporting a Wheel of Law, featuring Ashokan and Gupta period inscriptions.





❖ **Stupa No. 2 at Sanchi:**

- ➢ Regarded as the birthplace of Jataka illustrations, marking the beginning of this form of storytelling in Buddhist art.
- ➢ Housed a relic box containing four small steatite caskets with human bones, credited with the earliest decorative Buddhist reliefs.
- ➢ Numerous dedicatory inscriptions in Brahmi script, similar to the Bharhut Stupa, adorn the railings of Stupa No. 2.
- ➢ Showcases various motifs and Buddhist relief sculptures, contributing to the rich artistic heritage of the period.



❖ **Stupa No. 3:**



- Constructed during the time of the Shungas, featuring railings and a staircase built by them.
- Enshrines the relics of Sariputra and Mahamoggallana, two disciples of the Buddha.
- The single torana gateway facing south is not Shunga but was added later under the Satavahanas, around 50 BCE.
- The name "Isipatana" in Pali refers to the place where the holy man arrived, adding a spiritual significance to the site.

❖ **Sunga Pillar and Heliodorus Pillar:**



- Sunga Pillar No. 25, attributed to the Sungas (2nd-1st century BCE), features its own capital and design.
- Resembles the Heliodorus pillar, locally known as the Kham Baba pillar, dedicated by Heliodorus, an ambassador to the Indo-Greek king Antialkidas, in nearby Vidisha in 100 BCE.
- The design and surface dressing of the Sunga pillar suggest a clear similarity to the Heliodorus pillar.

Toranas:

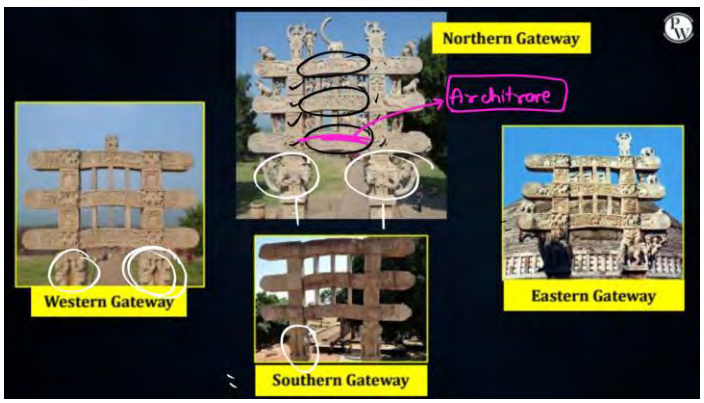
❖ **Toranas in Buddhist Stupas:**

- Toranas, meaning gateways, are integral to Buddhist stupas like the Great Stupa in Sanchi, as well as Jain and Hindu structures.
- Typically composed of two pillars supporting two or three transverse beams, often made of stone or wood.
- Toranas are adorned with intricate sculptures, and the four toranas of the Great Stupa at Sanchi serve as exemplary illustrations.



❖ **The Structure of Toranas:**

- Toranas consist of square posts topped with sculptured animal or dwarf capitals, supporting three beams that end in spirals.
- The topmost crossbar originally displayed symbols like the trident-like triratna and the wheel of the law.
- Relief sculptures on crossbars depict events from Buddha's life, Jataka stories, and scenes significant to early Buddhism.



❖ **Depiction of Yakshas:**



- Magnificent figures of female yakshas, representing earthly spirits, embellish the torana gateways.
- The sculptural treatment of Sanchi yakshas reflects advancements over similar figures at Bharhut, with smoother movement and attention to open space.
- The sculptures emphasize the fertility aspect of the union between a maiden and a tree.

❖ **Importance of Toranas in Social Life:**



- Symbolic toranas made of flowers, leaves, or stone are placed over doors and entrances in India.
- Believed to bring good fortune and signify auspicious occasions, toranas serve didactic, narrative, or celebratory purposes.
- Toranas can also commemorate victories or mark significant events in the life of a king.

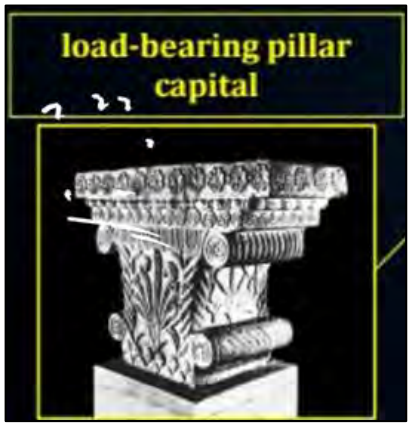
❖ **Begram Ivories and Sanchi Carvings:**



- The Begram ivories from Afghanistan, dating to the 1st or 2nd centuries CE, offer insights into the cosmopolitan tastes and craftsmanship of the Kushan era.
- Known as the "Pompeii Lakshmi," these ivories provide a glimpse into the kind of ivory works that might have influenced the carvings at Sanchi.

❖ **Design Similarities in Northern India:**

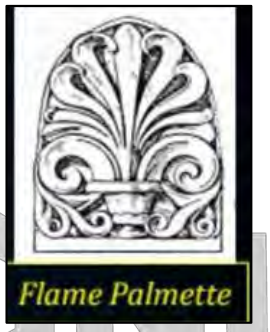
- Capitals from Pataliputra (3rd century BCE), Bharhut (2nd century BCE), and Sanchi (1st centuries BCE/CE) exhibit design similarities.
- The Pataliputra capital, with Greek and Persian influences, features repeating rosettes, bead-and-reel mouldings, and wave-like scrolls.
- These design resemblances suggest a cross-cultural influence between classical Greek, Persian Achaemenid, and Indian styles.



Torana Of Sanchi Stupa:



- **Sanchi Torana Design and Characteristics:**
  - The Sarnath capital serves as a pillar capital with Ionic volutes and palmettes, potentially dating from the 3rd century BCE to the 1st century BCE.
  - The pillar capital in Bharhut, dating to the 2nd century BCE, shares similar characteristics, featuring central anta capital, rosettes, beads-and-reels, and recumbent animals inspired by the Pillars of Ashoka.
- **Evolution of Sanchi Pillar Capital:**
  - The Sanchi pillar capital follows the general design seen in Bharhut, with recumbent lions around a central square-section post.
  - The design incorporates a flame palmette, evolving from the Pataliputra capital, while later versions include elephants and Yakshas, ultimately moving away from the palmette design.





- **Main Themes of Sanchi Reliefs:**
  - Jatakas, Buddhist moral tales depicting the Buddha's former lives as a Bodhisattva, are prominent themes.
  - Specific Jatakas include Syama Jataka, Vessantara Jataka, and Mahakapi Jataka.
  - Miracles, such as the Buddha walking on water and the miracle of fire and wood, are depicted.
  - Scenes related to the Buddha's temptation by Mara's daughters and army are prevalent, symbolizing the Buddha's enlightenment after resisting temptation.
- **Narrative Panels on War over Buddha's Relics:**
  - Panels depict events related to the War over the Buddha's Relics at Sanchi.
  - "The King of the Mallas bringing the relics of the Buddha to Kushinagara" portrays the king seated on an elephant, holding the relics on his head.
  - "The siege of Kushinagara by the seven kings" is another relief depicting the same subject.

The reliefs on the torana at Sanchi provide a visual narrative of Buddhist moral tales, miracles, and crucial events in the Buddha's life, contributing to the rich cultural and artistic heritage of the site.





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DAILY CLASS NOTES

Art & Culture

Lecture - 06
Stupa Architecture (Part-02)



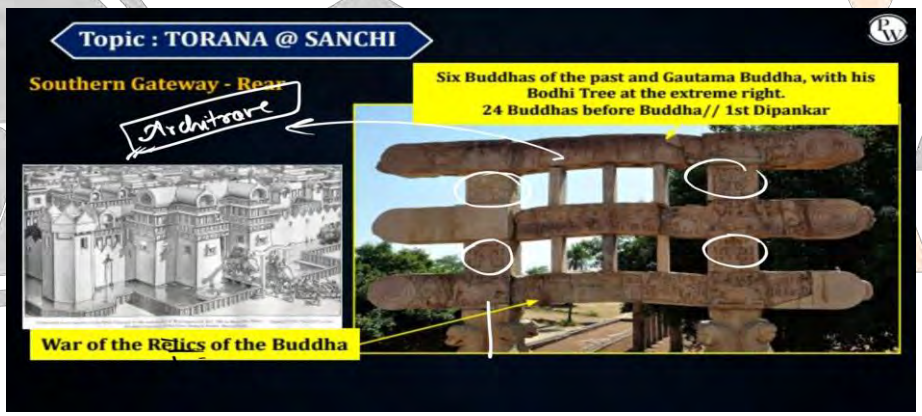
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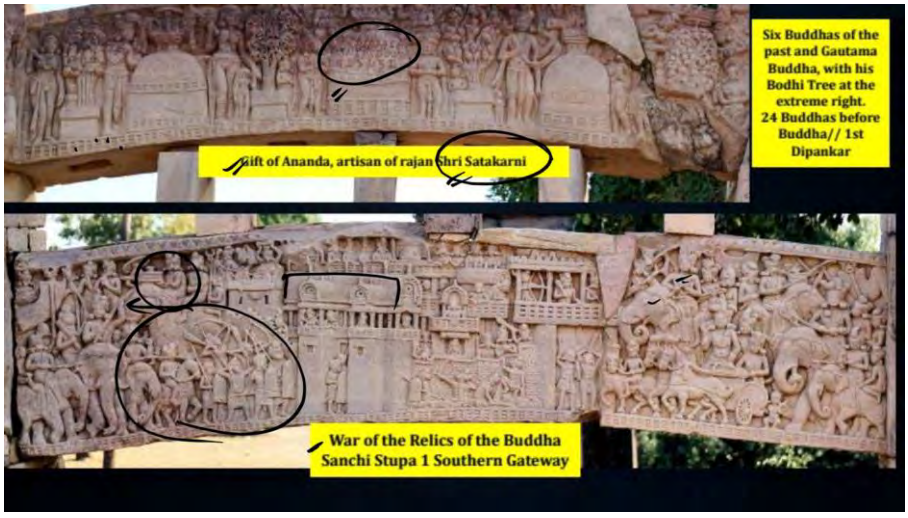
Stupa Architecture (Part-02)

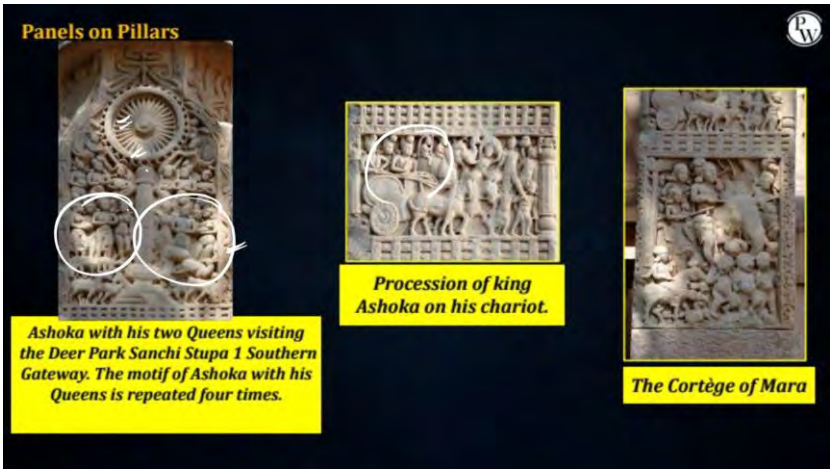
Torana Of Stupas of Saanchi:

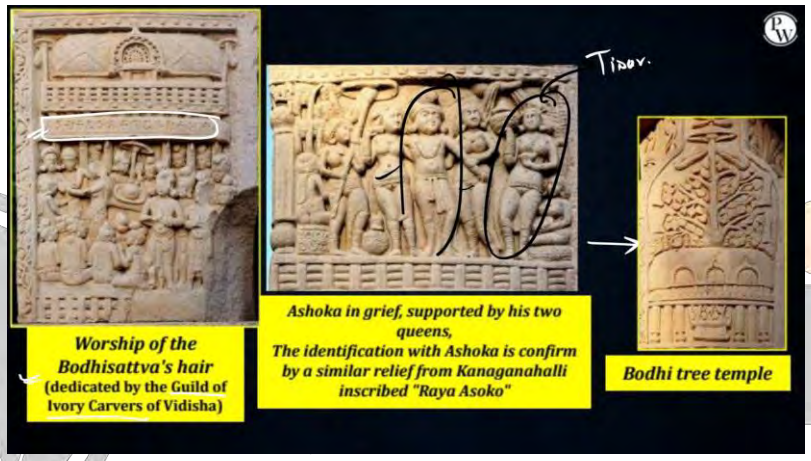
King Ashoka's Visit to Ramagrama:

- King Ashoka visited Ramagrama to obtain Buddha's relics from the Nagas.
- Despite his efforts, King Ashoka failed to acquire the relics due to the Nagas' overwhelming power.
- **Collection of Relics:** King Ashoka endeavored to gather eight shares of the relics but was only able to obtain seven.
- **Stupa of Ramagrama and Its Depictions:** The stupa at Ramagrama is adorned with heavenly figures above it, holding garlands.
  - On the right side of the stupa, there is a depiction of King Asoka approaching in his chariot, accompanied by elephants, horsemen, and footmen.
  - On the left side, Nagas and Nagis, appearing in human form with serpent hoods, are portrayed.
- **Inscription on the Stupa:** An inscription on the stupa's dome reveals that the architrave was a gift from Balamitra, a disciple of Ayachuda (Arya-Kshudra), who preached the Law.
- **Ashoka's Relocation of Relics - Southern Gateway:** The relics were removed by King Ashoka from Ramagrama, and this event is associated with the Southern Gateway.





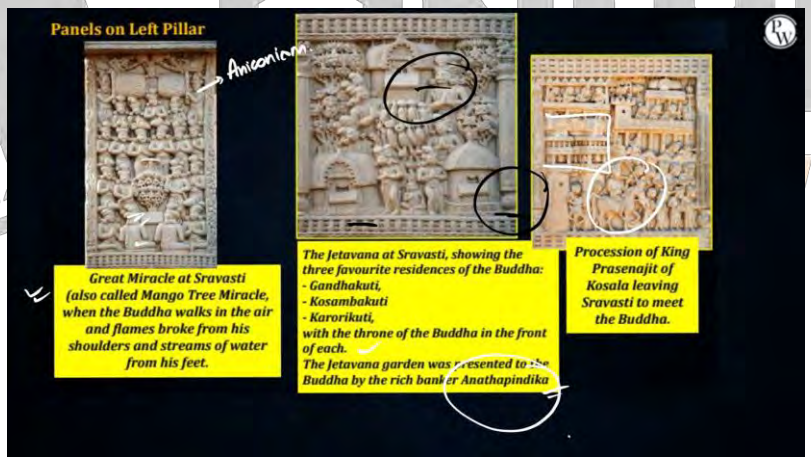

Panels on Pillars
Ashoka with his two Queens visiting the Deer Park Sanchi Stupa 1 Southern Gateway. The motif of Ashoka with his Queens is repeated four times.
Procession of king Ashoka on his chariot.
The Cortège of Mara

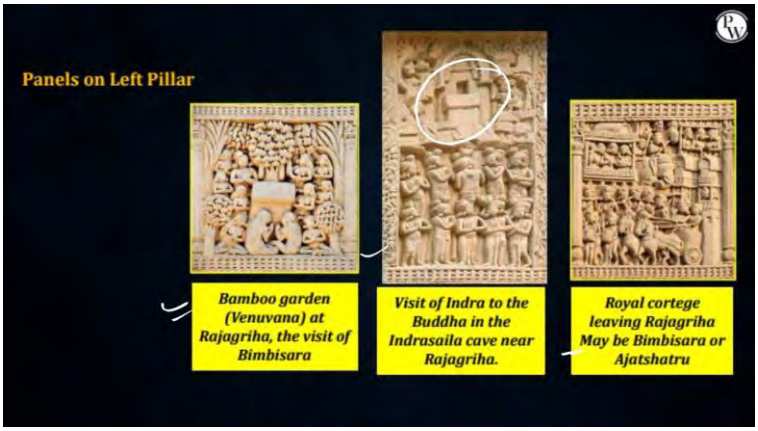

Worship of the Bodhisattva's hair
(dedicated by the Guild of Ivory Carvers of Vidisha)
Ashoka in grief, supported by his two queens,
The identification with Ashoka is confirm by a similar relief from Kanaganahalli inscribed "Raya Asoko"
Bodhi tree temple


Topic : TORANA @ SANCHI
Northern Gateway - Rear
Temptation of the Buddha with Mara's army fleeing
= Mara vijaya

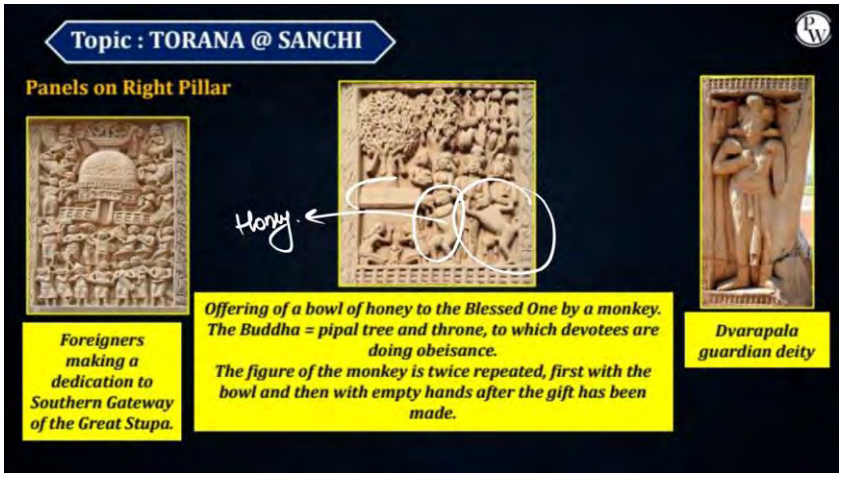


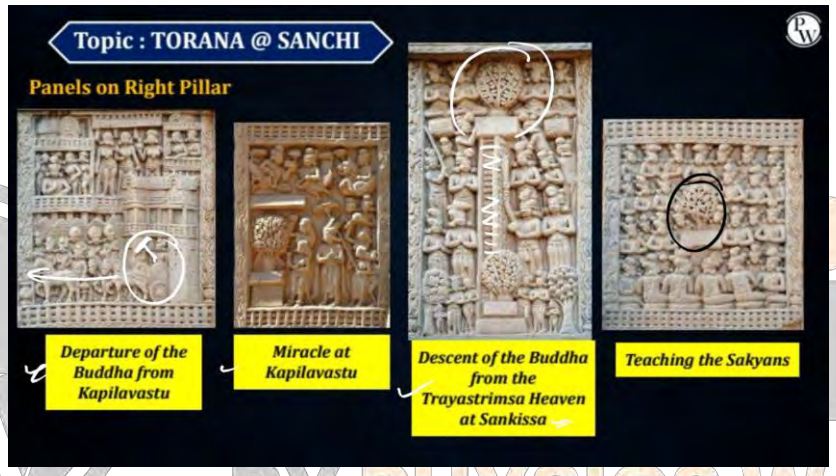
- **Bodhi Tree with an Umbrella:**
  - A depiction of the pipal tree at Bodh Gaya, adorned with an umbrella, symbolizing an important sacred site.
- **Diamond Throne (Vajrasana):**
  - The presence of the Vajrasana, or diamond throne, signifying the seat where Siddhartha Gautama attained enlightenment.
- **Sujata Bringing the Meal:**
  - The illustration of Sujata, the woman who offered a meal to Siddhartha Gautama before his enlightenment, portrays a significant moment in his journey.
- **Mara Seated on a Throne with Daughters:**
  - A representation of Mara, seated on a throne alongside his daughters, depicting a pivotal encounter in Siddhartha's battle with temptation.
- **Mara's Demons Personifying Vices, Passions, and Fears:**
  - Depiction of Mara's demons symbolises the various vices, passions, and fears that Siddhartha faced during his spiritual quest.
- **Vigour and Humor in Portrayal:**
  - The artistic representation of these scenes reflects a dynamic and lively depiction, capturing the vigour and humour associated with the events in Siddhartha Gautama's life.



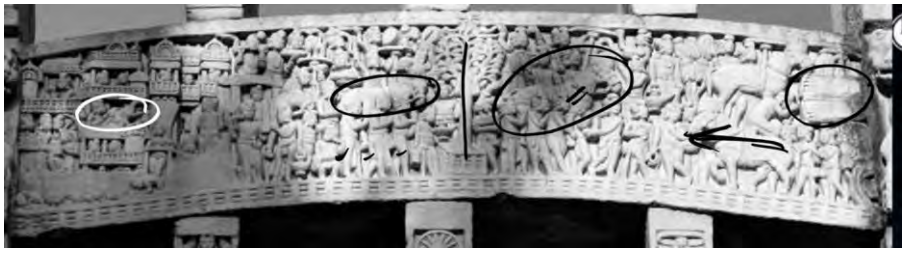


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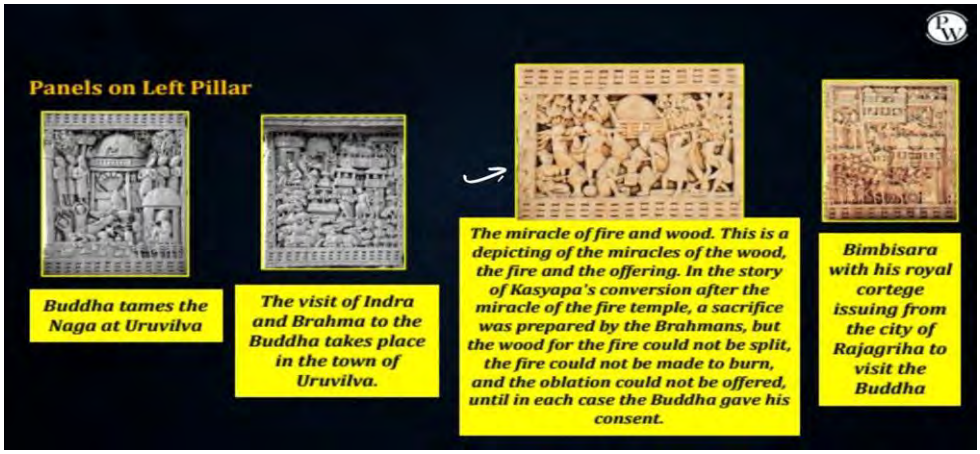




The Great Departure: Prince Siddharta embarks on a significant journey known as "The Great Departure."

- **Leaving the Palace of Kapilavastu:**
  - Siddharta leaves the Palace of Kapilavastu, parting ways with his wife Yasodhara and observing his son Rahula peacefully sleeping.
- **Riding the Horse Kanthaka:**
  - Siddharta travels on his horse Kanthaka as he begins his journey away from the palace.
- **Yakshas Lifting Siddharta Above the Ground:**
  - Yakshas assist Siddharta by lifting him above the ground, ensuring a noiseless departure to avoid awakening the palace guards.
- **Chatra Royal Parasol Held by Chandaka:**
  - Chandaka, a companion of Siddharta, holds the royal parasol (chatra) as a symbol of honor and protection during the departure.
- **Arrival in the Forest:**
  - Siddharta arrives in the forest, where he undergoes a symbolic transformation by discarding his royal robes and cutting off his hair.
- **Returning the Horse to Chandaka:**
  - As part of his departure rituals, Siddharta returns his horse Kanthaka to Chandaka, completing the transition into a new phase of his life.





Panels on Right Pillar



Homage of King Suddhodana to the Buddha after his return to Kapilavastu.

Panels on Right Pillar



Procession of king Suddhodana from Kapilavastu.
At the top is portrayed the dream of Maya, the mother of the Buddha. Maya, the queen, is seen lying in a pavilion of the palace, and on her is descending the Bodhisattva in the form of a white elephant.
Below it is a royal procession threading its way through the streets of the city and issuing forth from the gate. This is the procession of King Suddhodana, when he went forth to meet his son on his return to Kapilavastu.
Then, at the bottom of the panel, is portrayed the miracle which Buddha performed on this occasion by walking in mid-air; and, in the extreme left hand bottom corner, is a banyan tree (nyagrodha) to signify the park of banyans which Suddhodana presented to his son.

Topic : TORANA @ SANCHI

→ Life of Buddha
→ Jataka Stories
→ Devotion to Buddha
↳ Life of Ashoka.

Western Gateway - Rear

King of the Mallas bringing the relics of the Buddha to Kushinagara.

Siege of Kushinagara by the seven kings

Temptation of the Buddha with Mara's army fleeing.

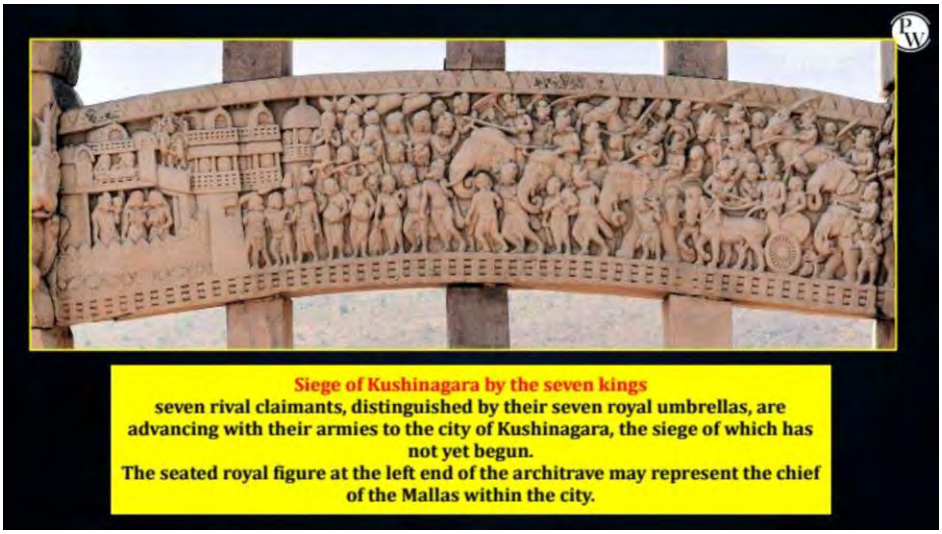


Yakshas Pillar capital

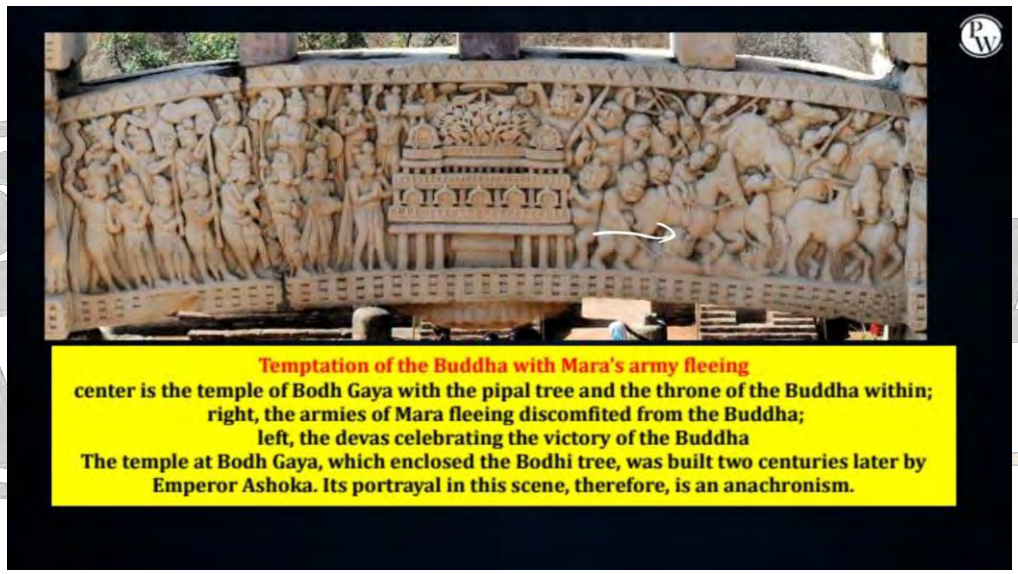
Topic : TORANA @ SANCHI



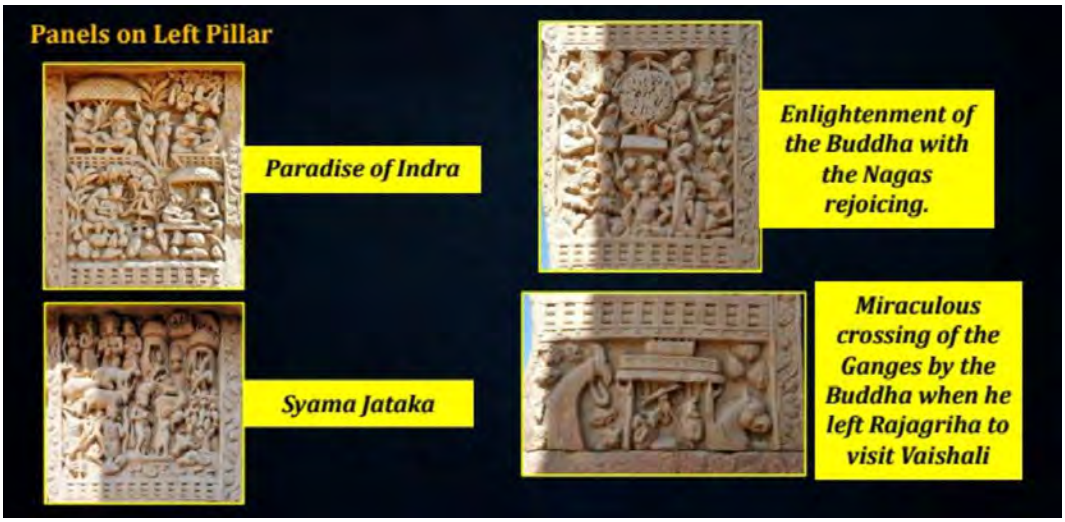
King of the Mallas bringing the relics of the Buddha to Kushinagara.
After the death of the Buddha his relics were taken possession of by the Mallas of Kushinagara, whose chief is here depicted riding on an elephant and bearing the relics into the town of Kusinagara on his own head. The tree behind the throne in front of the city gate appears to be a Shala tree and to refer to the fact that Buddha's parinirvana took place in a grove of shala trees.



Siege of Kushinagara by the seven kings
seven rival claimants, distinguished by their seven royal umbrellas, are advancing with their armies to the city of Kushinagara, the siege of which has not yet begun.
The seated royal figure at the left end of the architrave may represent the chief of the Mallas within the city.



Temptation of the Buddha with Mara's army fleeing
center is the temple of Bodh Gaya with the pipal tree and the throne of the Buddha within;
right, the armies of Mara fleeing discomfited from the Buddha;
left, the devas celebrating the victory of the Buddha
The temple at Bodh Gaya, which enclosed the Bodhi tree, was built two centuries later by Emperor Ashoka. Its portrayal in this scene, therefore, is an anachronism.



Syama Jataka: Depiction of Syama, a past incarnation of the Buddha, as the devoted son of a blind hermit and his wife, whom he diligently supports.

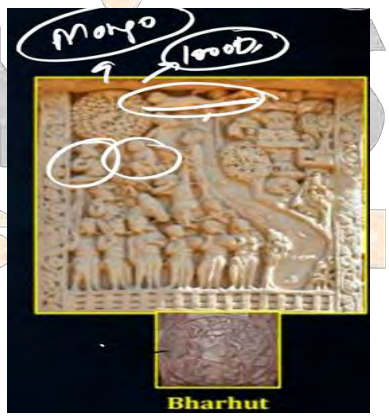
- **Blindness of the Hermit:**
  - The hermit, Syama's father, is blind, highlighting a challenging aspect of their lives.
- **Arrow Incident:**
  - While drawing water from the river, Syama is accidentally shot with an arrow by the King of Benares during a hunting expedition.
- **Intervention by Indra:**
  - Indra intervenes due to the king's penitence and the sorrow of Syama's parents, allowing Syama's healing and the restoration of his parents' sight.
- **Hermitages at the Top Right Corner:**
  - Illustration of the two hermitages with the blind hermit and his wife seated in front, depicting their living spaces.
- **Scenes from the Incident:**
  - Sequential depiction, from right to left, showing Syama drawing water, the king shooting him, the king penitent with bow discarded, and the healed family.
- **Restoration and Divine Presence:**
  - In the top left corner, the family is shown restored to health, accompanied by the god Indra and the repentant king, emphasizing divine intervention and redemption.





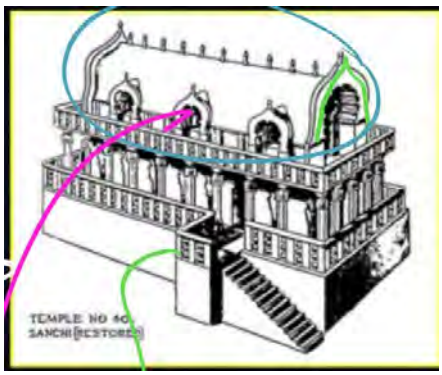
Mahakapi Jataka: The Bodhisattva, in a past life as a monkey and ruler of 80,000 monkeys near the Ganges, faced a crisis when King Brahmadatta sought to claim the mangoes from a great mango tree they depended on for food.

- **Bodhisattva's Protective Action:**
  - In a selfless act, the Bodhisattva transformed his body into a bridge over the stream, allowing the entire tribe of monkeys to escape safely from the approaching threat of the king and his soldiers.
- **Devadatta's Betrayal:**
  - Devadatta, the jealous cousin of the Buddha and one of the monkeys in this story took advantage of the situation to harm the Bodhisattva by jumping on his back and breaking his heart.
- **King's Repentance and Care:**
  - Witnessing the Bodhisattva's noble sacrifice, King Brahmadatta repented of his intentions, cared for the dying Bodhisattva, and later granted him royal obsequies.
- **Visual Elements of the Story:**
  - The top left corner depicts the great mango tree with two monkeys clinging to it, and the king of the monkeys forming a bridge across the river. Monkeys are seen escaping to safety. In the lower left part, King Brahmadatta and his soldiers aim at the Bodhisattva.
- **Repeated Image of the King:**
  - The panel shows a repeated image of the king sitting beneath the mango tree, engaging in a conversation with the dying Bodhisattva, who imparts wise advice on the duties of a chief, as per the Jataka story.



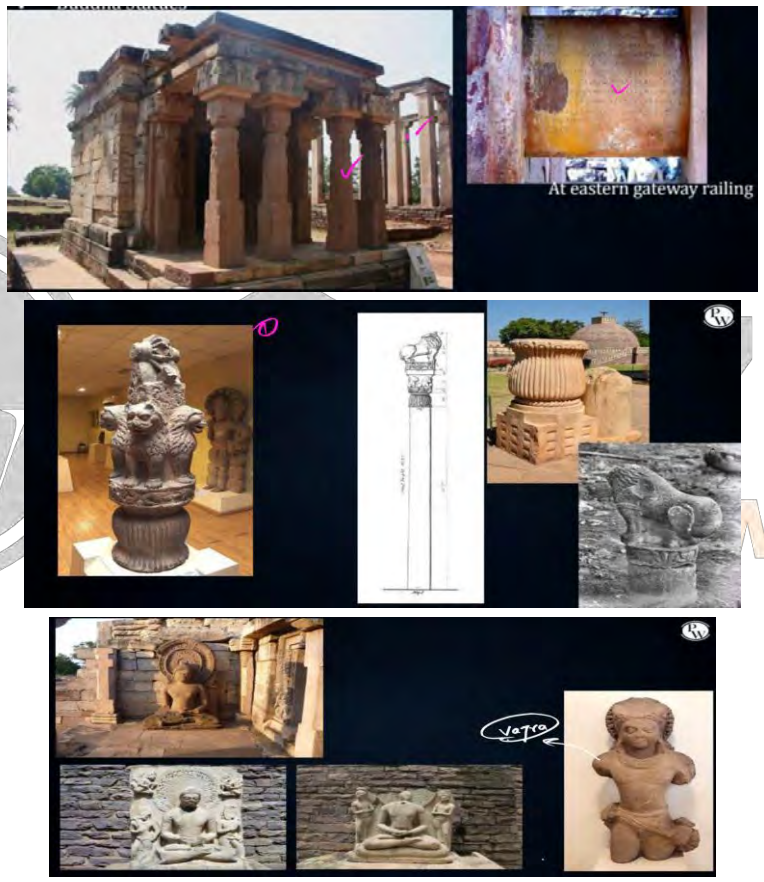
Sanchi Temple 40 Overview: Sanchi Temple 40, dating back to the 3rd century BCE, stands as one of the earliest known temples in India. It was built concurrently with the central structure of the Great Stupa.

- **Architectural Characteristics:**
  - This ancient temple took the form of an apsidal hall, likely constructed using timber.
- **Destruction:**
  - Unfortunately, Sanchi Temple 40 suffered destruction by fire around the 2nd century BCE, leading to its demise.



Gupta Era Insights: Exploring the accomplishments and activities during the Gupta Era, with a focus on the reign of Chandra Gupta II.

- **Sanchi's Temple 17:**
  - Highlighting Temple 17 at Sanchi, showcasing its significance and features within the historical context of the Gupta period.
- **Pillars of Note:**
  - Discussing two notable pillars, namely the Lion Pillar (26) and the Vajrapani Pillar (35), shedding light on their cultural or historical importance during the Gupta era.
- **Buddha Statues:**
  - Examining the presence and characteristics of Buddha statues from the Gupta period provides insights into the artistic and religious expressions of that time.



Significance of Sanchi Stupa:

- **Living Heritage at Sanchi Stupa:**
  - Sanchi Stupa stands as a vibrant testament to Indian heritage, capturing both the cultural essence of its era and an exquisite aesthetic sensibility.
- **Information from Toranas:**
  - The sculptures and reliefs on the toranas (gateways) of Sanchi Stupa serve as invaluable sources, offering rich insights into life in ancient India.

- **Jataka Stories and Daily Life:**
  - The Stupa vividly depicts Jataka stories narrating the life of Buddha, intertwining them with scenes from everyday life. Notable episodes, such as Sujata offering food and Bimbisara's visit, are portrayed.
- **Symbolic Representation:**
  - Buddhist symbols like the elephant, wheel, and horse are prominent on Sanchi Stupa. Interestingly, Buddha is represented symbolically rather than in human form on these stupas, emphasizing his presence through these symbols.
- **Folk Deities' Worship:**
  - Folk deities such as Yaksha and Yakshini are depicted worshipping Buddha on Sanchi Stupa. This strategic portrayal aimed to awe and convince the common masses of Mahatma Buddha's greatness compared to their own deities.
- **Promotion of Buddhist Ideals:**
  - Utilizing folk motifs, narratives, and familiar cultural symbols, the Buddhist stupa art effectively conveyed Buddhist ideals to a broad audience, contributing to the promotion of Buddhism among the common masses.

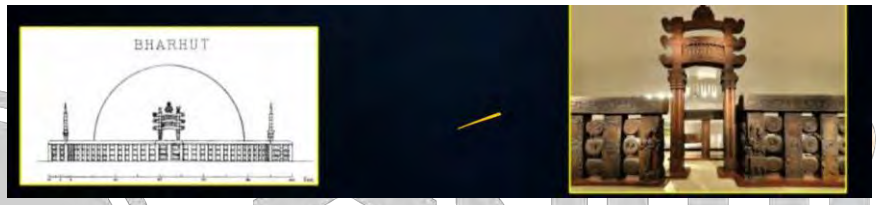
Recent excavations at Sanchi:

- **Ancient Water Management at Sanchi:**
  - Recent excavations at Sanchi reveal the presence of ancient dams constructed from mud and adorned with finely dressed stone blocks. These dams served the purpose of creating reservoirs, indicating the monks' involvement in water harvesting. This practice not only ensured a water supply for drinking but also facilitated irrigation for the surrounding fields.
- **Buddhist Monastic Sites in Central India:**
  - Central India boasts numerous Buddhist monastic sites, including Bharhut, Sanchi, Satdhara, Andher, Sonari, and Bhojpur.
- **Emphasis on Bharhut and Sanchi:**
  - Among these sites, Bharhut and Sanchi have been subject to thorough study and examination, providing deeper insights into the historical and cultural aspects of Buddhism in the region.

Bharhut Stupa at Satna, MP

- **Overview of Bharhut Stupa:**
  - The Bharhut Stupa, located in Satna, Madhya Pradesh, is adorned with sculptures that span from the 3rd century BCE to the end of the 2nd century CE.
- **Inscriptions and Excavation:**
  - The stupa features inscriptions dating from the 2nd to 1st centuries BCE. Excavated in 1874 by Alexander Cunningham, it was initially built by Asoka and later modified by the Sungas.
- **Dispersed Artifacts:**
  - Over time, the Bharhut Stupa has been extensively damaged, with its parts scattered across various museums. A significant collection is housed in the Indian Museum in Kolkata.
- **Sunga Period Contributions:**
  - During the Sunga period, most artefacts in the stupa were decorated, with King Dhanabhuti identified as the major donor.

- **Mason's Marks and Torana Gates:**
  - Mason's marks in Kharosthi at the Torana gates suggest the involvement of builders from the Gandhara region with Hellenistic art influences.
- **Stupa Architecture:**
  - The central stupa, surrounded by a stone railing, features four Torana gates resembling those at Sanchi. The inner face of the railing boasts intricate relief carvings, including narrative panels depicting the Life of Buddha, miracles, Jataka tales, scenes of devotion, yakshas, and yakshis.
- **Unique Characteristics:**
  - The artistic style is generally flat, with characters wearing Indian dhotis. One exception is an Indo-Greek soldier depicted with Buddhist symbolism.
- **Inscriptions and Attribution:**
  - Brahmi-character-labelled panels and gateways' inscriptions attribute the work to King Vatsiputra Dhanabhuti during the rule of the Shunga.









Jataka Stories at Bharhut Stupa: The Bharhut Stupa features Jataka story reliefs, with many labelled using Prakrit inscriptions in Brahmi script.

- **Presentation of Jataka Stories:**
  - The Jataka stories are depicted by arranging events based on the story's location, creating a visual narrative on the stupa.
- **Artistic Characteristics:**
  - Notably, the characters in these stories lack refined finishing. Shallow carvings limit the projection of body parts, resulting in twisted legs and hands in the carvings. This constraint influences the artistic representation of the stupa.

Mahakapi Jataka Overview: The Mahakapi Jataka narrates a tale of a hunter in the forest attempting to trap monkeys.

- **Buddha's Compassionate Act:**
  - Moved by compassion, the Buddha transforms himself into a human bridge, spanning between two trees over the river. This selfless act allows the monkeys to escape the clutches of the hunter.
- **Sacrifice for Others' Benefit:**
  - Despite enduring significant harm to his back during this compassionate gesture, the Buddha demonstrates his greatness by sacrificing himself for the well-being of others.
- **Moral Lesson:**
  - Beneath the tree, the Buddha imparts a crucial lesson to the hunter about the importance of kindness and assistance to all living beings. This adds a moral dimension to the narrative, emphasizing the virtues of compassion and selflessness.



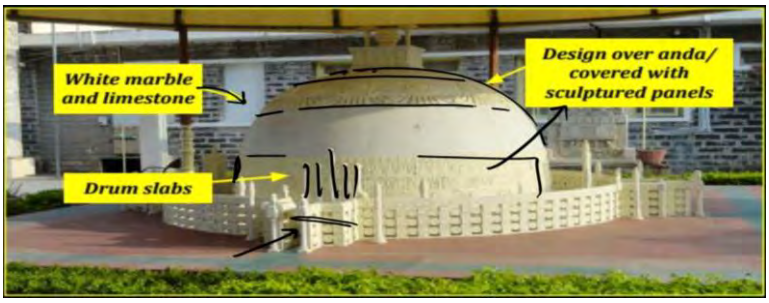
	Patronage/Era	Name	location	Further development	features
483 BC ++	Mahajanapadas/Aajatshatru	Rajagriha	Rajagriha		
483 BC ++	Mahajanapadas/Licchavis	Vaishali	Vaishali		
483 BC ++	Mahajanapadas/Shakyas	Kapilavastu	Kapilavastu		
483 BC ++	Mahajanapadas/Buliyas	Allakappa	Saran dist., Bihar		
483 BC ++	Mahajanapadas/Koliyas	Ramagrama	Nepal	Ashoka could not open	
483 BC ++	Mahajanapadas/Brahmin of Vethadipa	Vethadipa	Bettiah distt., Bihar		made on urn
483 BC ++	Mahajanapadas/Mallas of Pava	Pava	Fazilnagar, UP		
483 BC ++	Mahajanapadas/Mallas of Kushi.	Ramabhar Stupa	Kushinagar		
483 BC ++	Mahajanapadas/Moriyas	Pippalivana	Siddharth Nagar	Kushan	Ashes distributed to Thailand, Myan
483 BC ++	Mahajanapadas/Licchavis of Vaishali	Kesariya Stupa	Champaran, Bihar	Ashoka -> Gupta	over begging bowl
250 BC	Ashoka	Bairat Stupa	Rajasthan	-	Circular Buddhist Temple Ashoka minor rock edicts
250 BC	Ashoka	Dharmarajika Stupa	Sarnath	Ashoka -> Gupta	Hiuen Tsang - 1500 priests + 300 ft
250 BC	Ashoka	Sanchi	Raisen distt., MP	Ashoka -> Agnimitra -> Satavanahanas	
250 BC	Ashoka	Bharhut Stupa	Satna, MP	Ashoka -> Sungas	sculpture
250 BC	Ashoka	Amaravati Stupa	Guntur, Andhra Pradesh	Ashoka -> Satavahanas	
250 BC	Ashoka	Sannati / Kanaganahalli Stupa	kalburgi district of Karnataka.	Ashoka -> Satavahanas	
250 BC	Ashoka	Adurru Stupa	East Godavari distt., Andhra		Sanghamitra
200 BC - 300 AD	Satavahanas	Thotlakonda	Visakhapatnam, Andhra Pradesh	Satavahanas	
4th - 5th AD	Gupta	Chaukhandi Stupa	Sarnath	Guptas -> Mughals	
4th - 5th AD	Gupta	Ratnagiri	Odisha	Narasimhagupta	
4th - 5th AD	Gupta	Mirpur Khas stupa	Sindh, Pakistan		
		Guntupalli	West Godavari distt., Andhra		

Amaravati Stupa:

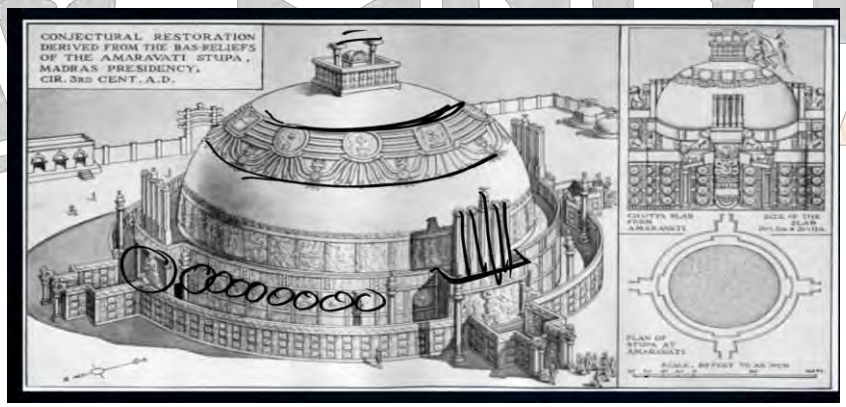
- **Amaravati Stupa Overview:**
  - Located in the Guntur district of Andhra Pradesh, Amaravati Stupa stands on the banks of the Krishna River.
- **Historical Background:**
  - Excavated by Colin Mackenzie in 1816, the stupa, built during the 3rd century BCE under Ashoka's reign, reveals relic caskets. Subsequently, it witnessed influence from the Satavahana dynasty and Ishvaku.
- **Buddhist Sects and Hiuen Tsang's Visit:**
  - Amaravati Stupa represents both Hinayana and Mahayana Buddhism. Hiuen Tsang visited in 640 CE, studying 'Abhidhammapitakam' and providing a detailed account of the site's viharas and monasteries.
- **Architectural Elements:**
  - The stupa features a circular vedika with intricate carvings depicting Lord Buddha on an elephant. High platforms protrude in four directions, adorned with railings and carved drum slabs.
- **Later Additions:**
  - Later constructions incorporated depictions of Bodhisattvas and goddesses in standing positions, extending Amaravati's activity until the thirteenth century.
- **Sculptural Characteristics:**
  - Amaravati's sculpture is considered one of the three major styles, featuring narratives like Jataka stories with intense emotional portrayal. Bodies exhibit three bends (Tribanga), and the composition complexity surpasses that of Sanchi.
- **Notable Depictions:**
  - Noteworthy depictions include "The Dream of Queen Mayadevi," and independent Buddha images found in Amaravati, Nagarjunakonda, and Guntapalle.
- **Artistic Influence:**
  - The Amaravati School of art significantly influenced Sri Lankan, South-East Asian, and South Indian sculpture.

❖ **Vajrayana Connection:**

➢ The stupa's association with Vajrayana teachings of Kalachakra is evident. The Dalai Lama conducted a Kalachakra initiation at this location in 2006, showcasing its continued significance in Tibetan Buddhism.



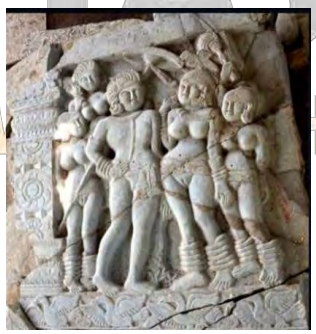






Sannati Maha Stupa (Kanaganahalli Stupa):

- **Discovery of Sannati Maha Stupa (Kanaganahalli Stupa):**
  - Sannati and Kanaganahalli, initially ordinary villages on the Bhima River bank, gained historical significance in 1986 when the collapse of the Kali temple at the Chandralamba temple complex led to the discovery of an Ashokan edict. This discovery put the villages on the global map and initiated new avenues for research on Mauryan Emperor Ashoka and Buddhism during its early years.
- **Archaeological Survey of India (ASI) Excavations:**
  - ASI conducted excavations in 1994 and 2001, revealing the remains of the Sannati Stupa, also known as the Kanaganahalli Stupa, located in the Kalburgi district of Karnataka.
- **Historical Significance:**
  - The stupa is believed to have been initially built during Ashoka's reign and later renovated by Satavahana kings, dating back to the 3rd to 4th century.
- **Characteristics of Sannati Maha Stupa:**
  - Also referred to as Maha Stupa or Adholoka Maha-Chaitya (The Great Stupa of the Netherworlds), the structure consists of 60 dome slabs adorned with intricate sculptures depicting Jataka stories and portraits of Ashoka.
- **Dome Dimensions and Buddha Representations:**
  - The stupa's dome has a diameter of 75 meters and features images of Buddha. Notably, a sculpture-portrait of Ashoka seated on his throne with his queens was discovered, marking the first-ever sculpture of Ashoka with his name inscribed.
- **Unique Stone Portrait:**
  - The stone portrait of Ashoka, surrounded by queens and female attendants, includes the inscription "Raya Asoko" in Brahmi. It depicts Ashoka paying obeisance to a tree with great naturalism.



- **Buddha's Depiction:**
  - Sculptures depict Buddha with symbols like nagamucchalinda (serpent with five or more hoods), elephant, swan, dharmachakra, and an empty throne with cushions. These limestone base relief sculptures add artistic richness to the stupa.

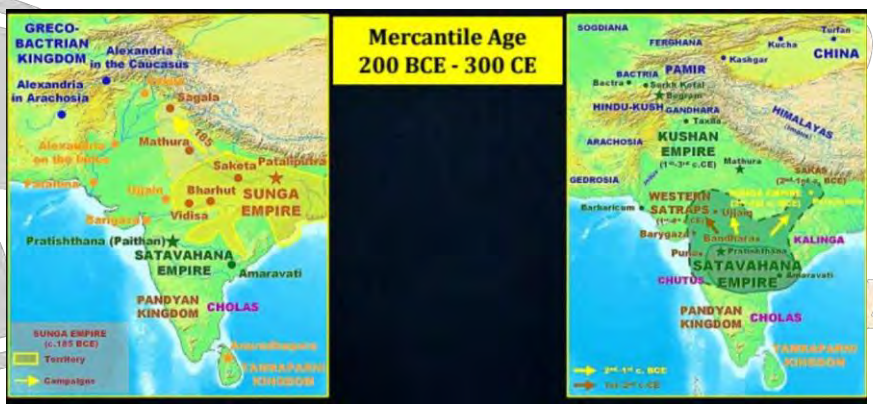


Adurru Stupa:

- **Adurru Stupa Overview:**
  - Adurru Stupa is situated on the western bank of the Vainetaya, a tributary of the Godavari River, in the East Godavari district.
- **Historical Foundation:**
  - The foundation stone for Adurru was laid by Sanghamithra, a Buddhist nun and the daughter of Ashoka, during her journey to Sri Lanka.

- **Archaeological Excavations:**
  - In 1953, the Archaeological Survey of India (ASI) conducted excavations at Adurru, revealing the remains of stupas, chaityas, and viharas.
- **Excavated Remains and Artifacts:**
  - ASI unearthed various artefacts from the Adurru Buddhist site, including Upa stupas, Stupas, Chaityas, Viharas, Jars, Troughs, Dishes, and Bowls.
- **Mahastupa:**
  - The most notable structure at Adurru is the Mahastupa, designed in the shape of a giant wheel with a platform boasting a diameter of 17 feet. This stupa stands out for its beauty and is renowned in the region.





Mahastupa of Thotlakonda:

- **Mahastupa of Thotlakonda Overview:**
  - The Mahastupa of Thotlakonda is located in Visakhapatnam, Andhra Pradesh, and has historical roots dating from 300 BC to 300 AD.
- **Significance in Buddhist Dissemination:**
  - Regarded as a crucial source for the spread of Buddhism to Sri Lanka and various parts of Southeast Asia, the stupa bears testimony to the Satavahana Period.
- **Theravada Buddhism in Satavahana Era:**
  - The ruins of the stupa indicate the prevalence of well-established Theravada (Hinayana) Buddhism during the Satavahana Period.
- **Discovery During Aerial Survey:**
  - Thotlakonda gained prominence during an aerial survey conducted by the Indian Navy while scouting locations for a naval base.

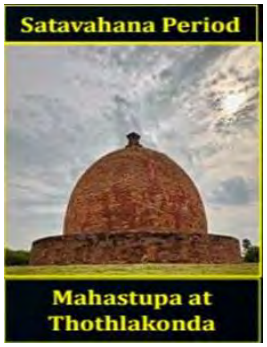
❖ **Archaeological Excavations:**

- The excavations at Thotlakonda unveiled artefacts from the Satavahana dynasty, including Roman silver coins reflecting foreign trade. Other findings include terracotta tiles, stucco decorative pieces, sculptured panels, miniature stupa models in stone, and Buddha footprints.

❖ **Brahmi Script Inscriptions:**

- Twelve inscriptions in the Brahmi script were discovered during the excavations, shedding light on the historical and cultural aspects of Thotlakonda.

Peshawar/Gandhara Stupas/ Kanishka Stupa (Shaji-ki-Dheri):



❖ **Kanishka Stupa (Shaji-ki-Dheri) Overview:**

- Established by the Kushan king Kanishka in the 2nd century, the Kanishka Stupa is located in Shaji-ki-Dheri, on the outskirts of Peshawar, Pakistan.

❖ **Relocation of Buddhist Relics:**

- Buddhist relics discovered at the site were transferred to the U Khanti Hall in Burma (Myanmar).

❖ **Reconstruction under Kushan Rule:**

- The stupa underwent reconstruction under Kushan rule in the 4th century CE, transforming into a cruciform stupa with a tower-like structure. It featured four staircases, four corner bastions, and possibly pillars at each corner.

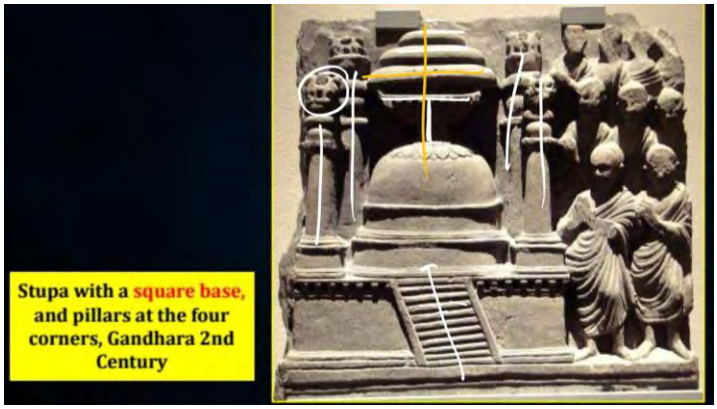
❖ **Wooden Superstructure and Copper-Gilded Chatra:**

- The stupa's wooden superstructure was rebuilt on the stone base and crowned with a 13-layer copper-gilded chatra, as mentioned by Fa Hein in historical records.

❖ **Stucco Imagery in the 5th Century:**

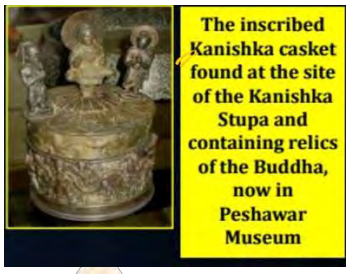
- In the 5th century CE, stucco imagery, in line with the contemporary popularity of Buddhist imagery, was likely added to the site.





❖ **Gandhara Stupas and Agesilaus:**

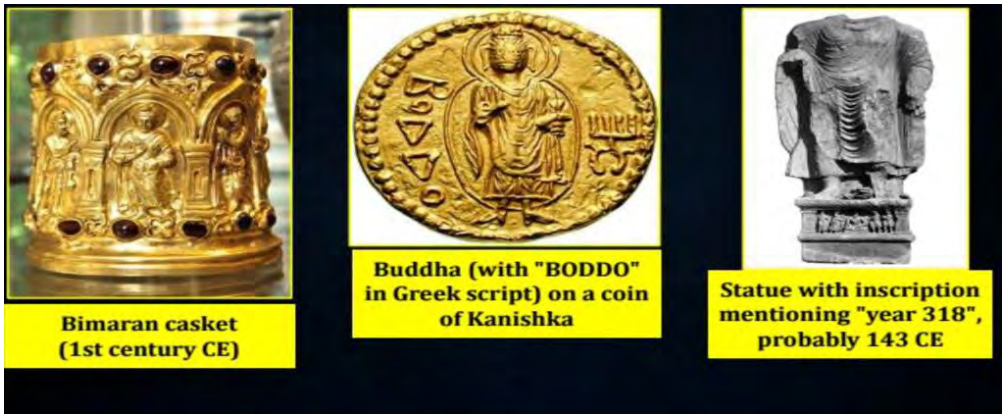
- Gandhara Stupas, including Kanishka Stupa, were attributed to the Greek engineer Agesilaus, following the death of King Kanishka.

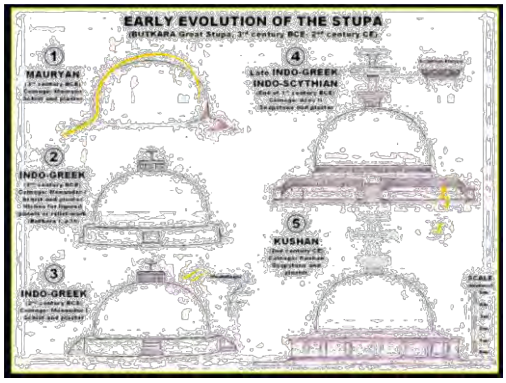


❖ **Loriyan Tangai Archaeological Site:**

- Loriyan Tangai is an archaeological site in the Gandhara area of Pakistan, featuring numerous stupas and religious buildings. Many Buddhist statues were discovered at this location, contributing to the rich historical and religious heritage of the region.







GUPTA ERA

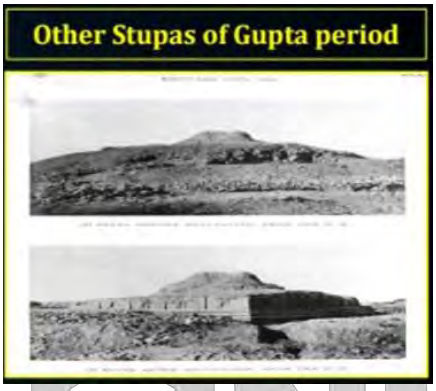
- **Stupa Architecture During the Gupta Period:**
  - From 300 AD to 550 AD, the Gupta age witnessed a decline in the popularity of stupa architecture. The emergence of the Nagara style of temple architecture became dominant during this period.
- **Dhamekh Stupa in Sarnath:**
  - Dhamekh Stupa in Sarnath is the sole surviving example of stupa architecture from the Gupta period. Additionally, a temple is associated with this site.
- **Chaukhandi Stupa in Sarnath:**
  - Located in the Sarnath district of Uttar Pradesh, Chaukhandi Stupa is believed to mark the spot where Buddha first met a group of five ascetics, who later became his first disciples.
  - **Structure and Significance:** The stupa is a high earthen mound covered with a brickwork edifice crowned by an octagonal tower. Its name, Chaukhandi, is derived from its four-armed plan. Declared of national importance by the Archaeological Survey of India in June 2019, it was first recorded by Hiuen Tsang between 634 and 645 A.D.
  - **Artefacts and Construction:** Artefacts discovered at Chaukhandi Stupa include images of Buddha in Dharmachakra Pravartana Mudra. The stupa, constructed during the 4th and 5th centuries, underwent modifications later.
  - **Octagonal Tower Addition:** The octagonal tower atop the stupa is a later addition commissioned by Mughal emperor Akbar in 1567. This addition was made in memory of his father Humayun, who visited Sarnath 35 years earlier in 1532.
  - **Modifications by Govardhan:** Govardhan, the son of Todarmal, played a role in altering and modifying the Chaukhandi Stupa to its present shape. The historical and architectural significance of this stupa reflects the layered history of cultural influences in the region.


Chaukhandi Stupa

Mirpur Khas Stupa (Kahu-Jo-Darro) Overview:

- **Location:**
  - The Mirpur Khas Stupa, also known as Kahu-Jo-Darro, is situated at the Mirpurkhas archaeological site in Sindh, Pakistan.
- **Archaeological Discoveries:**
  - Historic Indian and Arab coins were unearthed during the excavation of the stupa, shedding light on the historical and economic connections of the region.

- **Terracotta Artwork:**
  - The site revealed different terracotta artworks reminiscent of those found at Sarnath and Mathura. These artworks provide insights into the artistic traditions and cultural exchanges in the region.
- **Clay Tablets and Buddhist Formula:**
  - Clay tablets containing the Buddhist formula "Ye Dharma Hetu" were discovered at the site. The script on these tablets dates back to the 7th-8th century, offering a glimpse into the religious and cultural practices of that period.
- **Cultural Significance:**
  - The Mirpur Khas Stupa contributes to our understanding of the historical, cultural, and religious aspects of the region, as reflected in the artefacts and inscriptions found during the excavation.



Stupas and Buddhist Sites in Southern India:

- **Amaravati Stupa:**
  - Located in Guntur district, Andhra Pradesh, Amaravati Stupa is a significant Buddhist site with intricate carvings depicting the life and teachings of Lord Buddha.
- **Stupa of Guntupalli:**
  - Guntupalli hosts a notable stupa, contributing to the rich Buddhist heritage in the region.
- **Sannati Mahastupa:**
  - Situated in the Kalburgi district of Karnataka, Sannati Mahastupa is believed to have been built during the Ashoka period and later renovated by the Satavahana kings.
- **Adurru Stupa:**
  - Adurru Stupa, located in the East Godavari district of Andhra Pradesh, gained historical significance with the discovery of Ashokan edicts and relics.
- **Mahastupa of Thotlakonda:**
  - Thotlakonda in Visakhapatnam, Andhra Pradesh, features the Mahastupa, showcasing Buddhist relics and contributing to the dissemination of Buddhism to Sri Lanka and Southeast Asia.
- **Dhauli Shanti Stupa:**
  - Dhauli, near Bhubaneswar in Odisha, houses the Shanti Stupa, reflecting the Buddhist influence in the region.
- **Vengi Stupa Sites:**
  - Vengi, in Andhra Pradesh, is home to several stupa sites, underlining the historical prominence of Buddhism in the region.

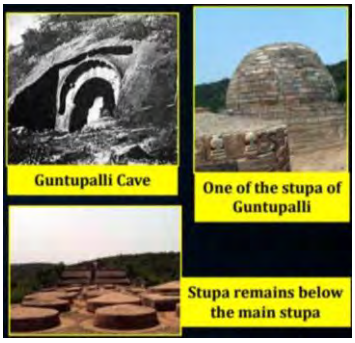
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- **Jagayyapetta:**
  - Jagayyapetta, possibly in Andhra Pradesh, is another site with a Buddhist connection, showcasing the spread of Buddhism in southern India.
- **Bahattiprolu:**
  - Bahattiprolu, located in the Guntur district of Andhra Pradesh, is known for its Buddhist stupa and artefacts.
- **Nagarjunakonda:**
  - Situated in the Guntur district of Andhra Pradesh, Nagarjunakonda is an island with significant Buddhist remains, including stupas and monasteries.
- **Goli:**
  - Goli, another site in southern India, contributes to the regional Buddhist heritage with its stupa and associated structures.

Stupas of Guntupalli Overview:

- **Location:**
  - The Guntupalli stupa is situated in the West Godavari district of Andhra Pradesh, India.
- **Architectural Features:**
  - The site comprises not only a stupa but also two Buddhist caves, a chaitya hall, and a significant group of stupas, making it a comprehensive Buddhist complex.
- **Chaitya Hall:**
  - The chaitya hall at Guntupalli stands out with a rare carved stone entrance that replicates wooden architecture. This unique feature distinguishes it as a simpler version of the entrance found at the Lomas Rishi Cave.
- **Wooden Architecture Replication:**
  - The carved stone entrance of the chaitya hall emulates the intricacies of wooden architecture, showcasing the craftsmanship and artistic skills of the builders.
- **Historical Significance:**
  - The presence of multiple stupas, caves, and the chaitya hall underscores the historical and cultural importance of Guntupalli as a thriving Buddhist site.
- **Cultural Heritage:**
  - The site contributes to the broader cultural heritage of southern India, reflecting the prevalence of Buddhism and the architectural innovations of that era.
- **Comprehensive Buddhist Complex:**
  - Guntupalli stands as a testament to the diverse elements of Buddhist architecture and religious practices, encompassing various structures within a single complex.
- **Lomas Rishi Cave Influence:**
  - The replication of the stone entrance from the Lomas Rishi Cave suggests a connection or influence between these two sites, providing insights into the regional diffusion of architectural styles during that period.

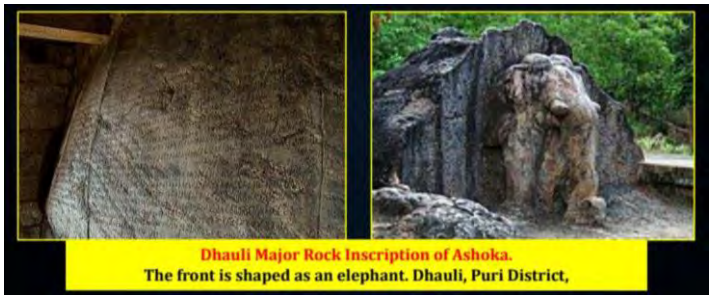
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Dhauli Shanti Stupa Overview:

- **Location:**
  - Dhauli Shanti Stupa is situated on the banks of the river Daya, approximately 8 km south of Bhubaneswar in Odisha, India.
- **Alternative Name:**
  - Commonly referred to as the Peace Pagoda, Dhauli Shanti Stupa embodies the concept of peace and tranquillity.
- **Historical Significance:**
  - The site of Dhauli is historically significant as it is believed to be the location of the Kalinga War, a pivotal event in Indian history that played a role in Emperor Ashoka's transformation.
- **Idols of Lord Buddha:**
  - Dhauli Shanti Stupa features four massive idols of Lord Buddha, each depicting various postures. These statues serve as visual representations of the Buddha's teachings and enlightenment.
- **Carvings on Stone Slabs:**
  - Stone slabs at the site are intricately carved with episodes from Gautam Buddha's life, providing a visual narrative of the key events in the Buddha's journey.
- **King Ashoka's Edicts:**
  - Dhauli Shanti Stupa is adorned with several edicts that convey King Ashoka's intentions to promote joy, peace, and contentment throughout the world. These inscriptions reflect Ashoka's commitment to the principles of non-violence and moral conduct.
- **Symbol of Peace:**
  - As a Peace Pagoda, Dhauli Shanti Stupa symbolizes the ideals of peace, harmony, and spiritual enlightenment. It stands as a testament to the transformative power of compassion and non-violence.
- **Cultural and Religious Heritage:**
  - The stupa is a significant site for both cultural and religious heritage, attracting visitors seeking solace, reflection, and a connection to the historical and spiritual dimensions of Buddhism.

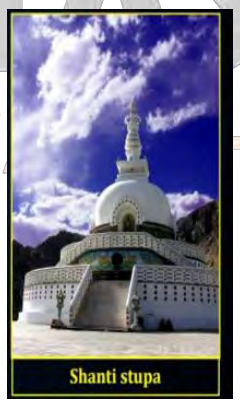



Dhauli Major Rock Inscription of Ashoka.
The front is shaped as an elephant. Dhauli, Puri District,

Important Stupas in Northern India:

Shanti Stupa, Leh:

- **Location:** Chanspa, Leh district, Ladakh
- **Construction:** Built in 1991 by Japanese Buddhist monk Gyomyo Nakamura as part of the Peace Pagoda mission.
- **Purpose:** A Peace Pagoda designed to inspire peace, unity among people of different races and creeds, and contribute to the search for world peace.
- **Relics:** Holds relics of the Buddha at its base, enshrined by the 14th Dalai Lama.
- **Collaborative Construction:** Constructed by both Japanese Buddhists and Ladakh Buddhists.
- **Architectural Features:**
  - Two-level structure.
  - Central relief of Dharmachakra with deer on the first level.
  - Central golden Buddha image on a platform depicting the "turning wheel of Dharma" on the first level.
  - Second level reliefs depict the "birth" of Buddha, the death of Buddha (mahanirvana), and Buddha "defeating the devils" while meditating.


Shanti stupa

Dro-dul Chorten Stupa, Sikkim:

- **Location:** Sikkim
- **Construction:** Built in 1945 by Trulshik Rinpoche, head of the Nyingma order of Tibetan Buddhism.
- **Nyingma School:** Associated with the Nyingma school, the oldest of the four major schools of Tibetan Buddhism.
- **Prayer Wheels:** The stupa is surrounded by 108 Mani Lhakor or prayer wheels.

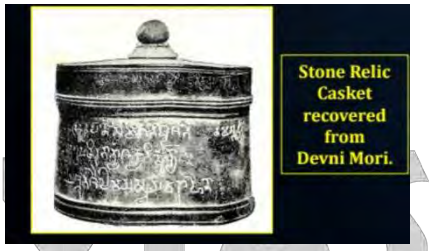

Dro-dul Choten Stupa


Mani Lhakor

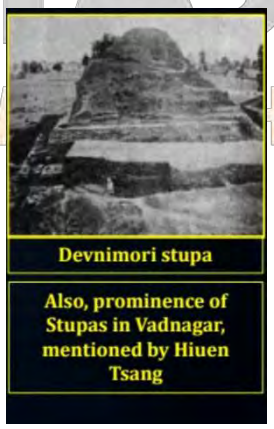
Stupa in western India

Devnimori Stupa in Western India:

- **Location:**
  - Devnimori Stupa is situated in the Devnimori Buddhist archaeological site in the Aravalli District of northern Gujarat, India.
- **Dating:**
  - Dated to the 3rd or 4th century CE, Devnimori Stupa stands as an ancient structure with a rich historical background.
- **Site Excavations:**
  - The site excavations at Devnimori have unveiled layers of history:
    - ✓ Buddhist artifacts dating before the 8th century in the lowest layer.
    - ✓ Mixed Buddhist and Hindu artwork from the Gurjara-Pratihara period in the middle layer.
    - ✓ Muslim glazed ware attributed to the 14th century on the top layer.
- **Unique Feature:**
  - Devnimori Stupa is noted as the only free-standing stupa in the area of Gujarat, adding to its architectural uniqueness.



- **Artistic Influence:**
  - The stupa houses nine images of the Buddha influenced by the Greco-Buddhist art of Gandhara, showcasing a blend of cultural influences.
- **Relic Caskets:**
  - Three relic caskets were retrieved from the stupa, with one of them bearing an inscription mentioning the 127th year in the reign of Western Satrap ruler Rudrasena.
- **Recent Developments:**
  - There are plans to build the world's second-tallest statue of Gautam Buddha in Dev Nim Mori, Sabarkantha district, Gujarat.
  - The proposed statue, at 108 meters, would be the second tallest in the world after the Spring Temple in China (153 meters).



Important Stupas from Around the World:

- **Jetavanaramaya Stupa, Sri Lanka:**
  - Located in Anuradhapura, Sri Lanka.
  - World's tallest stupa at 122 meters, built by King Mahasena.
- **Ruwanwelisaya Stupa, Sri Lanka:**
  - Situated in Anuradhapura, Sri Lanka.
  - Constructed by King Dutugemunu in 140 B.C.
  - Holds two quarts of the Buddha's relics, making it significant.

- **Borobudur, Java:**
  - Mahayana Buddhist temple in Indonesia.
  - World's largest Buddhist temple with nine stacked platforms.
  - Decorated with reliefs and Buddha statues.
- **Boudhanath Stupa, Nepal:**
  - Located in Kathmandu, Nepal.
  - Founded by Nepalese Licchavi king Sivadeva.
  - UNESCO World Heritage Site.
- **Swayambhunath Stupa, Nepal:**
  - Ancient religious complex atop a hill in the Kathmandu Valley.
  - Founded by King Manadeva's great-grandfather.
  - Features a dome, cubical structure, and eyes of Buddha.
- **The One Hundred and Eight Stupas, China:**
  - Array of 108 Buddhist stupas on the Yellow River bank in Ningxia, China.
  - Constructed during the Western Xia kingdom.
  - Represents the sacred number 108 in Buddhism.
- **Kyaiktiyo Pagoda (Golden Rock Stupa), Myanmar:**
  - Famous pilgrimage site in Mon State, Myanmar.
  - Built on a granite boulder covered with gold leaves.
  - Located at the top of Mt. Kyaiktiyo.
- **Benalmadena Stupa, Spain:**
  - Represents Buddhism in Europe, located in Benalmadena, Spain.
  - A symbol of peace and harmony.
- **The Great Stupa of Dharmakaya Which Liberates Upon Seeing, USA:**
  - Located in Shambhala Mountain Center, Colorado, USA.
  - A sacred monument in a Western context.
- **The Great Stupa of Universal Compassion, Australia:**
  - Currently under construction in Bendigo, Australia.
  - A significant Buddhist monument in the Southern Hemisphere.

Jetavanaramaya Stupa, Sri Lanka:

- Located in Anuradhapura, Sri Lanka.
- World's tallest stupa at 122 meters.
- Third tallest structure globally, following the Great Pyramid of Giza and Pyramid of Khafre.



- Built by King Mahasena of Anuradhapura.



Ruwanwelisaya Stupa, Sri Lanka:

- Situated in Anuradhapura, Sri Lanka.
- Constructed by Sinhalese King Dutugemunu in 140 B.C.
- Damaged during the Chola conquest and renovated by Parakramabahu I.
- Holds two quarts of Buddha's relics, the largest collection anywhere.



Borobudur, Java:

- Mahayana Buddhist temple, likely founded around 800 AD.
- World's largest Buddhist temple, reflecting Gupta art influence.
- Consists of nine stacked platforms with 2,672 relief panels and 504 Buddha statues.
- Central dome surrounded by 72 Buddha statues, following Javanese Buddhist architecture.

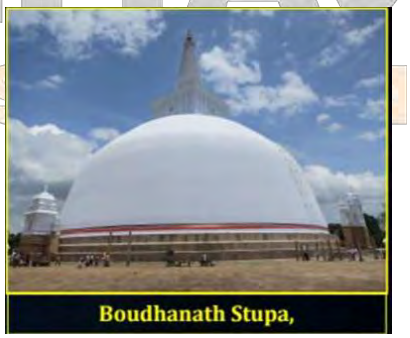


Boudhanath Stupa, Nepal:

- Located in Kathmandu, Nepal.
- Founded by Nepalese Licchavi king Sivadeva (c. 590-604 CE).
- Declared UNESCO World Heritage Site in 1979.

Swayambhunath Stupa, Nepal:

- Ancient religious complex atop a Kathmandu Valley hill.
- Founded by King Manadeva's great-grandfather.
- Features a dome, cubical structure, and eyes of Buddha.
- Carvings of the Panch Buddhas on each side.



The One Hundred and Eight Stupas, China:

- Array of 108 Buddhist stupas on the Yellow River bank in Ningxia.
- Constructed during the Western Xia kingdom (1038-1227).
- Arranged in a triangular formation, representing the sacred number 108 in Buddhism.



Kyaiktiyo Pagoda, Myanmar:

- Well-known pilgrimage site in Mon State, Myanmar.
- Built on top of a granite boulder covered with gold leaves.
- Located at the summit of Mt. Kyaiktiyo.





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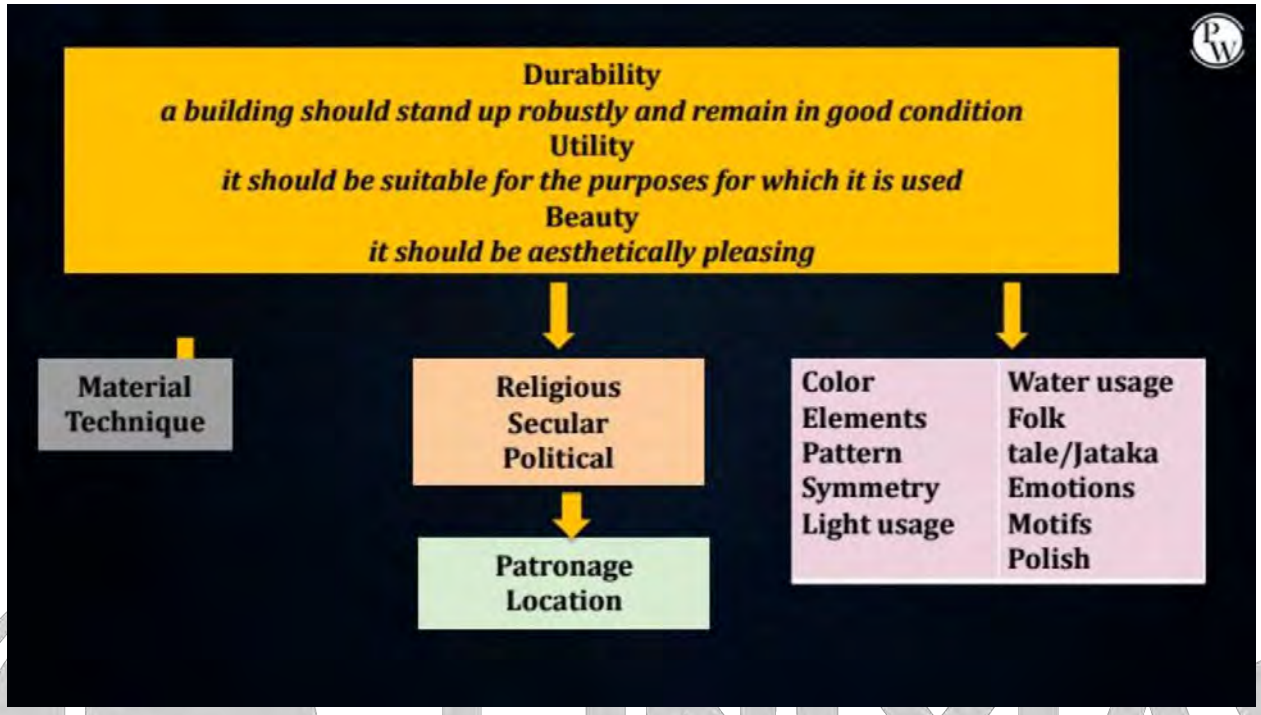
DAILY CLASS NOTES

ART & CULTURE

Lecture – 07
Pillars Of India



Pillars Of India



Pillar Architecture in India:

- **Monolithic Pillar Architecture in India:**
  - Characterized by a single, solid structure.
  - Represents a unified and undivided architectural form.
- **Composite Pillar Architecture in India:**
  - Comprises a combination of various materials or components.
  - Exhibits a diverse and multifaceted architectural design.
- **Independent Pillar Architecture in India:**
  - Stands alone as a distinct and separate architectural element.
  - Emphasizes autonomy and individuality within the overall structure.
- **Part of Architecture in India:**
  - An integral component of the broader architectural framework.
  - Contributes to the overall design and functionality of the building or structure.

Harappan Pillars at Dholavira:

- Discovered a stone pillar at Dholavira.
- Functions as a measurement tool with marks indicating measurement.
- Likely used to determine the water level in a reservoir.
- Found as integral components in architectural structures made of burnt bricks and other materials.
- Seen in the Assembly hall near the Great Bath in Mohenjo Daro, arranged in 5 pillars across 4 rows.

- Also utilized in houses to support the second storey.
- Harappan Pillars vs. Mesopotamian Pillars:
  - Indian pillars have a square/rectangle plan.
  - Mesopotamian pillars, in contrast, have a circular design.
  - Raises the question of whether Harappan pillars drew inspiration from Mesopotamian architecture.

Mahajanapadas and Pillars:

- Pillars may have been incorporated into the architecture of forts and palaces within Mahajanapadas.
- Suggests a potential connection between the development of pillars and the construction of fortified structures in ancient India.

Mauryan Pillars:

- **Development of Mauryan Pillars:** Significant advancements in pillar architecture occurred during the Mauryan age.
- **Categories of Mauryan Pillars:** Mauryan pillars can be broadly classified into two categories.
  - Part of palaces.
  - Erected independently by Ashoka, holding greater importance.
- **Pillars in Palaces:**
  - Wooden pillars were used in Chandragupta Maurya's palace.
  - Wooden palisade, a fence, erected around Pataliputra by Chandragupta Maurya.
  - Ashoka used monolithic stone pillars in his stone palace, featuring a tapered design and glossy polish.
- **Mauryan Palisade at Bulandi Bagh:**
  - Remains of a wooden palisade discovered at Bulandi Bagh site in Pataliputra.
  - Supports Megasthenes' descriptions of Indian cities fortified with ditches, wooden walls, towers, and gates.





- **Kumarahar - 80 Pillars Hall:**
  - Remains of a stone palace built by Ashoka.
  - Pillars with a glossy polish, carved at Chunar (Mirzapur district, Uttar Pradesh).

- Central pillared hall of the palace used during the 3rd Buddhist Council in Pataliputra under Ashoka's reign.
- Continued use by Indian dynasties like Sungas, Kanvas, and Guptas.
- Fa-Hien, during the reign of Chandragupta II, admired the palace's beauty and documented it in the book "Fu-kyo-ki" from 399 AD - 413 AD.



Ashokan Pillars [Independent]:

- Ashoka erected numerous stone pillars across his empire, with 20 discovered from Kandahar in Afghanistan to Amaravati in Andhra Pradesh.
- Carved from Mathura's white-spotted red sandstone and Chunar's buff-colored stone, transported to their installation sites.
- Termed as Dhamma Sthambha (pillars of the Dharma) by Ashoka.
- Inscriptions in Prakrit language using Brahmi script.

Ashoka's Inscriptions:

- Ashoka strategically used inscriptions on pillars to directly communicate with people throughout his empire.
- Pioneered this communication method in Indian history.
- Inscriptions served as a quasi-constitution, outlining duties and responsibilities of state officers.
- Prakrit language, common among the masses, was used in these edicts.

Minor Pillar Edicts:

- Schism edict,
- Queen's edict,
- Rummindei Edict,
- Nigali Sagar Edict.

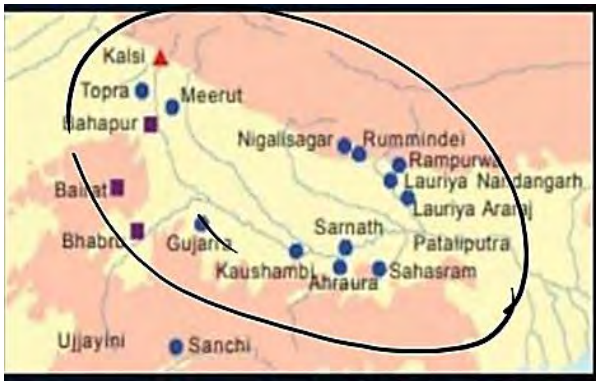
Major Pillar Edicts:

- Pillar Edict I: Emphasizes Asoka's principle of protection for the people.
- Pillar Edict II: Defines Dhamma as minimizing sins, promoting virtues, compassion, liberality, truthfulness, and purity.
- Pillar Edict III: Abolishes sins of harshness, cruelty, anger, pride, etc.
- Pillar Edict IV: Addresses the duties of Rajukas.
- Pillar Edict V: Lists animals and birds that should not be killed on certain days and those that should never be killed.
- Pillar Edict VI: Focuses on the Dhamma policy.
- Pillar Edict VII: Highlights the works done by Ashoka for the Dhamma policy.

Language and Locations of Major Pillar Edicts:

- Only Prakrit in the Brahmi script was used on the pillars.
- A few derived inscriptions were made in Aramaic in certain areas of Afghanistan.

Asoka's 6 Major Pillar Edicts have been found at:



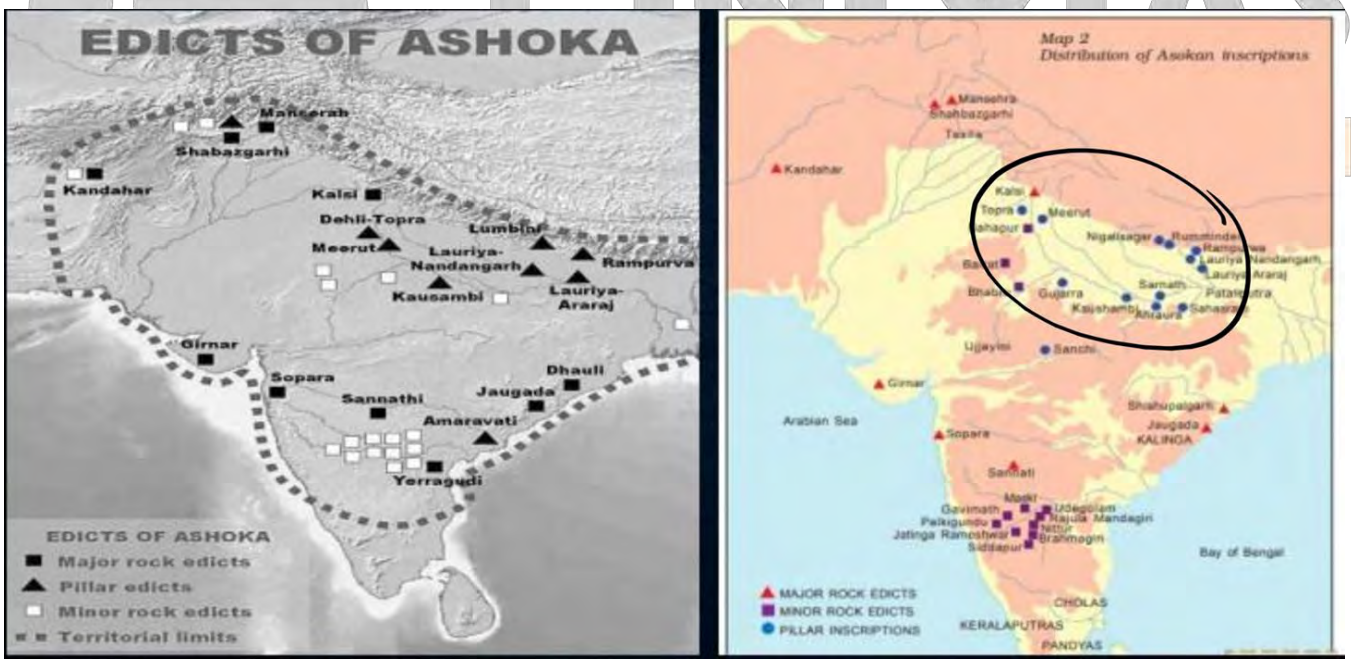
- Kaushambi (Allahabad)
- Topra (now Delhi),
- Meerut (now Delhi),
- Lauriya-Araraj,
- Lauriya-Nandangarh,
- Rampurva (Champaran)
- 7th one on the Delhi-Topra pillar.

Nigali Sagar near Lumbini, Nepal:

- Pillar with a missing capital and featuring one Ashoka edict.
- Erected in the 20th regnal year of Ashoka in 249 BCE.
- Mentions Ashoka's action of doubling the size of the stupa of Buddha Konakamana.
- Refers to Kanakmani Buddha.

Rummindei near Lumbini, Nepal:

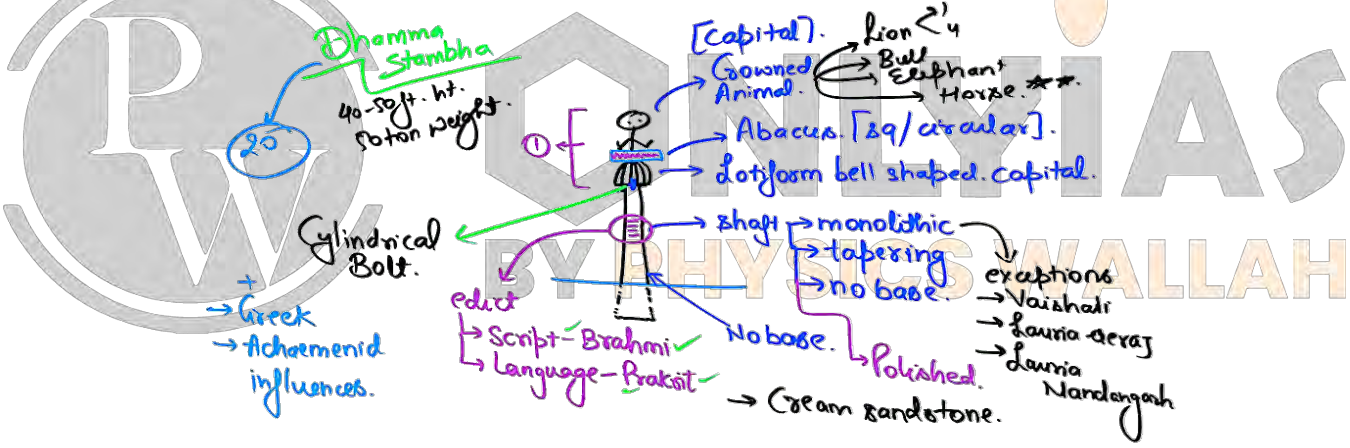
- Also erected in the 20th regnal year of Ashoka around 249 BCE.
- Commemorates Ashoka's pilgrimage (King Devanampriya Priyadarsin) to Lumbini and the exemption of Lumbini from tax.
  - The capital is missing, but it was a horse-shaped structure.



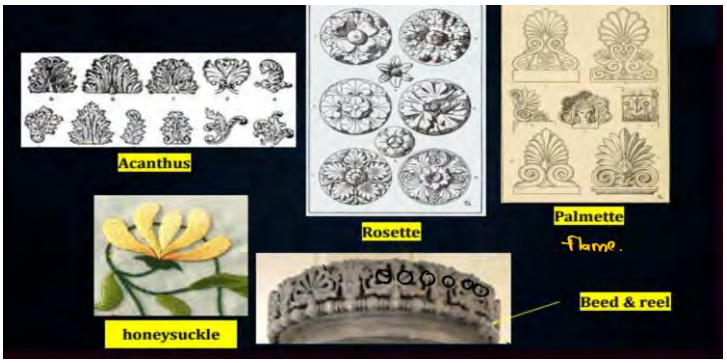


Purpose of Ashokan Pillars:

- Used during Ashoka's reign as inscribed symbols of the State.
- Served to commemorate battle victories and propagate imperial sermons.



- **Bell-shaped Portion:**
  - Positioned over the shaft of the pillars.
  - Often referred to as the 'inverted lotus' and influenced by Iranian pillars.
  - Exhibits a highly polished and lustrous finish.
- **Abacus:**
  - The platform supports the crowning animal.
  - Initially square or rectangular, later becoming circular.
  - Some abacus designs, like the one in Rampurwa featuring a bull, show Greek influence.



- **Capital Varieties:**
  - The topmost component of Ashokan pillars, the capital, varied in design.
  - Varieties include single lion, four lions back-to-back, bull, and elephant capitals.



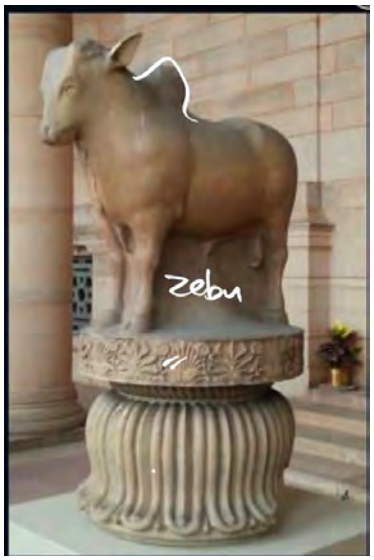
- **Lion Capital at Vaishali, Bihar:**
  - Original standing pillar with no inscription.
  - Features a rigid lion.
  - Placed in Kutagarasala Vihara, an ancient monastery associated with Buddha's frequent visits to Vaishali.



- **Elephant Capital at Sankissa:**
  - Located in Sankissa Basantpur, north of Kannauj, Farrukhabad district, Uttar Pradesh.
  - Part of the ancient city of Sankissa developed under Ashoka, featuring pillars and a ruined stupa.
  - Reflects Hellenistic influence.
- **Bull Capital at Rampurva:**
  - Found in West Champaran district, Bihar.
  - Features a bull without inscriptions, showcasing a blend of Greek, Persian, and Indian elements in design.
  - The bull proper is considered a masterpiece of Indian craftsmanship.



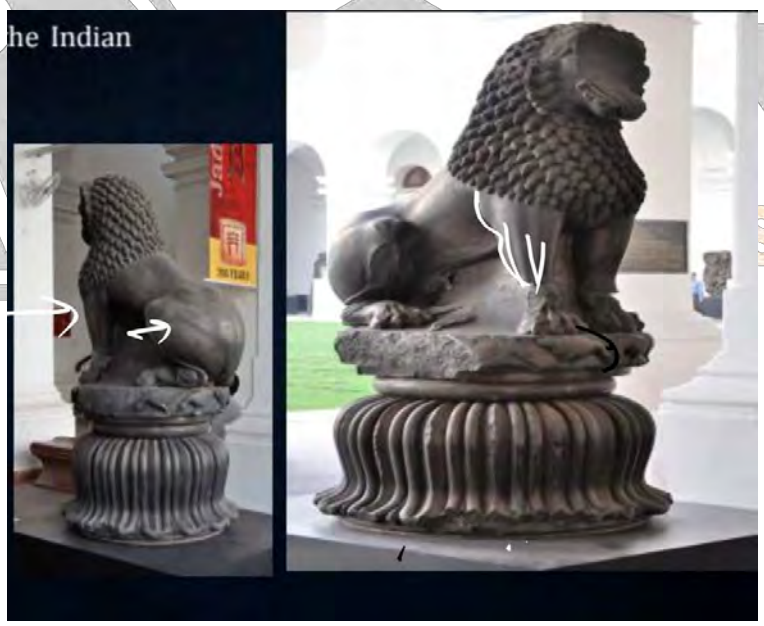
- **Lion Capital at Lauria Nandangarh:**
  - Located in Champaran, Bihar.
  - Features a single lion and is associated with Pillar Edicts I to VI.





❖ **Lion Capital at Rampurva:**

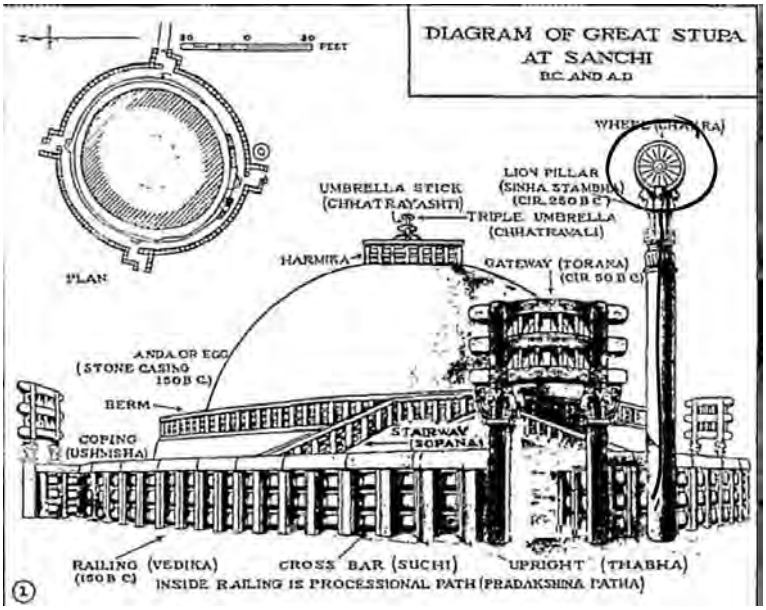
- Found in West Champaran district, Bihar.
- Associated with Pillar Edicts I to VI.



❖ **Ashokan Pillar at Sanchi:**

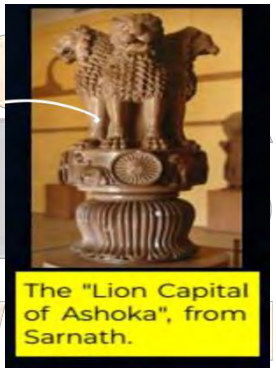
- Decorative pillar erected on the side of the main Torana of the great stupa.
- Consists of four lions, likely supporting a Wheel of Law.
- Bears an Ashokan inscription (schism edict) and an inscription in the ornamental Sankha Lipi from the Gupta period.

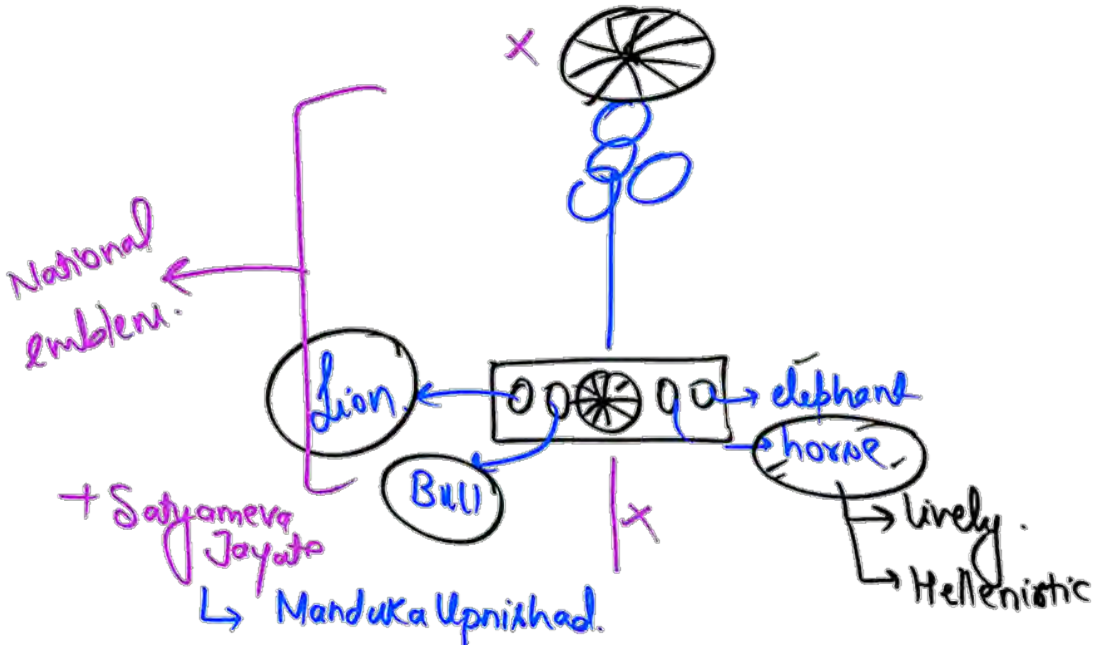




❖ **Lion Capital at Sarnath near Varanasi:**

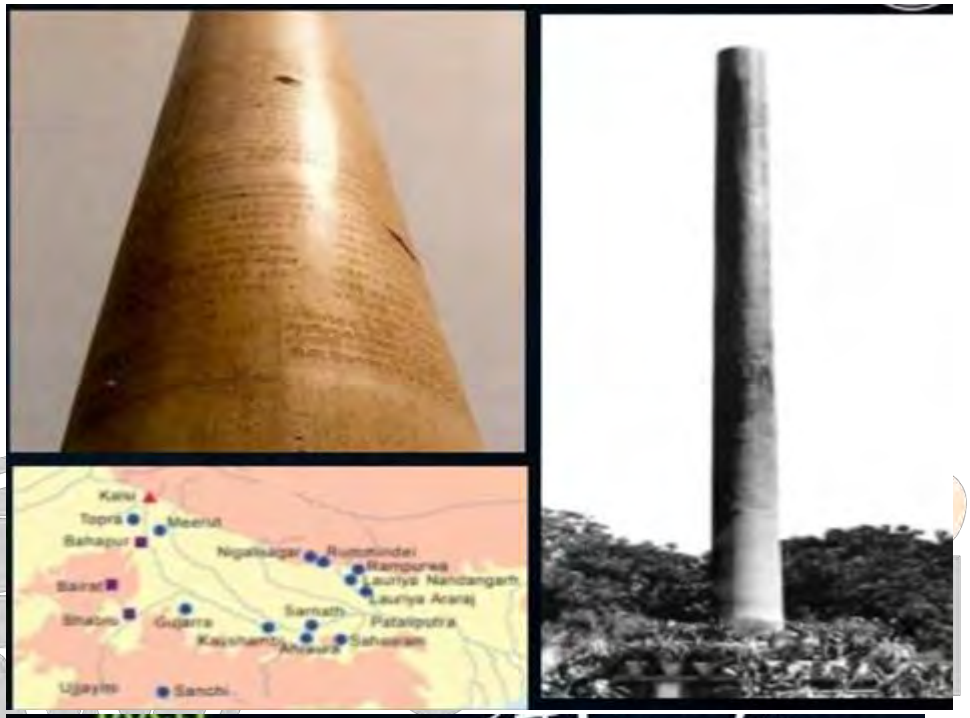
- Discovered more than a hundred years ago at Sarnath.
- One of the finest examples of sculpture from the Mauryan period.
- Built to commemorate the first sermon by Buddha at Sarnath.
- The capital consists of a monolithic shaft, a lotus bell base, a drum with four animals, and a crowning element – the Wheel of the Law.
- Four lions symbolize Buddha spreading Dhamma in all directions.
- Adopted as the National Emblem of Independent India.
- Features the inscription "Satyameva Jayate" from Mundaka Upanishad, meaning "Truth Alone Triumphs," below the abacus in Devanagari script.


The "Lion Capital of Ashoka", from Sarnath.



Allahabad Pillar, Uttar Pradesh:

- Originally located at Kaushambi.
- Capital lost, potentially a single lion.
- Features Pillar Edicts I-VI (major), Queen's Edict, Schism Edict.
- Associated with the Prashasti of Samudragupta by Harisena, the court poet.

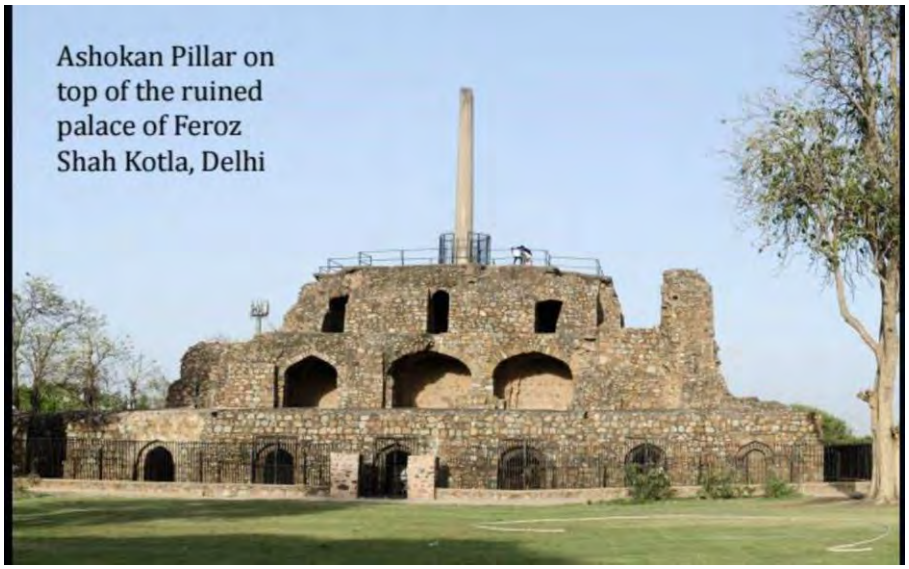




Delhi-Topra:

- Originally at Topra Kalan in Yamunanagar district of Haryana.
- Moved to Feroz Shah Kotla, Delhi, in 1356 CE by Firuz Shah Tughluq.
- Erected on a mosque at Firoze Shah Kotla.
- Features Pillar Edicts I-VI, VII.
- Delhi Meerut: Initially in Meerut, moved to Delhi by Firuz Shah Tughluq in 1356 CE, and installed at Wazirabad hills.





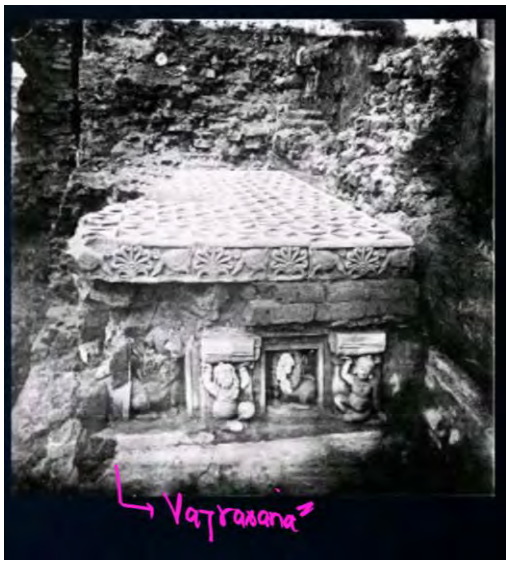
Ashokan Capitals Without Pillars:

- Kesariya: Only the capital found in the Kesaria stupa, discovered by Markham Kittoe in 1862. Similar to the lion of the Lauriya Nandangarh pillar, but lost.
- Pillars without capital: Allahabad, Nigali Sagar, Lauriya Areraj, Fatehabad.

Mahabodhi Temple [UNESCO WHS]:

- Known from various ancient sources, including reliefs from Bharhut (100 BCE) and accounts by Chinese pilgrims (5-6th century CE).
- Mentioned that there was an Ashokan pillar at the Mahabodhi Temple founded by Ashoka, crowned by an elephant.
- Chinese pilgrims reported that the capital of the Lumbini pillar was a horse (now lost).
- Ashoka visited Bodh Gaya to establish a monastery and shrine, which have disappeared, but the remains of the Diamond throne or Vajrasana he established at the foot of the Bodhi tree still exist.





MINOR PILLAR EDICTS	MAJOR PILLAR EDICTS
Nigali Sagar: (or Nigliva, Nigalihawa), near Lumbini, Nepal. Pillar missing capital, one Ashoka edict. Erected in the 20th regnal year of Ashoka (249 BCE). It mentions that Asoka increased the height of stupa of Buddha Konakamana to its double size. **Rummindei:** near Lumbini, Nepal. Also erected in the 20th regnal year of Ashoka (c. 249 BCE), to commemorate Ashoka's pilgrimage [King Devanampriya Priyadarsin] to Lumbini & exemption of Lumbini from tax. Capital missing, but was **Allahabad pillar:** Uttar Pradesh (originally located at Kausambi and probable moved to Allahabad by Jahangir; Pillar Edicts I-VI, Queen's Edict, Schism Edict). **Sanchi,** near Bhopal, MP, four lions, Schism Edict. **Sarnath,** near Varanasi, UP, four lions, Pillar Inscription, Schism Edict. This is the famous "Lion Capital of Ashoka" used in the national emblem of India. **Vaishali,** Bihar, single lion, with no inscription Rampurva, Champaran, Bihar. ½ columns a bull without inscriptions.	**Delhi-**Topra: Feroz Shah Kotla, Delhi (Pillar Edicts I, II, III, IV, V, VI, VII; moved in 1356 CE from Topra Kalan in Yamunanagar district of Haryana to Delhi by Firuz Shah Tughluq. **Delhi-Meerut:** Delhi ridge, Delhi (Pillar Edicts I, II, III, IV, V, VI; moved from Meerut to Delhi by Firuz Shah Tughluq in 1356. **Allahabad pillar:** Uttar Pradesh (originally located at Kausambi and probable moved to Allahabad by Jahangir; Pillar Edicts I-VI. **Rampurva**, Champaran, Bihar. Two columns: a lion with Pillar Edicts I, II, III, IV, V, VI; Lauriya-Nandangarth, Champaran, Bihar, single lion, Pillar Edicts I, II, III, IV, V, VI **Lauriya Araraj,** Champaran, Bihar (Pillar Edicts I, II, III, IV, V, VI) The abacus of the bull capital features honeysuckle.

Western origin of Mauryan Pillars?

Achaemenid/Sargonid (Persian)

- **Achaemenid/Sargonid (Persian) Influence:**
  - Similarities in column capitals supporting roofs at Persepolis and Mauryan Pillars.
  - Notable resemblance in sculpting styles, as seen in the Sarnath Lion Capital of Ashoka.
- **Historical Context:**
  - India and the Achaemenid Empire were in close contact during the Achaemenid conquest of the Indus Valley from 500 BCE to 330 BCE.
- **Architectural Exchange:**
  - The interaction between these civilizations likely led to an exchange of architectural ideas and styles.
  - Mauryan Pillars might have incorporated design elements influenced by the Persian architectural traditions.
- **Cultural Cross-Pollination:**
  - Cross-cultural interactions may have played a role in the adaptation of certain architectural features, including the design of column capitals, between the Mauryan Empire and the Achaemenid Empire.
- **Shared Aesthetics:**
  - Similarities in sculpting style suggest a shared aesthetic influence, possibly stemming from the cultural and artistic interactions during this period.

- **Continued Impact:**
  - The influence of Western architectural styles, including those from the Achaemenid Empire, may have persisted in Indian art and architecture, leaving a lasting impact on subsequent periods.

Q. Do you agree with the view that Mauryan Pillars is an example of Alien Grafting?

The question of whether Mauryan Pillars represent an example of alien grafting has been a subject of debate among historians. This perspective is based on the observed similarities between the Ashokan pillars and the Achaemenian (Persian) pillars.

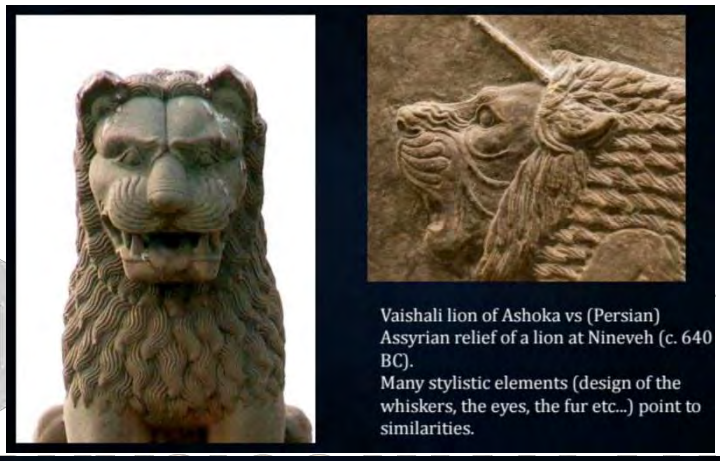
Historical Viewpoint:

A section of historians, including notable figures like John Marshall, contends that Mauryan rulers adopted the tradition of erecting pillars from Persia. This view is supported by highlighting the shared characteristics between Ashokan and Persian pillars, emphasizing foreign influence on Mauryan art.

Shared Characteristics:

The proponents of the theory point out several common features between Ashokan and Persian pillars:

- Both were constructed from stone.
- Both featured a shaft.
- Both included a bell-shaped portion.
- Abacus and capital were integral components of both types of pillars.
- Both exhibited a glossy polish on their surfaces.



Vaishali lion of Ashoka vs (Persian) Assyrian relief of a lion at Nineveh (c. 640 BC).
Many stylistic elements (design of the whiskers, the eyes, the fur etc...) point to similarities.



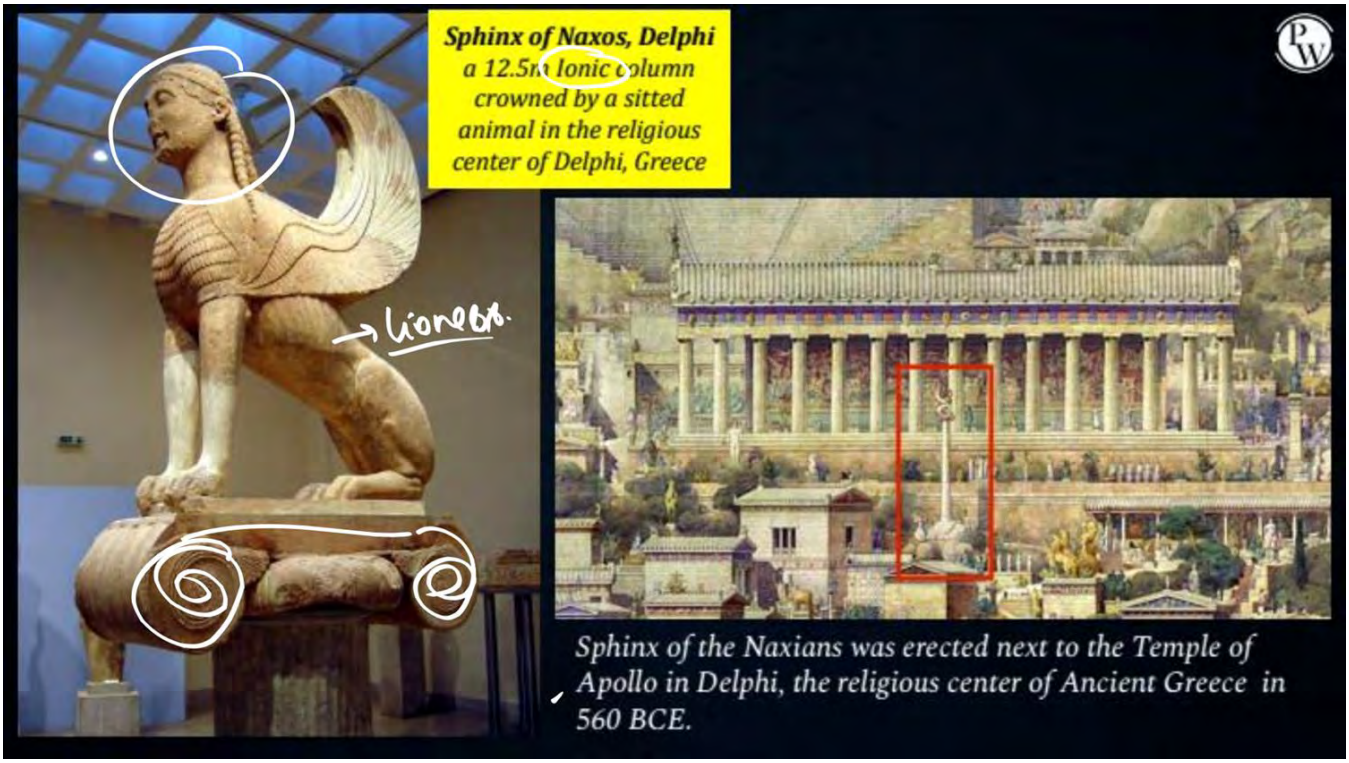
Differences and Critical Examination:

However, a critical examination reveals significant differences:

- The shaft of Ashokan pillars was generally monolithic, while Persian pillars were made of stone pieces joined together.
- The tapering shape of the Ashokan pillar's shaft differed from the cylindrical shape of Persian pillars.
- The outer surface of Ashokan pillars was smooth, contrasting with the grooved surface of Persian pillars.
- The bell-shaped structure in Ashokan pillars was used only at the top and erected without a base, while Persian pillars had bell-shaped bases at both ends.
- The purposes behind Ashokan and Persian pillars diverged, with Ashokan pillars being independent constructions and Persian pillars being part of palaces.

Conclusion:

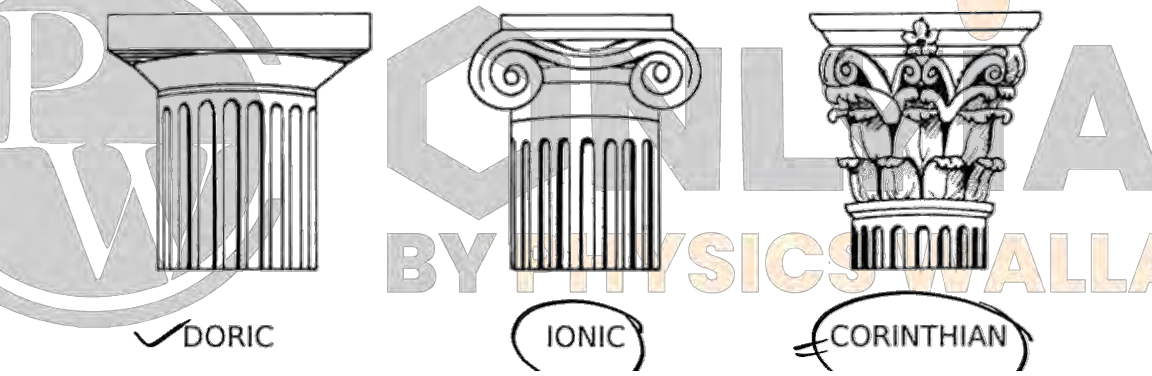
Considering the fundamental differences in design and purpose between Ashokan and Persian pillars, it can be argued that Mauryan pillars do not represent an example of alien grafting. While acknowledging the close economic and cultural contact between the Mauryan Empire and Persia, it is important to recognize that elements of cultural interaction and mutual influence might have occurred without implying direct adoption.

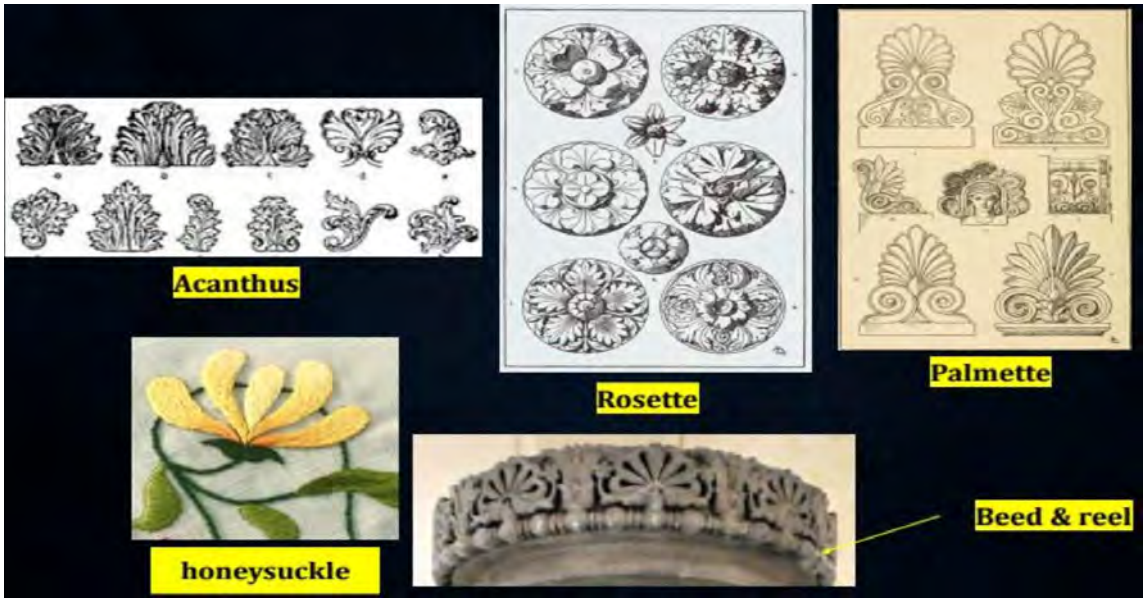


Hellenistic Influence:

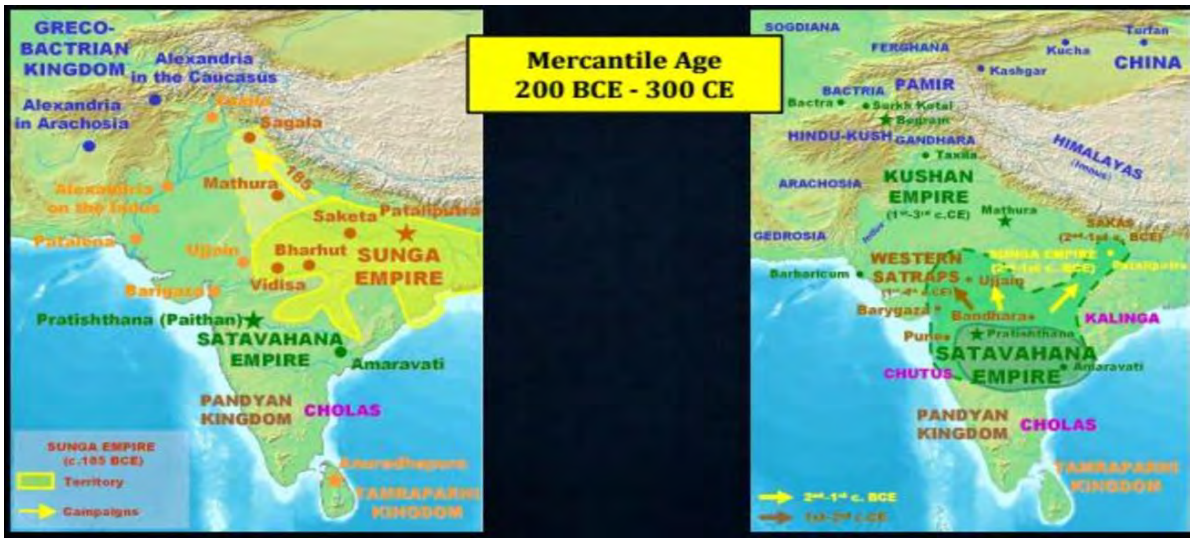
- **Hellenistic Influence on Pillars:**
  - Some pillars, including the Rampurva bull, Sankissa elephant, and Allahabad pillar capital, show Hellenistic influence.
  - The abacus of these pillars incorporates bands of motifs, such as the bead and reel pattern, ovolo, flame palmettes, lotuses, and rosettes.
  - Similar motifs are also evident in the remains of the Mauryan capital city of Pataliputra.

- **Specific Motifs:**
  - The use of motifs like bead and reel patterns, ovolo, flame palmettes, and lotuses suggests a likely origin from Greek artistic influences.
  - These motifs are prominently featured in the design of the abacus on selected pillars.
- **Greek Inspirations:**
  - The 6th century Greek columns, such as the Sphinx of Naxos, are cited as potential inspirations for Ashoka's pillars.
  - The influence of Greek design elements can be observed in the artistic detailing and motifs present in the pillars, showcasing a cross-cultural exchange.
- **Connection to Mauryan Capital:**
  - Similar motifs found in the remains of the Mauryan capital city of Pataliputra further support the notion of Hellenistic influence.
  - The presence of these motifs suggests a broader incorporation of Greek artistic elements in the architectural features of the Mauryan Empire.
- **Artistic Evolution:**
  - The incorporation of Hellenistic elements in the design of pillars represents an evolution in Mauryan art, showcasing a fusion of cultural influences from the Greek world with indigenous architectural traditions.





Post-Maurya Era:



- **Heliodorus Besnagar Pillar:**
  - Heliodorus, a Greek ambassador in the court of Shunga king Bhagbhadra, erected a red sandstone pillar at Besnagar (near Vidisha or Bhilsa).
  - The inscription on the pillar reveals Heliodorus' affiliation with Bhagvatism.
  - A similar pillar with diplomatic implications was erected at Sanchi.
  - **Diplomatic Relations between Indo-Greeks and Shungas:**
    - ✓ Indo-Greeks and Shungas established normalized diplomatic relations around 110 BCE.
    - ✓ Heliodorus, dispatched from the court of Indo-Greek king Antialcidas, visited the court of Shunga emperor Bhagabhadra in Vidisha.



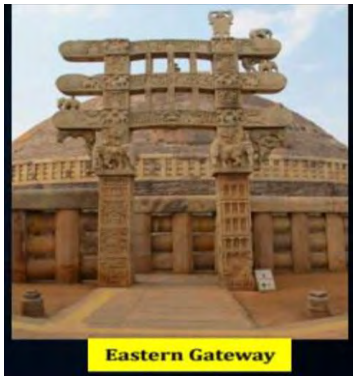
- **Sunga Pillar at Sanchi:**
  - Sunga Pillar No. 25 at Sanchi, attributed to the Sungas in the 2nd-1st century BCE, shares design similarities with the Heliodorus pillar.
  - Locally known as the Kham Baba pillar, it was dedicated by Heliodorus in Vidisha in 100 BCE.
- **Satavahana Pillars in Cave Architecture:**
  - Octagonal and square-shaped plinth pillars in Satavahana cave architecture.
  - Characterized by unique shapes and designs, contributing to the architectural diversity of the period.

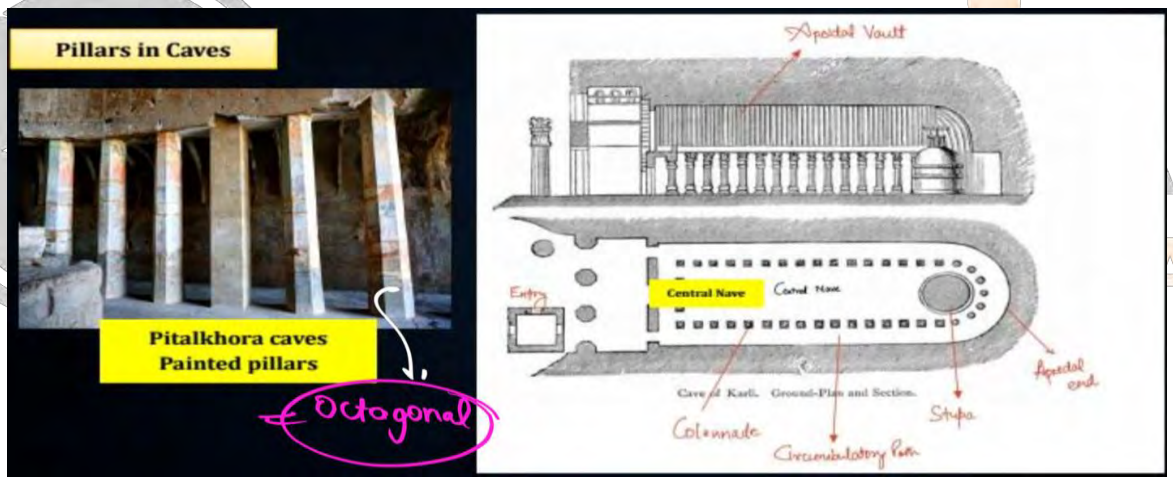


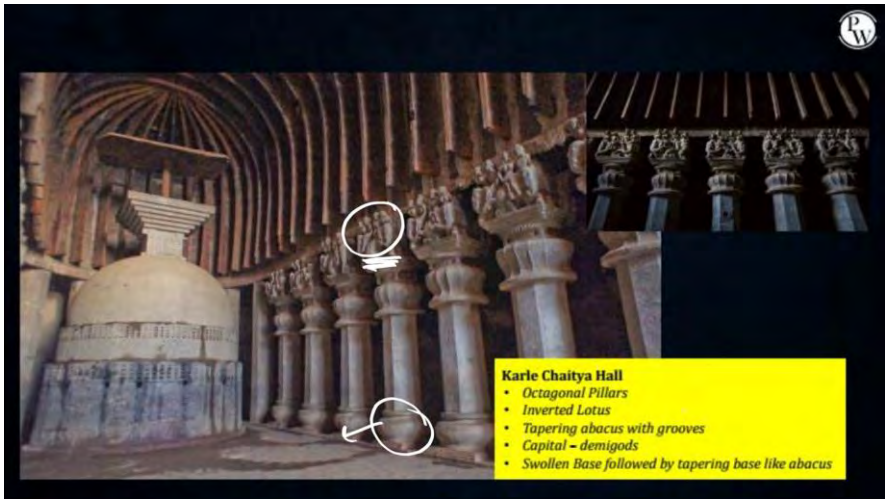
- **Torana at Sanchi:**
  - Four torans were added to the Great Sanchi Stupa in the 1st century BC.
  - Each gateway was composed of two square posts with sculptured animal or dwarf capitals, surmounted by three beams ending in spirals.

- The topmost crossbar originally held the trident-like symbol of triratna and the wheel of the law.
- Relief sculptures on crossbars depict events from Buddha's life, Jataka stories, scenes important to early Buddhism, and auspicious symbols.
- Inscriptions name relief donors, including a commemoration by the ivory workers of Vidisha, possibly translating their ivory-working tradition into stone.
- Deeply carved panels employ continuous narration, portraying vibrant scenes of Buddha in symbolic form, including the wheel, an empty throne, and footprints.



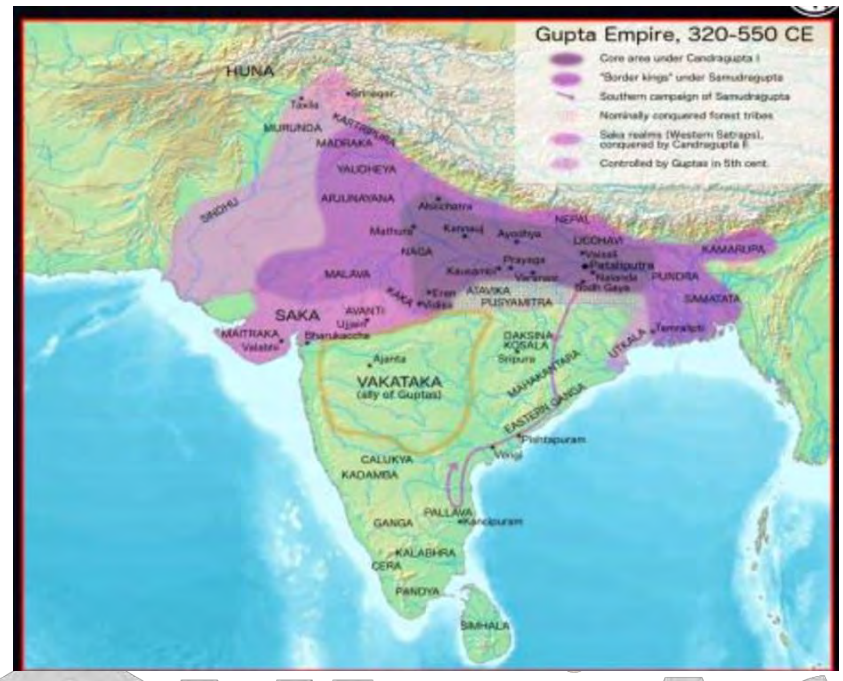






Gupta Era:

- **Mehrauli Iron Pillar:**
  - Singular example of Gupta period pillar architecture, standing at approximately 7 meters in height and weighing 3 tons.
  - Originally erected by Gupta ruler Chandragupta II (Chandragupta Vikramaditya) at Udaygiri (Madhya Pradesh) to honor Lord Vishnu.
  - Later brought to Delhi and erected near Qutub Minar, possibly by Sultan Iltutmish, Qutubuddin, or Tomar King Anangpal.

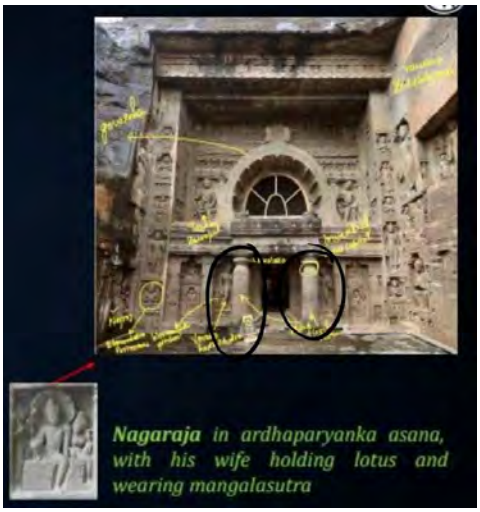


- **Ajanta Caves - Vakatakas Phase (Cave 19):**
  - Constructed in the 5th century CE during the Vakataka phase at Ajanta caves.
  - Cave 19 deviates from the earlier Hinayana tradition, featuring a carved Buddha within the stupa.
  - Apsidal worship hall with 15 round pillars adorned with floral reliefs, ridged shafts, and Buddha-topped capitals.
  - Elephants, horses, and flying apsara friezes on capitals reflect Gupta Empire artwork style.
  - Walls and ceiling of side aisles inside the worship hall adorned with paintings.
  - Ornate entrance facade with round pillars displaying fluted floral patterns and carved garlands supporting a porch.
  - Capital features an inverted lotus connecting to an amalaka.
  - Left side showcases a standing Buddha with a devotee prostrating, while the right side depicts a woman holding a pitcher.
  - Notable sculptures include Naga figures protecting the Buddha, Yaksha dvarapala images, flying couples, and various depictions of Buddha.



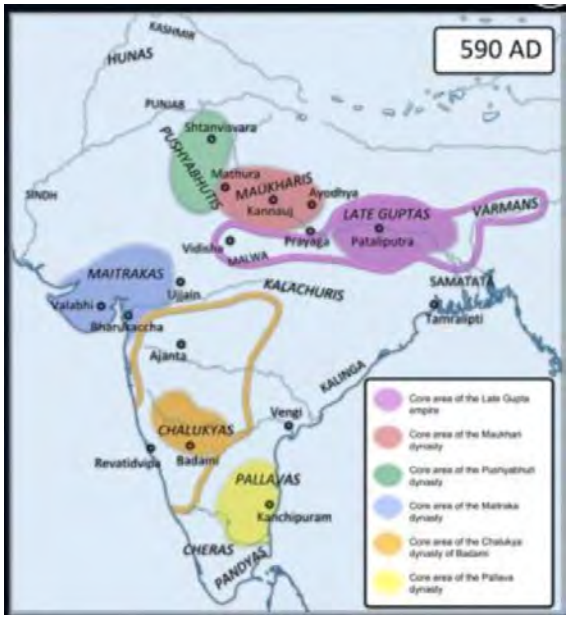
  - **Ajanta Cave 19 - Unique Features:**
    - ✓ Recognized for its sculptural richness, including the depiction of a serpent canopy protecting the Buddha.
    - ✓ Features Yaksha dvarapala images on the sides, flying couples, sitting and standing Buddhas.
    - ✓ The ceiling of the cave, though now faded, was originally painted, adding to its artistic allure.

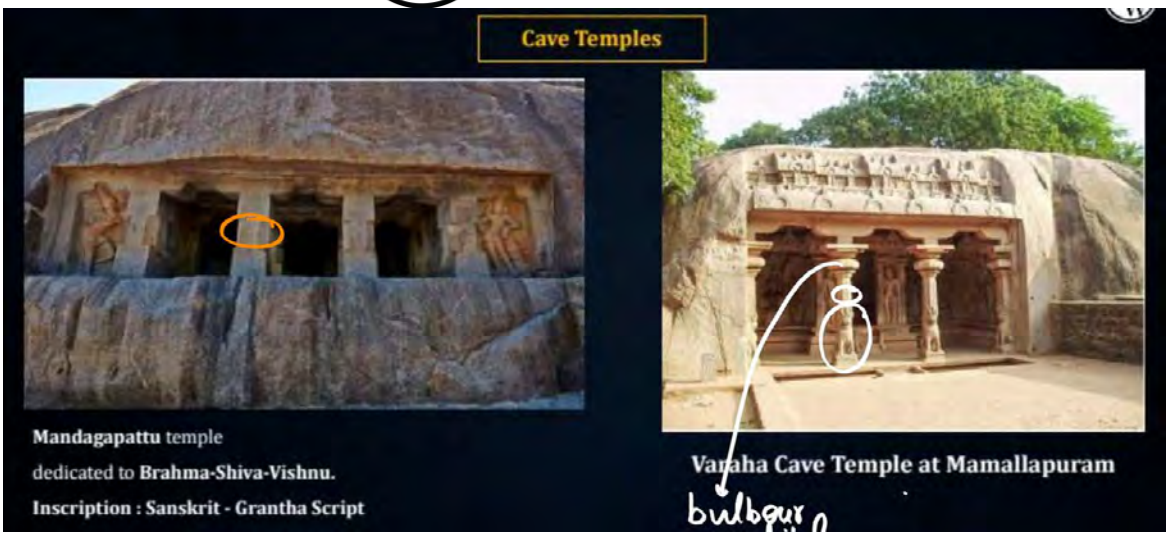






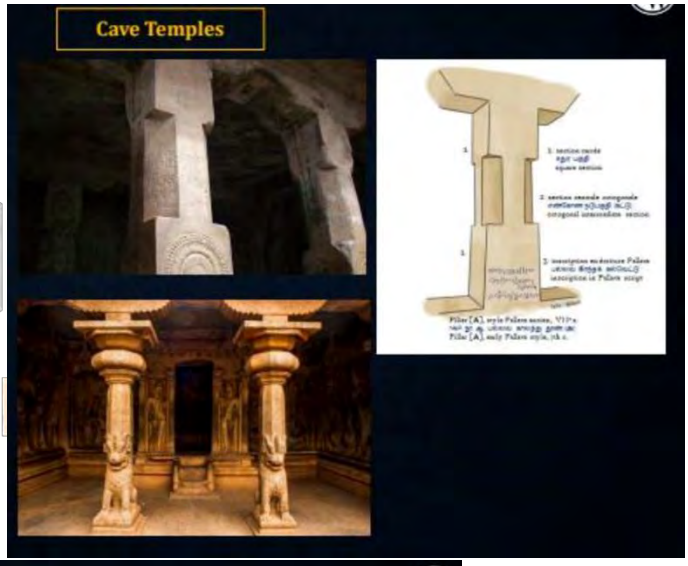
Post-Gupta Era:





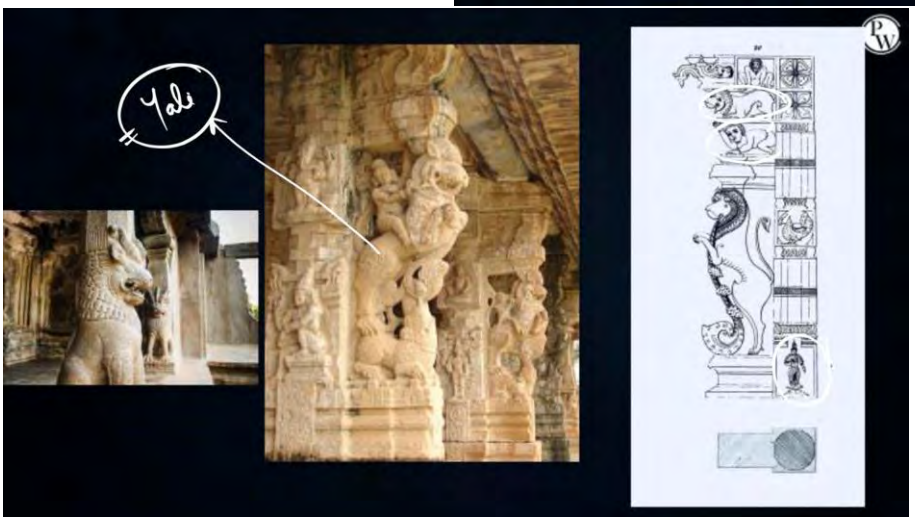
Pallavas Rock Cut Caves - Pillar Design:

- The pillars in the Pallavas' rock-cut caves exhibit a distinctive design.
- Characterized by a square shape at both the bottom and top, with an intriguing chamfered transition into an octagonal shape in between.



Unique Carvings:

- The pillars are intricately carved, showcasing a remarkable craftsmanship.
- Notably, these pillars are crafted in a way that they rest on the heads of sculpted lions, adding a distinctive and symbolic touch to the architectural design.

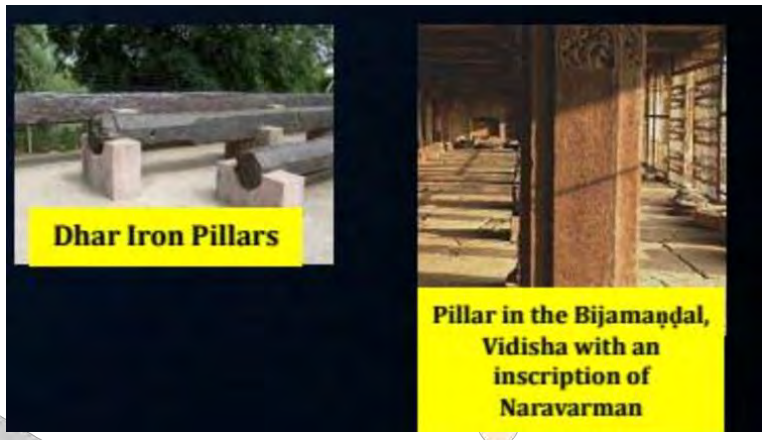


Rashtrakuta Dynasty - Krishna III's Victory:

- During the Rashtrakuta Dynasty, King Krishna III achieved a significant victory by defeating the Cholas, specifically under the rule of Parantaka I.
- In commemoration of this triumph, Krishna III erected a pillar at Rameshwaram, symbolizing the Rashtrakuta military prowess.

Rajputs (1000-1200 CE) - Parmar Dynasty:

- In the period between 1000 and 1200 CE, the Rajputs, particularly under the Parmar Dynasty, played a prominent role in the political landscape of India.
- The Parmar Dynasty contributed to the Rajput legacy, showcasing their influence and power in the region.



Yukti Kalpataru - Sanskrit Treatise on Shipbuilding:

- Yukti Kalpataru is a renowned Sanskrit treatise primarily focused on shipbuilding in the ancient Hindu world.
- Authored and compiled by King Bhoja of Dhara, a ruler from the Paramara dynasty, during the period of 1000-1055 CE.
- Also recognized as the "Yukti Kalpataru of Bhoja" due to its association with King Bhoja.

Exhaustive Detail on Shipbuilding:

- Noteworthy for being the oldest book that extensively delves into the intricacies of shipbuilding.
- Stands out for its comprehensive coverage and detailed insights into the art and science of constructing ships.
- While references to shipping and shipbuilding exist in other languages worldwide, Yukti Kalpataru is unparalleled in its thorough examination of the subject within Sanskrit literature.

Medieval India:

Kakatiya Kingdom - Thousand Pillar Temple:

- Prominent architectural marvel from the Kakatiya Kingdom known as the Thousand Pillar Temple or Rudreswara Swamy Temple in Hanamakonda.
- Represents the rich cultural and artistic heritage of medieval India.

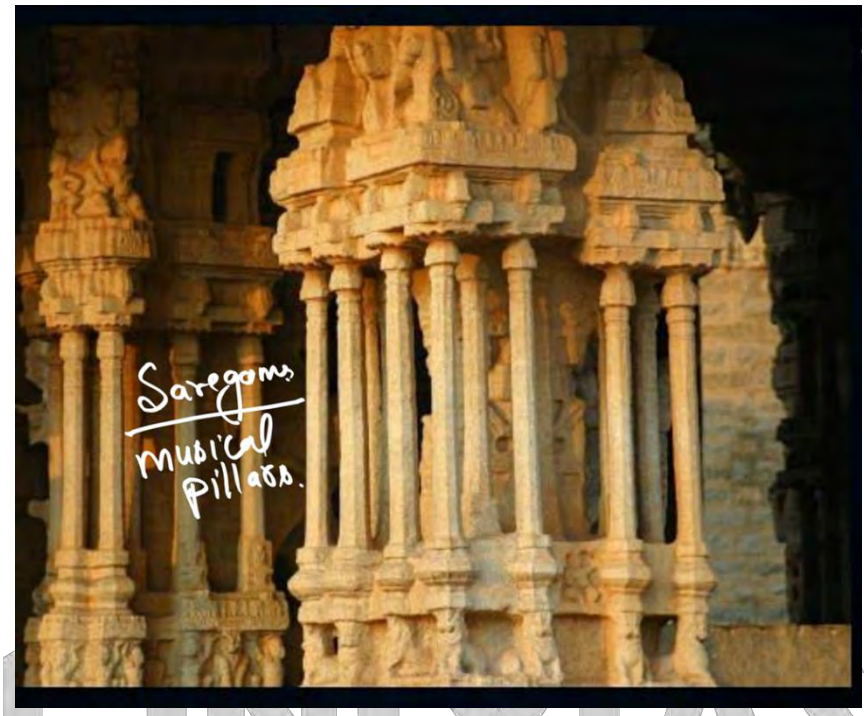


Vijayanagar - Artistic Pillars:

- In the Vijayanagar period, architectural excellence is exemplified through the use of carved pillars featuring charging horses and yali (hippogriphs).
- These pillars showcase the intricate craftsmanship and artistic sensibilities of the Vijayanagar era.

Vittala Temple in Hampi - Musical Pillars:

- The Vittala Temple in Hampi, a UNESCO World Heritage site, boasts carved pillars, including the famous Sa, Re, Ga, Ma pillars or musical pillars.
- The Ranga Mantapa within the temple features 56 musical pillars, with the main pillar surrounded by seven minor pillars.
- These pillars are not only architectural elements but also serve a musical purpose, producing different musical notes when struck.
- **Saregams Musical Pillars:**
  - The musical pillars, also known as Saregams pillars, contribute to the unique and immersive experience of the Vittala Temple in Hampi.
  - They reflect the innovation and artistic brilliance of medieval Indian craftsmen who integrated musical elements into architectural design.



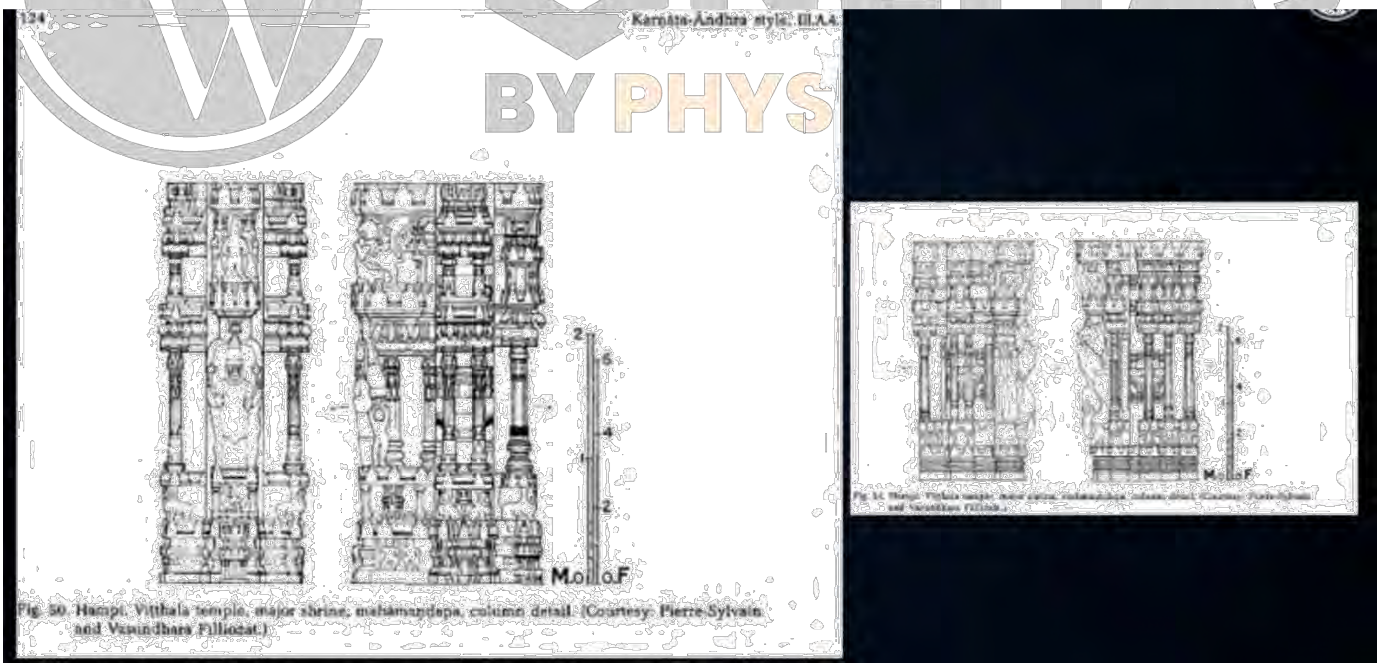


Fig. 50. Hampi, Vitthala temple, major shrine, mahamandapa, column detail. (Courtesy: Pierre-Sylvain and Vasundhara Filliozat.)

- **Mahmud Khilji's Tower at Mandu:**
  - Mahmud Khilji, during the Delhi Sultanate, constructed a remarkable 7-story tower in Mandu, showcasing the architectural prowess of the provincial kingdoms.

❖ **Vijaya Stambha at Chittorgarh Fort:**



- King Rana Kumbha oversaw the construction of the Vijaya Stambha at Chittorgarh Fort.
- This imposing victory tower stands tall at the Chittor Fort and is considered a must-see monument in Rajasthan, reflecting the historical significance of the region.

❖ **Kirti Stambha at Chittor Fort:**

- The Kirti Stambha, a 12th-century tower in Chittor Fort, Rajasthan, was built by Jain merchant Jeeja Bhagerwala.
- Erected during the reign of Rawal Kumar Singh (c. 1179-1191 CE), this 22-meter tower stands as a testament to the rich history of Chittorgarh.



❖ **Fateh Burj - Tallest Minar in India:**

- The Fateh Burj, India's tallest minar, is located in Chappar Chiri, SAS Nagar district, Punjab.
- Completed in 2011, the 328-feet tower commemorates the establishment of Sikh Misls in a significant part of Punjab in 1711.
- It holds historical importance as the site where Banda Singh Bahadur achieved a decisive victory against Wazir Khan, the Mughal army commander.



Topic: Prelims Questions

Q2. The Allahabad pillar inscription is associated with which one of the following?

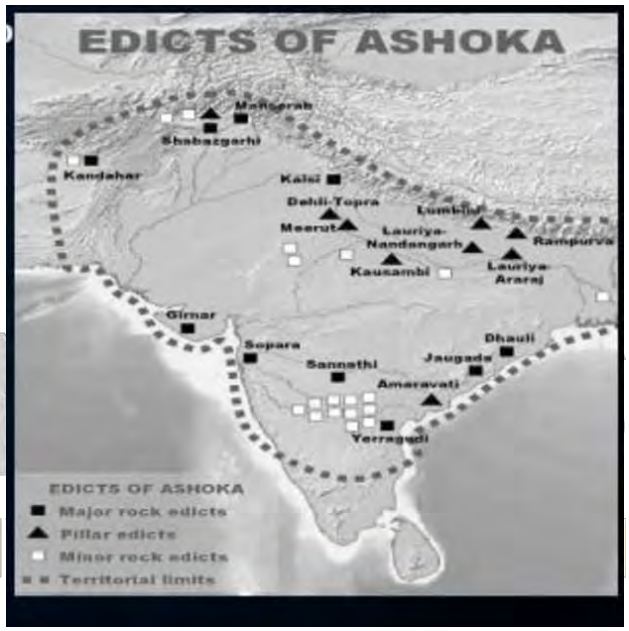
(a) Mahapadmananda
(b) Chandragupta Maurya
(c) Ashoka
(d) Samudragupta

Self-study

The different categories of Ashokan inscriptions and their location:

The set of 14 major rock edicts (or portions there)

1. Kandahar
2. Shahbazgarhi (Peshawar district, Pakistan)
3. Mansehra (Hazara district, Pakistan)
4. Kalsi (Dehradun district, Uttarakhand)
5. Girnar (Junagadh district, Gujarat)
6. Bombay-Sopara
7. Dhauli (Puri district, Orissa)
8. Jaugada (Ganjam district, Orissa)
9. Erragudi (Kurnool district, AP)
10. Sannati (Gulbarga district, Karnataka)



The minor rock edicts (MREs) occur at:

1. Bahapur /Srinivasapuri in New Delhi
2. Bairat (Jaipur district, Rajasthan)
3. Ahraura (Mirzapur district, UP)
4. Sahasram (Rohtas district, Bihar)
5. Gujara (Datia district, MP)
6. Rupnath (Jabalpur district, MP)
7. Panguraria (Sehore district, MP)
8. Maski (Raichur district, Karnataka)
9. Gavimath (Raichur district, Karnataka)
10. Palkigundu (Raichur district, Karnataka)
11. Nittur (Bellary district, Karnataka)
12. Udegolam (Bellary district, Karnataka)
13. Rajula-Mandagiri (Kurnool district, AP)
14. Erragudi (Kurnool district, AP)
15. Brahmagiri (Chitradurga district, Karnataka)
16. Siddapura (Chitradurga district, Karnataka)
17. Jatinga-Rameshvara (Chitradurga district, Karnataka)

As for the minor pillar inscriptions, versions of the schism edict have been found at Sanchi (Raisen district, MP), Sarnath (Varanasi district, UP), and Kaushambi (Allahabad district, UP). Commemorative inscriptions occur at Nigali Sagar and Rummindei (both in Bhairwa district Nepal).

Three cave inscriptions of Ashoka's time have been found in the caves in the Barabar hills (Gaya district, Bihar). A donative edict of one of Ashoka's queens is inscribed on the Allahabad-Kosam pillar.

Some Important Inscriptions:

1. **Dhauli Inscription:**
   - Dhauli is located in the ancient territory of Kalinga, now the state of Orissa, which the emperor Ashoka Maurya (reign 272-231 BC) conquered with appalling loss of life in about 260 BC.
   - Thereafter, Ashoka repented of the violence which he had done and converted to Buddhism. He expressed his remorse, and his intention to govern the kingdom according to the principles of his new faith, in a series of rock-cut edicts that he caused to be inscribed on over 100 monuments throughout his vast kingdom.
   - The importance of Ashoka's conversion to Buddhism in the 3rd century BC can only be paralleled, in the West, by Constantine's conversion to Christianity in the 4th century AD.
   - The Dhauli monument is seen in this photo. Its sculpted elephant faces east. Ashoka's inscription is cut into the north face of the rock, below the sculpture
2. **Girnar Junagadh Rock Edict:**
   - The earliest inscriptions on the rock are from the 3rd century BC with an edict of the Ashoka.
   - This rock edict is a huge stone and the carving in Brahmi script in Pali language mention the resistance to greed and animal sacrifice and also moralize the principles of purity of thought, secularism in thinking, kindness and gratitude.
   - The edicts were engraved in 257 BC. On the same rock were also engraved two subsequent inscriptions, each by a significant king of India. The first is the Girnar Prasasti, a eulogy in praise of the Sudarshan Lake, by Mahakshatrap Rudradaman 1, written in about 150 AD. The other is a prasasti of Skandagupta, written in about 457 AD, which also refers to the restoration of the embankment of the Sudarshan Lake.
   - These inscriptions presuppose a flourishing centre of learning and culture at Girinagara.
   - The area is sacred to both Buddhists and Jains; there are monastic complexes excavated into the rocks and a collection of lain temples, from the 12th to 15th centuries, built on a ridge at Mount Girnar.

Mudras:

Buddhist Gestures And Postures:

- **Buddhist Gestures and Postures:**
  - Depictions of Buddha showcase a variety of gestures and postures, known as mudras, in sculptures.
  - These mudras not only represent the physical form of Buddha but also convey essential aspects of Buddhist philosophy.
- **Sitting and Standing Buddha:**
  - Buddha is often portrayed in sitting or standing positions, each revealing distinctive details about Buddha and Buddhist principles.
  - Whether seated or standing, the positioning of Buddha's hands holds significant meaning.
- **Specific Hand Gestures:**
  - Buddhist sculptures feature 10 distinct hand gestures employed by Buddha.
  - It's noteworthy that Buddha consistently used his right hand to make these gestures, adding a consistent element to the depictions.
- **Symbolism in Buddhist Sculptures:**
  - Each hand gesture in Buddhist sculptures carries specific symbolism, elucidated in Buddhist literature.
  - These gestures provide insights into Buddha's teachings and the philosophy of Buddhism.

- **Monastic Practice:**
  - Monks also engage in the practice of these hand gestures, reflecting a connection between the physical expressions of Buddha and the spiritual practices followed by Buddhist monks.
  - The continuity of these gestures in both depictions of Buddha and the practices of monks highlights their enduring significance in Buddhist traditions.

Some Of The Mudras:

Padmasana Mudra (Lotus Position):

- Buddha utilized Padmasana Mudra while seated cross-legged.
- Widely adopted by Hindu and Jain deities, as well as Brahmanical monks.
- Commonly employed during present-day rituals and ceremonies.
- Used for meditation across Hindu, Tantra, Jain, and Buddhist traditions.

Abhaya Mudra:

- Employed in both standing and sitting positions, signifying fearlessness.
- Open palm facing front, right hand raised to shoulder height with fingers upright.
- Particularly observed in Gandhara art during preaching actions.
- Utilized in China during the Wei and Sui eras of the 4th and 7th centuries.

Dhyana Mudra or Samadhi Mudra:

- Made while seated in Padmasana Mudra.
- Palms positioned in the lap with thumbs touching to form a circle or triangle.
- Facilitates cleansing human consciousness during meditation.
- Associated with Buddha, Charma Good Law, and Sangha (community).

Namaskara Mudra or Anjali Mudra:

- Applied in both standing and sitting postures.
- Palms brought together at heart level to evoke greetings with respect and adoration.
- Recognizes the presence of divinity in everyone.

Varada Mudra:

- Known as the 'boon-granting mudra' for bestowing positive energy.
- Palm faces upwards in a sitting position, symbolizing compassion and liberation.
- Assists in fulfilling the wishes of devoted individuals through Buddha's blessings.

Bhumisparsa Mudra:

- "Touching the earth" gesture used by Mahatma Buddha while sitting.
- Fingers of the right hand point towards the earth, symbolizing unshaken belief and commitment.
- Represents overcoming disturbances on the path to enlightenment.

Karana Mudra:

- Employed in a sitting position to expel negative energy and attract positive energy.
- Index finger held near the ear, thumb, middle, and ring fingers forming a circle.
- Also known as the warding off the evil gesture.

Vajrapradama Mudra:

- Represents self-confidence and unshakable peace.

- Signified by placing hands near the heart, emphasizing the strength of the heart as a communicator.

Vajra Mudra or Bodhyangi:

- Denotes the fiery thunderbolt symbolizing five elements.
- Formed with the right fist and left forefinger, representing unshakeable self-confidence.

Uttarabodhi Mudra:

- Gesture of supreme enlightenment, applicable in both sitting and standing positions.
- Four fingers of each hand interwoven, index fingers touching and pointing upwards near the heart.
- Reflects unshaken unity with oneself.

Dharmachakra Mudra:

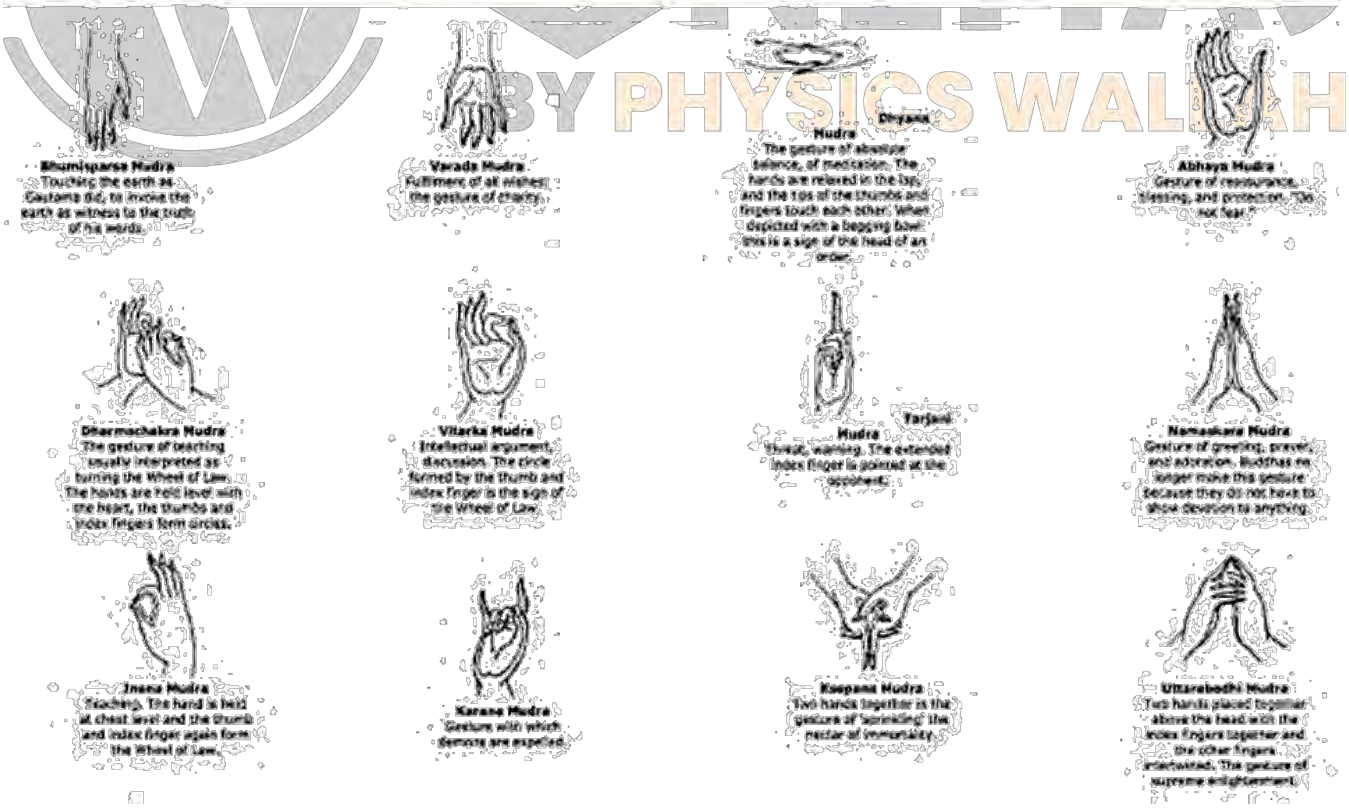
- Utilized while delivering sermons in a sitting position.
- Symbolizes the first sermon of Buddha at Sarnath, worshipped by Hinayana Buddhists.
- Hands placed at heart level with thumbs and index fingers forming circles, expressing the continuous flow of cosmic energy.

Vitarka Mudra or Vyakhyan Mudra:

- Tips of the thumb and index finger touch, forming a circle.
- Right hand raised, left hand resting in the lap, symbolizing the teaching phase in Buddha's life.

Jnana Mudra:

- Done by touching the tips of the thumb and index finger to form a circle.
- Handheld with the palm inward towards the heart, representing spiritual enlightenment.
- Also known as Chin Mudra.



Kayotsarga / Kāussagga: Jain Meditation Posture

- **Definition:**
  - Yogic posture in Jain meditation.
  - Involves dismissing the body, aiming to give up physical comfort and movements.
  - Focuses on staying steady in various postures while concentrating on the true nature of the soul.
- **Purpose:**
  - To detach from the physical self and attain a state of profound concentration.
  - Aims at understanding and connecting with the true essence of the soul.
- **Essential Aspect for Jain Ascetics:**
  - One of the six essentials (avasyaka) observed by Jain ascetics.
  - Integral to the disciplined lifestyle of Jain monks and nuns.
- **Primary Attribute:**
  - Recognized as one of the 28 primary attributes of Jain monks and nuns.
  - Underscores the significance of Kayotsarga in the spiritual practice of Jainism.
- **Postures:**
  - Practiced in various postures, including standing or other steady positions.
  - The choice of posture aligns to dismiss bodily distractions.
- **Concentration on Soul:**
  - Central focus on contemplating and understanding the true nature of the soul.
  - Emphasizes concentration to achieve a higher state of spiritual awareness.
- **Spiritual Detachment:**
  - Aims for detachment from physical comforts and worldly movements.
  - Enables individuals to reach a state of spiritual tranquillity and enlightenment.



- **Integral to Jain Meditation Practices:**
  - Integral part of Jain meditation practices, promoting self-realization and introspection.
  - Aligns with the broader Jain philosophy of non-violence, truth, and asceticism.

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DAILY CLASS NOTES

Art & Culture

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Lecture –08

Indian Sculptures



Indian Sculptures

Indian Sculptures

Feature	Architecture	Sculpture
Definition	The art of designing and constructing buildings.	The art of creating objects.
Purpose and principles	Works of architecture have some external meaning associated with them, which is mostly beyond them.	A piece of sculpture carries some meaning in itself. It is an end in itself.
Number of persons involved	Generally a number of persons are involved in designing different parts.	An art of an individual.
Material(s) used	Generally involve the use of different materials.	Made of one particular material.
Shape and size	3-dimensional but relatively big in size.	3-dimensional but relatively smaller in size.
No. of parts	Has many parts or components.	A single piece mostly.
Inside space	Has usable hollow space inside.	No such usable hollow space inside.
Technological knowledge	Advanced technological knowledge is involved.	Much technological knowledge is not required.

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Interiors and exteriors	Interiors constitute an essential component and special attention is given to their designing.	Absent. It is visible only from outside.
Appeal	Aesthetic appeal.	Creative appeal.
Examples	Palaces, forts, temples, mosques, etc.	Figures of kings, queens, animals, gods and goddesses, etc.

The Concept of Sculpture:

- **Purpose:** The diagram suggests that sculpture can serve a number of purposes, including depicting religious or philosophical ideas, expressing emotions, or simply existing as an end in itself.
- **Materials:** A wide variety of materials can be used for sculpture, including stone, metal, wood, terracotta, and ivory. The choice of material can influence the look and feel of the sculpture, as well as its durability.
- **Form and Shape:** Sculptures can be representational, meaning they depict objects or people from the real world, or abstract, meaning they do not represent anything specific. They can also be two-dimensional, such as reliefs, or three-dimensional.
- **Size and Scale:** Sculptures can range in size from small objects that can be held in the hand to large-scale works that are taller than buildings. The scale of a sculpture can affect how it is viewed and experienced.
- **Techniques:** There are many different techniques that can be used to create sculptures, including carving, modeling, casting, and assembling. The choice of technique will depend on the material being used and the desired effect.
- **Patronage:** Progress in sculpture occurred with the support of both the state and private individuals. The patronage of rulers and the contributions of private efforts played a significant role in the development of this art form.
- **Variety in Themes**: Indian sculptures depict not only religious themes but also secular elements. In addition to figures of gods and goddesses, sculptures also feature representations of kings, queens, birds, animals, attractive females, and trees. This diversity in themes showcases the broad range of subjects that captured the attention of Indian artists.
- **Secular Elements:** Besides religious themes, secular elements found expression in Indian sculptures. This suggests that artists were inspired by a variety of aspects of life, including royalty, nature, and everyday scenes.
- **Archaeological Discoveries:** The passage mentions archaeological excavations that have unearthed a large number of beautiful sculptures. These sculptures serve as tangible examples of the skills, tastes, and thoughts of ancient Indians.

History Of Indian Sculpture:

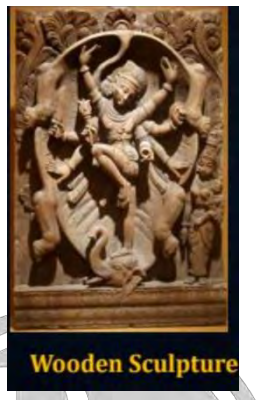
The e rich and diverse history of sculpture in India spans over 5,000 years. Here are some key points from the text:

- **Indus Valley Civilization (2500-1800 BCE):** The roots of Indian sculpture can be traced back to the Indus Valley Civilization. During this period, small terracotta figurines were crafted, providing early evidence of the artistic inclinations of the region's inhabitants.
- **Independence of Sculpture:** Excavations reveal that sculpture in India existed both independently and as an integral part of architecture. This dual existence highlights the versatility of Indian artists who worked with various mediums and forms.
- **Foreign Influences:** Throughout its history, Indian sculpture experienced a continuous influx of foreign art and culture. These external influences contributed to the enrichment and diversification of both sculpture and architecture in India.
- **Islamic Influence:** The arrival of Islamic art in India brought about a grandeur that is vividly reflected in sculptures embossed in marbles and red sandstones. The synthesis of indigenous artistic traditions with Islamic aesthetics resulted in a unique blend that characterized this period.
- **British Era (Colonial Influence):** During the British colonial period, particularly when the British reigned over India, sculptures reflected the European Gothic style. The impact of British rule on the artistic landscape is evident in the adoption of Western styles during this phase.
- **Post-Independence Diversity:** In the post-independence era, a wide range of styles and traditions flourished in different parts of India. Modern and contemporary sculptors embraced various forms, materials, and themes, reflecting the cultural and artistic diversity of the nation.

Types of Indian Sculptures depend on the materials of composition:

- **Wooden Sculpture:**
  - Wooden sculptures in India showcase the versatility of this medium, with artists carving intricate forms from various types of wood. The warmth and organic qualities of wood allow for detailed expression, making it a popular choice for religious and secular themes.
- **Bronze Sculpture:**
  - Bronze sculptures hold a significant place in Indian art, known for their durability and intricate detailing. The lost-wax casting technique is often employed, producing exquisite depictions of deities, mythological figures, and cultural motifs.
- **Marble Sculpture:**
  - Marble sculptures in India, particularly those in white marble, exhibit a timeless elegance and grace. Renowned for its translucence and luminosity, marble is a favored medium for sculpting divine figures, historical personalities, and intricate architectural elements.
- **Stone Sculpture:**
  - Stone sculpture has a rich history in India, dating back to ancient times. Various types of stone, including sandstone and granite, have been used to carve religious deities, mythological scenes, and intricate ornamentation on temples and other structures.

- **Sand Sculpture:**
  - Sand sculpture, though temporary in nature, is a unique and popular form of art in India. Often created on beaches and during festivals, these sculptures showcase the skill of artists in manipulating sand to craft intricate and detailed forms, including deities and cultural motifs.
- **Terracotta Sculpture:**
  - Terracotta, meaning "baked earth," has been used since the Indus Valley Civilization for sculpting figurines. Terracotta sculptures, fired clay, are known for their simplicity and reflect the earliest phase of sculptural expression in India.





Progress During Indus Valley Civilization (IVC)

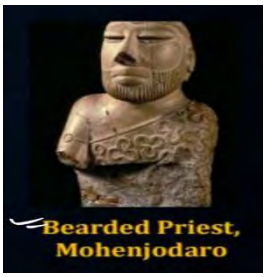
The Characteristics of IVC Sculpture:

- **Material Diversity in IVC Sculpture:**
  - The art of sculpture reached advanced levels in the Indus Valley Civilization (IVC), where artisans utilized various materials such as stone, terracotta, and a unique metal and bronze alloy to create their sculptures.
- **Popular Art in Harappan Sculpture:**
  - Harappan sculpture is considered a form of popular art as evidenced by the discovery of these figures in private residences. This suggests that the art was not limited to grand structures but was part of everyday life in Harappan society.
- **Secular and Religious Elements in Harappan Sculpture:**
  - The sculptures from the Harappan civilization encompass both religious and non-religious subjects. This duality emphasizes the coexistence of secular and religious elements within the Harappan sculptural tradition.
- **Abundance of Female Goddess Figurines:**
  - In Harappan civilization and chalcolithic communities, female goddess figurines were plentiful, contrasting with the scarcity of male gods. The abundance of these female figures suggests a central role played by goddesses in the religious and cultural context of the Indus Valley civilization.

Stone Sculptures:

- **Materials Used in Stone Sculptures:**
  - Stone sculptures from the Indus Valley Civilization were crafted using varieties such as limestone, alabaster (a gypsum-like material), and steatite (a soft white stone), showcasing the diversity of materials employed in this art form.
- **Size and Quality of Stone Sculptures:**
  - Stone sculptures exhibited a range of sizes, mostly varying from small to medium. Notably, no life-size stone sculptures have been discovered, but the ones found display a high level of refinement in their craftsmanship.
- **Subjects of Stone Sculptures:**
  - The subjects of these sculptures encompassed human figures and animals. Many of these artifacts were unearthed at prominent Indus Valley sites, with a concentration at Mohenjodaro and some findings at Harappa.
- **Prominent Examples of Stone Sculptures:**
  - Notable examples of stone sculptures include the Bearded Priest from Mohenjodaro, the Dancing Girl made of steatite found at Harappa, a Youth with a muscular body at Harappa, Two cows discovered by Ranganath Rao at Lothal, and a Horse found at Lothal. The steatite sculpture known as the 'Priest-King' from Mohenjo-Daro stands out, representing an individual of high rank due to elaborate clothing and ornaments.
- **Human Heads and Seated Male Figure:**
  - Additional sculptures, including human heads resembling the features of the Priest-King, were reported from Mohenjo-Daro. Another significant find from Mohenjo-Daro is a seated male figure made of grey alabaster, despite missing its head.
- **Absence of Animal Sculptural Remains:**
  - Surprisingly, there is a lack of sculptural remains depicting animals in the true sense, despite the representation of various animals in the Harappan seals, terracotta, and pottery drawings. While some animals are depicted in other materials like copper, bronze, gold, silver, and stone, they are in the form of miniature figurines, primarily serving as ornaments rather than standalone sculptures.



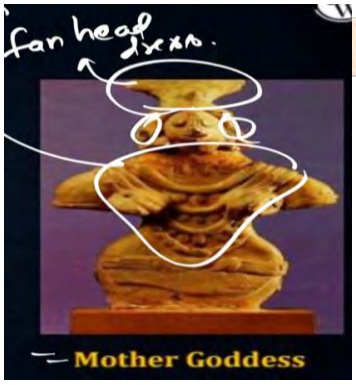




Terracotta Sculptures:

- **Terracotta as Baked Clay:**
  - Terracotta, meaning baked clay, was employed by the Harappans for sculpting. However, these terracotta figures are generally considered less sophisticated or refined when compared to sculptures made from metal or stone.
- **Widespread Discovery of Terracotta Sculptures:**
  - Terracotta sculptures have been discovered in significant numbers across various Harappan settlements. The majority of these figures served as cult objects and toys, with animals and birds being prevalent themes.
- **Common Use of Red Coloring:**
  - The use of red coloring on clay was a common practice in the creation of terracotta sculptures. Among the frequently depicted animals, the humped bull (unicorn) was the most commonly portrayed, alongside others such as rhinoceros, elephants, monkeys, turtles, dogs, and sheep.
- **Prominent Examples of Terracotta Sculptures:**
  - Notable examples of terracotta sculptures include toys depicting objects like the 'Ikka' (small chariot), rhinoceros, monkey, and elephant discovered at various sites. However, it's worth noting that there are no terracotta sculptures representing horses.
- **Terracotta Sculpture from Mohenjodaro:**
  - The Mother Goddess terracotta sculpture, found in Mohenjodaro, features a broad pan-like appendage on either side of the goddess's coiffure, the significance of which is not easily understood. The sculptor in Mohenjodaro demonstrated skill in creating realistic as well as stylistic representations, evident in details like the pinched nose and flatly laid ornamentation on the body.



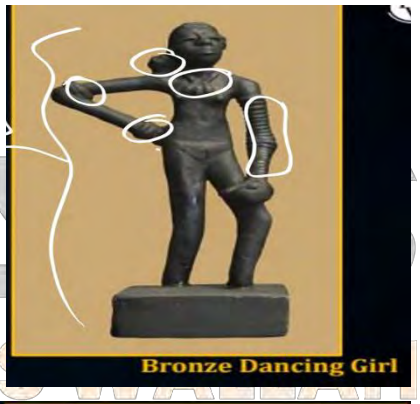






Copper and Bronze Sculptures:

- **Use of Copper and Bronze in Sculptures:**
  - Harappans utilized copper and bronze to create sculptures, employing the lost wax method that allowed for the crafting of both solid and hollow figures with intricate details.



- **Bronze Dancing Girl from Mohenjodaro:**
  - A notable example is the Bronze Dancing Girl from Mohenjodaro, representing a female of the proto-Australoid race. This naked figure wears only a necklace with three large pendants and multiple bangles. Standing upright in a relaxed posture, the sculpture, nearly 11 centimeters in height, is considered the world's oldest bronze sculpture. It is currently housed in the National Museum, New Delhi, showcasing a posture reminiscent of the Tribhangi posture of Nataraja from later periods.



- **Copper Dog and Bird at Lothal:**
  - At Lothal, copper sculptures depicting a dog and a bird were discovered, providing further evidence of the Harappans' proficiency in metalwork.
- **Daimabad Hoard in Maharashtra:**
  - Daimabad, the southernmost limit of the Harappan civilization, located on the bank of the Pravara River in Ahmednagar district, Maharashtra, yielded a significant find known as the Daimabad hoard. This hoard, comprising four bronze objects, includes an elephant, a two-wheeled chariot weighing 60 kilograms, a buffalo, and a rhinoceros. These artifacts are currently housed in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai.



Seals:



- **Variety of Seals and Materials Used:**
  - Archaeologists have discovered thousands of seals, primarily made of steatite but occasionally of agate, chert, copper, faience, and terracotta. These seals feature intricate figures of animals such as unicorns, bulls, rhinoceroses, tigers, elephants, bison, goats, buffaloes, rhinos, as well as musical instruments and trees. They come in various shapes, including rectangular, circular, and cylindrical.



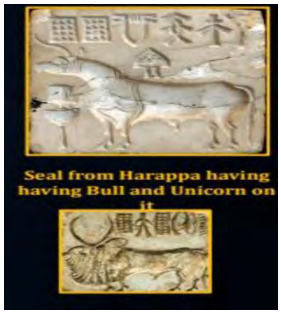
- **Standard Harappan Seal:**
  - The standard Harappan seal was a 2x2 square-inch square plaque, typically crafted from the soft river stone, steatite, or terracotta. Some seals have also been found in gold and ivory. The seals, often engraved with a pictographic script yet to be deciphered, served mainly for commercial purposes and were possibly used as amulets or identity cards by their owners.



- **Pashupati Seal:**
  - A remarkable seal found at Mohenjodaro is the Pashupati Seal, featuring a central figure surrounded by animals. Scholars identify it as depicting the Pashupati deity or a female deity. The seal shows a yogi seated cross-legged, surrounded by a rhino, bull, elephant, and tiger. The realistic depiction of the bull's body indicates a long tradition of artistic craftsmanship.

- **Use and Design of Seals:**
  - Seals were likely used by different guilds of merchants and traders for stamping purposes. They had a knob at the back with a hole, allowing them to be worn around the neck or arm like an amulet when not in use. The presence of seals, especially cylindrical ones with Harappan motifs, suggests cultural interactions with Mesopotamia and Persia, while circular ones resemble those from the Gulf area.

- **Subjects on Seals:**
  - The seals depict various animals, including the one-horned mythical animal (Unicorn), short-horned bull (bison), Brahmani bull, buffalo, rhinoceros, tiger, elephant, crocodile, antelope, goat, and hare. Some seals feature composite animals and human-animal combinations, while others depict more complex monographic scenes representing mythological or religious themes.





❖ **Absence of Horse Representations:**

➢ Notably, there is no representation of horses on Harappan seals, leading to debates among scholars about whether horses were known to the Harappan people. Harappan seals are now viewed more as tokens of power and prestige, bearing symbolic significance for their owners rather than mere badges with names.

Copper plates/tablets:



❖ Resembling large Indus Valley seals, seven copper plates bear images of animals or people along with reversed text. These copper tablets appear to have served as amulets, featuring incised and polished surfaces with both parallel and random scratch lines. They were likely used as replicas of steatite seals, providing a more durable alternative to the weather-prone and brittle steatite.

Beads, ornament and cosmetics:



❖ The people of Harappa adorned themselves with a diverse array of ornaments crafted from various materials, including precious metals, gemstones, bone, and baked clay. Jewelry discovered at Mohenjo-Daro and Lothal includes gold and semi-precious metal stone necklaces, copper bracelets and beads, gold earrings, and head ornaments. Steatite was also utilized in ornament production. Chanhudaro and Lothal had well-developed bead industries, and some beads were composed of two or more stones cemented together.

Hoard from Daimabad:

❖ The accidental discovery of a hoard from Daimabad, belonging to the Late Harappan period, consists of four solid cast animal sculptures—a pair of bulls, an elephant, a rhinoceros, and a buffalo. Remarkably well-preserved and each weighing over 60 kg, the chariot and bulls stand out for their craftsmanship, filling a significant gap in the Late Harappan sculptural record.

Harappan Sculptural Comparisons:

❖ In terms of quantity and quality, Harappan sculptural remains differ from those of Mesopotamia or Egypt. The Harappan artistic tradition is not homogeneous, with variations in composition, form, and technique seen between sculptures like the 'Priest-King' and the 'Dancing Girl' from Mohenjo-Daro. Despite their rarity, Harappan sculptures contributed significantly to the later artistic traditions of the Indian subcontinent.

Artistic Achievements of Harappans:

❖ While the Harappans didn't produce large-scale artworks, they excelled in smaller works. Their sealing engravings, particularly those featuring animals, demonstrated powerful realism. Cult scenes exhibited refreshing originality, even though the subject matter limited detailed artistic expression.

The Mahajanapadas 500 BCE:

❖ The Mahajanapadas (500 BCE):

➢ According to Pali texts, the janapadas evolved into mahajanapadas, signifying large states or countries. Sixteen such mahajanapadas are mentioned in these texts.

❖ **Punch Marked Coins:**

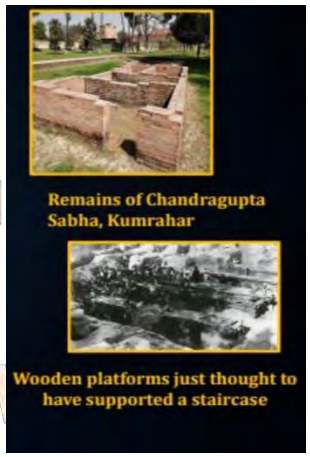
- The use of coined money is closely associated with urban centers. Various denominations of silver coins were prevalent, with Satmana having the highest value and Karshpana serving as the standard silver coin, equivalent to 16 masha or 32 Kakani. Copper coins were measured in Masha and Kakani. Symbols on coins helped identify the issuing authority, possibly trading or professional groups backed by Rajas, although royal issuance remains uncertain.

❖ **Identification of Coin Issuers:**

- The symbols on coins may have represented trading groups supported by Rajas or professional associations. However, it is unclear whether the coins were directly issued by royalty. The backing of coins was not explicitly mentioned until the Arthashastra came into existence.

Sculptures During the Mauryan Age:

The art of sculpture thrived with the support of both state patronage and individual efforts during the Mauryan Age, showcasing a blend of court and folk art expressed through various materials such as clay, timber, early ring stones, and statues.



❖ Court Art

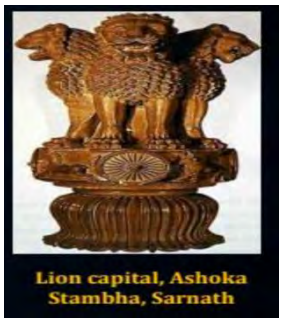
❖ Folk Art

❖ **Court Art:-**

- Under the Mauryan rule, court art was exemplified by the Chandragupta Sabha, discovered at Kumrahar, reflecting the earlier Mauryan timber tradition and incorporating stone fragments. The era also witnessed monolithic stone pillars crowned by symbols like the "Wheel of the Law" (Dharmachakra) or animals, rock-cut dwellings in Barabar and Nagarjuni hills, and the Dhauli Elephant.

❖ **Lion Capital during Mauryan Age:**

- The Lion Capital, excavated in 1905, features four lions facing the cardinal directions atop a wheel (Dharmachakra) with masterfully carved animals. Supported by a Lotus, symbolizing the victory of righteousness, the realistic modeling of figures reflects the aristocratic and international nature of Mauryan art. The animals on the wheel portray the natural cycle of life, and the Sarnath capital serves as the basis for the Indian nation-state emblem.



❖ **Lion Capital, Sanchi:**

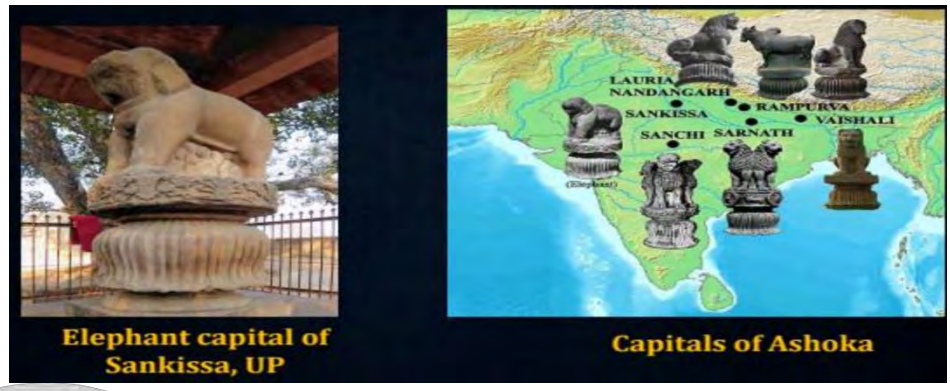
- Replicating the Ashokan Pillar Capital, the Lion Capital at Sanchi showcases four lions seated back to back on a circular abacus adorned with figures of a parrot and lotus flower. The wheel (chakra) and capital hold significance, symbolizing creation and time in Vedic texts, and interpreted as Dharma Chakra on Ashokan capital. The lion is a solar symbol, resonating with the Buddhist tradition where Buddha is referred to as Shaka Sinha.

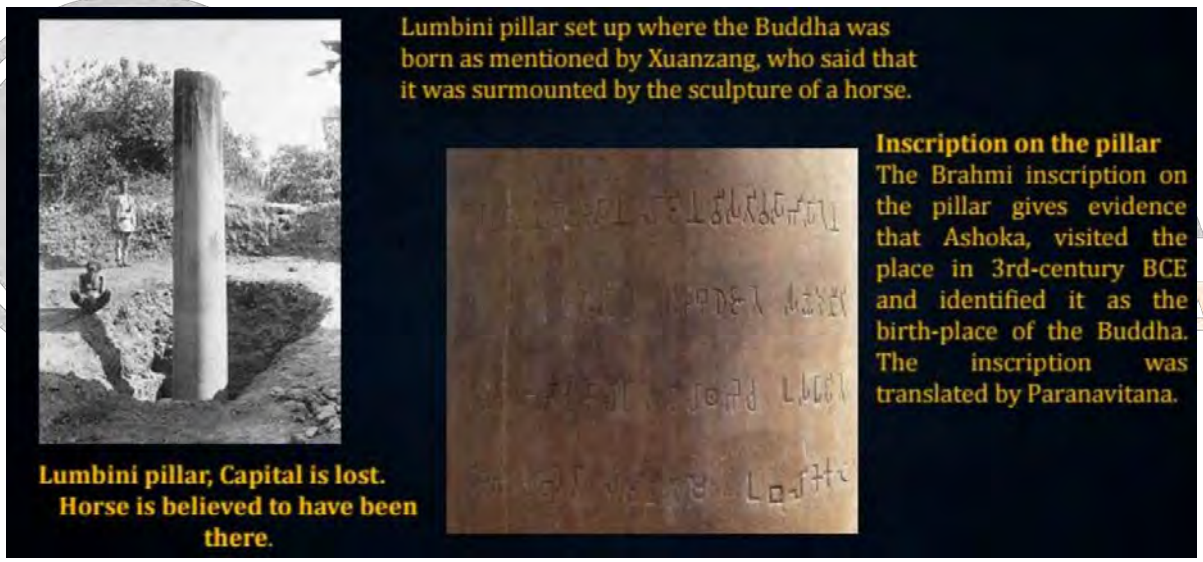


❖ **Bull Capital of Rampurva:**



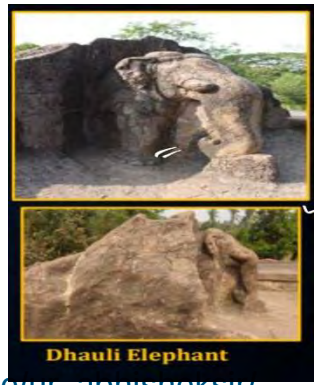
➢ An animal capital from the Pillars of Ashoka, the Bull Capital of Rampurva features a lotiform base, an abacus with floral designs, and a realistic depiction of a zebu bull. Influenced by Greek art, the capital symbolizes fertility, representing Rishabh, under which Buddha was born. The original bull capital is located in the Presidential Palace of Rashtrapati Bhavan, New Delhi.





❖ **Dhauli Elephant:**

➢ The Dhauli Elephant, situated in the Puri district of Odisha, displays only its front half, creating the impression of an elephant emerging from the rock. Positioned near Ashokan major rock edicts, it is believed to have been carved by the same craftsmen who worked on Ashoka's major rock edicts.



Folk Art of the Mauryan Empire:-

- Sculptures influenced by the lifestyle of people during the Mauryan Empire were predominantly made of terracotta. This included deities, toys, ringstones, and various ornaments, showcasing technological advancements and artisan skills. Most sculptures were concentrated in the Patliputra to Taxila belt, featuring primitive idols and votive reliefs with cultural significance. For instance, elephant medallions were considered protection against evil spirits, and toys exhibited advanced craftsmanship with wheels and lustrous ornaments.



- **Sculpture of Yaksh and Yakshini:**
  - Yakshas, deities linked with water, fertility, and nature, had Yakshis as their female counterparts. Large statues of Yakshas and Yakshinis, mainly in the standing position with polished surfaces, showcased sensitivity toward human physiognomy. Found across North India, these sculptures, such as the Chamar Grahini Yakshini at Didarganj, are exquisite examples of popular art from the Mauryan age created by common people without state support.



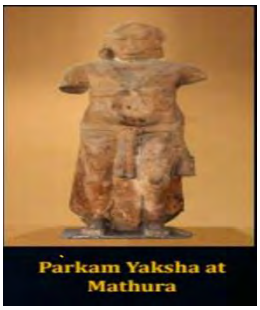
- **Didarganj Yakshi:**
  - The Didarganj Yakshi, a life-size standing image holding a flywhisk, exemplifies Mauryan sculpture sophistication. Crafted from sandstone, the sculpture exhibits refined features, detailed garments, and careful rendering of various elements. The image is associated with the Jain Digambar sect.



- **Torso of Lohanipur, Bihar:**
  - The Lohanipur torso, representing a Jaina Tirthankara, is a damaged statue in polished sandstone. Standing in the kayotsarga posture, the torso displays the Mauryan polish. Some Mauryan kings, like Chandragupta, Dasharatha, and Samprati, were inclined toward Jainism.



❖ **Mauryan-Shungan Sculpture:**



➢ The later Mauryan rulers and early Shunga period witnessed creative folk art represented by yakshas, ring stones, and other pieces. This folk art showcased a unique blend of cultural expressions during the transition from the Mauryan to the Shungan era.

❖ **Ring Stones:**

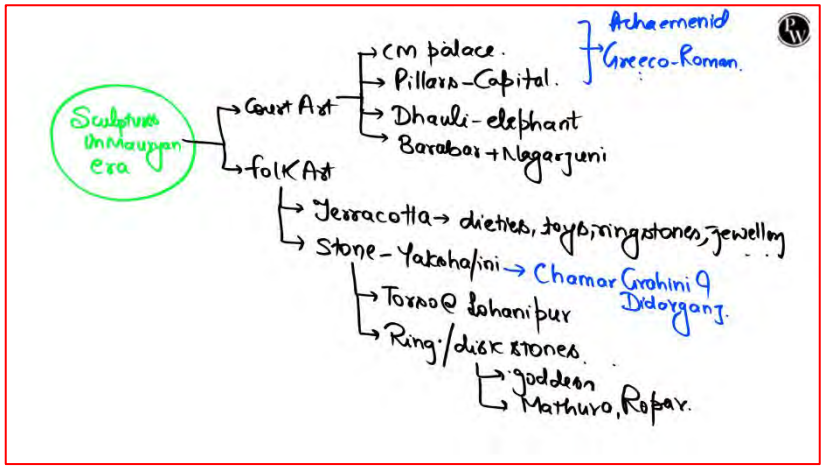
➢ Ring stones, small circular alabaster or soapstone rings from the Mauryan-Shungan period, displayed beautiful carvings depicting almost nude female figures. Found in the northern belt from Taxila to Patna and other regions, these stones bore central perforations and depicted majestic postures.



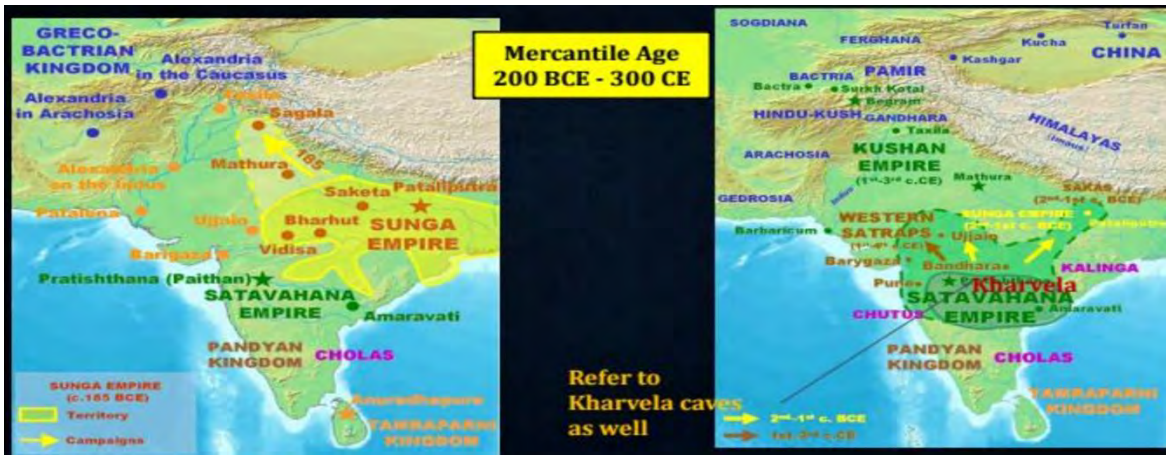
❖ **Caskets:**

➢ Artistic items from the Mauryan-Shungan age included relic caskets made of soapstone or crystal, particularly notable for their craftsmanship. Discovered in the stupa of Piprawah (Basti), one of these caskets bore an old Brahmi inscription recording the deposit of the Buddha's ash remains.





Mercantile Era:



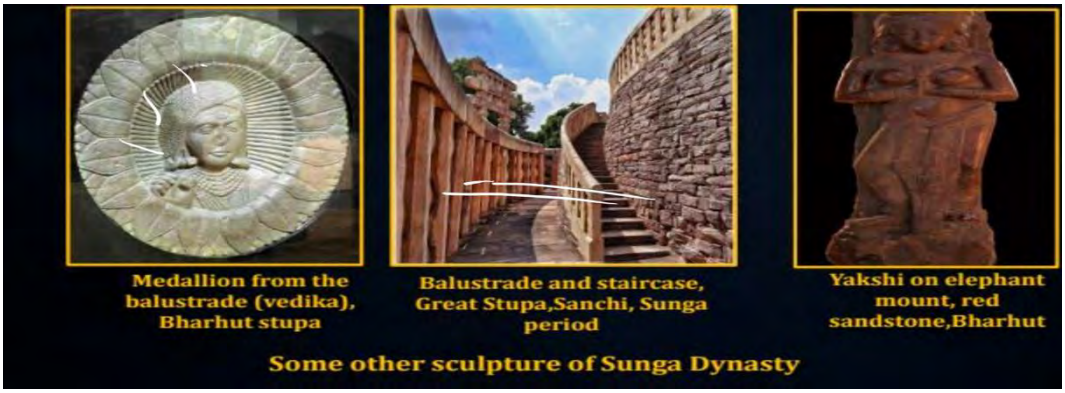
Sculptures During Post-mauryan Age

❖ **Sculptures During Post-Mauryan Age:**

- After the decline of the Mauryan Empire, the Sungas assumed power in 185 BC, followed by the Satavahanas and other post-Mauryan dynasties that continued the sculptural legacy.
- Notably, the native style of this period, characterized by simplicity and folk appeal, is best exemplified by monolithic freestanding sculptures of yaksha and yakshi discovered in Gwalior and Mathura.
- This era witnessed significant progress in sculpture art, with the Shungan sculptures featuring unique characteristics like a linear composition theme, continuous narration of stories, and an interweaving of religion and art.

❖ **Shunga Dynasty Sculptures:**

- The Shunga Dynasty, founded by Pushyamitra Shunga in the 2nd century, became patrons of art and knowledge, aligning more with Hinduism.
- The relief medallion from the railings of the Bharhut Stupa, reconstructed by the Shunga dynasty, is a prominent example, showcasing Buddha represented through various natural creatures.
- The Chulakoka Devta sculpture reflects indigenous character and folk qualities, depicting a figure standing gracefully with a branch in his arm, adorned with profuse jewelry and fashion of the period.
- The ornate decorations on the Bharhut Stupa railings include yakshas, yakshis, and Kubera, showcasing the collaborative efforts of different craftsmen over time.

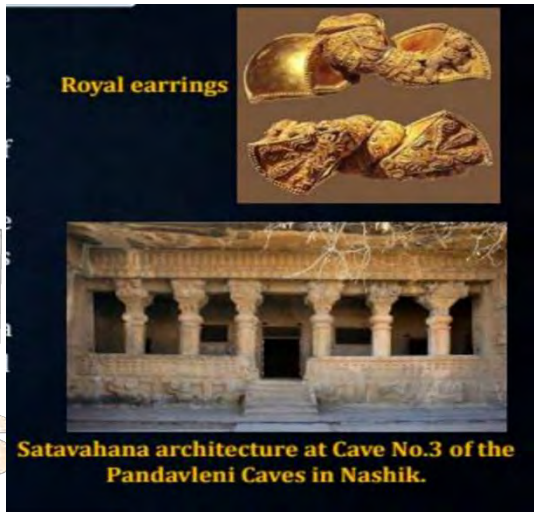




❖ **Sculpture under Satavahana Dynasty:**

- The Satavahana Empire, succeeding the Mauryan Empire in the Deccan region, was known for being great builders.
- Their rule adorned the empire with splendid monuments, evident in the lavish carvings on the Sanchi Stupa gateway, demonstrating the high skill and technical proficiency of Satavahana sculptors.
- Notable sculptures, like the dwarfish Yaksha in the Pitalkhora caves, carrying a bowl of abundance on his head, exhibit a carefree smile and a satisfied demeanor, with amulets on his necklace warding off evil spirits.





❖ **Schools of Sculpture in Post-Mauryan Age:**

- Three prominent schools of sculpture emerged and flourished during this age: the Gandhara School, the Mathura School, and the Amaravati School. Each school contributed distinct styles and characteristics to the rich tapestry of post-Mauryan sculpture.

Gandhara School Of Sculpture:



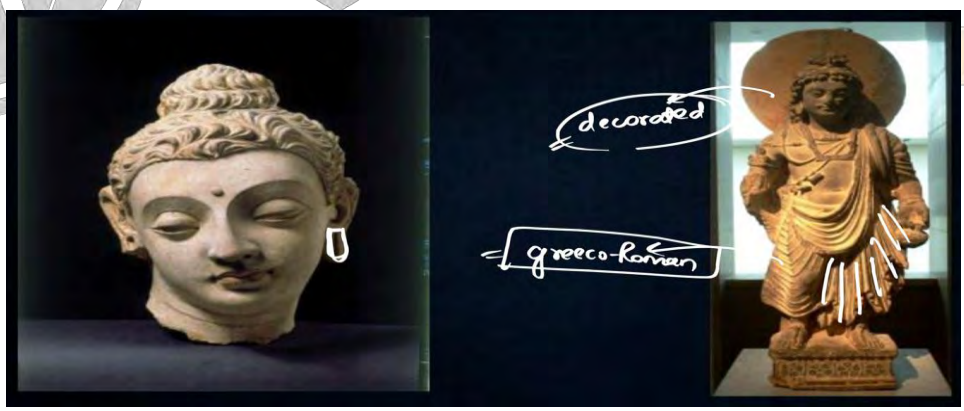
❖ **Historical Background:**

- Emerged after Alexander's invasion, flourishing under Indo-Greek, Indo-Scythian, and Kushana rule in North Western territories.
- A distinctive style known as Greek or Roman Buddhist, or Gandhara art emerged, blending Hellenistic, Western/Central Asiatic, and native elements.

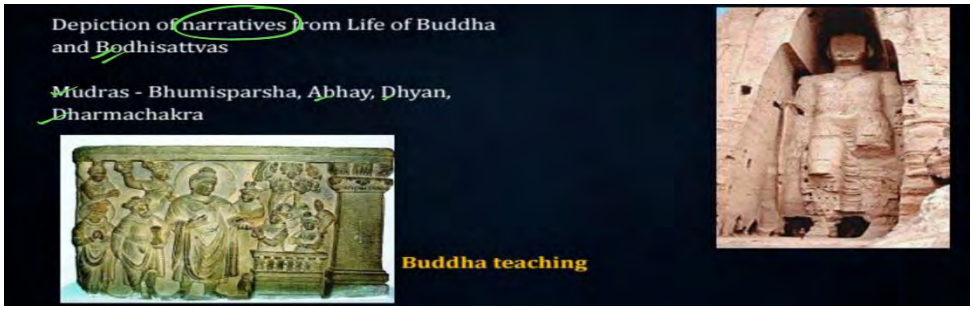
❖ **Artistic Characteristics:**

- Greek and Roman techniques adapted to Indian needs, reflecting a fusion of cultures.
- Predominantly Buddhist subject matter, with an emphasis on realistic and expressive images.

- **Geographical Region and Origin:**
  - Flourished in the northwestern parts of the Indian subcontinent, encompassing present-day Pakistan and Afghanistan.
  - Originated in the second half of the 2nd century BC, flourishing during the Kushan dynasty.
- **Materials Used:**
  - Initially, locally found blue or green schist and phyllite were employed.
  - Later, wood and stucco (plaster) became common materials.
- **Foreign Influences:**
  - Influences from Greco-Roman art, Central Asian styles, also known as Greco-Roman, Greco-Buddhist, and Indo-Greek School of art.
  - Patrons were the Shakas and Kushanas; Indo-Greeks did not contribute to this school.
  - Buddhism was the sole religious association, with secular elements absent.
- **Important Sites:**
  - Notable centers included Taxila, Laghman, Bamiyan, Bimaran, Hadda, and Begram.
- **Distinct Influences:**
  - **Greek influence** is seen in Buddha's portrayal with a moustache or turban, round eyes, and transparent garments.
  - **Roman influence** manifested in realistic human representation, well-defined muscles, and Buddha wearing a toga-like dress.
  - **Central Asian** influence evident in flowing garments, intricate drapery folds, storytelling, and iconography.



- **Chief Characteristics:**
  - Realistic and expressive images of seated or standing Buddha in a spiritual or melancholic state.
  - Great attention to detailing and rich carving, precise depiction of body parts, and emphasis on external beauty.
  - Lean body, broad shoulders, large forehead, long ears, bearded with wavy hair, resembling a powerful hero rather than a yogi.
  - Greco-Roman garment style with heavy ornamentation, and an undecorated halo, diverging from Indian idealism.







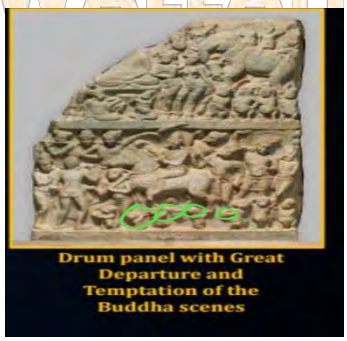
Standing Bodhisattva:

- His right hand shown in gesture of protection.
- He is wearing turban and strap sandal in feet.
- Rich turban, amulets with perfection.
- All above features reveal the Greco-roman influence.



Great departure:

- Siddharth is shown riding away on horse, whose hoofs are lifted by two yakshas to prevent the sound being heard by his family.
- This incident which was turning point in the life of Gautama is effectively portrayed in panel



Peshawar / Gandhara Stupas] Kanishka Stupa (Shaji-ki-Dheri):

- It established by Kanishka in 2nd c in today's Shaji-ki-Dheri on the outskirts of Peshawar, Pakistan.
- Buddhist relics were discovered which were transferred to the U Khanti Hall at Burma (Mynamar).
- The first stupa built after the death of Kanishka and rebuilt under Kushan rule in the 4th century CE into a cruciform stupa with a tower-like structure, with four staircases and four corner bastions, and possibly pillars at each corner.



- Loriyan Tangai is an archaeological site in the Gandhara area of Pakistan, consisting of many stupas and religious buildings where many Buddhist statues were discovered.







- The stupa's wooden superstructure was rebuilt atop the stone base, and crowned with a 13-layer copper-gilded chatra. [Mentioned by Fa Hein]
- In the 5th century CE, stucco imagery was probably added to the site, in keeping with contemporary popularity for Buddhist imagery
- Gandhara Stupas were built by a Greek engineer Agesilaus after death of Kanishka



Gandhara School Of Sculpture: Decline

- **Historical Context:**
  - The Gandhara School of art witnessed a decline in the 5th century AD, marking the end of its prominence.
- **Cause of Decline:**
  - The decline was primarily attributed to the invasions by the Hunas, a war-like tribe originating from Central Asia.
  - Huna invasions commenced around 450 AD, leading to significant disruptions in the Indian subcontinent.
- **Huna Invasions:**
  - The Hunas launched attacks on various regions, particularly targeting monasteries in the north-western part of the Indian subcontinent.
- **Destruction of Monasteries:**
  - Monastic institutions, integral to the Gandhara School's development, suffered destruction and devastation at the hands of the Hunas.
- **Impact on Trade Routes:**
  - The recurring Huna invasions had adverse effects on the safety of trade routes passing through the north-western ports of the Indian subcontinent.
- **Obstruction of Trade:**
  - The safety concerns resulted in the obstruction of movement for merchants and traders who frequented the north-western ports.
  - The disruption hindered the patronage previously extended to the craftsmen associated with the Gandhara School.
- **Economic Consequences:**
  - The decline in trade activities and disruption of economic channels had a cascading effect on the economic sustenance of craftsmen and artists of the Gandhara School.
- **Cultural Impact:**
  - The decline marked a significant cultural setback as the unique fusion of Greek, Roman, and indigenous artistic elements characteristic of the Gandhara School faced a gradual disappearance.
- **Legacy and Historical Significance:**
  - Despite its decline, the Gandhara School left an enduring legacy in the annals of art history, with remnants of its sculptures providing valuable insights into the cultural amalgamation of that era.



Vision of a buddha's paradise

- Highlight the Central Asian and Greco- Bactrian elements in Gandhara art. (2019)
- Gandhara sculpture owed as much to the Romans as to the Greeks. Explain. (2014)

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Lecture –09

Indian Sculptures(Part-02)



Indian Sculptures (Part-02)

Mathura School Of Sculpture:



Mathura School of Sculpture: Key Points

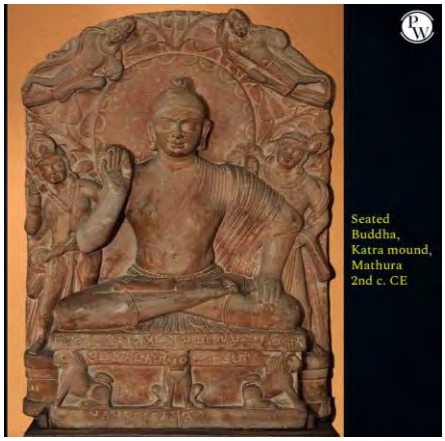
- **Location and Origins:**
  - Mathura, an ancient city in North India, was known for its skilled architects and sculptors.
  - Artistic works on stones were prominent in Mathura since ancient times.
  - Flourished in India during the 1st to 3rd centuries AD.
  - Mathura witnessed significant indigenous artistic activity during this period.
  - The artistic activity centered in and around the Mathura region, including Sonkh and Kanaktila.
- **Post-Mauryan Era:**
  - During the post-Mauryan era, artists in Mathura crafted smaller statues, pillars, and railings for stupas at various locations.
  - Expertise in carving Yakshas, trees, human bodies, and imaginary animals became a hallmark of Mathura's artistic tradition.
- **Origins and Chronology:**
  - The Mathura School of Art was the oldest among the three major schools.
  - Emerged in the 2nd century BC, showcasing a rich artistic tradition.
- **Materials Used:**
  - Local white spotted red sandstone was the primary material for sculpting.
- **Foreign Influence**:
  - Initially, the Mathura School lacked foreign influence.
  - Under the rule of Shakas and Kushanas, Greco-Roman artistic influences started becoming apparent.
  - The demand for Gandhara-style sculptures in the Western world led to outsourced production in Mathura.

- **Patronage:**
  - Initially, local rulers were patrons of the Mathura School of Art.
  - Subsequently, Shakas and Kushans provided patronage after establishing their rule over the Mathura region.
- **Mahayana Buddhism Influence:**
  - The rise of Mahayana Buddhism contributed to the evolution of the Mathura School of Art.
  - The school developed its own distinct style, drawing inspiration from Indian traditions.
- **Subject Matter and Themes:**
  - Mathura School of Art depicted themes ranging from Buddhist to Brahmanical to secular.
  - The school played a role in crystallizing several Brahmanical deities.
- **Religious Representations:**
  - Images of Vaishnava and Shaiva faiths were present, but Buddhist images were more prevalent.
  - Vishnu and Shiva were represented by their weapons, while Buddha, Yakshas, Yakshinis, and deities of Shaivism and Vaishnavism were extensively sculpted.
- **Religions Associated:**
  - Initially focused on Brahmanical figures like Shiva, Parvati, Vishnu, Surya, Krishna, and Balarama.
  - Later expanded to include sculptures related to Jain and Buddhist traditions.
- **Secular Elements:**
  - Incorporated secular elements, featuring figures of trees, animals, kings, and queens.
  - Notable sculptures include figures of Kanishka, Vima Kadphises, and Chastana found in Mathura.
- **Important Sites:**
  - Significant sites include Mathura city, Jamalpur village, Mat village, and Kankali Tila.
- **Buddhist Elements:**
  - Pioneered the creation of Buddha sculptures, moving beyond symbolic representations.
  - Early Buddha sculptures portrayed him as a Yogi in a Padmasana posture, deeply engaged in meditation.
  - Emphasized inner beauty and calmness, with intricate facial expressions.
  - Depicted Yakshinis, Bodhisattvas, and bathing scenes.
- **Buddha Depictions:**
  - Buddha was depicted as human, and the main theme revolved around Buddha and Bodhisattvas.
  - Both sitting and standing postures of Buddha's statues were common, with the Buddha's image resembling earlier Yaksha images.
- **Evolution of Buddha Images:**
  - Early images were not anatomically correct, featuring 32 major and 80 minor laksana, or marks.
  - Initially, Buddha images were happy with little spirituality, characterized by block-like compactness and smooth robes.
  - Over time, images became more sensual, with increased rotundness, and later refined in the third century AD.

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- **Brahmanical Elements:**
  - Early sculptures were associated with Brahmanical themes, particularly Shaiva and Vaishnava.
  - Common representations included four-armed Ardhanarishvara and Umamahesvara for Shiva.
  - Depictions of Vishnu as Surya, Balarama, and Krishna Govardhana were prevalent.
  - Surya was represented in a chariot pulled by four horses.
- **Jaina Images:**
  - Notable Sarvatobhadrika image featuring 4 Jinas standing back to back belongs to the Mathura school.
- **Position of Women in Mathura Art:**
  - Women were prominently placed in the center of artworks, showcasing elegance, delicacy, and charm.
  - Mathura artists created exceptional feminine figures in Indian art.
- **Muscular Structure and Expression:**
  - Boldness in carving large images was notable.
  - Focus on inner beauty and facial expressions; less attention to bodily gestures.
  - Evolution from round and smiling faces to refined features over the centuries.
- **Artistic Trends:**
  - The trend in the fourth century AD involved reducing massiveness and fleshiness, emphasizing a tightened appearance.
  - Halos around the Buddha's head were intricately decorated.
- **Sculptural Features:**
  - Mathura's art featured frequent sexual imagery, with female figures often depicted with bare breasts and nudity below the waist.
  - Inner beauty and facial emotions took precedence over bodily gestures.
- **Decline:**
  - Started declining in the 6th century AD.
  - Reduced demand due to the decline of secondary and tertiary economic activities led to the unsustainable nature of the sculpture-making profession.

Features Od Buddha Sculpture:



- **Posture:**
  - Seated Buddha in a graceful posture.
  - Positioned in Padmasana on a lion throne.
- **Facial Characteristics:**
  - Round face with fleshy cheeks.
  - Lacks a spiritual or transcendent look.
- **Body Characteristics:**
  - Light volume and fleshy body.
  - Broad shoulders and a bulge in the belly with controlled musculature.

- **Attire and Adornments:**
  - Sanghati (garment) covering one shoulder.
  - Shaven head and face; no beard or mustache.
  - Adorned with an Ushanisha (vertically raised hair knot).
- **Symbolic Gestures:**
  - Displays the Abhay mudra, symbolizing fearlessness.
- **Halo and Decorations:**
  - Decorated halo with geometric motifs.
  - Enhances the visual aura and spiritual symbolism.
- **Accompanying Figures:**
  - Surrounded by two Bodhisattvas—Padampani and Vajrapani.
  - Presence of flying figures adds a dynamic element.






Sarvatobhadra, [Jain]
Kushan Period


Lord Vishnu with Ayudhapurushas, Mathura
Lord Vishnu


Lord Vishnu
Bodhisattva
Mathura Buddha
Rashtrapati Bhavan



Difference Between Gandhara, Mathura Art and Amravati sculpture:

Feature	Gandhara Art	Mathura Art	Amravati Sculpture
Influence	Hellenic and Greek	Indigenous	Indigenous
Material	Grey sandstone, stucco with lime plaster	Spotted red sandstone	White marble
Religion	Mainly Buddhist	Buddhism, Jainism, and Hinduism	Mainly Buddhist
Patron	Kushana	Kushana	Satavahanas
Location	North-west India	North India, mainly Mathura region	Deccan region near Krishna-Godavari delta
Buddha image	Spiritual, stylish with wavy hair, beard and moustache, lean body, both seated and standing images, half-closed eyes and large ears	Delighted, not spiritual, no beard or moustache, strong muscular features, mostly seated, open eyes with small ears	Mainly depicts stories of Jatakas



Amaravati School Of Sculpture:

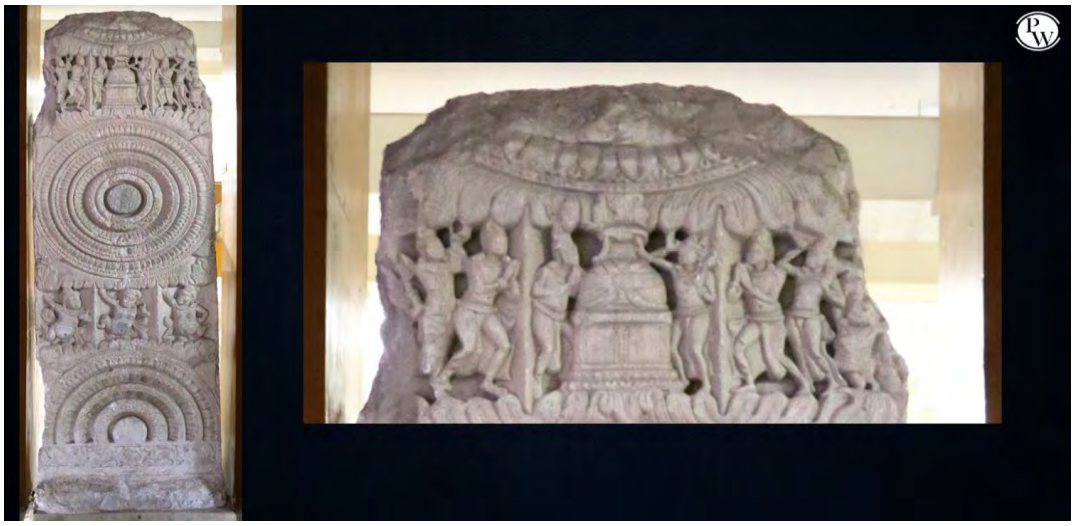
- **Geographical Region:**
  - Developed in Amaravati and Guntur district of Andhra Pradesh, India.
- **Origin:**
  - Emerged during the second half of the 2nd century BC.
- **Material Used:**
  - White marble was the predominant material for sculpting.
  - **Foreign Influence:**
  - Absence of foreign influence from inception to conclusion.
- **Patrons:**
  - Patrons included Satavahana, Ikshvaku, and Vakataka rulers.
- **Religions Associated:**
  - Solely associated with Buddhism.
- **Presence of Secular Elements:**
  - Secular elements were present, featuring a significant number of female figures in diverse gestures and postures.
  - Kings, queens, princes, and palaces were also depicted.
- **Important Sites:**
  - Prominent sites include Vengi, Amaravati, Goli, Ghantasala, Nagarjunakonda, and Jaggayyapeta.
  - Vengi, as a central hub, is often referred to as the Vengi School of Art.
- **Decline:**
  - The Amaravati School did not experience a decline but instead assimilated with the Pallava and Chola Schools of sculptures.
  - It expanded into Sri Lanka and Southeast Asian countries during the Chola period.
  - Chola rulers organized naval expeditions and maintained close economic relations with these regions.
- **Characteristic Features:**
  - **Main Location:**
    - ✓ Primarily found on Stupa plaques.
  - **Narrative Themes:**
    - ✓ Narrative themes depicted on medallions, railings, and plinths.
  - **Artistic Techniques:**
    - ✓ Deep cutting techniques allow overlapping figures on two or even three planes.
  - **Aesthetic Qualities:**
    - ✓ Delicacy of forms and linear grace evident in the artwork.
    - ✓ Profound and serene naturalism characterizes the depictions.
  - **Artistic Style:**
    - ✓ Elegant and sophisticated style.
    - ✓ Crowded scenes featuring graceful, elongated figures conveying a sense of life and action.

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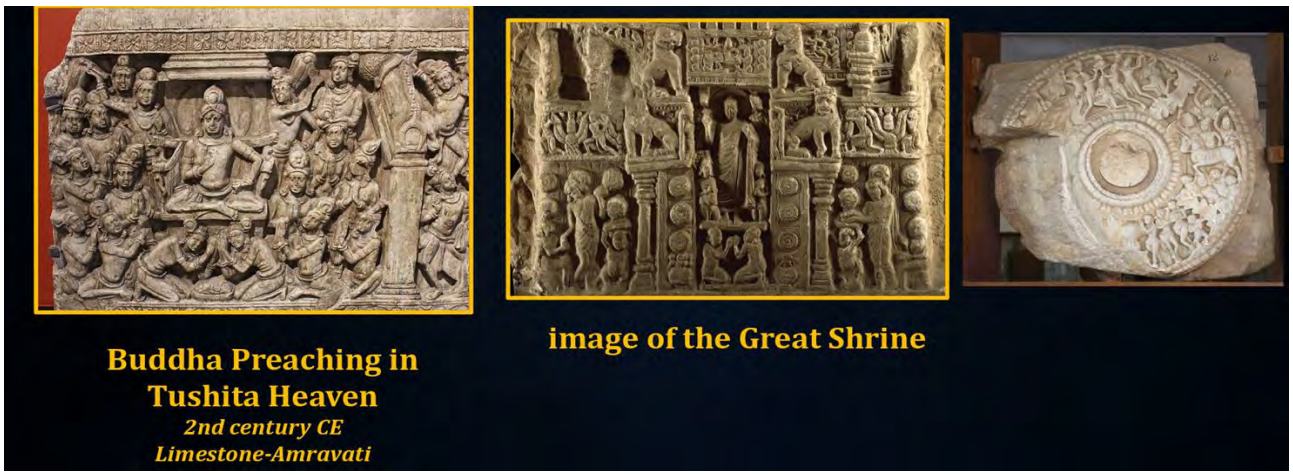
- **Individual Bodies and Poses:**
  - ✓ Beautifully detailed individual bodies.
  - ✓ Variety of poses, including scenes of dance and music expressing the joy of life.
- **Decorative Elements:**
  - ✓ Rich decorative elements encompassing human, animal, and floral depictions.
  - ✓ Sense of movement and vitality evident in the artistic expression.
- **Buddha and Bodhisattvas:**
  - ✓ Buddha portrayed as both a symbol and a person.
  - ✓ Bodhisattvas prominently featured in the artistic representations.
- **Feminine Beauty:**
  - ✓ Depiction of feminine beauty is a prominent feature.
  - ✓ Female figures crafted in various gestures and postures such as bending, flying, dancing, and sitting.
- **Physical and Worldly Aspects:**
  - ✓ Highly developed representation of physical and worldly aspects in sculptures.
- **Naturalistic and Sensual Appeal:**
  - ✓ Characterized by a naturalistic and sensual appeal in its artistic style.
- **Elegant Treatment:**
  - ✓ Subject matter treated with elegance by Amaravati School artists.
  - ✓ Graceful treatment extended to depictions of men, animals, and vegetation.
- **Tribhanga Posture:**
  - ✓ Majority of sculptures in tribhanga posture, showcasing slim figures with three bends.
- **Life-Size Figures:**
  - ✓ Production of life-size figures, with some exceeding 16 feet in height, demonstrating the scale and grandeur of Amaravati School sculptures.



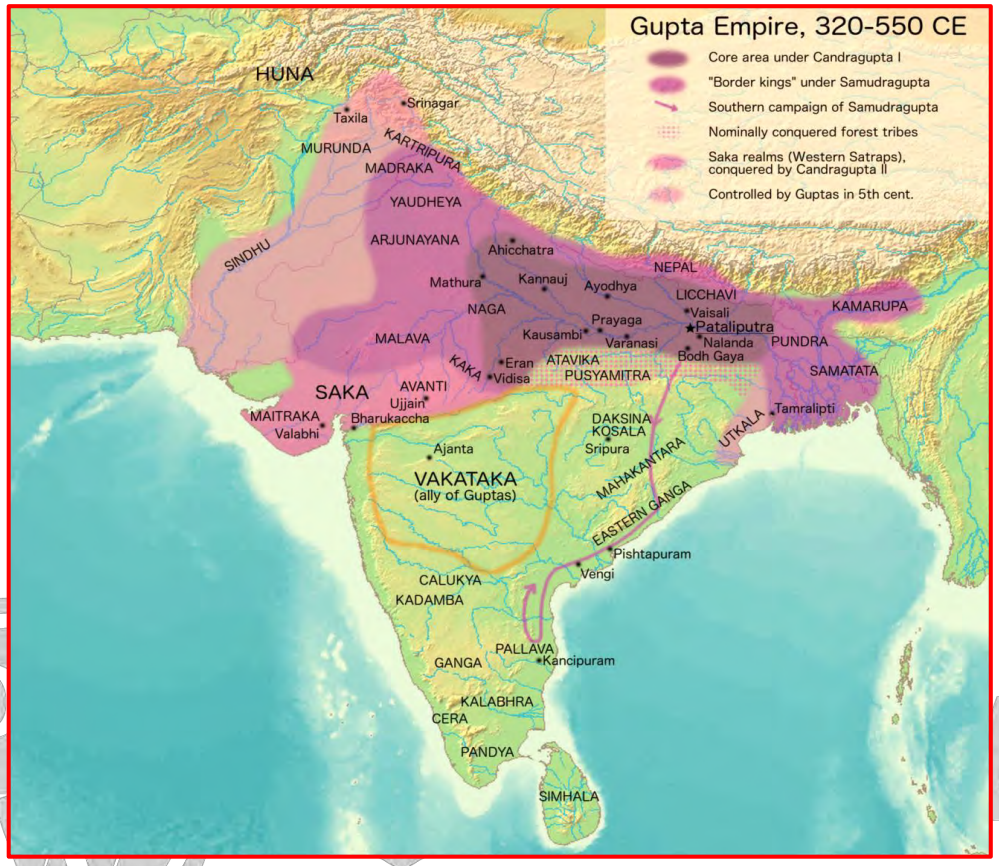
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Drum slab carved in limestone depicting four event of Buddha (Mayadevi's dream)
Mara Vijay


Buddha Preaching in Tushita Heaven
2nd century CE
Limestone-Amravati
image of the Great Shrine

Sculptures During the Gupta Period:



❖ **Continuation of Existing Schools:**

- Mathura, Amaravati, and Gandhara Schools of art continued to flourish during the Gupta age.
- Banaras School of Sculpture emerged, along with the existing Sarnath School.

❖ **Cream Color Sandstone:**

- Cream colour sandstone, known for its decorative qualities, was prevalent.
- Contributed significantly to the esteemed reputation of Gupta art among modern scholars.
- Fusion of features from both Gandhara and Mathura Schools.

❖ **Features of Sculptures in the Gupta Period:**

- Sculptures in the Gupta period were simple, sober, and graceful.
- Represented a synthesis of symbolism from the post-Mauryan period and the modesty of the early medieval age.
- Nudity was generally absent, and artists used clothes to conceal the charms of flesh.

❖ **Additional Features:**

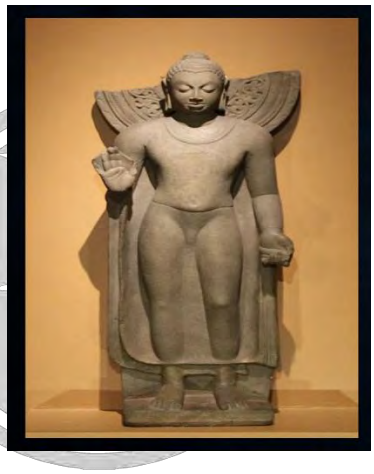
- Delicate folds of transparent garments, profusely decorated halos, and delicate modelling of forms with meditative repose.
- Elaborately carved ornamental details reflected a high level of refinement.
- Beauty and virtue were depicted, with an idealized treatment evoking serenity.
- Adequate decoration with a large proportion but a visually lightweight perception.

❖ **Life-Size Stone Figures:**
- Many life-size stone figures were created during the Gupta period.
- Notable discoveries include a 7-feet 2.5-inch high Buddha figure in Mathura and a 2-feet 4.5-inch high Buddha sculpture in Padmasana Mudra in Sarnath.



❖ **Buddha in Preaching Mode (Chunar Sandstone):**
- Dharmachakra mudra with suggested clothing through hemlines.
- Special carving on the halo, with two Gandharvas in flying mode suggesting Buddha's heavenly status.

❖ **Sarnath Standing Buddha:**
- Large size halo for visual impact.
- Highly sophisticated modelling of the body beneath a thin garment.
- Made of brown sandstone from Sikri, featuring a serene face with neatly combed hair.
- "Wet Buddhas" found in Sarnath, appearing as if just emerged from water.





❖ **Brahmanical Sculptures:**
- Gupta artists successfully portrayed stories of Shiva and Vishnu incarnations.
- Introduction of Ekamukhi and Chaturmukhi Shiva-Lingas.
- Creation of Ardhanarishvara form, depicting Shiva as half male and half female.
- Vishnu sculptures in Garhwal and Mathura featured a central human figure with radiating heads.
- The Varaha figure at Udayagiri in Madhya Pradesh represented the pinnacle of Gupta sculptors' genius.

Sculptures During the Gupta Period:

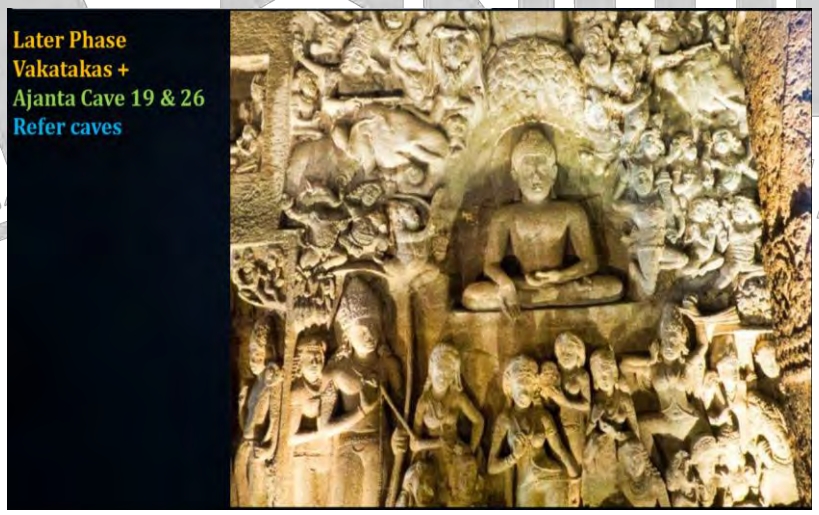


❖ **River Goddess Ganga Sculpture (Besnagar):**
- Exclusive female figure representing the Gupta period, standing on a crocodile to symbolize her presence in the water.
- Realistic portrayal with a tribhanga stance.
- Two small action-oriented figures accompany her.
- The sculpture features a tree bearing plenty of fruits.
- Later became a common feature in temple doorways across India.

❖ **Vishnu Reclining - Anantashayi (Dasavatara Temple Deogarh):**

- Adopts a Buddhist narrative feature for the first time, providing detailed storytelling.
- Vishnu portrayed reclining on a giant serpent with multiple hoods.
- Depiction of a dynamic world around him.
- Brahma rising from the umbilical cord of Vishnu is associated with the celestials.
- Lakshmi seated on the extreme corner, and a group of celestials guarding Vishnu's abode.
- The artist skillfully composes figures in upper, middle, and lower registers.
- Represents the first and best example of the Hindu theme in sculpture during the Gupta period.









❖ **Udayagiri Caves-Varaha Iconography:**

- Udayagiri Caves showcase Hindu thought and legends rooted in the Vedic tradition.
- Vishnu avatars, including Narasimha, Varaha, Vamana/Trivikrama, and Rama, are well-formulated representations.
- Vishnu, as the god descending to restore order in times of chaos and injustice, serves as a template for kings.



❖ **Terracotta Sculpture in Gupta Period:**

- Gupta period sees the use of terracotta and metals for sculpture, surpassing Mauryan standards.
- Clay figurines discovered, serving both religious and secular purposes.
- Various idols, including Vishnu, Durga, Krishna, Kubera, Kartikeya, Surya, and others, were unearthed.
- Red ware pottery accompanying sculptures found in regions like Ahichchhatra, Hastinapur, Rajgarh, and Bashar.



❖ **Metal Sculptures:**

- Sculptures crafted from both stone and metal during the Gupta period.
- A copper statue of standing Buddha at Sultanganj, a 7.5-feet high figure in Abhaya Mudra, is a notable example now housed in the Binningham Museum (London).
- Bronze statue of Buddha found in Dhaneshwar Khera, Uttar Pradesh.
- Vakataka Bronze Sculptures influenced by the Amravati style, particularly found in Phophnar (Maharashtra).
- Bronze images of Buddha and Tirthankara discovered, featuring Buddha in the Abhay mudra posture.
- Significantly smaller size allows for easy transport and discovery in various regions.

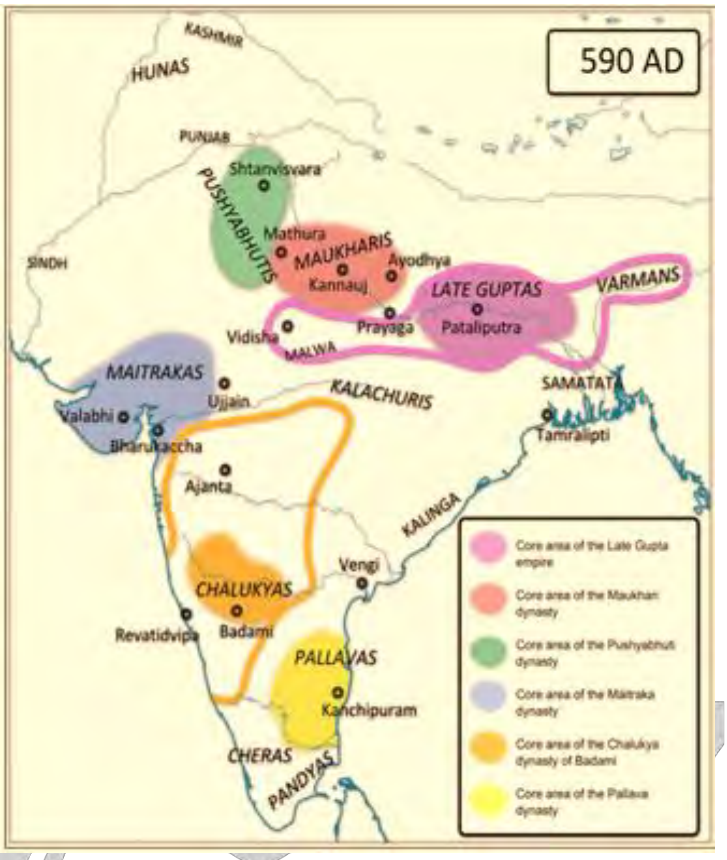


❖ **Mehrauli Iron Pillar: A Marvel of Gupta Sculpture:**

- Constructed by Chandragupta II, the pillar in Mehrauli is a testament to Gupta age sculptural progress.
- Renowned for the rust-resistant composition of its metals.
- Carries inscriptions of various dates and features a garuda image.



Post-Gupta Architecture:



Progress During Post-Gupta And Early Medieval Age:

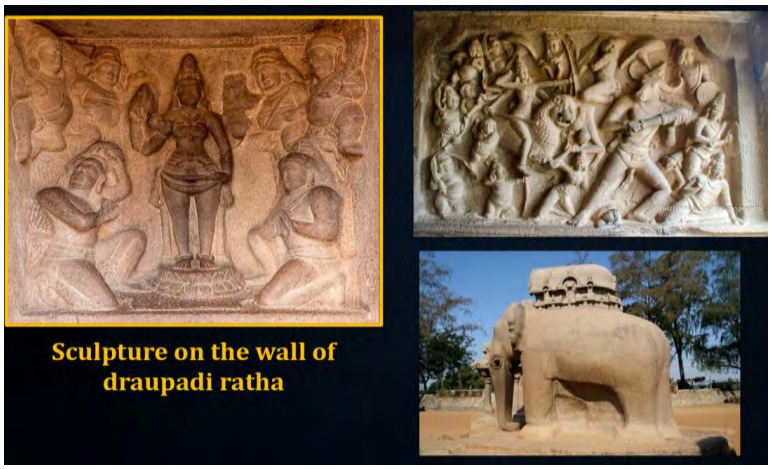
- **Flourishing Sculpture and Architectural Activities:**
  - Sculpture, temple-building, and cave-cutting activities thrived during the post-Gupta and early medieval age.
  - Large numbers of sculptures adorned cave walls, while temples housed both stone and metal sculptures.
- **Pallava Ratha Temples at Mahabalipuram:**
  - Pallava Ratha temples in Mahabalipuram are exemplary in sculpture.
  - Arjuna Ratha renowned for Shiva figures.
  - Draupadi Ratha celebrated for Durga figures.
- **Chola Period and Nataraja Sculptures:**
  - Nataraja sculptures from the Chola period reached the pinnacle of sculptural excellence.
  - Crafted using the Lost Wax method with bronze.
  - Flourishing trade with South-East Asia allowed Cholas to import tin for extensive bronze sculpture production.
- **Khajuraho Sculptures under Chandela Rulers:**
  - Khajuraho sculptures created under the patronage of Chandela rulers in Bundelkhand.
  - Elaborate figures found on the walls of the Sun Temple at Konark.

Post-Gupta sculpture With Reference to caves in Chalukyas and Pallavas:

- **Harshvardhan Period Art:**
  - Art during Harsha's period closely related to Gupta art.
  - Monasteries and temples at Nalanda showcase artistic achievements.
  - Chinese traveler Hiuen Tsang mentions a large Buddha image carried by Harsha.
- **Pallavas in Kanchi & Mahabalipuram:**
  - Cave architecture featuring images of gods and goddesses.
  - Independent bronze sculptures created.
  - Temple architecture excellence demonstrated in structures like Rath temples of Mahabalipuram and Kailashnath temple in Kanchi.
- **Descenpt of the Ganges (Arjuna's Penance):**
  - Located in Mahabalipuram, TN, this open-air relief depicts all deities of heaven.
  - Main depiction of a bearded man worshipping God Shiva.
  - Interpretations include the descent of the River Ganges or Arjuna worshipping God Shiva in the Mahabharata battlefield.



- **Bhagiratha and Arjuna Worshipping Shiva:**
  - Bhagiratha worshiping Lord Shiva to save earth from the fury of River Ganges.
  - Another interpretation suggests Arjuna worshiping God Shiva in the Mahabharata battlefield for Shiva's weapon Pashupat.
  - A UNESCO World Heritage Site as part of Mahabalipuram group of monuments.



Pallava Bronze Sculptures: Unveiling Shaivite Devotion and Artistic Excellence

- **Shaivite Devotion:**
  - Staunch Shaivites, the Pallavas dedicated various forms of Shiva in their temple complex.
- **Size and Development:**
  - Early Pallava bronze sculptures were notably small in size.
  - Pallavas played a crucial role in developing Shaivite iconography, while also expressing devotion to Vishnu.
- **Features of Bronze Sculptures:**
  - Adhered to contemporary stone sculpture principles.
  - Typically less than one foot high, exhibiting natural poses and meticulous molding.
  - Faces characterized by height, broadness, a flat nose, and a double chin.
  - The front torso of sculptures is n early flat.
  - Emblems held naturally in hand or positioned just above.
  - Cylindrical 'kirita' or headdress, with a relatively simple 'hara' or necklace (usually one or two in number).
- **Distinct Facial Features:**
  - Rounded and chubby faces with distinct features.
  - Fleshy nose, almond-like eyes, naturalistic eyebrows, and tender lips adorned with a subtle smile.
- **Depiction of Shiva:**
  - Shiva portrayed in Ardhaparanayaka asan.
- **Earliest Pallava Bronze Sculpture - Vishnu as Srinivasa:**
  - Sculpture from Perunthottam in the Mayavaram region of Thanjavur district.
  - Recent studies reveal Vishnu with four hands:
    - ✓ Upper left carrying a conch (sankha).
    - ✓ Upper right carrying the ‘chakra’ (discus).
    - ✓ Lower right in the 'abhaya' (protection) form.
    - ✓ Lower left resting on the hip.

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- Represented with two spouses: Sridevi (Goddess Lakshmi) and Bhudevi (Earth Goddess), symbolizing prosperity and earthly abundance.



Jain Bronzes: Cultural Treasures from Gujarat and Rajasthan (5th - 7th Cent. CE)

- **Jainism in Gujarat and Rajasthan:**
  - Long-standing strongholds of Jainism, these regions have embraced the faith since ancient times.
- **Jain Bronzes Discovery at Akota, Baroda:**
  - Notable hoard of Jain bronzes discovered at Akota, Baroda, dating back to the 5th - 7th centuries CE.
  - Crafted using the lost-wax process.
  - Inlaid with silver and copper to accentuate eyes, crowns, and textile details on the figures.
- **Stylistic Influences:**
  - Stylistically influenced by Gupta and Vakataka period bronzes.
  - Representation of Jain Tirthankaras such as Mahavira, Parshvanath, and Adinath.
- **Innovative Format:**
  - Introduction of a novel format featuring Tirthankaras seated on thrones.
  - Tirthankaras presented individually, in groups of three, or as a complete set of twenty-four.
- **Representation of Female Figures:**
  - Inclusion of female images portraying Yakshinis or Shasanadevis associated with prominent Tirthankaras.
  - Notable examples include Chakreshvari as the Shasanadevi of Adinath and Ambika as the Shasanadevi of Neminath.
- **Geographical Spread of Famous Jain Bronzes:**
  - Many renowned Jain bronzes discovered in various locations:
    - ✓ Chausa in Bihar (now housed in the Patna Museum).
    - ✓ Hansi in Haryana.
    - ✓ Multiple sites in Tamil Nadu and Karnataka.

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Early Medieval 750- 1200 CE

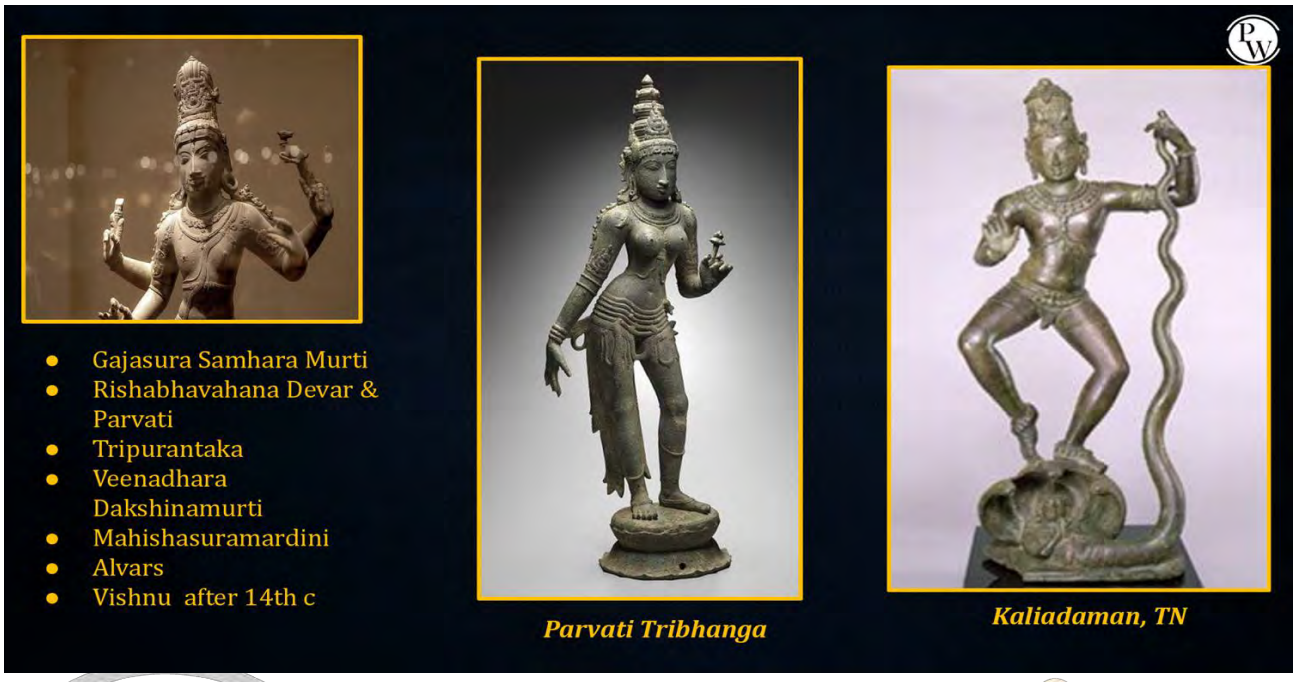


Chola Sculpture: A Culmination of Artistic Brilliance and Spiritual Symbolism

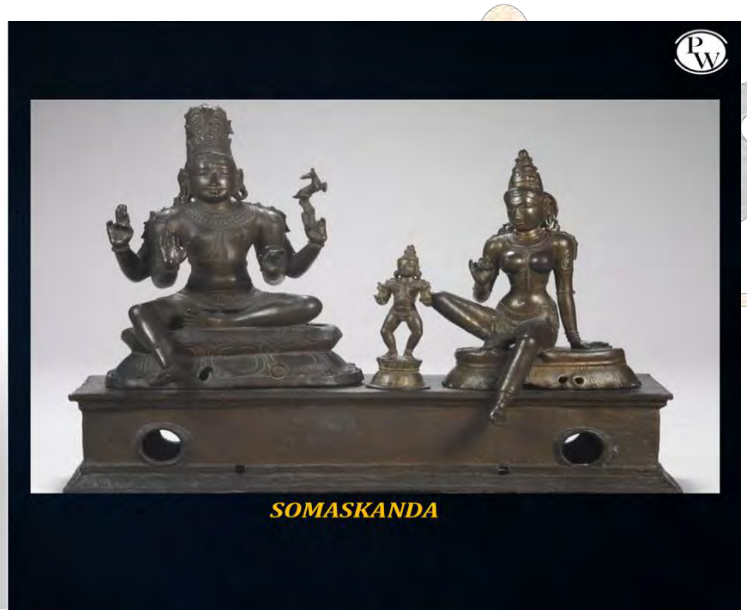
- **Continuous Improvement in Chola Art and Architecture:**
  - Flourishing period marked by continuous refinement of Chola art and architecture.
- **Temple Building Under Rajaraja Chola and Rajendra Chola I:**
  - Temple construction experienced significant growth under the leadership of Rajaraja Chola and his son, Rajendra Chola I.
- **Prominence of Chola Sculpture in Temples:**
  - Majority of Chola period sculptures intricately adorn the walls of temples, notably Brihadeshwara, Gangaikondacholapuram, and Kumbhkonam.

- **Culmination of Bronze Sculpture in Kumbhakonam:**
  - Bronze sculpture reached its pinnacle during the Chola period, with Kumbhakonam emerging as a major centre.
  - Notable patron: Sembiyan Maha devi, Chola queen.
- **Evolution of Shiva Iconography in Thanjavur:**
  - Thanjavur region witnessed a diverse range of Shiva iconography.
- **Innovative Representations:**
  - The 9th-century Kalyanasundara Murti showcases the Panigrahana ceremony, depicting Shiva accepting Parvati's hand in marriage.
  - Ardhanarisvara Murti ingeniously represents the union of Shiva and Parvati in a single image.
  - Independent figurines of Parvati depicted in a graceful tribhanga posture.
- **Symbolism in Nataraja Sculpture:**
  - Nataraja, the cosmic dancer, symbolizes creation and destruction.
  - Drum in the upper right hand represents the sound of creation.
  - Eternal fire in the upper left hand signifies destruction.
  - Abhay mudra in the lower right hand reassures devotees.
  - Lower left hand points to the upraised foot, indicating the path of salvation.
  - Shiva balances on his right leg, suppressing apasmara symbolizing ignorance and epilepsy.
  - Matted locks symbolize the flow of the river Ganges.
  - Male and female earrings signify Ardhanarishwar, the fusion of male and female.
  - Snake around Shiva's arm symbolizes the dormant kundalini power in the human spine.
  - Nimbus of glowing lights surrounding Nataraja represents the unending cycles of time.



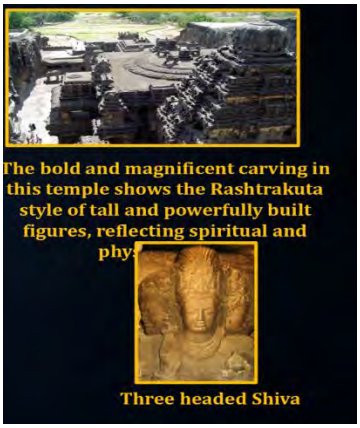







Rashtrakutas: Architectural Marvels and Religious Tolerance

- **Rashtrakuta Empire Overview:**
  - Royal dynasty that ruled significant parts of the Indian Subcontinent from the 6th to the 10th centuries.
- **Architectural Marvels at Ellora and Elephanta:**
  - The Rashtrakutas left a lasting legacy with the construction of the famous Kailash temple at Ellora and the rock-cut cave at Elephanta.
  - Their era marked the zenith of the rock-cut phase in Indian architecture.



- **Religious Tolerance:**
  - The Rashtrakutas were known for supporting the popular religions of their time, embodying a spirit of religious tolerance.

Gurjara Pratihara: Sculptures and Temples

- **Era of Gurjara Pratihara (Mid-8th to 11th Century):**
  - Gurjara-Pratihara dynasty, active from the mid-8th to the 11th century, contributed significantly to Indian art and architecture.
- **Sculptures and Carved Panels:**
  - Renowned for intricate sculptures, carved panels, and open pavilion-style temples.
- **Vishwaroopam Form of Vishnu:**
  - Temples adorned with carvings depicting the Vishwaroopam form of Lord Vishnu.
- **Use of Sandstone:**
  - Gurjara-Pratihara artists commonly used sandstone for sculptures, exhibiting various shades of red due to iron oxide.
- **Kalyan Sundar and Lakshmi Narayan Images:**
  - Noteworthy depictions include Kalyan Sundar and images of Lakshmi Narayan.
- **Rare Nataraj/Natesha Murti:**
  - A rare sandstone idol portraying Lord Shiva in the Pratihara style, depicted in a "chatura pose with jatamakuta and trinetra."
  - Originally from the Ghateswara Temple at Baroli, Rajasthan, it stands almost four feet tall.





Pala School of Sculptural Art: A Distinctive Epoch in Indian Art

- **Influence of Gupta Art:**
  - The Pala school of sculptural art, influenced by Gupta art, stands out as a distinct phase in Indian artistic history.
- **Evolution of Deity Figures:**
  - Deity figures within the Pala school exhibit a more rigid posture, often standing with straight legs close together.
  - Figures are characterized by heavy ornamentation, multiple arms, and mudras, allowing for the display of various attributes.

- **Architectural Contributions:**
  - The Palas constructed numerous monasteries and sacred structures, with Somapura Mahavihara in present-day Bangladesh recognized as a UNESCO World Heritage Site.
- **Origin and Development:**
  - Pala sculpture originated in the late Gupta style but later evolved into a distinct form, blending classical mannerism with Bengal's indigenous style.
  - The fusion continued through the 8th century, resulting in a specialized art form by the early 9th century.
- **Attributes of Pala Style:**
  - Pala sculptural images seamlessly blend spiritual and mundane elements, marked by sensuousness.
  - Majority of discovered sculptures are carved from Rajmahal black basalt stone, showcasing flexibility in their forms.
- **Prominent Location:**
  - Paharpur in Bangladesh serves as a significant site for Pala sculptures, with artifacts executed in greyish or white spotted sandstone.
  - Resonance with terracotta plaques on temple walls is evident.
- **Expressive Reliefs:**
  - Exceptionally well-carved reliefs, such as Krishna killing Kansa and Krishna uprooting the twin Arjuna trees, stand out for their expressiveness, lively action, and dynamic movement.
- **Bengal School Renaissance:**
  - Towards the late 10th century, the Bengal School of Art experienced a renaissance under Mahipala I.
  - Artists from north Bengal broke away from shared traditions with Magadha, leading to a revival of artistic activities.
- **Siddheshwara Mahadev Temple:**
  - Noteworthy structures, like the Siddheshwara Mahadev temple at Barakar, reflect the artistic endeavors of the Pala period.
- **Bronze Sculptures and Buddhist Ubiquity:**
  - Bronze images were crafted during this period.
  - Miniature terracotta image of a fasting Buddha, a six-foot-tall votive stupa, and a black stone statue of Buddha in abhay mudra attest to the prevalence of Buddhism during the Pala era.

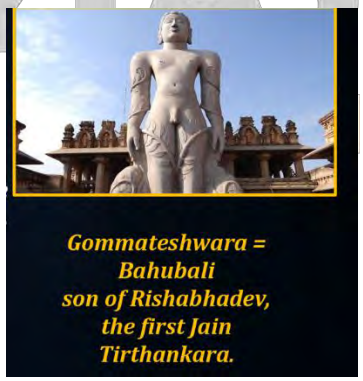


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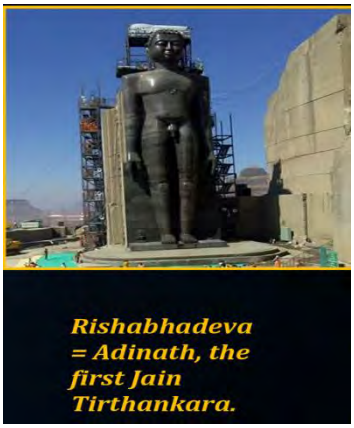


Shravanabelagola: A Jain Pilgrimage Site with Remarkable Statues

- **Location**:
  - Situated near Channarayapatna in the Hassan district of Karnataka, Shravanabelagola is known for its cultural and religious significance.



- **Gommateshwara/Bahubali Statue:**
  - Commissioned under the patronage of the Western Ganga dynasty of Talakad, the Gommateshwara/Bahubali statue was built by the minister Chavundarya.
  - Chandragupta Maurya, having embraced Jainism, is believed to have died here in 298 BCE, adopting an ascetic lifestyle.
- **Mahamastakabhisheka:**
  - A grand event occurring every 12 years, Mahamastakabhisheka involves the anointing of the 108-feet tall Statue of Ahimsa.
  - The statue, located at Mangi-Tungi in Nashik, holds the Guinness World Record as the tallest Jain statue globally.



Giant Statue of Ahimsa:

- Depicting the first Jain Tirthankara, Rishabhanatha, the Statue of Ahimsa stands 108 feet tall (including the pedestal).
- Carved into the sacred Mangi-Tungi hills, the statue was inspired by Jain nun Gyanmati and guided by Aryika Chandanamati, completing construction in 2016.

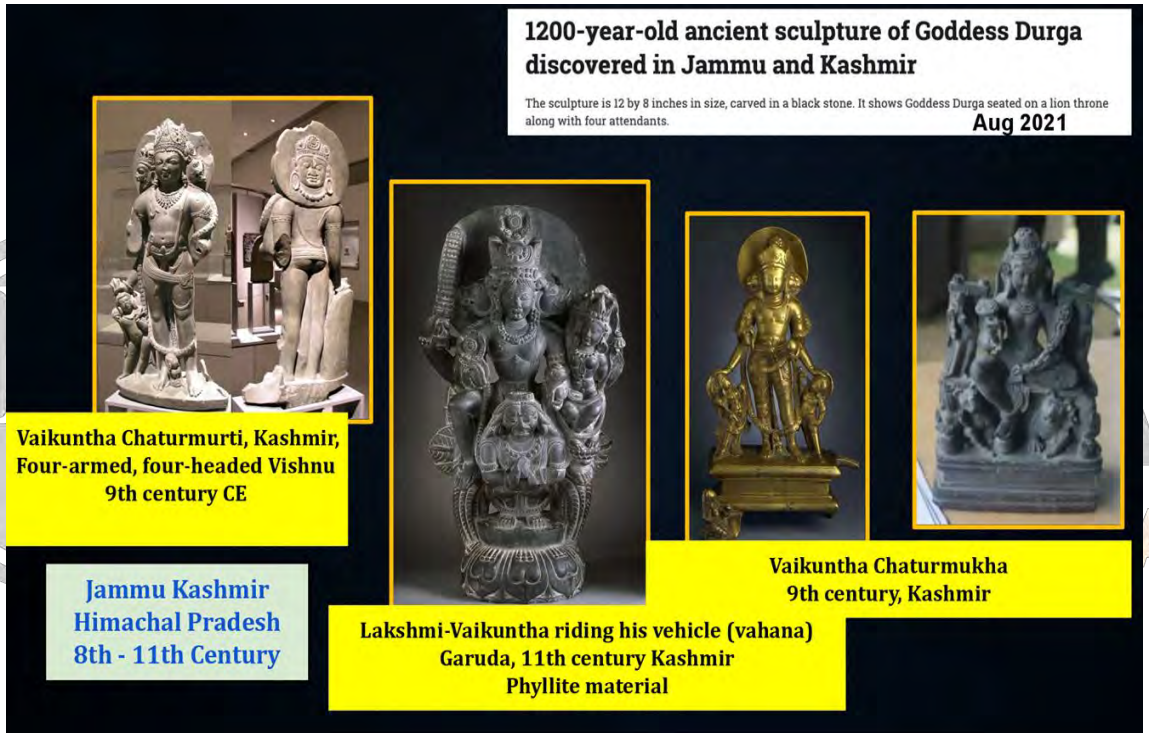
Bawangaja Statue:



- Located in Barwani district, Madhya Pradesh, the 84-feet tall Bawangaja statue is a significant Jain pilgrimage site.
- Created in the early 12th century, it is the world's second-largest megalithic statue of Lord Rishabhadeva, distinguished by its back support.

Bronze Images in Himachal Pradesh and Kashmir:

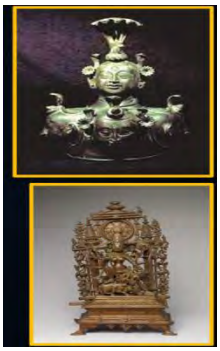
- During the eighth to tenth centuries, the regions of Himachal Pradesh and Kashmir produced distinctive bronze images of Buddhist deities and Hindu gods.
- Notably dynamic bronzes include the Narasimha avatar and Mahishasuramardini Durga images from Himachal Pradesh.



❖ **Iconography of Vishnu Images:**

- The Himachal Pradesh and Kashmir regions witnessed the growth of diverse Vishnu iconography.
- The Chaturanana or Vaikuntha Vishnu, featuring four heads representing Vasudeva, Narasimha, and Varaha, gained prominence.

❖ **Dynamic Bronzes:**



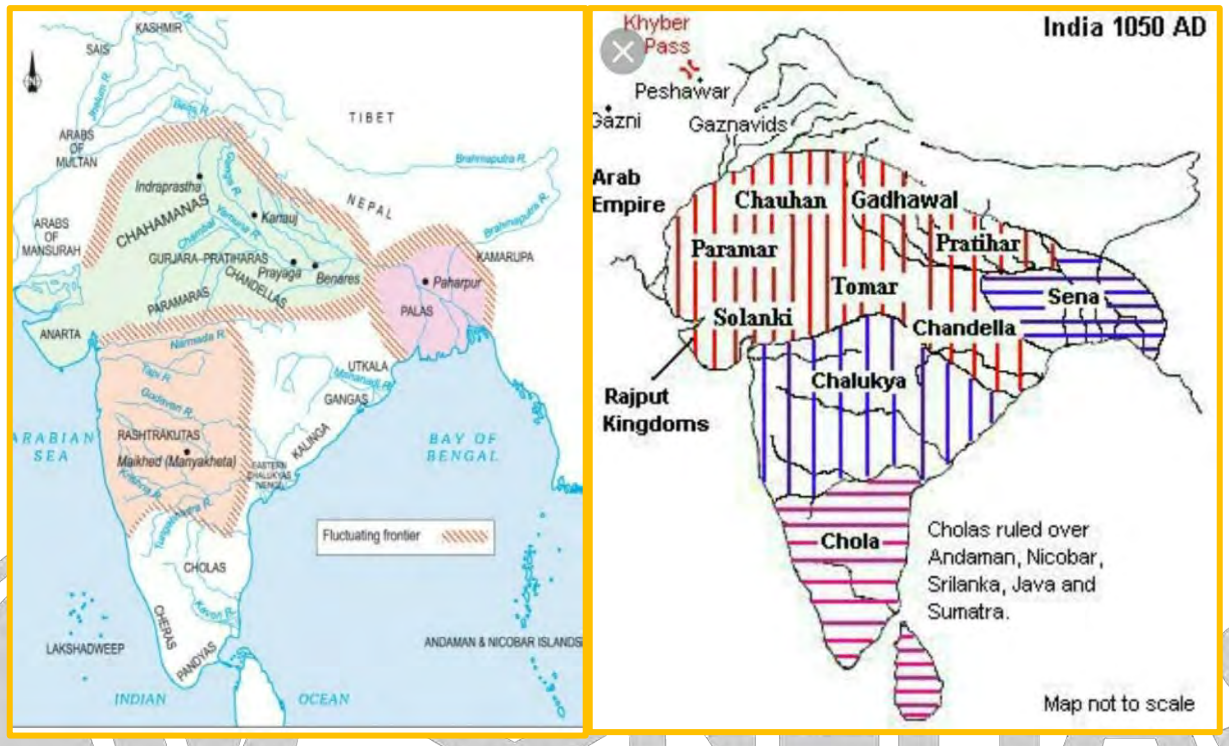
- The Narasimha avatar and Mahishasuramardini Durga images from Himachal Pradesh exemplify dynamic bronzes with distinct artistic styles.

❖ **Cultural and Religious Legacy:**

- Shravanabelagola and the statues therein contribute significantly to the cultural and religious heritage of India, reflecting diverse artistic expressions and spiritual beliefs.

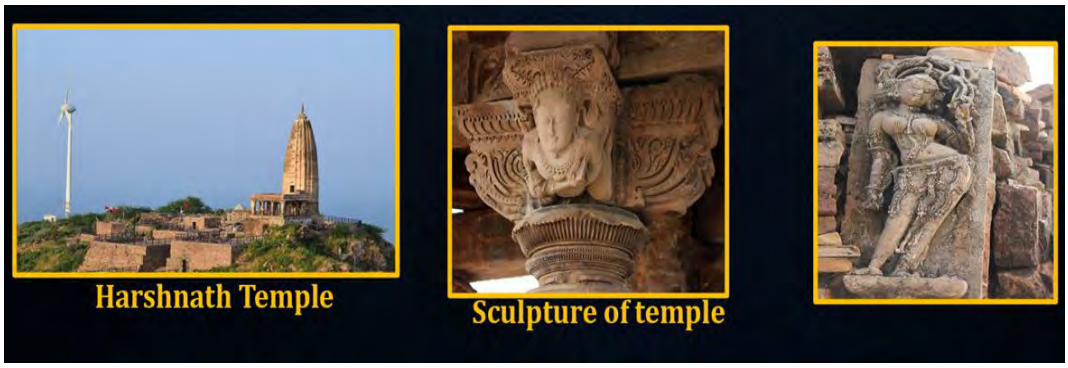
Rajput Period (1000-1200 CE)

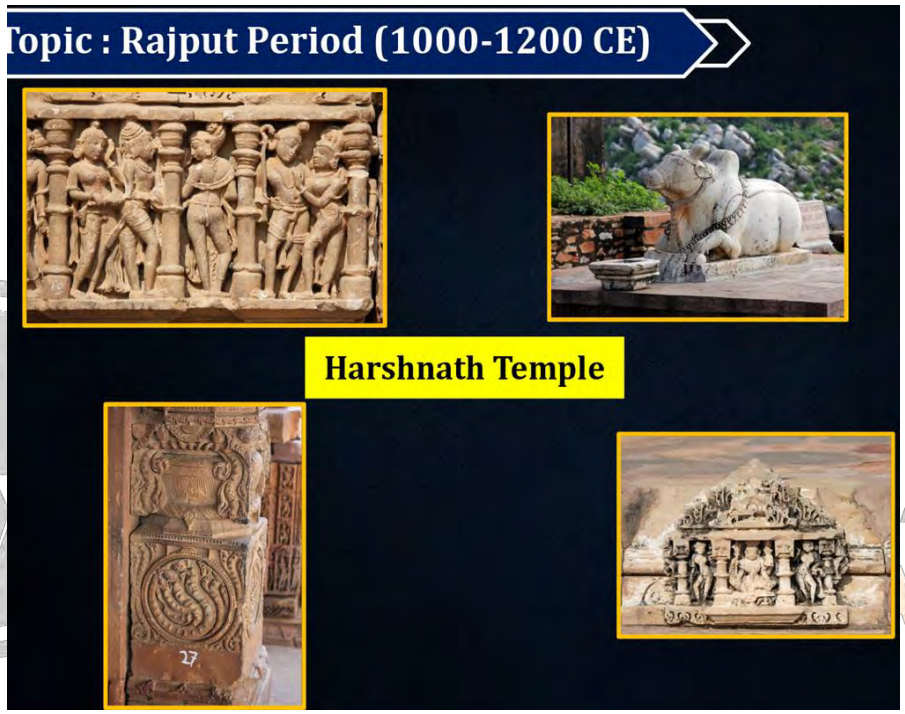
This period witnessed the rise of independent art and sculpture schools growing in different directions and in different parts of the country.



1. Chauhan Dynasty (Chahamanas of Shakambhari): Legacy and Contributions

- **Prominent Rajput Clan:**
  - The Chauhan Dynasty, also known as Chahamanas of Shakambhari, held a preeminent position within the Chahamana Rajput clan.
- **Hindu Temples and Ghurid Invasion:**
  - Commissioned numerous Hindu temples, unfortunately, several fell victim to destruction by Ghurid invaders following the defeat of Prithviraja III.
- **Harshnath Temple:**
  - The Harshnath Temple, attributed to Govindaraja I, stands as a testament to their architectural excellence.
- **City of Ajaymeru (Ajmer):**
  - Founded the city of Ajaymeru (Ajmer), contributing significantly to the cultural and historical landscape.
- **Patronage of Jainism:**
  - Demonstrated cultural inclusivity by patronizing Jainism, allowing the construction of Jain temples under their rule.





2. Chandela Dynasty [Bundelkhand]: Cultural Splendor and Artistic Expression

- **Rajput Dynasty in Central India:**
  - The Chandelas, a prominent Rajput dynasty in Central India, specifically in Jejakabhukti, left an indelible mark on the region.
- **Khajuraho Temples:**
  - The zenith of their cultural achievements is exemplified by the Hindu and Jain temples at Khajuraho, renowned for their architectural brilliance.
- **Kamasutra Influence:**
  - Contributed to the creation of sculptures related to the Kamasutra, attributed to Vatsyayana, featuring erotic relief panels possibly associated with tantrik practices.
- **Unique Sculptural Heritage:**
  - The Chandella Kingdom's sculptural legacy remains distinctive, reflecting the artistic and cultural richness of the dynasty.





3. Solanki Dynasty, Gujarat: Architectural Brilliance and Artistic Flourish

- **Origin in Hindu Temple Architecture:**
  - Originated as a regional style in Hindu temple architecture, showcasing a distinctive artistic expression.
- **Jain Temples and Global Influence:**
  - Gained popularity in Jain temples, especially under Jain patronage, and later extended its influence across India and diaspora communities worldwide.
- **Magnificent Sculptures and Temples:**
  - Noteworthy sculptures can be admired in iconic locations such as Dilwara in Rajasthan, Jagat Temple, Sun Temple in Modhera, and the stunning Rani ki Vav.
- **Rani ki Vav - Dashavatar of Vishnu:**
  - Rani ki Vav, a remarkable stepwell, features sculptures illustrating the Dashavatar (ten incarnations) of Lord Vishnu, reflecting the dynasty's commitment to artistic and spiritual pursuits.





- Gandhara sculpture owed as much to the Romans as to the Greeks. Explain. (2014)
- Highlight the Central Asian and Greco-Bactrian elements in Gandhara art. (2019)

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DAILY CLASS NOTES

Art & Culture

Lecture - 10
Temple Architecture



Temple Architecture

Temple Architecture:

- **Definition of a Temple:**
  - A temple is an enclosed place of worship with a roof or covered structure.
  - The Latin word "templum" refers to any holy enclosure or structure hidden from the view of the profane.
- **Synonyms for 'Temple' in Different Languages:**
  - In different languages, 'temple' is referred to as devalaya, devkula, mandir, kovil, deol, devasthanam, or prasada.
- **Symbolism in Indian Temples:**
  - Indian temples reflect the lifestyle of people throughout history.
  - The architectural panorama spans a vast chronological and geographical range, from the simple beginnings at Sanchi in the fifth century CE to the grand structures at Kanchi, Tanjore, and Madurai over more than a millennium.
- **Prominent Shilpashastras in Temple Architecture:**
  - Key Shilpashastras dealing with temple architecture include Mayamata, Manasam, Shilparatna, and Ishana Gurudeva Paddhati.
  - These texts cover aspects such as geographical distribution, differentiation based on shapes, presiding deities, castes, nature of ornamentation, number of storeys, and size of prasadas.
- **Later Texts on Temple Architecture:**
  - Some later texts on temple architecture include Kamikagama and Kashyapa Shilpa.
  - Topics Covered in Shilpashastras: Shilpashastras delve into the nature of ornamentation, the number of storeys, and the size of prasadas in temple architecture.

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- **Classification of Indian Temple Architecture:**
  - Ancient texts categorize Indian temple architecture into three orders: Nagara, Dravida, and Vesara.
  - Aparajitapriceha is a text that discusses these architectural orders.
- **Geographical Differentiation in Nagara Style:**
  - Nagara style is applied to Madhyadesha (Ganga-Yamuna plains), Lati (Gujarat), and Vaimti (Rajasthan) as distinct styles.
- **Orissa Style Temple Classification:**
  - Local manuscripts in Orissa recognize four main types of Orissa-style temples: Rehka, Bhadra, Kharkhara, and Gaudiya.
- **Significance of Nagara, Dravida, and Vesara Terms:**
  - The terms Nagara, Dravida, and Vesara denote typological features and geographical distribution of temples.
  - Nagara style employs square ground plans, Dravida uses octagonal, and Vesara utilizes apsidal plans, influencing the vertical structure of the temple.

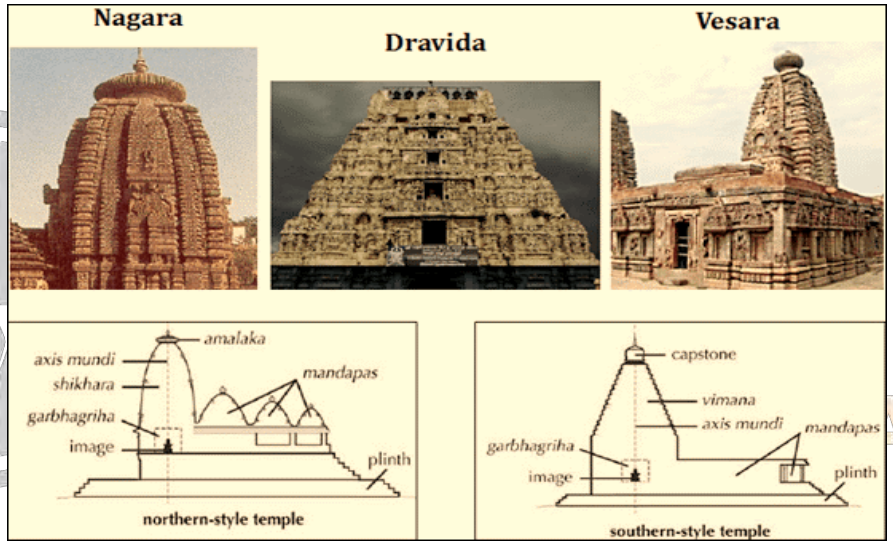
❖ **Geographical Association of Styles:**

- Nagara style is associated with northern temple architecture.
- Dravida style is linked to southern temple architecture.
- Northern India, from the Himalayan foothills to the Deccan plateau, features temples in the northern style with regional variations.



❖ **Kashyapa Shilpa and Deity Associations:**

- In Kashyapa Shilpa, Nagara style is associated with Shantamurtis (peaceful, calm, and serene deities).
- Vesara style is connected with couples or moving deities in Vesara shrines.
- Dravida style is linked to heroic, dancing, or enjoying deities, though not categorically specified.



Evolution and Chronological Development in Temple Architecture:

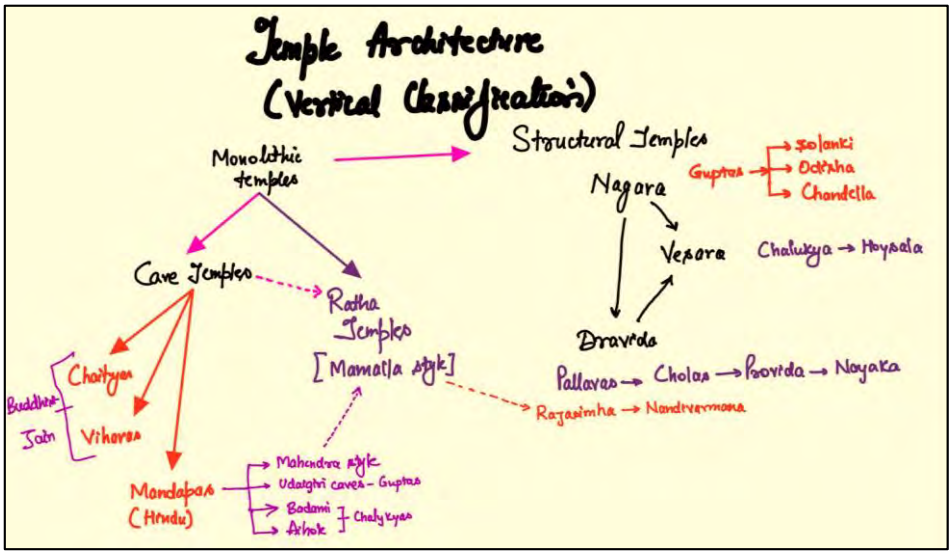
- The evolution and chronological development of temple architecture in India involve various classifications.
- Broadly, temple classification can be categorized into two main types: Vertical Evolution and Horizontal Classification.

❖ **Vertical Evolution:**

- Vertical evolution refers to the succession of dynasties over time.
- This classification traces the development of temple architecture along a historical timeline, showcasing changes influenced by different ruling dynasties.

❖ **Horizontal Classification:**

- Horizontal classification is based on regional patronage.
- This categorization focuses on the geographical and cultural influences that shape temple architecture in specific regions, highlighting the diversity in styles and features.



Evolution Temple Architecture:



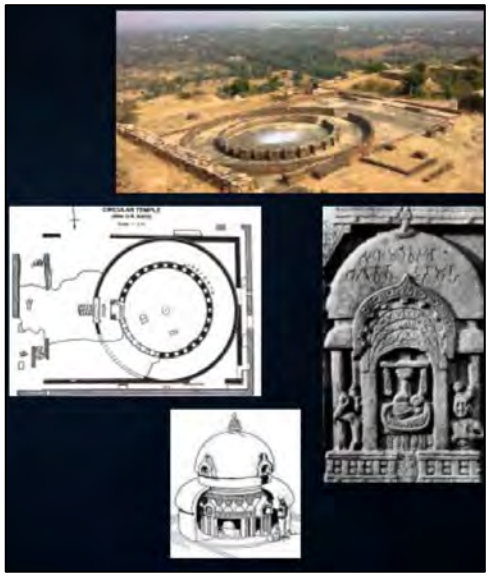
❖ **Evolution of Temple Architecture:**

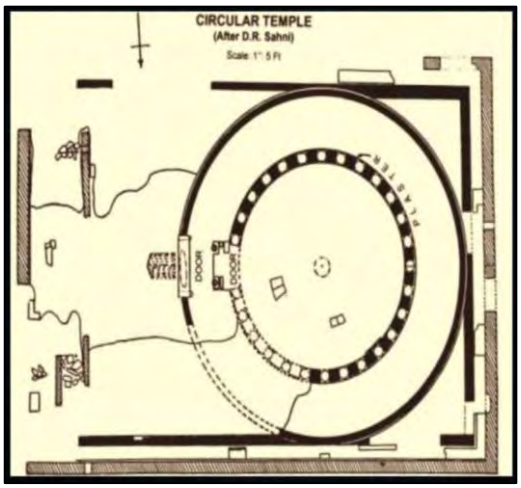
- Cave temples marked the early phase of temple architecture, followed by the construction of large-scale structural temples.
- Development in temple architecture began during the Mauryan period, with rulers like Ashoka and Dasaratha commissioning caves in Barabar and Nagarjuni Hills for Ajivaka sect monks.

Lomash Rishi Cave

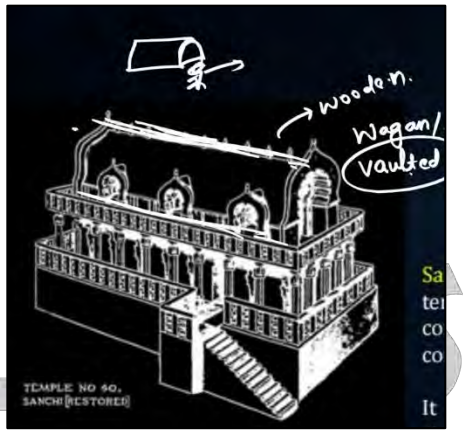
❖ **Materials and Location of Structural Temples:**

- Structural temples, also known as 'Free Standing Temples,' were constructed using stones and bricks.
- These temples could be built anywhere, irrespective of geography. An example is the temple in Bairat, Rajasthan, located on the hill known as "Bijak-ki-Pahari."





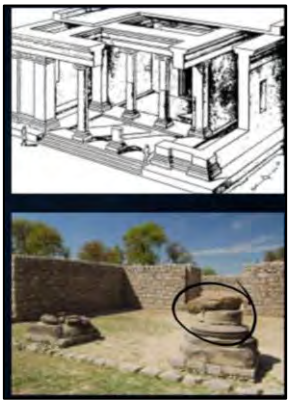
❖ **Sanchi Temple 40:**



- Sanchi Temple 40, dating back to the 3rd century BCE, was one of the earliest known temples in India.
- It had a circular structure with a central stupa surrounded by a colonnade and an enclosing wall. The temple was likely vaulted and made of timber, burning down in the 2nd century BCE.

❖ **Zoroastrian Temple at Jandial:**

- The Zoroastrian temple at Jandial near Taxila is the oldest known structural temple in the Indian subcontinent, possibly dating back to the 1st century BC.
- Built-in the Greek style with stones, it exhibited influence from Greco-Roman or Hellenistic art, and fire worship was practised.

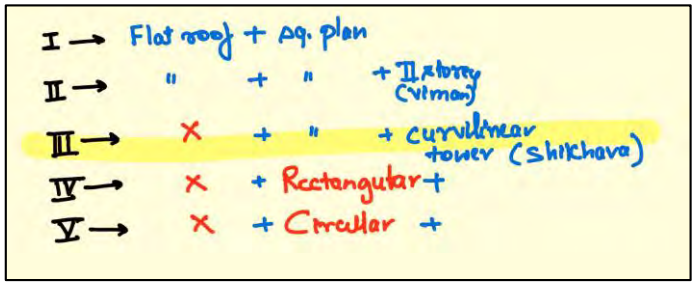


Evolution During Gupta Age:

- In the Gupta Age (4th century AD), distinctive styles of structural temples emerged, starting with the Nagara style, followed by the Dravidian and Vesara styles.
- Various sub-styles developed, and kings, nobles, and merchants sponsored these temples.
- **Jain Structural Temples**: Jain structural temples were constructed in both North India and the Peninsular region.

❖ **Progression in the Gupta Age:**

- Temple architecture during the Gupta period evolved from a square sanctum and pillared portico to a sculpted 'shikhara.'
- The progression in the Gupta Age can be categorized into five stages, showcasing the development of temple forms.



Progression in the Gupta Age - Five Stages:

- During the Gupta Age, the evolution of temple architecture can be categorized into five distinct stages.

❖ **First Stage:**

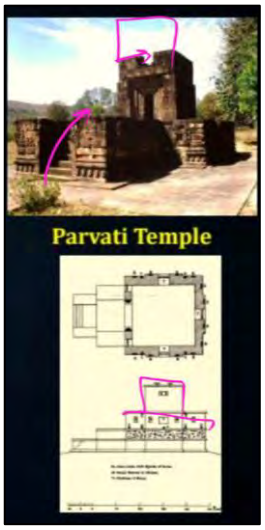
- Features of this stage included a flat roof, a square sanctum, and a portico supported by shallow pillars.
- The entire structure was built on a low platform, and the walls were plain or had minimal ornamentation.





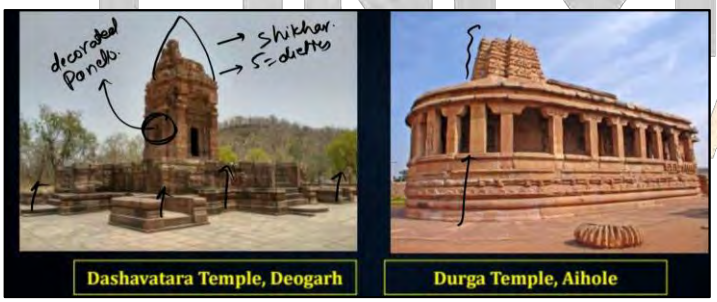
❖ **Second Stage:**

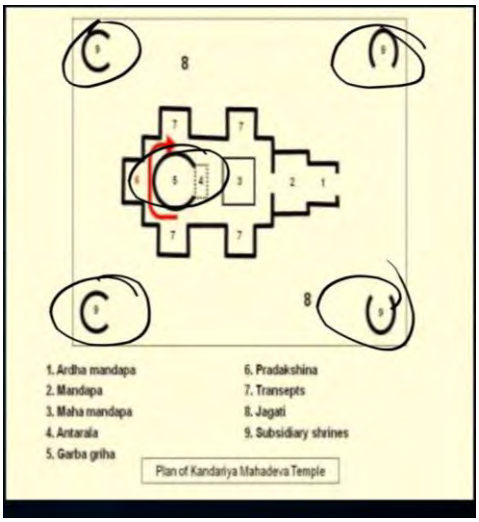
- Temples in this phase retained features from the first stage but with higher or upraised platforms.
- Some instances of two-storied temples were found, and an important addition was a covered ambulatory passageway around the sanctum sanctorum, serving as a pradakshina path.
- Examples include the Parvati temple at Nachna Kuthara in Madhya Pradesh and the Shiva temple at Bhumara.



❖ **Third Stage - Nagara Style:**

- Shikharas replaced the flat roof, but they were still relatively low and almost square (curvilinear).
- The Panchayatan style of temple construction emerged, featuring four subsidiary shrines around the main deity temple.
- The main temple had an elongated mandap in front, giving it a rectangular shape.
- Examples include the Dashavatara temple at Deogarh (Uttar Pradesh), Durga temple at Aihole (Karnataka), and the temple at Bhitargaon.





❖ **Fourth Stage:**

- Temples in this stage retained similarities with the third stage, but the main shrine became more rectangular.
- Introduction of an apsidal back or barrel-vaulted roof.
- Example: Ter temple in Sholapur, Maharashtra.

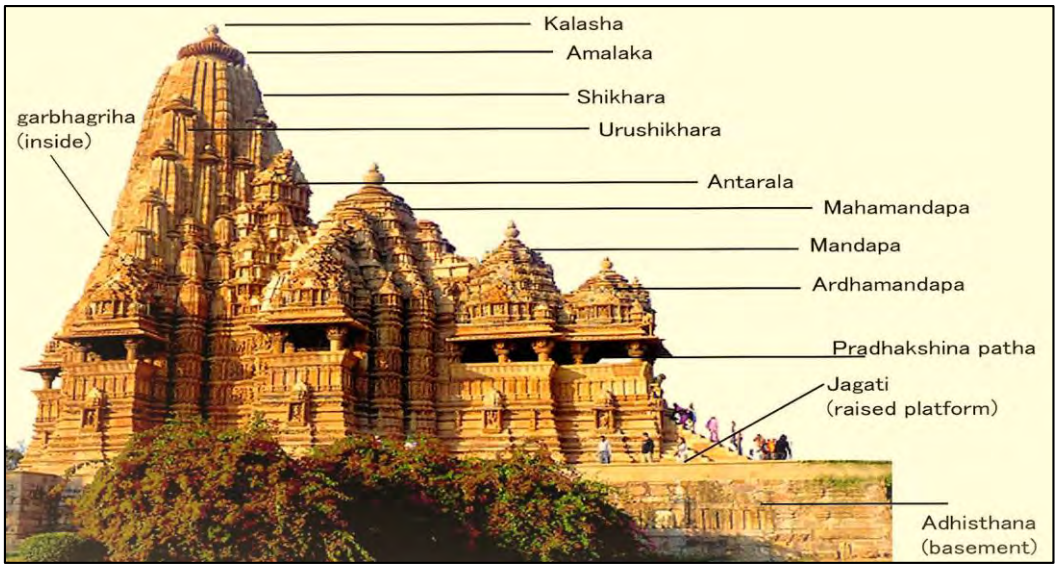


❖ **Fifth Stage:**

- Circular temples with shallow rectangular projections were introduced in this stage.
- Features from the previous phases continued to be present.
- Example: Maniyar Math at Rajgir showcases the characteristics of this stage.



Basic Features of Hindu Temples:



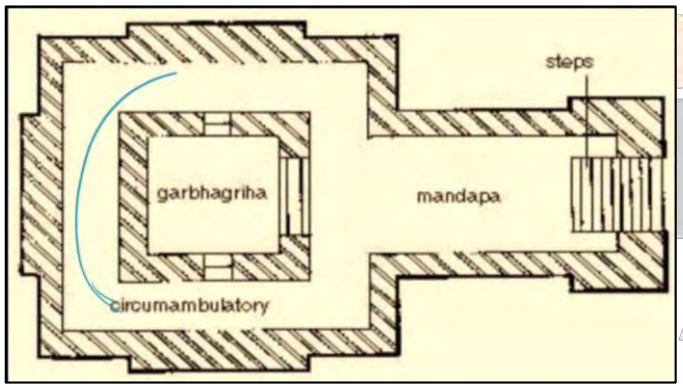
- The Hindu temple's fundamental structure includes several key components.



- **Sanctum (Garbhagriha):**
  - The main building, known as Garbhagraha or Sanctum Sanctorum, initially a small cubicle with a single entrance, later expanded.
  - Houses images of the chief deities, and the seats of the deities are referred to as Peetha.



- **Entrance to the Temple:**
  - The entrance may be a portico or colonnaded hall, serving as a mandapa.
  - Similar to Garbhagraha in shape but smaller in height, the mandapa is used for the gathering of devotees.
- **Jagati-Antarala:**
  - The entire temple structure is elevated on a raised platform called Jagati or Adhisthana (Basement).
  - A pillared veranda known as Antarala is constructed in front of the Garbhagraha, serving as a passage for devotees.
  - A sacred pond is often built on or near the Adhisthana to provide ritualistic water for devotees.



- **Freestanding Temples' Spire:**
  - Freestanding temples often feature a mountain-like spire.
  - In North India, it may take the form of a curving shikhar, while in South India, it is a pyramidal tower called a vimana.
- **The Vahan:**
  - The vahan, or mount/vehicle, of the temple's main deity is accompanied by a standard pillar or dhvaj, placed axially before the sanctum.



❖ **Mithun Sculptures**:



- Many Hindu temples include mithun (embracing couple) sculptures, considered auspicious.
- Typically found at the entrance, on exterior walls, or between the mandapa and the main shrine.

❖ **Amalaka-Kalasha-Flag-Shikhara:**



- The shikhara's vertical end concludes in a horizontal fluted disc called Amalak.
- On top of the Amalak, a spherical shape known as Kalash is placed.
- A sacred pot, Kalasha, is positioned over the Amalak to collect cosmic energy or nectar.
- The Kalasha is topped with a flag symbolizing the temple deity's sovereignty.
- In Nagara-style temples, the upper portion of the Garbhagraha's wall often curves slightly inwards, forming the Shikhara.
- The Latina or Rekha-Prasada Shikhara is a common type, initially single but evolving into multiple shikharas over time.
- Garbhagriha is situated under the tallest shikhara.

Types of Shikhara:

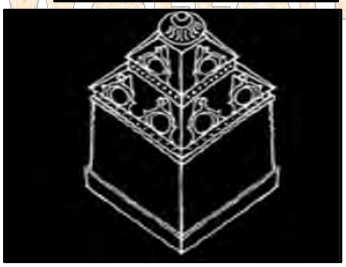
- Three types of Shikhara in Nagara style are Rekha, Phamsana, and Vallabhi.

❖ **Rekha-Prasada Shikhara:**



- Latina or Rekha-Prasada Shikhara is square at the base, with walls curving inward to a point on top.
- Found over Garbhagriha.

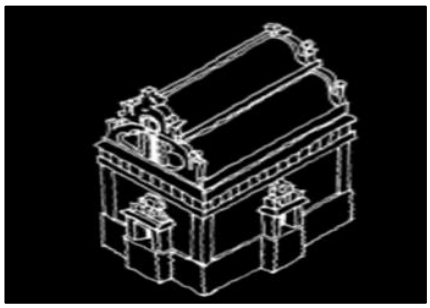
❖ **Phamsana Shikhara:**



- Phamsana buildings are broader and shorter than Latina ones, having a broader base and sloping upwards on a straight line.
- Typically found over shorter buildings, especially mandapas.
- Do not curve inwards but slope upwards on a straight incline.

❖ **Vallabhi Shikhara:**

- Vallabhi Shikharas are wagon-vaulted, with a rectangular base and a roof rising into vaulted chambers.
- Also known as wagon-vaulted roofs.



Brahmanical Deities and Iconography on Temples:

- Brahmanical temples showcase iconography related to various deities, including Shiva, Vishnu, Shakti, and divine beings like Yakshas, Yakshis, apsaras, and kinnaris.

❖ **Animal or Bird 'Vehicles' (Vahanas):**

- Deities are often associated with specific animals or birds known as vahanas.
- For example, Shiva's vahana is the Nandi, while Goddess Durga is associated with a tiger.

❖ **Entrances and Guardians:**

- Different styles of temples feature unique entrance elements:
  - ✓ Dravida temples have Dwarapalas.
  - ✓ North Indian temples feature Ganga-Yamuna depictions.
  - ✓ Composite animals like Yakshas and vyalas are also represented.

❖ **Exterior Elements:**

- The exterior of temples includes:
  - ✓ Ashtadigapalas: Deities representing directions.
  - ✓ Subsidiary shrines.
  - ✓ Gavakshas and scenes depicting the lives and stories of the deities.

❖ **Symbolism in Iconography:**

- **Iconographic symbols hold significant meanings:**
  - ✓ Nandi, the agricultural bull of Shiva, symbolizes the god's sexuality.
  - ✓ The tiger, the mount of Goddess Durga, represents her fierce strength and aggressiveness.
  - ✓ River goddesses Ganga and Yamuna are associated with the crocodile and tortoise, respectively.
  - ✓ Lakshmi's symbols include elephants, lotus flowers, and water, symbolizing her role as the goddess of fortune and agricultural fertility.
  - ✓ Saraswati's vahana, the swan, signifies grace, elegance, and the classic concept of Kshira-nira-Vivek.

Features of Nagara Style:

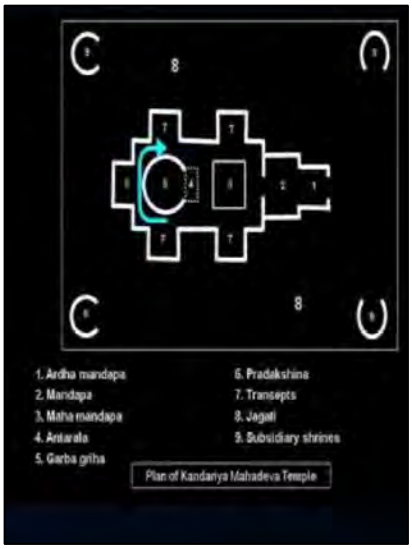
- The Nagara style of temple architecture is characterized by several distinctive features:

❖ **Outer Wall:**

- Carvings of Dwarpalas (doorkeepers) are present on both sides of the entrance to the Garbhagraha.
- Commonly, Goddess Ganga and Goddess Yamuna are carved as Dwarpalas.
- Unlike Dravida style temples, Nagara temples typically lack a peripheral wall.
- Dravida temples, in contrast, have a pradakshiapath, a circumambulatory passage surrounding the temples.
- Subsequently, in Orissan temples like the Sun temple at Konarka, additional structures like natmandir (dance hall) and bhoga mandapa evolved to enhance the dignity and magnificence of the honored deities.

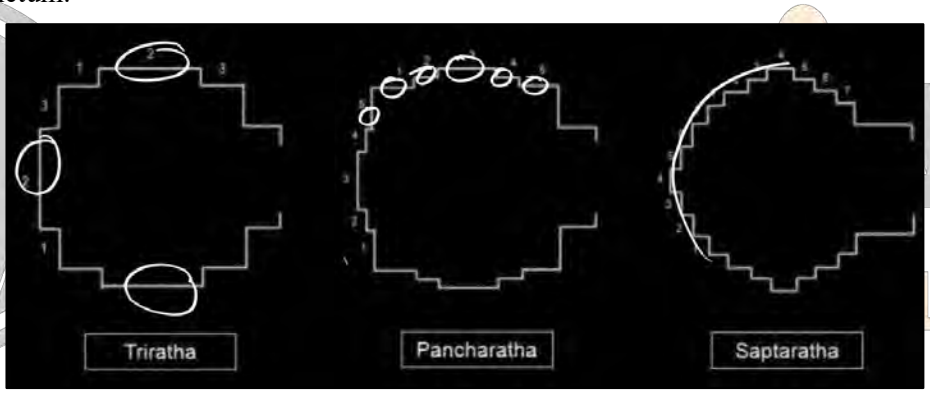
❖ **Panchayatan Style:**

- Nagara temples often adhere to the Panchayatan style of temple construction.
- This style involves subsidiary shrines arranged in a crucified ground plan concerning the principal shrine.
- Assembly halls or mandaps are commonly present in front of the principal shrine.



❖ **Ratha:**

➢ Ratha refers to a facet or vertical offset projection on the plan of a structure, particularly on the shikhara above the sanctum.



Gupta Era:

Nagara Style of Temple Architecture:

❖ The Nagara style of temple architecture emerged in the 4th century AD, coinciding with the rule of the imperial Guptas in North India.

❖ These temples are widespread across North India, spanning from Punjab in the West to Bengal and Odisha in the East.



❖ **Prominent examples of Nagara-style temples include:**



- Shiva temple of Bhumara (Bharkuleswar Temple) in the Satna district of Madhya Pradesh.
- Laxmana temple of Sirpur in the Mahasamund district of Chhattisgarh.
- Parvati temple and Mahadeva temple of Nachna Kuthar in the Panna district of Madhya Pradesh.
- Vishnu temple of Tighwa (Kankali Devi Temple) in the Katni district of Madhya Pradesh.
- Dasavatara temple of Deogarh in the Lalitpur district of Uttar Pradesh.
- Vishnu temple located at Eran in the Sagar district of Madhya Pradesh.

Temples Of the Gupta Era:



❖ **Dasavatara Temple, Deogarh (Lalitpur, Uttar Pradesh):**

- Square plan following the Panchayatan style.
- Constructed with stone and brick, featuring a single cubicle sanctum housing Vishnu images.
- Panchayatana architecture with the main shrine on a rectangular plinth and four smaller subsidiary shrines at the corners.
- West-facing temple with Ganga-Yamuna depictions at the entrance.
- Notable reliefs include Sheshashayana, Nara-Narayan, and Gajendra Moksha.



❖ **Bhitargaon Temple, Kanpur (Uttar Pradesh):**



- Dated to the 5th century, the largest surviving brick temple from the Gupta Empire era.
- Built with fine architectural skill using brick and terracotta.
- Central offset structure with terraced brick foundations.
- Domical vault in the ceiling of anteroom and sanctum.
- Thick walls with depictions of birds, animals, and beasts.

❖ **Behta Bujurg Temple, Kanpur (Uttar Pradesh):**

- Located near Bhitargaon, dedicated to Lord Jagannath.
- Unusual curving shape resembling a Buddhist stupa (mound).



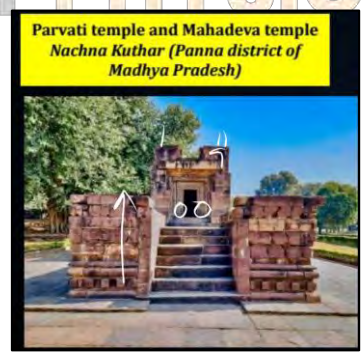
- **Laxman Temple, Sirpur (Chhattisgarh):**
  - Built by Vatasa, mother of Mahasivagupta, dedicated to Lord Vishnu.
  - East-facing temple on a high platform.
  - Features a reclining Vishnu on Sesha (Anantasayana Vishnu) and a Krishna panel from the Bhagavata Purana.



- **Kankali Devi Temple, Tigawa (Madhya Pradesh):**
  - Despite its name, probably dedicated to Vishnu.
  - Vishnu relief depicting the man-boar Varaha legend and Samudra Manthan mythology.



- **Parvati and Mahadeva Temples, Nachna Kuthar (Panna, Madhya Pradesh):**
  - Upper storey with a doorway, featuring Ganga and Yamuna at the entrance.
  - Religious motifs and secular scenes including amorous mithuna couples.
  - Notable for early stone friezes narrating scenes from the Ramayana.



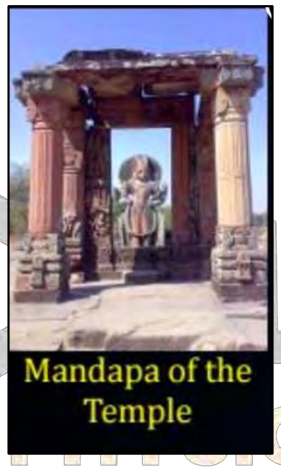


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❖ **Vishnu Temple, Eran (Sagar, Madhya Pradesh):**

- Raised in honor of Janardana (Vishnu).
- Features a Varaha (boar) statue with a Tormana inscription in Sanskrit Brahmi script.
- Buddhagupta Pillar with a double statue of Garuda.

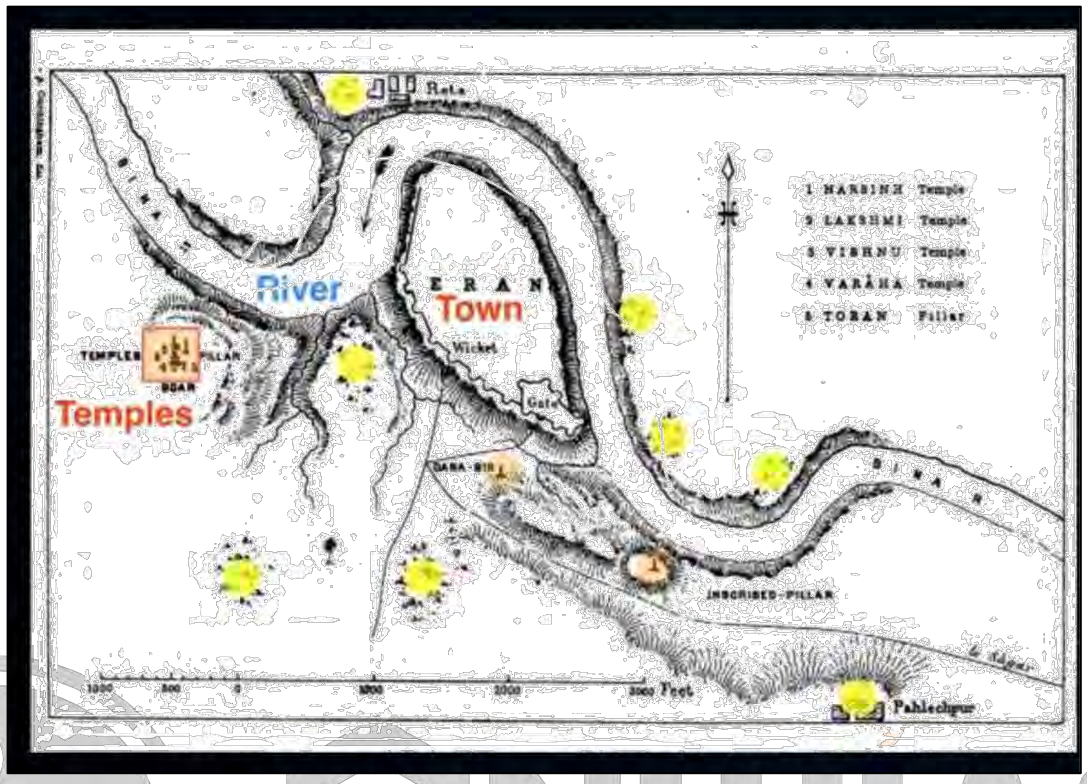




❖ **Vishnu Temple, Eran (Sagar, Madhya Pradesh):**

- Features Airikina inscriptions and Samudragupta Yoramana inscription (510).
- Buddhagupta Pillarstones in honor of Janardana with a double statue of Garuda.





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DAILY CLASS NOTES

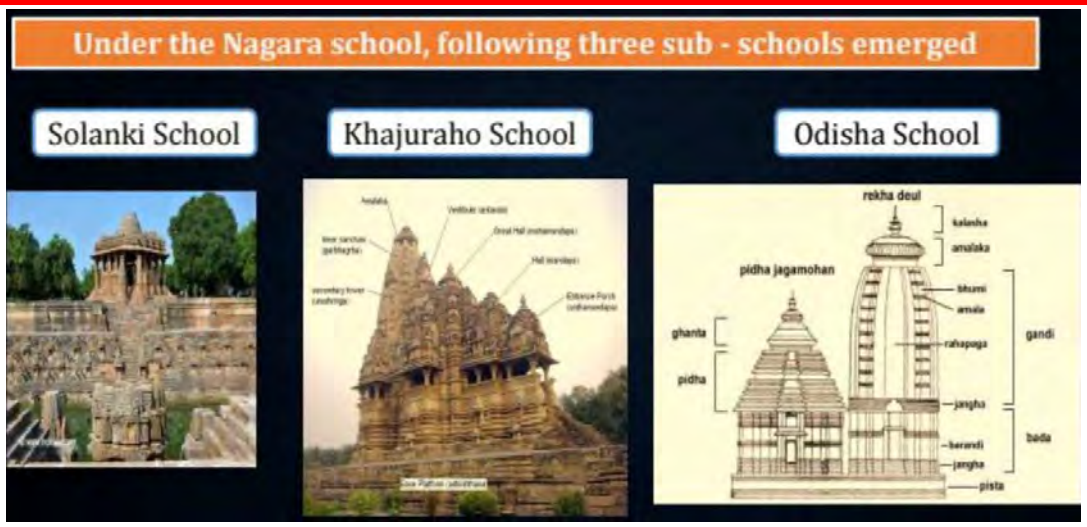
Art & Culture

Lecture - 11

Temple Architecture (Part-02)



Temple Architecture (Part-02)



LIST OF NAGARA TEMPLES:

- **Post-Gupta Period (550 AD - 750 AD) - Factors Impacting Art and Architecture:**
  - Limited progress in art and architecture, especially temple architecture in North India.
  - Influencing factors: Hunas invasions from the northwest and the decline of the Gupta empire.
  - Rapid decline in secondary and tertiary economic activities, primarily dependent on agriculture and limited resources.
- **Age of Three Empires (750 AD - 1000 AD):**
  - Emergence of powerful empires in North India and the Deccan.
  - The Pala empire dominated eastern India until 850 AD.
  - Pratihara empire controlled western India and the upper Gangetic valley until the 950s AD.
  - The Rashtrakuta empire dominated the Deccan.
  - Intermittent conflicts among these empires.
  - **Tripartite Struggle and Symbolism of Kanauj:**
    - ✓ Kanauj symbolized the sovereignty of North India.
    - ✓ Control of Kanauj meant control of the upper Gangetic valley.
    - ✓ Empires engaged in the Tripartite Struggle for dominance.
    - ✓ Struggle aimed to establish stable living conditions over large areas.



Maitrakas of Vallabhi - Introduction of "Saurashtra Style":

- The Maitrakas of Vallabhi are associated with the "Saurashtra style" of temple architecture.
- Introduced new elements in structural temple design known as the "Saurashtra style."

❖ **Kutina Superstructure Types:**

- The temples under this style feature four types of superstructures:
  - ✓ kutina resembling the Dravida sikhara,
  - ✓ yalabhi (wagon-vault/ salasikhara),
  - ✓ phamsana (wedge-shaped, stepped pyramidal),
  - ✓ Latina (single sikhara variety with curvilinear profile).

❖ **Architectural Features of Maitraka Temples:**

- Temples consist of a square garbha-grha with or without mukha-mandapa.
- Both sandhara (with ambulatory passage) and nirandhara (without ambulatory passage) temple types exist.
- Temple walls exhibit ratha projections.

❖ **Architectural Tradition and Foundation:**

- Following the Gupta tradition, the entire temple is erected on an ajagati or platform.

❖ **Examples of Maitraka Temples (6th and 7th Century):**

- Notable Maitraka temples from the 6th and 7th centuries are found in various locations:
  - ✓ Gop
  - ✓ Vishnu temple at Kadvar
  - ✓ Vishvanatha temple at Bilesvara
  - ✓ Surya temples at Pasnavada, Srinagar, and Jhamra.

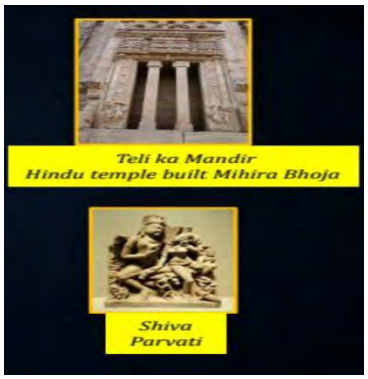
Gurjara Pratihara Temple Architecture: Early Reign:



- Temples constructed during the early Pratihara reign depict different stages in the development of central Indian temple architecture.
- Teli ka Mandir in Gwalior, Madhya Pradesh, is one of the oldest Pratihara temples.
- Features a rectangular mula-prasada and an oblong sikhara resembling the Dravida style.
- Unique porch with a "phamsa," a stepped pyramidal roof adorned with kudu (window arches), lotus medallions, and basic Latina shikharas.

❖ **Later Developments in Pratihara Temple Architecture:**

- In the later period, Pratiharas further evolved the mula-prasada and its superstructure.
- Added overhanging eaves, mandapas with open Vedika (railings) for ventilation.
- Dravidian influences evident in the 10th-century Ghateswar temple at Baroli with a stepped pyramidal roof over its square portico.



❖ **Gurjara Pratihara Sculptures (Mid-8th to 11th Century):**

- Known for sculptures, carved panels, and open pavilion style temples.
- Temples adorned with carvings depicting the vishwaroopam form of Vishnu.
- Common use of red-shaded sandstones for idols due to iron oxide.
- Notable sculptures include Kalyan Sundar, Lakshmi Narayan images, and a rare stone Nataraj/Natesha murti of Lord Shiva.



❖ **Stolen Shiva Statue:**

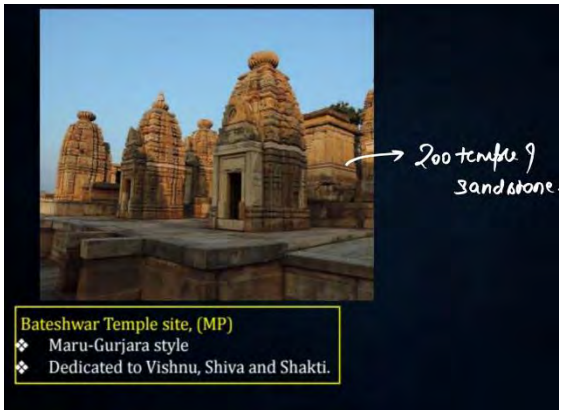
- A rare four-feet-tall sandstone idol of Lord Shiva in "chatura pose with jatamakuta and trinetra" stolen in 1998 from Ghateswara Temple at Baroli, Rajasthan.
- Recovered and to be returned to India from the UK.



❖ **Gurjara Pratihara Temples (8th-10th Century):**

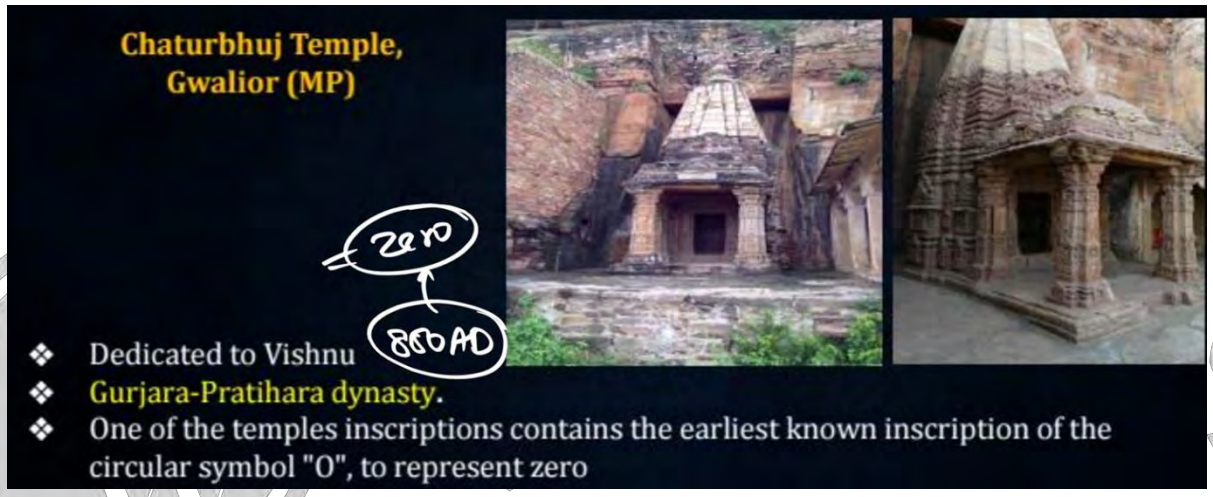
- Numerous temples built during 8th-10th century in places like Osian, Jagat, and Kiradu.
- Exhibiting Nagara style with panchayatana arrangement and richly carved open mandapa.
- Fronted by the mukha-mandapa, some early temples lack pradakshinapatha (vestibule) and antrala.

- Influence of Solanki style from Gujarat seen in Rajasthan from the 10th century onwards.



❖ **Gurjara Pratihara Temples in Different Locations:**

- Bateshwara Temple in Morena, MP, dedicated to Shiva, Vishnu, and Shakti.
- Baroli/Badoli Temples at Chittorgarh, Rajasthan, featuring various temples including Ghateshwara Mahadeva, Ganesha, Shiva, Vamanavatar, Trimurti, Ashtamata, and Sheshashyan temples.
- Sites include Osian, Abhaneri, Kotah, Jagat, and Kiradu.



Rajput Period (1000-1200 CE)

This period witnessed the rising of independent art and sculpture school growing in different directions and in different parts of the country.





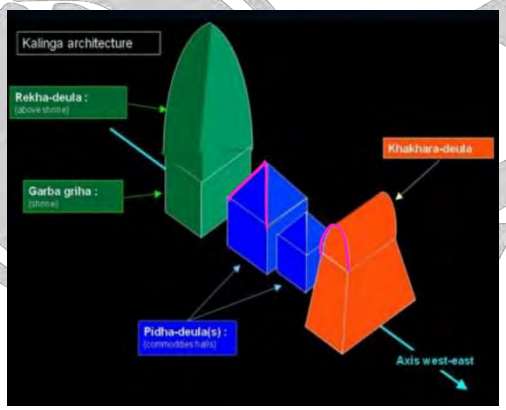
Early Medieval Age (750 AD-1200 AD)

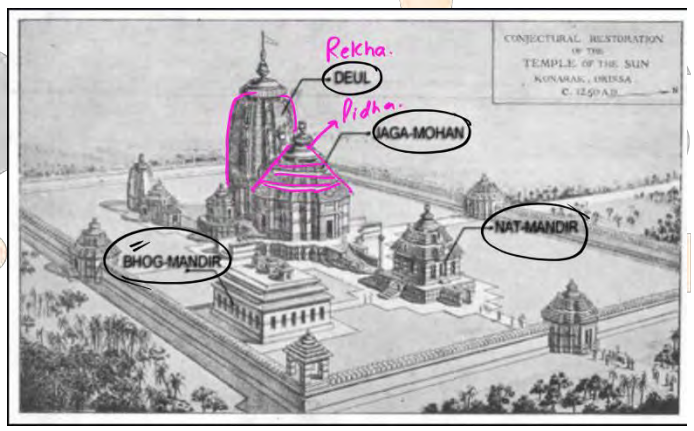
- Temple architecture witnessed revival under the patronage of
  - Chandelas of Bundelkhand,
  - Solanki rulers of Gujarat-Rajasthan
  - Ganga rulers of Odisha

Odisha School of Temple Architecture - Ganga Dynasty:

- Developed in different parts of the Kalinga empire, characterized by a distinct style of temple architecture.

- **Overview of Odisha School:**
  - Exterior walls adorned with intricate carvings, while interior walls remained plain.
  - Porch design excluded pillars; instead, iron girders supported the roof.
  - The shikhara in the Odisha school was known as rekha deul, featuring almost vertical roofs that sharply curved inwards.
  - The mandap was referred to as jagamohan in this region.
  - Main temple ground plan was square, surrounded by a boundary wall, reminiscent of the Dravidian style.





- **Examples of Odisha School Temples:**
  - Prominent examples include:
    - ✓ Sun Temple at Konark (Black Pagoda)
    - ✓ Jagannath Temple at Puri
    - ✓ Lingaraj Temple at Bhubaneswar
    - ✓ Mukteshwar Temple



- **Architectural Features of Odisha Temples:**
  - **Rekha Deula:**
    - ✓ Etymologically termed "curvilinear temple" due to the curvilinear Shikhara.
    - ✓ Lines around the Shikhara extend from the base to the topmost part,

differing from Latina Nagara style.

- ✓ Examples include Lingraj and Jagannath temples.

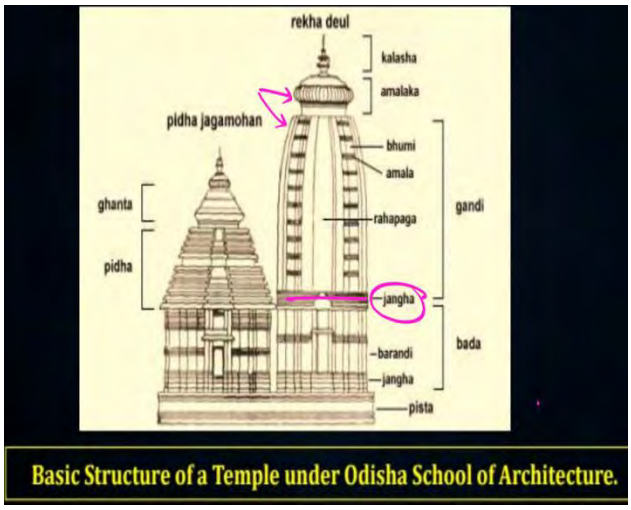


- **Pidha Deula:**
  - ✓ Etymologically referred to as the "flat seat temple" with a stepped, compressed pyramid-shaped Shikhara.
  - ✓ Features flat platforms in diminishing order, each representing a storey and topped by an Amalaka.
  - ✓ Axially located Mandapas in front of Garbha Griha as an annexure.
  - ✓ Example: Yameshwar Temple at Bhubaneshwar, Sun Temple Konark.



- **Khakara Deula:**
  - ✓ An elongated, barrel-roof shaped shrine, preceded by a Mandapa with a flat roof.
  - ✓ A distinctive architectural form in the Kalingan style found throughout Odisha.
  - ✓ Examples include Vaital Deula, Bhubaneshwar, and Varahi Deul, Chaurashi in Odisha.

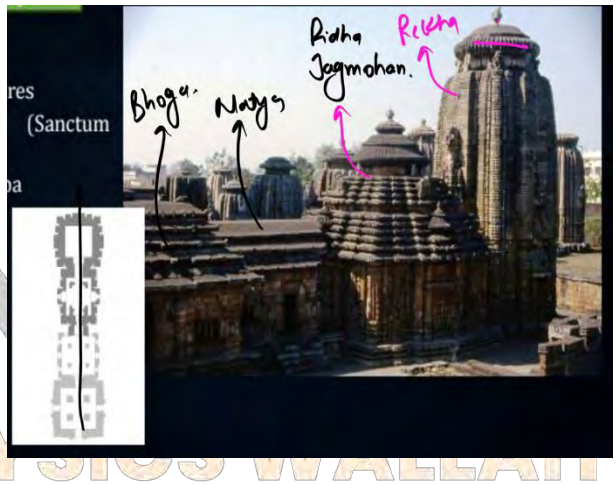




More About Odishan Temples:

- **Addition of Torana-Dvara in Odisha Temples:**
  - Temples in Odisha feature a torana-dvara, an independently standing arched gateway located in front of the temple.
- **Earliest Odishan Temples in Bhubaneswar:**
  - The earliest Odishan temples are found in Bhubaneswar, including notable ones like Parasurameswara temple (Rekha-deul, triratha type) and Muktesvara temple, considered the "gem of Odishan architecture."
- **Nagara Temples in Odisha and Local Patronage:**
  - Nagara temples in Odisha were relatively unaffected by foreign invasions during the medieval age.
  - Magnificent temples like Lingaraj, Muktesvara, Jagannath, and Konark Sun temple were constructed with the support of local rulers.

Examples Of Odishan Temples:



- **Lingaraj Temple in Bhubaneswar:**
  - Lingaraj temple, built by King Yayati Kesari in the 11th century AD, is a remarkable example of Odisha architecture.
  - Dedicated to God Harihara, it stands at a height of about 55 meters.
  - The temple comprises four main structures: Garbhagraha (Sanctum Sanctorum), Bhoga-Mandapa (hall of offerings), Natamandira (festival hall), and Jagamohana (assembly hall).
  - The layout follows the Deula style of temple architecture.
- **Mukteshwar Temple in Bhubaneswar:**
  - A 10th-century Hindu temple dedicated to Shiva.
  - Features a torana, influenced by Buddhist architecture, distinguishing it from other temples in the region.
  - Regarded as the gem of "Kalinga Architecture."
  - Enclosed within an octagonal compound wall with elaborate carvings.
  - The pyramidal roof over the jagamohana is unique, deviating from the conventional two-tier structure.
  - Kalinga Architecture divides a temple into two parts: deul (tower) and jagmohan (hall), both built on a raised platform.
  - The temple showcases sculptures of skeletal ascetics in teaching or meditation poses.



❖ **Jagannath Temple:**

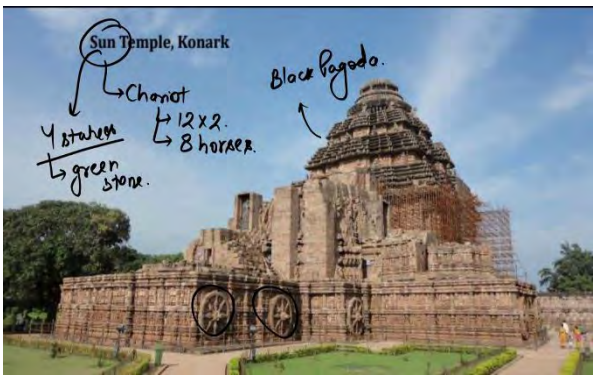
- Constructed by King Anantavarman Chodaganga Deva in the 12th century AD.
- Unique as the only temple in India where Krishna, Balabhadra, and their sister Shubhadra are worshipped together.
- Features wooden images, replaced every 11 or 19 years in the secretive Navakalevara ceremony.
- Referred to as the 'White Pagoda' due to the use of white-colored stones in construction.
- Four gates: Eastern 'Singhdwara' (main gate), Southern 'Ashwadwara', Western 'Vyaghra Dwara, and Northern 'Hastidwara', each with a carving of the deity.



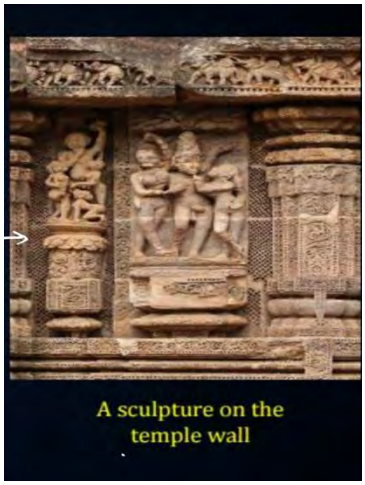
- **Significance and Char Dham Pilgrimage:**
  - ✓ Integral part of the Char Dham pilgrimage site.
  - ✓ Holds particular significance for followers of Gaudiya Vaishnavism, attracting Chaitanya Mahaprabhu, the founder of the sect.

❖ **Sun Temple, Konark:**

- Located in the coastal city of Konark, built by King Narasimhadeva I in the 13th century AD.
- Referred to as the 'Black Pagoda' due to the use of black-colored stones.
- Enriched with beautiful female images in erotic forms on the temple walls.
- Declared a UNESCO world heritage site in 1984 and featured on the reverse side of the Indian currency note of 10 rupees.
- The temple complex resembles a 100-foot high chariot with stone-carved wheels and horses.
- Forms a bilateral triangle with the Puri Jagannath temple and the Lingaraj temple of Bhubaneswar.
- **Construction Materials of Konark Temple:**
  - ✓ Constructed from three types of stones: Chlorite for door lintel and frames, laterite for the core of the platform and staircases, and khondalite for other parts.
  - ✓ Known for erotic sculptures of maithunas (sexual intercourse within sexual yoga), depicted in Sanskrit.







Khajuraho School (885 AD-1050 AD - Chandela Dynasty):

- Developed by the Chandela rulers in central India, a distinctive temple-making style.
- UNESCO World Heritage Site blending Brahmanical and Jain influences.
- Temples dedicated to Shaivism, Vaishnavism, Shaktism, and Jainism.
- Khajuraho boasts 25 temples constructed in granite and red sandstone.

❖ Chandela Rulers of Bundelkhand and Temple Examples:

- Kandariya Mahadev temple, dedicated to Shiva, stands out as the finest monument.
- Panchayatna type of temples like Kandariya Mahadev, worshiping five deities together.
- Chaturbhuj temple dedicated to Lord Vishnu.
- Parshvanatha temple representing Jainism.

❖ Features of Khajuraho Temples:

- Lavishly decorated interior and exterior walls with carvings, often of an erotic nature inspired by Vatsyayana's Kamasutra.
- Constructed with sandstone and granite on a raised platform with stairs.
- Three chambers: Garbhagriha, Mandapa, and Ardha Mandapa (some with Mukhmandap).
- Some temples feature a vestibular entrance known as antarala.
- Urshasrnga or subsidiary sikharas surround the main shikhara.
- Exhibits both nirandhara and sandhara types.

❖ Architectural Elements and Similarities with Pratihara Temples:

- Elements similar to Pratihara temples, such as a stepped pyramidal superstructure and a portico in the form of ardha-mandapa.
- Characteristic features include balconied windows with sloping sun-shades (chajjas).
- Panchayatana temples with each mandapa having its shikhara.
- Entry through elaborately carved makara-toran for ventilation.

❖ Interior of Khajuraho Temples:

- Richly carved with sculptures showcasing ancient Indian art, including depictions of gods, goddesses, geometric and floral patterns.
- Temples designed in a north or east-facing orientation.
- Panchayatana style followed with rekha-prasad shikharas in subsidiary shrines.

❖ Examples of Khajuraho Temples:

- Notable examples include Kandariya Mahadev Temple, Lakshmana Temple, and Vishvanath Temple.

❖ Erotic Expression and Unique Features:

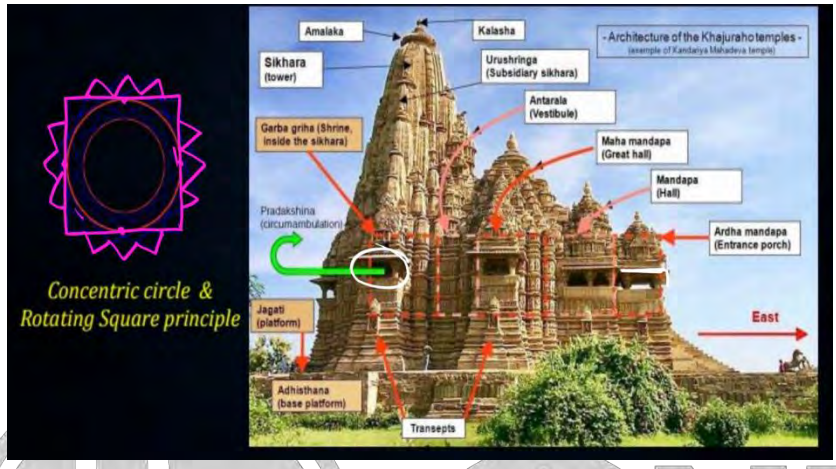
- Erotic sculptures integrated into the temples, emphasizing the equal importance of human experience and spiritual pursuit.
- Highly stylish temples with unique features and high rising shikharas.

❖ Carvings on Temple Walls and Sculptures:

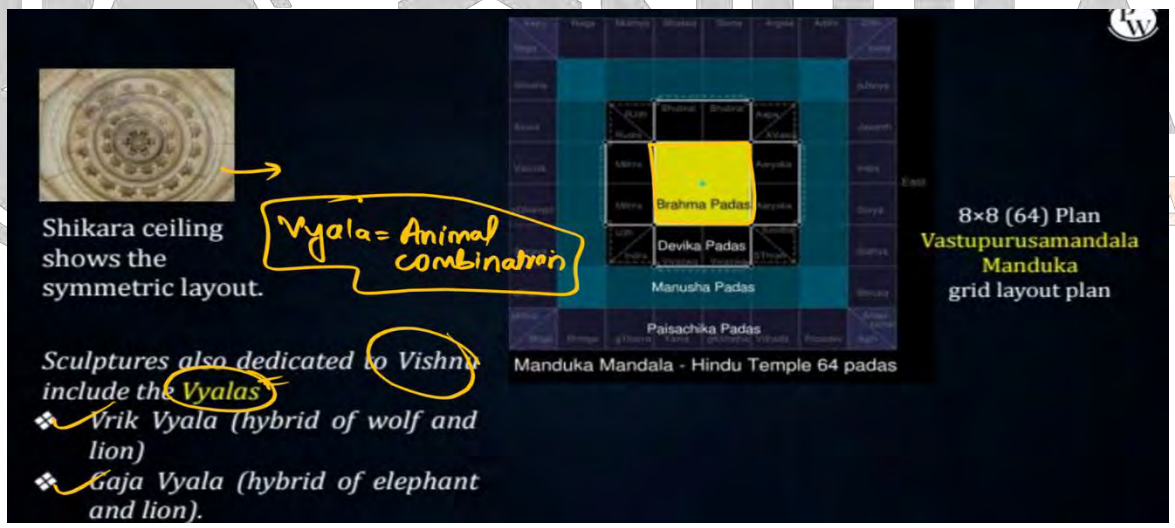
- Depictions include women putting on makeup, musicians playing music, and scenes of daily life like pottery and farming.

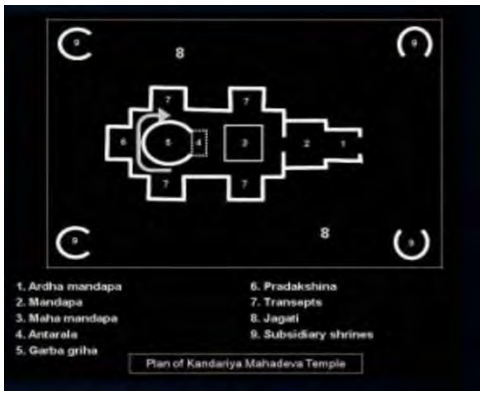
❖ Khajuraho Temples as Artistic Expression:

- Represent one expression of arts flourishing in Rajput kingdoms from 8th-10th century CE.
- Coexisting with publications of contemporary poems and dramas like Prabodhacandrodaya, Karpuramanjari, Viddhasalabhanjika, and Kavyamimansa.









Khajuraho School	Religion	Deity	Year
Chausath Yogini	Hinduism	Devi, 64 Yoginis	885
Lalguan Mahadev	Hinduism	Shiva	900
Brahma Temple	Hinduism	Shiva	925
Lakshmana	Hinduism	Vaikuntha Vishnu	939
Varaha	Hinduism	Varaha	950
Mahishasuramardini	Hinduism	Parvati	995
Vishvanatha	Hinduism	Shiva	999
Matangeshwar	Hinduism	Shiva	1000
Vishnu-Garuda	Hinduism	Vishnu	1000
Beejamandal Temple ruins	Hinduism	Shiva	1000
Ganesha	Hinduism	Shiva	1000
Jagadambi	Hinduism	Devi Jagadambi	1023
Chitragupta	Hinduism	Shiva	1023
Kandariya Mahadeva (the largest temple)	Hinduism	Shiva	1029
Vamana	Hinduism	Vamana	1062
Javeri	Hinduism	Shiva	1090
Chaturbhuja	Hinduism	Vishnu	1110
Duladeo (Duladeva)	Hinduism	Shiva	1125
Parshvanatha	Jainism	Parshvanatha	954
Ghantai	Jainism	Adinatha	960
Adinath Temple	Jainism	Adinatha	1027
Shantinatha temple	Jainism	Shantinatha	1027

❖ Jain Temples in Khajuraho:

- While the majority of temples in Khajuraho are dedicated to Hindu gods, there are notable Jain temples and the Chausath Yogini temple.
- Chandela dynasty, which ruled Khajuraho, fostered large and flourishing Jain communities in its kingdom.
- Key distinction: Jain temples in Khajuraho are actively used for praying and worship, setting them apart from most other temples.
- Numerous Jain inscriptions from the Chandella period have been discovered in Khajuraho.
- Jain temples in Khajuraho contribute to the UNESCO World Heritage Site status of the region.

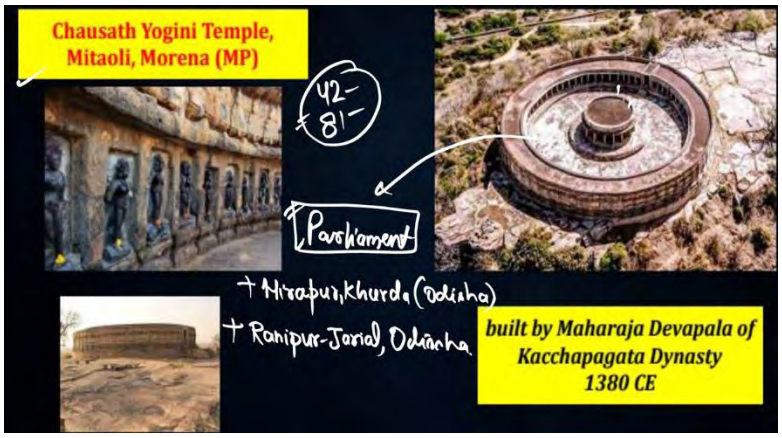
Parshvanatha	Jainism	Parshvanatha	954
Ghantai	Jainism	Adinatha	960
Adinath Temple	Jainism	Adinatha	1027
Shantinatha temple	Jainism	Shantinatha	1027

❖ Chausath Yogini Temple:

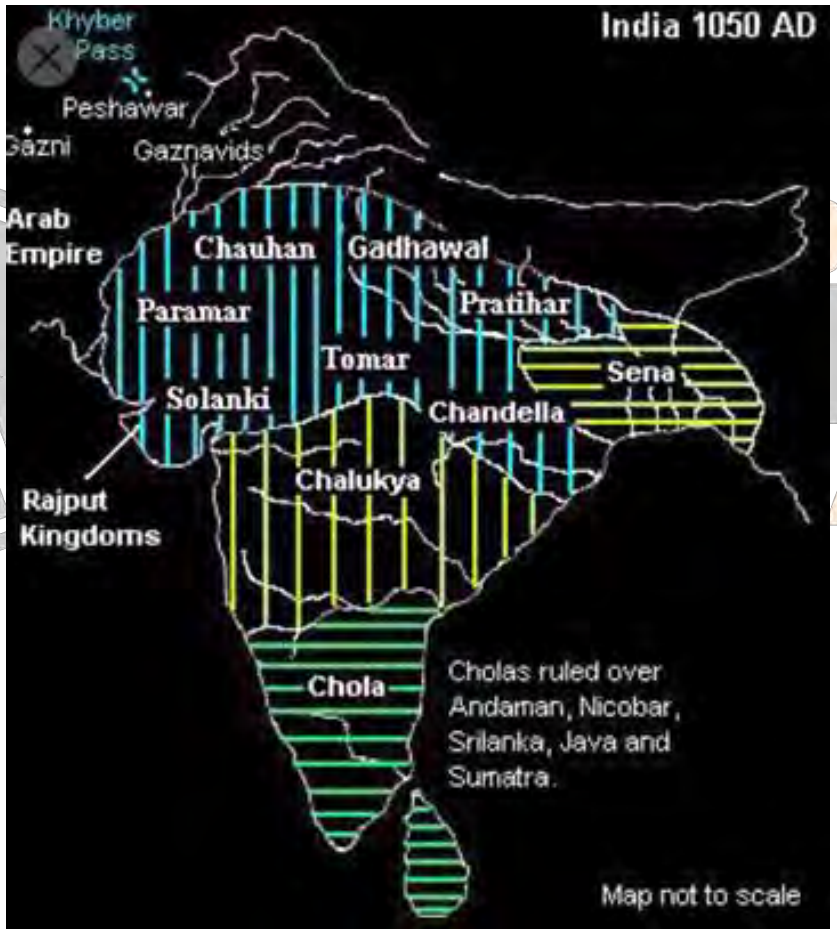
- Dated to the late 9th century, the Chausath Yogini temple is the oldest surviving temple in Khajuraho.
- Unlike Yogini temples elsewhere, it has a rectangular plan but follows the hypaethral style, remaining open to the air.
- Yogini temples are roofless shrines dedicated to yoginis, considered female masters of yoga in Hindu tantric worship.
- Yoginis, often equated with goddesses like Parvati, embody the sacred feminine force.
- Chausath Yogini Temples typically feature niches for 64 yoginis, and the extant temples in Khajuraho can be circular or rectangular in plan.
- These temples are characterized by their circular enclosures and are hypaethral, open to the sky.
- Usually positioned somewhat outside the main group of temples, they occupy the highest point of the site.







Parmara Architecture:

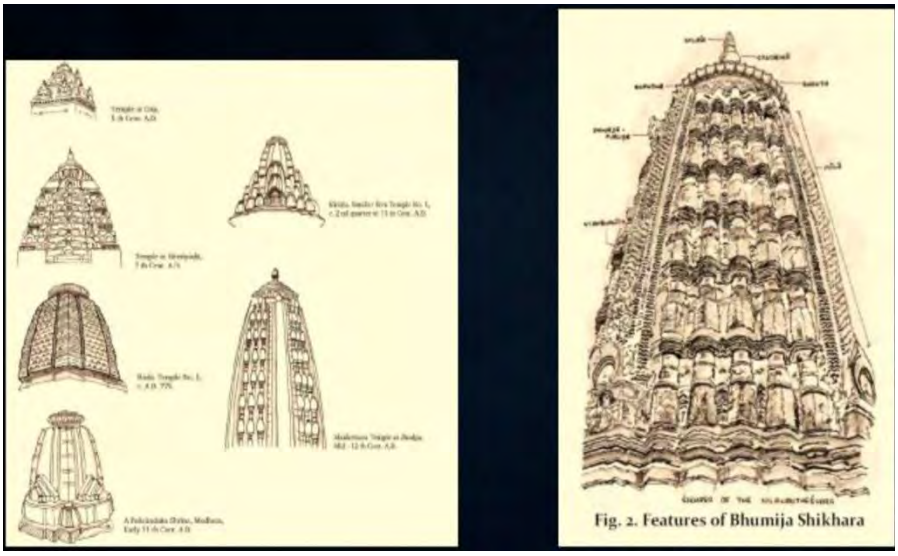


❖ Parmara Architecture:

- The Parmar dynasty, possibly established in the 9th or 10th century, initially ruled as vassals of Rashtrakutas.
- Characterized by the distinctive Bhumija style in Indian architecture.
- Shikhara (superstructure or spire) construction follows the rotating square-circle principle.
- Shikhara adorned with four narrow bands from base to top.

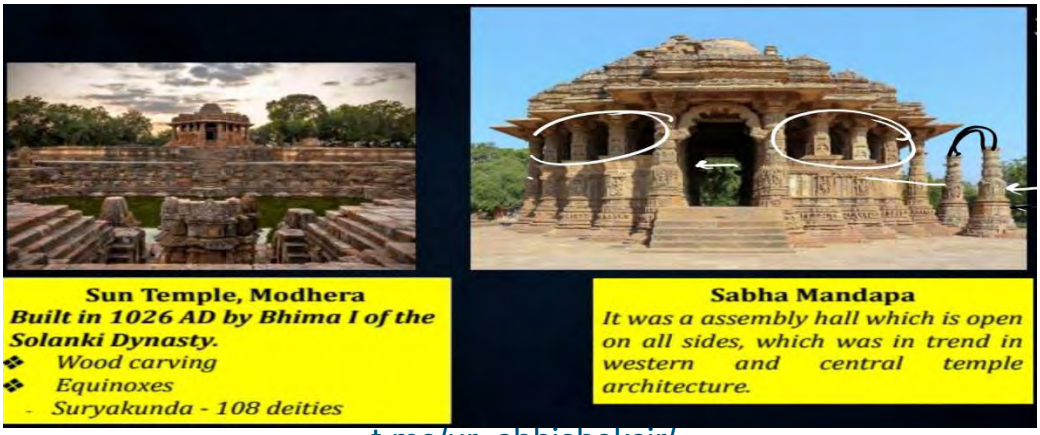
- Examples include Nilakantesvara Temple at Udaypur (Vidisha district, MP) and Ambarnath Temple in Maharashtra.

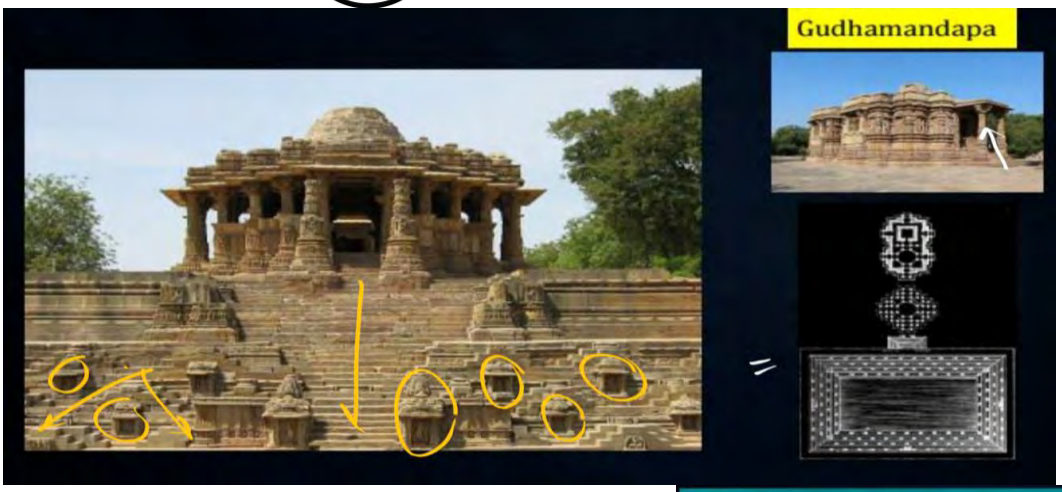



Fig. 2. Features of Bhumija Shikhara

❖ **Solanki School (Maru-Gurjara Style):**

- Developed in the North-Western parts of India, including Gujarat and Rajasthan, under Solanki rulers' patronage.
- Unique features:
  - ✓ Temple walls lack carvings.
  - ✓ Garbhagriha connected with Mandapa internally and externally.
  - ✓ Decorative arched gateways called torans in porticos.
  - ✓ Distinctive step-tank, known as suryakund, near the temple.
  - ✓ Steps of the tank feature small temples with wooden carvings.
- Various materials used, including sandstone, black basalt, and soft marble.
- East-facing temples designed for direct sun-rays into the central shrine during equinoxes.
- Use of white marble observed in Jain Temples at Mt. Abu (12th century) and Ranakpur (15th century).
- Example: Modhera Sun Temple, Gujarat (built in 1026-27 by Bhima-1), exhibiting influences from Gujarat's wood carving tradition.
- Surya Kund, a water body, present in the temple complex.





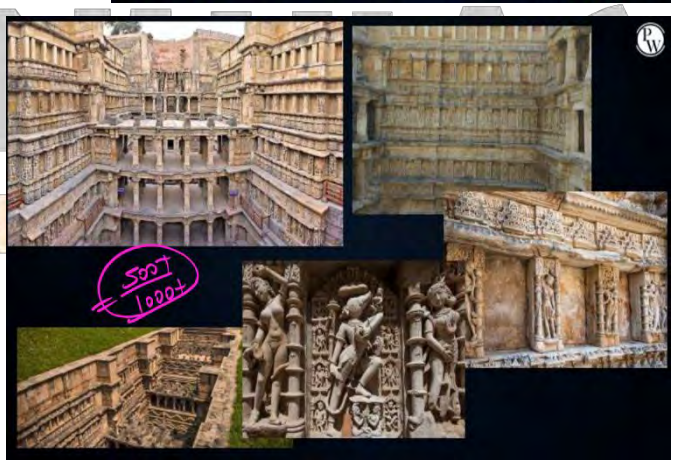
❖ **Water Body and Geometric Patterns:**



- Presence of water bodies near sacred architecture noted since ancient times.
- Pyramid-shaped steps in Surya Kund form intriguing geometric patterns.

Other structures built by Bhima I:

❖ **Rani-ki-Vav, Patan, Gujarat:**



- Constructed during the 11th century AD in Patan, Gujarat, Rani-ki-Vav is a stepwell attributed to Udayamati, the queen and spouse of Chaulukya king Bhima I.
- Recognized as a UNESCO World Heritage Site since 2014, it exemplifies the Maru-Gurjara architectural style.
- Exhibits a mastery of stepwell construction with intricate details and proportions.
- Similarities in architecture and sculptures with the Vimalavasahi temple on Mount Abu and the Sun temple at Modhera.

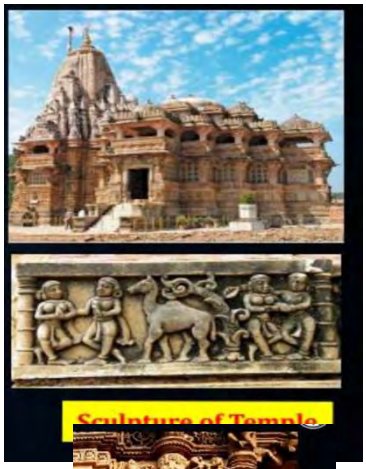
❖ **Vimal Vasahi Temple, Dilwara:**



- Built in 1032 by Vimal Shah, a minister of Chaulukya king Bhima I, in the Dilwara Temple complex.
- Located at Mount Abu (Rajasthan), it is considered the most beautiful monument.
- Features an open courtyard, carved corridors, and mandaps with intricate carvings.
- Engraved designs on ceilings depict lotus-buds, petals, flowers, and scenes from Jain mythology.

- The Gudh mandap houses idols of Parshvanatha and AdiNath (Lord Rishabdev) in Kayotsarga position.

❖ **Samlaji Vishnu Temple, Aravalli, Gujarat:**



- Located in the pre-Solanki era in the Aravalli district of Gujarat.
- An important pilgrimage site of Vaishnavism designed in Chalukyan style.
- Notable features include a huge gathering area called Uagati and sculptures made of grey schist.
- The temple is supported by an elephant gate topped with an arch facing the steps of the main temple.

❖ **Rudra Mahalay Temple, Siddhpur:**

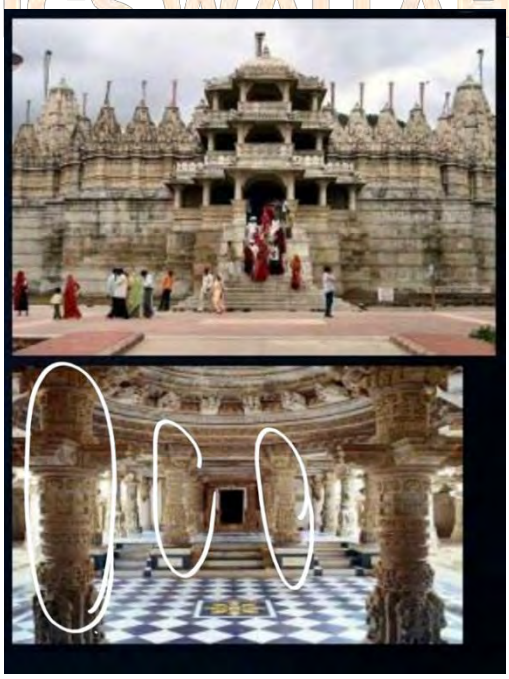
- Construction started in 943 AD by Mularaja and completed in 1140 AD by Jayasimha Siddharaja of the Chalukya dynasty.
- Built in the Maru-Gurjara architectural style with external walls structured by projections and recesses.
- Notable features include "flying" arch-like elements between pillars, touching the horizontal beam above in the centre, and elaborate carvings.

❖ **Karnameru Temple, Anhilwara (Patan), Gujarat:**

- Built by Lakshmikarna, ruler of the Kalachuri dynasty of Tripuri in central India.

❖ **Dilwara Temple at Mount Abu:**

- **Location:**
  - ✓ Situated in Mount Abu, Rajasthan.
  - ✓ Acknowledged as the most beautiful monument.
- **Patronage:**
  - ✓ Constructed under the patronage of Solanki rulers of Gujarat-Rajasthan.
  - ✓ Supervised by the Solanki minister Vastupala.
- **Religious Affiliation:**
  - ✓ Dedicated to Jainism.
- **Architectural Features:**
  - ✓ Five temples of equal size, all single-storied.
  - ✓ Constructed with white marble.
  - ✓ Each temple adorned with 48 pillars.
  - ✓ Intricate carvings depict beautiful female figures in various dancing gestures.
  - ✓ Open courtyard, carved corridors, and awe-inspiring mandaps contribute to the overall grandeur.



❖ **Jain Tirthankaras Depicted:**

- ➢ **Vimal Vasahi & Pittalhar:**
  - ✓ Devoted to the first Tirthankara, Shri Adinatha.
  - ✓ Luna Vasahi and Neminatha also honored in the temple complex.
- ➢ **Parshvanath & Mahavir Swami:**
  - ✓ Houses images of the 22nd Tirthankara, Shri Parshvanath, and the 23rd Tirthankara, Mahavir Swami.

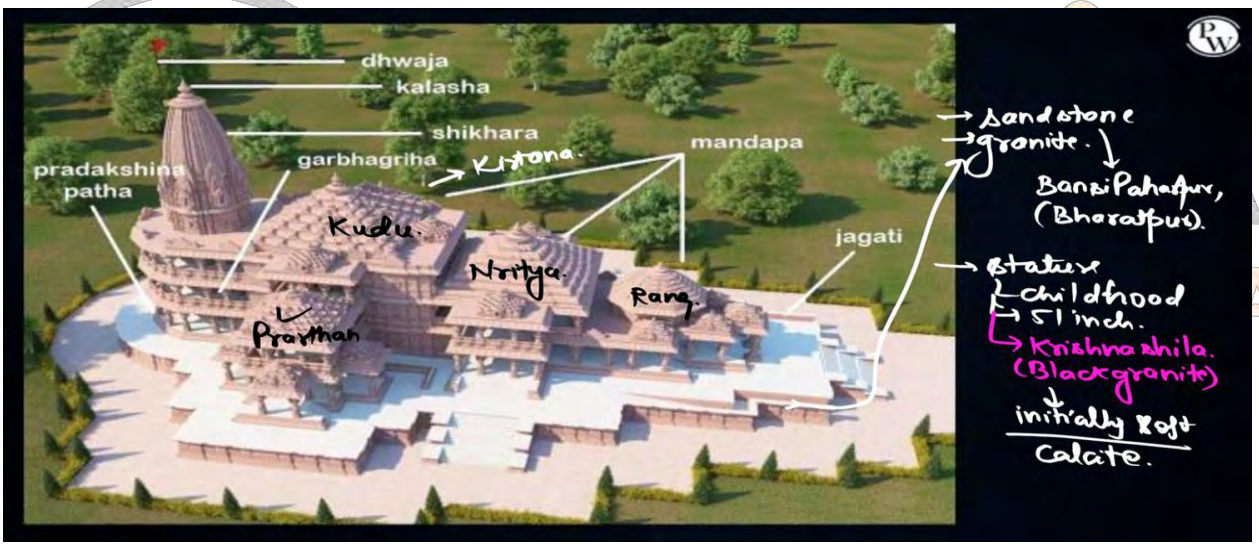
The Ram Temple in Ayodhya.

❖ **Construction Materials:** The Ram Temple is built using both sandstone and granite.

❖ **Sourcing:** Bansi Pahatur in Bharatpur might be the source of some of the materials used in the temple, though it's unclear in this context.

❖ **Statues:** The temple features various statues, including one depicting the deity's childhood that stands at 51 inches tall.

❖ **Krishna Shila:** The temple also has a "Krishna Shila" made of black granite. This stone was initially rough but has been smoothed and polished.



Temple Architecture- Geographical Impact, Regional Variation & Resources:

❖ **Geographical Impact on Temple Architecture:**

- ➢ Western Coast of India and Bengal (Heavy Rainfall Areas):
  - ✓ Sloping tiled roofs to counter heavy rainfall.
  - ✓ Timber gables incorporated in design.
- ➢ Himalayan Belt (Snow and Hail Hazards):
  - ✓ Wooden sloped roofs to tackle snow and hail.
- ➢ Hotter and Drier Climates:



- ✓ Flatter roofs for better heat resistance.
- ✓ Open porches provide shaded seating.
- ✓ Pierced stone screens used to filter light.

➢ Examples:

- ✓ Ladkhan temple of the Chalukyas at Aihole, adapting thatch and timber village halls.

❖ **Impact of Jain Shrine Placements:**

➢ Jain shrines positioned on high hills characterized by seclusion.

➢ Examples: Shatrunjaya and Palitana hills in Gujarat.

➢ Dilwara temples at Mount Abu showcase the influence of geography on Jain temple architecture.

❖ **Raw Materials and Craftsmanship:**

➢ Wood to Stone Transition:

- ✓ Mauryas attributed to the shift from wood to stone.
- ✓ Pallavas (Mahendravarman) used granite for cave temples at Mahabalipuram.
- ✓ Hard rocks prevented detailed carving, while sedimentary stone allowed precision.

➢ Brick Building Tradition:

- ✓ Absence of good stone led to brick building traditions.
- ✓ Techniques of molding and carving bricks influenced temple styles.
- ✓ Example: Temples at Bishnupur in Bengal.

➢ Timber and Bamboo Techniques:

- ✓ Dominant in the northeastern state of Assam.
- ✓ Himalayan valleys of Kullu, Kangra, and Chamba favor timber and brick building traditions.
- ✓ Sloping and gabled roofs, seen in stone temples of Kashmir, preserved in pure wooden context.

➢ Ninth Century Temple at Masrur:

- ✓ Multi-towered temple excavated in Masrur, Kangra, showcasing regional building traditions.

Pala and Sena School of Architecture:

➢ **Development Period:**

- ✓ Emerged in the Bengal region between the 8th and 12th century AD.

➢ **Dynastic Influence:**

- ✓ Developed under the patronage of the Pala dynasty (9th to 11th century) and Sena dynasty (11th to 13th century).

➢ **Religious Influence:**

- ✓ Palas, primarily Buddhist, were tolerant and patronized both Buddhism and Hinduism.
- ✓ Senas, Hindus, constructed temples for Hindu gods and sustained Buddhist architectures.

➢ **Temple Evolution:**

- ✓ Basic temple form grew taller over the passing centuries.

➢ **Architectural Features:**

- ✓ Palas celebrated for Buddhist monastic sites, Viharas, Chaityas, and Stupas.
- ✓ Senas reflected the influence of both Hinduism and Buddhism in their architecture.

❖ Monuments under Pala Rulers:

- ➢ **Prominent Universities:**
  - ✓ Nalanda, Jagaddala, Odantapuri, and Vikramshila.
- ➢ **Somapura Mahavihara:**
  - ✓ Magnificent monastery in Bangladesh.
  - ✓ UNESCO World Heritage Site since 1985.
  - ✓ Built by the second Pala king Dharmapala (c. 781-821 AD).
  - ✓ Constructed after the conquest of Varendra by Devapala.



❖ Monuments under Sena Rulers:

- ➢ **Dhakeshwari Temple:**
  - ✓ Located in Bangladesh.
- ➢ **Architectural Features:**
  - ✓ Curved or sloping roofs resembling bamboo huts, popularly known as "Bangla roof."
  - ✓ Use of burnt bricks and clay (terracotta bricks).
  - ✓ Temples with tall, curving shikhara crowned by a large amalaka, resembling the Odisha School.
  - ✓ Sculptures utilized both stone and metal, with a highly lustrous finish.

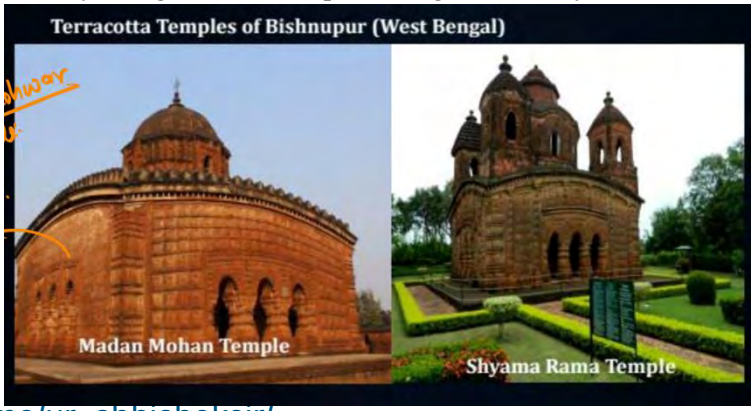
❖ Examples of Sena Architecture:

- ➢ **Pancharatan Temple, Garpanchakot, Purulia (WB):**
  - ✓ Characteristics: Black to grey basalt, chlorite stone pillars, arched niches.
    - ✓ Resembles the curving and sloping side of a bamboo roof.



- ➢ **Siddhesvara Mahadeva Temple in Barakar:**
  - ✓ Built in the 9th century.
  - ✓ Features a curving shikara supported by a large amalaka, representing the Pala style.



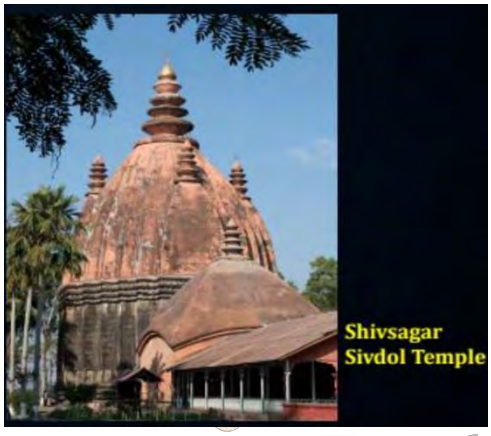


Temples in Eastern India:

- **Construction Medium:**
  - ✓ Primarily built using terracotta.
- **Sculptures:**
  - ✓ Abundance of terracotta sculptures discovered in Assam and Bengal, showcasing the regional artistic progression.

❖ Temple of Shiva (Sivdol):

- **Architectural Style:**
  - ✓ Built in the post-Gupta style.
  - ✓ Part of a group of structures, including Sivadol, Vishnudol, and Devidol shrines.
- **Sivadol**:
  - ✓ Dedicated to Lord Shiva.
  - ✓ Exhibits Shikhara architecture.
  - ✓ Fusion of Tais' migration from upper Burma with the dominant Pala style of Bengal, giving rise to the unique Ahom style.



❖ Kamakhya Temple:

- **Location:**
  - ✓ Situated on Nilachal hills in Guwahati, Assam.
- **Deity**:
  - ✓ Devoted to the mother goddess Kamakhya.
  - ✓ One of the oldest and revered Tantric practice centers.
- **Construction Theme:**
  - ✓ Constructed in the 8th-9th century following the Nilachal type theme.
- **Historical Significance:**
  - ✓ Associated with state power, patronized by Mleccha, Pala kings of Kamarupa, Koch, and Ahoms.
- **Unique Feature:**
  - ✓ The temple lacks an idol, but a sculptured image of the Yoni of the Goddess is worshipped.
- **Worship Progression:**
  - ✓ Three phases of worship - Yoni under the Mlechhas, yogini under the Palas, and Mahavidyas under the Kochs.



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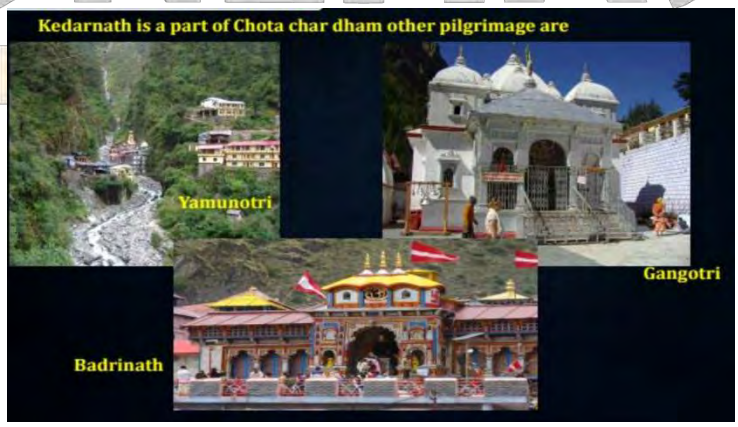
Temples in Hilly Terrain:



- **Unique Architecture:**
  - ✓ Developed in the Himalayan hills of Kumaon, Garhwal, Himachal, and Kashmir.
- **Architectural Influences:**
  - ✓ Proximity to Gandhara sites and influence from Gupta tradition from Mathura and Sarnath.
  - ✓ Monks' travels from north to south hybridized architectural ideas.
- **Architectural Amalgamation:**
  - ✓ Main garbhagriha and Shikhara exhibit Latina style, while Mandapa reflects the olden form of wooden architecture.
- **Pagoda Style:**
  - ✓ Some temples take the shape of Pagoda.
- **Examples:**
  - ✓ Panderthan in Kashmir, Champawat, Jageshwar in Kumaon, Kedarnath in Garhwal, and sculptures in Chamba temples.

❖ Kedarnath Temple, Uttarakhand:

- **Location:**
  - ✓ Situated on the Garhwal Himalayan range near the Mandakini river in Uttarakhand.
- **Panch Kedar Sites:**
  - ✓ Five temples around Kedarnath: Tungnath, Rudranath, Madhyamaheshwar, and Kalpeshwar.
  - ✓ Form part of the Panch Kedar pilgrimage sites.
- **Cultural Connection:**
  - ✓ Head priest (Raval) belongs to the Veerashaiva community from Karnataka.



❖ Baleshwar Temple, Champawat, Uttarakhand:

- **Dedication**:
  - ✓ Dedicated to Lord Shiva.
- **Builders**:
  - ✓ Built by the rulers of the Chand dynasty.
  - ✓ Compound includes temples dedicated to Ratneshwar and Champawati Durga.

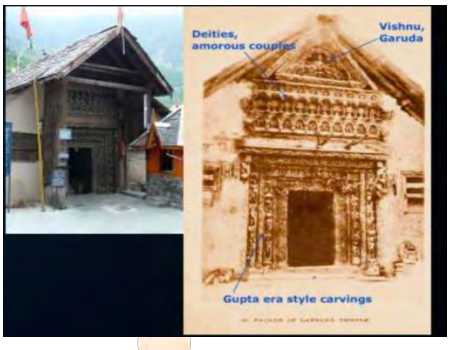


❖ **Pandrethan Temple:**



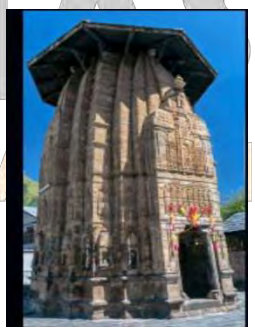
- ➢ **Date and Location:**
  - ✓ Dated 10th century CE, located in the Srinagar cantonment area.
- ➢ **Architectural Features:**
  - ✓ Built in the Karkota period.
  - ✓ Adjacent water tank, standing on a plinth.
  - ✓ Embellished with rows of elephants at the base and a decorated doorway.

❖ **Chaurasi Temple, Bharmour, Himachal Pradesh:**



- ➢ **Complex Details:**
  - ✓ 84 shrines in Bharmour town, Chamba district.
  - ✓ Prominent temples include Lakshana Devi Temple.
- ➢ **Deities Represented:**
  - ✓ Deities, amorous couples, Vishnu, and Garuda.
- ➢ **Architecture and Inscriptions:**
  - ✓ Post-Gupta era Hindu temple with intricately carved wooden elements.
  - ✓ Inscription states it was built during the reign of Meruvarman.

❖ **Manimahesh Temple:**



- ➢ **Location:**
  - ✓ Central temple in the Chaurasi complex.
  - ✓ Main temple enshrining a huge Shiva.

❖ **Narsingh (Narsimha) Temple, Joshimath, Uttarakhand:**

- ➢ **Deity and Representation:**
  - ✓ Devoted to Lord Vishnu, represented as a therianthropic form (half man and half lion).



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DAILY CLASS NOTES

Art & Culture

Lecture –12

Temple Architecture (Part-03)

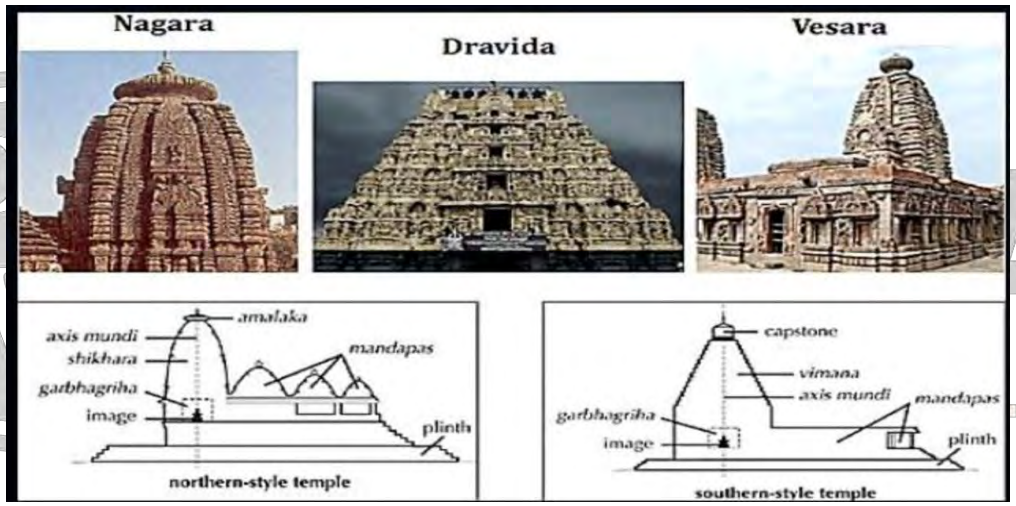


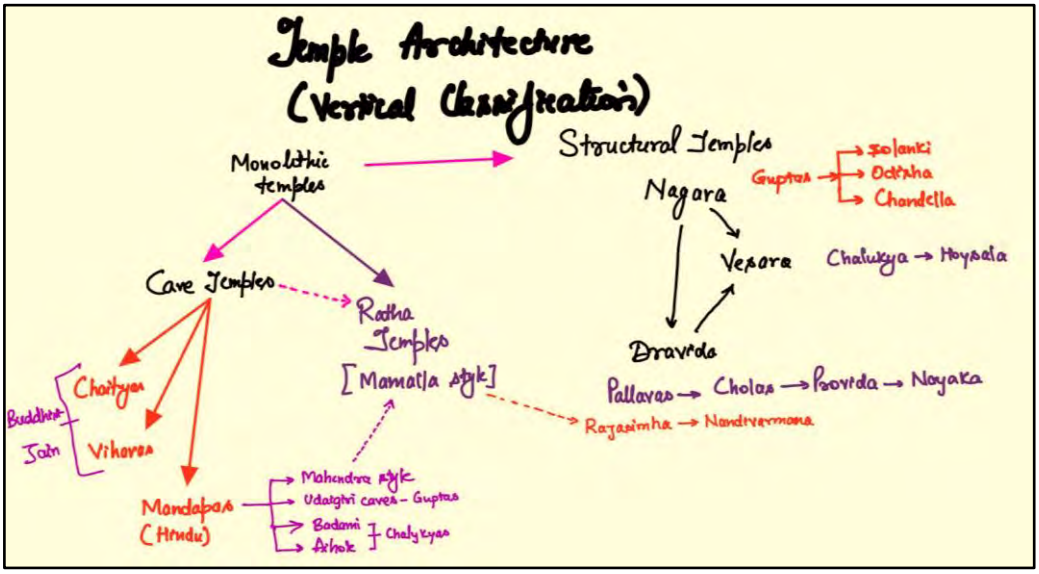
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Temple Architecture (Part-03)

Dravidian Style of Temple Architecture:







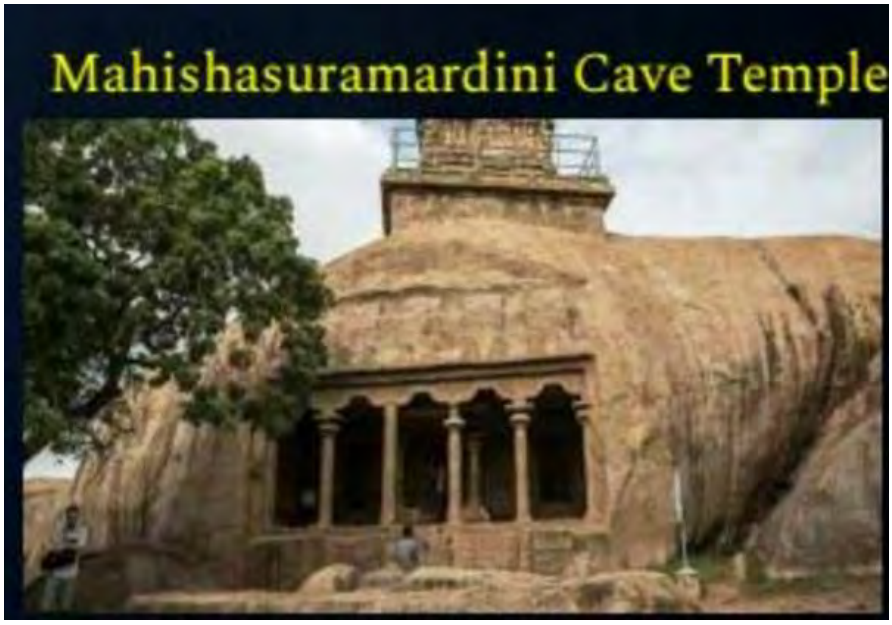
POST-GUPTA ARCHITECTURE

- Harsha
- Chalukyas
- Pallavas

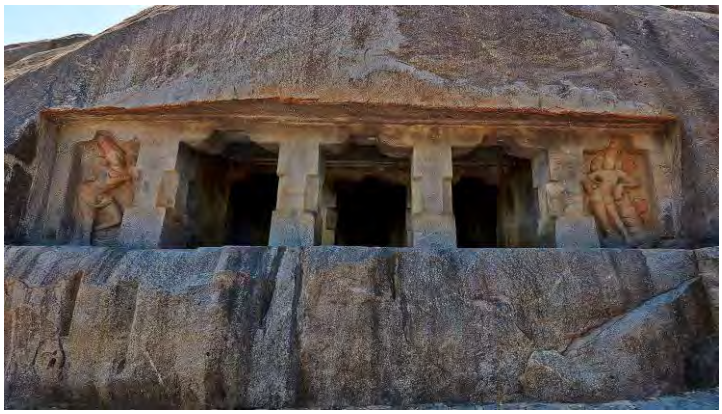
Mahendravarman Group	Mahendravermana I (600-630AD)	Temple at Bhairavkona (North Arcot Group (600-630 AD) Distt.), Ananteswar temple at Undavalli (Guntur Distt.)
Mammala Group	Narsimhavarmana I 'Mammala'(630-668 AD)	[Mammala Group] Mandapa temples and Ratha temples 'Mammala'(630-668 AD) (Sapt Pagodas) at Mammalapuram (Mahabalipuram)
Rajasimha Group	Narsimhavarmana II 'Rajsimha'(700-728 AD)	Kailashnatha Temple at Kanchi, Shore temple at Mammalapurarn
Aparajit Group	Nandivarmana 'Aparajit' (880-897 AD)	Mukteswara, Matangeshwar temple and Vaikuntaperumal at Kanchi, Parshurameswar temple at Gudimallam. The most popular sculpture at Mahabalipuram, known as 'Arjuna's Penance' or 'Descent of Ganga', the marvelous piece of art belongs to this period.

Mahendra Group:

This was the first stage of Pallava temple architecture. The temples built under Mahendravarman were rock-cut temples. Under him, the temples were known as mandapas, unlike the Nagara style in which the mandapas meant only the assembly hall. Examples- the Trimurti Temple, Mahishasuramardini Cave Temple, Krishna cave temple, Kotikal cave temple, and Atiranachanda cave temple.



- The Trimurti Cave Temple was constructed by Mahendravarman I, also known as Vichitra Chitta. This temple, dedicated to Vishnu, Brahma, and Shiva, is the first cave temple in Tamil Nadu.

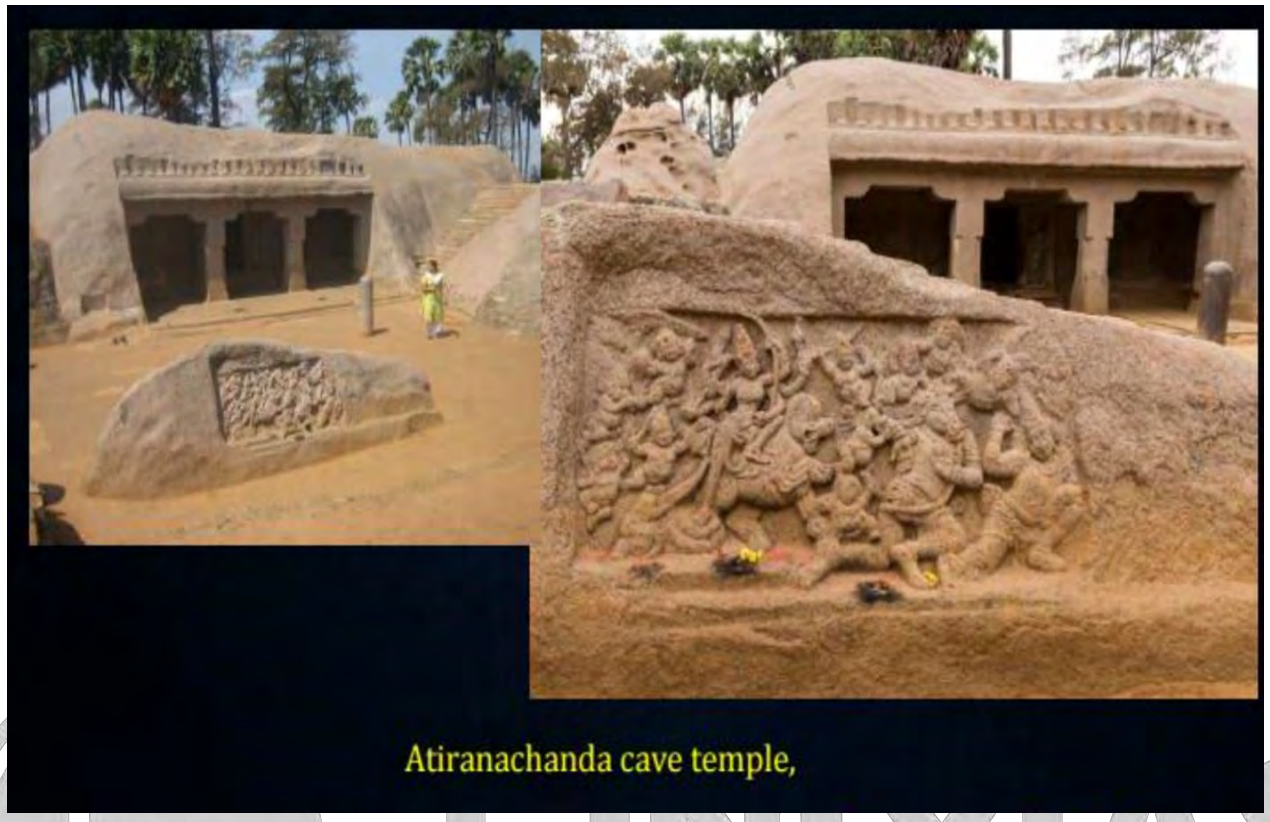


- The Krishna Cave Temple features a relief on the rock face depicting Krishna lifting the Govardhan Hill. This scene is located in the Mandapa of the Krishna Cave Temple.



- The term "Vichitra Chitta" translates to "innovative mind." Mahendravarman I earned this name because he opted for unconventional, durable materials in the construction of temples. Instead of using perishable materials like brick, wood, and mortar, he utilized the hardest rock surface for temple construction.





Monolithic Temples:



- Monolithic temples are structures characterized by monolithic architecture, meaning they are crafted, cast, or excavated from a single piece of material, typically rock, as per historical practices.
- Monolithic columns are commonly employed for creating objects carved from a single large piece of rock that has been separated from the ground.
- The Kailash Temple is an example of a monolithic architecture temple, showcasing the use of a single massive piece of rock in its construction.

Ratha Temple:

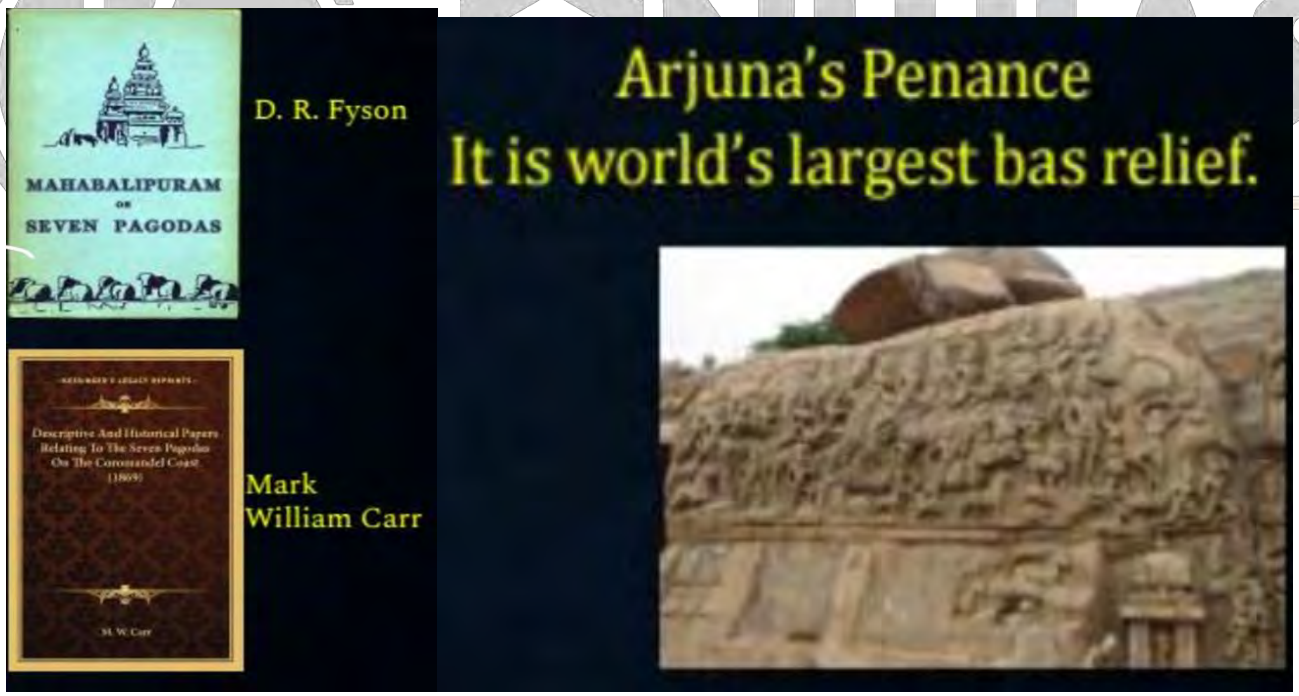


- The Ratha Temple is a collection of monolithic monuments carved directly from natural hills.
- Contrary to its name, "Ratha" does not mean a chariot; it refers to the 'procession form' of the entire structure.
- Despite their appearance suggesting mobility, these temples are not actually capable of moving.
- Examples of Ratha temples include the Sapta Pagoda located at Mahabalipuram.
- These monuments were intricately carved during the reign of Pallava king Narasimhavarmana I in the 7th century AD. Interestingly, although named "Sapta" Pagoda, they actually consist of eight structures.

Sapt Pagoda temple

Mahabalipuram:

- Mahabalipuram's Sapta Pagoda encompasses various Ratha temples, each dedicated to different deities:
  - Dharmaraja Ratha (dedicated to Shiva, Harihara, and Ardhanarishvara)
  - Draupadi Ratha (dedicated to Shiva)
  - Arjuna Ratha (dedicated to Shiva)
  - Bhima Ratha (dedicated to Vishnu)
  - Nakula-Sahadeva Ratha (dedicated to Indra)
  - Ganesh Ratha
  - Pindari Ratha
  - Valaiyan-kuttai Ratha
- These Ratha temples are adorned with numerous images of gods and goddesses. Additionally, sculptures depicting scenes from Hindu mythology are incorporated. The bull, lion, and elephant, which are the respective vehicles of Shiva, Durga, and Indra, are extensively featured.
- The influence of Amravati art is evident in the poses and gestures of the sculptures present in Mahabalipuram.
- Notably, the Arjuna Ratha is renowned for its exquisite images of Shiva, while the Draupadi Ratha is celebrated for its depictions of Goddess Durga.



Narasimha Group:

- The Narasimha Group marks the second phase in the evolution of temple architecture in South India, featuring rock-cut temples adorned with elaborate sculptures. Under the rule of Narasimhavarman, mandapas were divided into distinct rathas, with the largest being named the Dharmaraja Ratha and the smallest known as the Draupadi Ratha.

- The architectural design of a temple in the Dravidian style can be considered a continuation or successor of the Dharmaraja Ratha, highlighting its significant influence on the development of temple structures in the region.

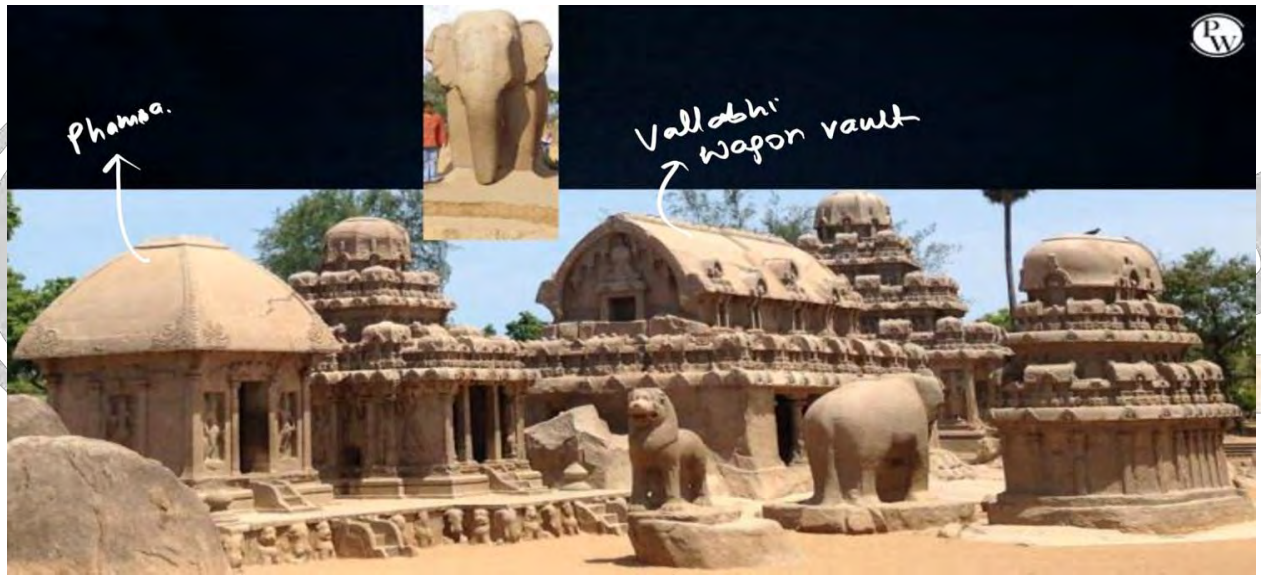


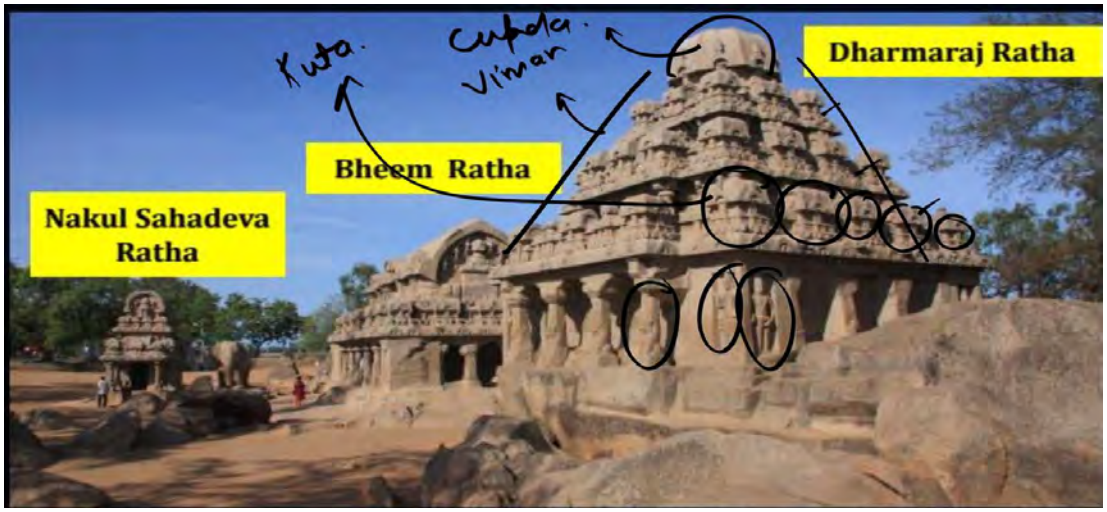
Monolithic Rathas of Pallavas:

- The Monolithic Rathas of the Pallavas are integral to the Mamalla style of architecture. Named after the Pallava king Narasimhavarman I, also known as Mamalla (630–668 CE), these rathas and sculptural mandapas played a significant role in transforming Mamallapuram into a splendid city of art and architecture.
- The Monolithic Rathas, now called the Pancha Pandava Rathas, were individually carved from a single rock, hence the term "monolithic." These rathas showcase five distinct forms of temple architecture.
- **Key Rathas include:**
  - The Arjuna Ratha: Featuring artistically carved sculptures of Siva, Vishnu, mithuna, and dwarapala.
  - The Dharmaraja Ratha: Considered one of the most exquisite among the five, it boasts a three-storied vimana and a square base.
  - The Bhima Ratha: With a rectangular plan, this ratha displays beautiful sculptures of Harihara, Brahma, Vishnu, Skanda, Ardhanarisvara, and Shiva as Gangadhara.




PANCHA RATHAS, MAHABALIPURAM
Lion
Draupadi Ratha
Nakula Sahadeva Ratha
Elephant
Bull
Bhima Ratha
Dharmaraja Ratha
Pancha Rathas
Arjun.
Draupadi
Bhima.
Dharmaraj Rath.
Nakul Sahdev.


Phamaa.
Vallabhi
wagon vault


Kuta.
Cupola
Viman
Dharmaraj Ratha
Bheem Ratha
Nakul Sahadeva
Ratha

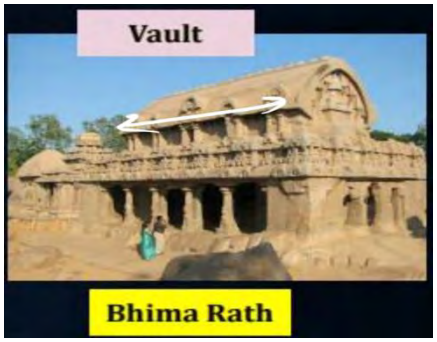
Dharamraj Rath:

- **Name and Dedication:**
  - The Dharamraj Rath is the tallest among the five rathas and is dedicated to Lord Shiva.
- **Architectural Structure:**
  - It features a pyramidal structure that ascends in three steps.
- **Vimana and Shikhara:**
  - The tower comprises a square vimana with a shrinking octagonal structure and is topped by an octagonal shikhara.
- **Layout:**
  - The overall layout of the Dharamraj Rath is square in shape.
- **Attribution:**
  - This ratha is attributed to the reign of Mahendravarman I and his son Narasimhavarman I.
- **Carvings:**
  - The carvings on the Dharamraj Rath include depictions of Hindu gods such as Harihara, Ardhanarishvara, Brahma, Skanda, and Indra on Airavat.
- **Royal Attribution:**
  - Additionally, there are carvings associated with King Narasimhavarman I.
- **Distinct Feature - Kuta:**
  - The presence of a Kuta is a distinctive feature of the Dharamraj Rath.



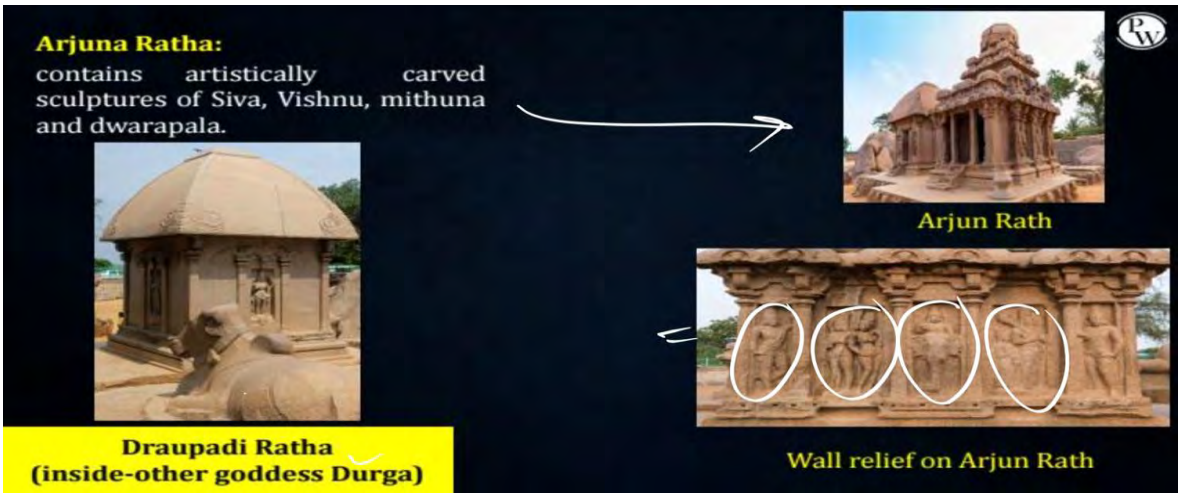
Bhima Rath:

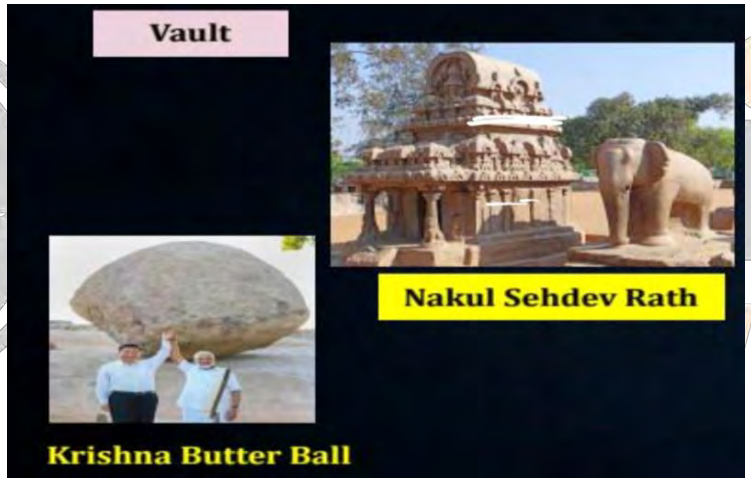
- **Structural Plan:**
  - The Bhima Ratha has a rectangular architectural plan.
- **Sculptural Adornments:**
  - It features exquisite sculptures of Harihara, Brahma, Vishnu, Skanda, Ardhanarisvara, and Shiva Gangadhara.



Arjuna Ratha:

- **Artistic Sculptures:** The Arjuna Ratha contains artistically carved sculptures depicting Siva, Vishnu, mithuna, and dwarapala.







- **Narrative Sculptures:**
  - On the side-walls of these mandapas, intricate sculptures have been carved, narrating stories from Hindu mythology.
- **Mahishasura Mardhini Mandapa:**
  - The Mahishasura Mardhini Mandapa features a scene depicting Goddess Durga's attack on Mahishasura.
- **Thirumoorthi and Varaha Mandapas:**
  - Thirumoorthi and Varaha mandapas contribute to the Open Art Gallery.
- **Depiction of Ganga's Fall and Arjuna's Penance:**
  - Notable sculptural panels include the depiction of the fall of the River Ganga and scenes from Arjuna's penance.
- **Krishna Mandapa:**
  - In the Krishna mandapa, a sculptural panel captures the beauty and skill of village life, portraying cows and cowherds, offering another artistic wonder.
- **Rich Animal Carvings:**
  - The huge rock showcases beautifully carved images of deer, monkey, cat, mouse, and various other animals.

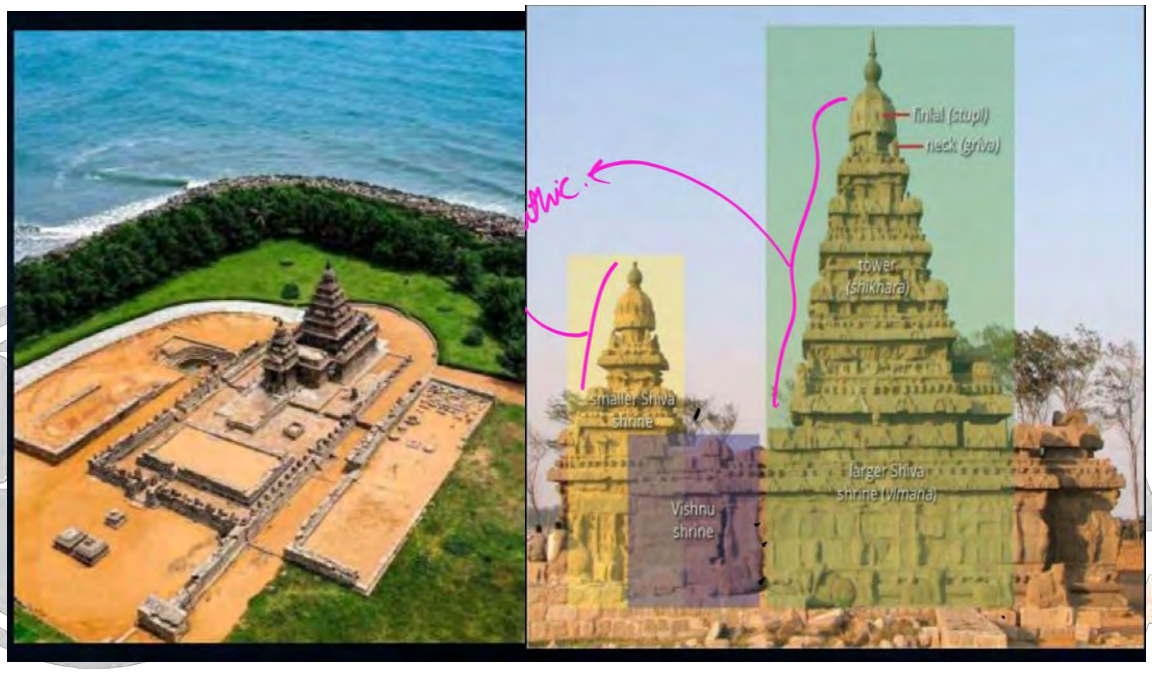


Structural Temples:

- **Introduction of Structural Temples:**
  - The era of structural temples began during the reign of Rajasimha (700-728 CE), also known as Narsimhavarman II.
- **Pallava Structural Temples Classification:**
  - Pallava structural temples can be broadly classified into two styles: the Rajasimha Style and the Nandivarman Style.
- **Early Temple Building Materials:**
  - In the initial period, hard igneous rocks such as granite were utilized for temple construction. Examples include the Olakkannesvara temple and the Shore temple.
- **Transition to Orgneiss:**
  - Transitioning to orgneiss, the Talagirisvara and Mukundunayanar temples exemplify this shift in building material.
- **Later Use of Soft Sandstone:**
  - Subsequently, the use of soft sandstone became prevalent in temple construction.
- **Characteristic Features of Rajasimha Style Temples:**
  - The Rajasimha style is characterized by pillars and pilasters adorned with roaring lion sculptures.
- **Earliest Examples:**
  - Some of the earliest examples of Rajasimha style temples include the Shore Temple at Mamallapuram and the Kailasanatha Temple in Kanchipuram.

Dravidian Temples:

- **Shore Temple at Mamallapuram:**
  - Constructed during the reign of Rajasimha (c. 700-728 CE).
  - Features three shrines dedicated to Shiva and Vishnu.
  - Each shrine has a monolithic vimana.
  - The outer wall is adorned with Nandi figures and numerous sculptures.
  - Notable temples within the complex include Rajasimha Pallavesvara-gruham, Kshatriyasimha Pallavesvara-gruham, and Pllikondaruliya-devar.



- **Rajasimha Pallavesvara Temple:**
  - West-facing temple dedicated to Shiva.
  - Smaller spire compared to other temples in the complex.
  - Three-storeyed vimana with a square plan.
  - Eight-sided griva and sikhara showcasing Dravidian architecture.
  - Pillars and pilasters adorned with roaring lions.
  - Features a toctoaponal and Jintal.

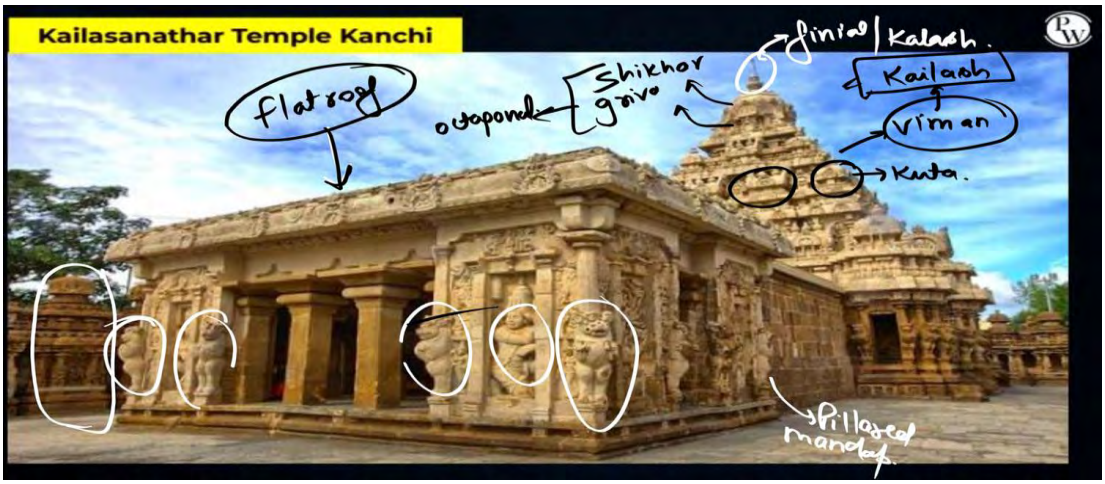


- **Kshatriyasimhesvara Temple:**
  - East-facing temple dedicated to Shiva.
  - Elongated and narrow vimana with fluted Shiva linga (Dhara linga).
  - Four-storeyed vimana with a square plan.
  - Octagonal griva and sikhara, surmounted by a polished basalt finial.

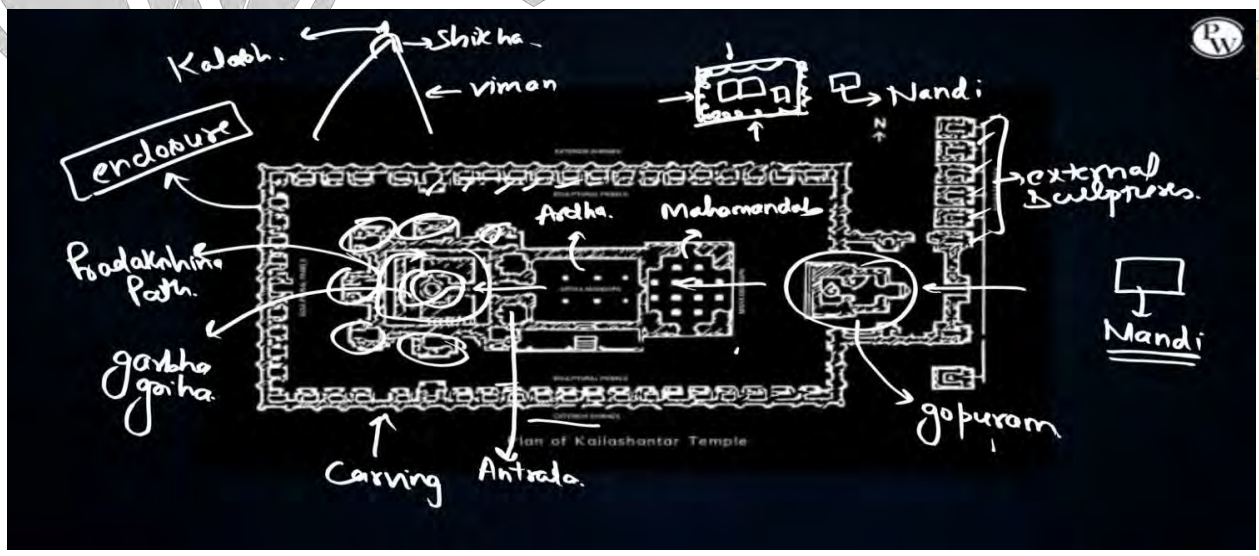


- **Narapatisimhapallava Visnugrha (Vishnu Temple):**
  - Also known as Pllikondaruliya-devar.
  - Mandapa shrine, a single-storeyed hall structure between two Shiva temples.
  - Houses the figure of Sheshashayi Vishnu Palligondaruliya Deva.
- **Kailasanatha Temple at Kanchipuram:**
  - Referred to as the Crown of Pallava architecture.
  - Foundations made of granite, while the superstructure is constructed from sandstones.
  - Vimana/tower shaped like a hilly comb.
  - Adorned with beautiful sculptures depicting scenes such as Mattavilasa, Prahasana, Gangadhara, Goddess Durga, Umamaheshavara, Lingodbhava, Tripurantaka, Tandavamurti, and mythical lions.
- **Mattavilasa Prahasana:**
  - Authored by Mahendravarman in Sanskrit.
  - A satirical drama also known as "A Farce of Drunken Sport."
  - Depicts two drunken Kapalikas, Satyasoma and his woman, Devasoma, followers of a heretic Saivite sect with rites including drinking, dancing, singing, and ritual intercourse.
  - Contrasted with a Buddhist monk, Nagasena.









❖ **Successors of Rajasimha and Expansion:**

- The successors of Rajasimha continued the construction of structural temples at various locations.

❖ **Ishwara Temple at Mahabalipuram:**

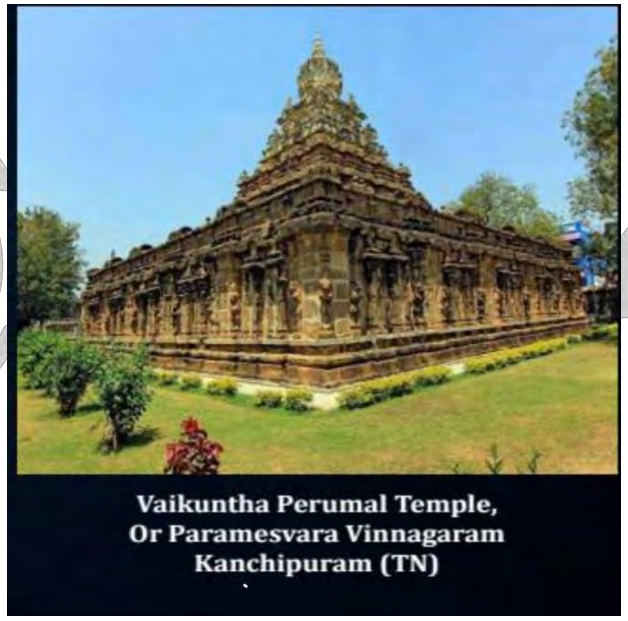
- An example of this architectural style is the Ishwara temple located in Mahabalipuram.

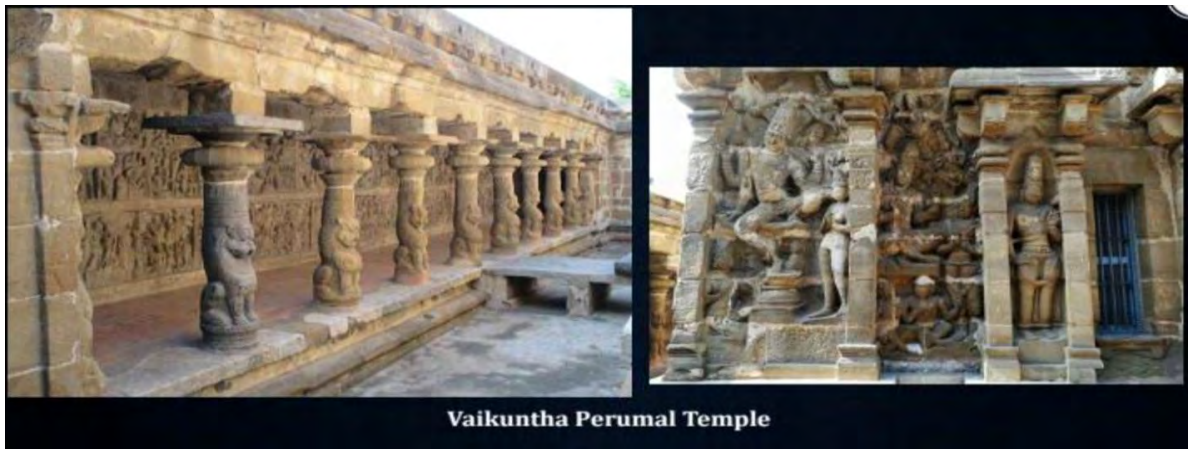
❖ **Expansion to Different Places:**

- Temples built by later Pallava rulers can be found in locations such as Kanchipuram, Panamalai, Kooram, Thiruthani, and Gudimallam.

Nandivarman 'Aparajit' Style (800 AD - 900 AD):

- Represents the second phase of Pallava temple architecture.
- Initiated during Nandivarmana II and continued throughout the 9th century.
- These temples are comparatively smaller in size, reflecting the declining power of the Pallavas.
- **Examples of Nandivarman 'Aparajit' Style:**
  - ✓ Vaikutha Perumal Temple, revered in Nalayira Divya Prabandham.
  - ✓ Mukteshwara Temple in Kanchipuram.
  - ✓ Matangeshwara Temple in Kanchipuram.
  - ✓ Vaikuntha Perumal Temple, also known as Paramesvara Vinnagaram, in Kanchipuram (Tamil Nadu).



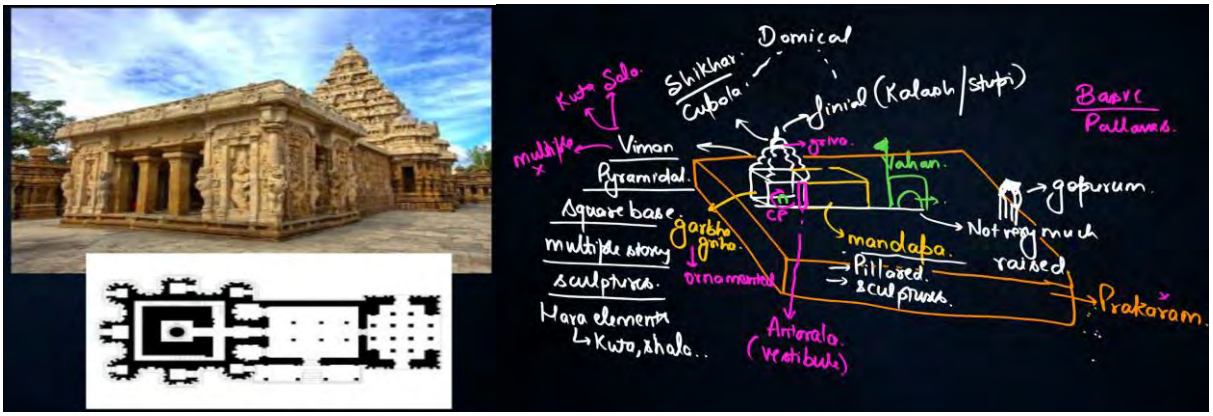


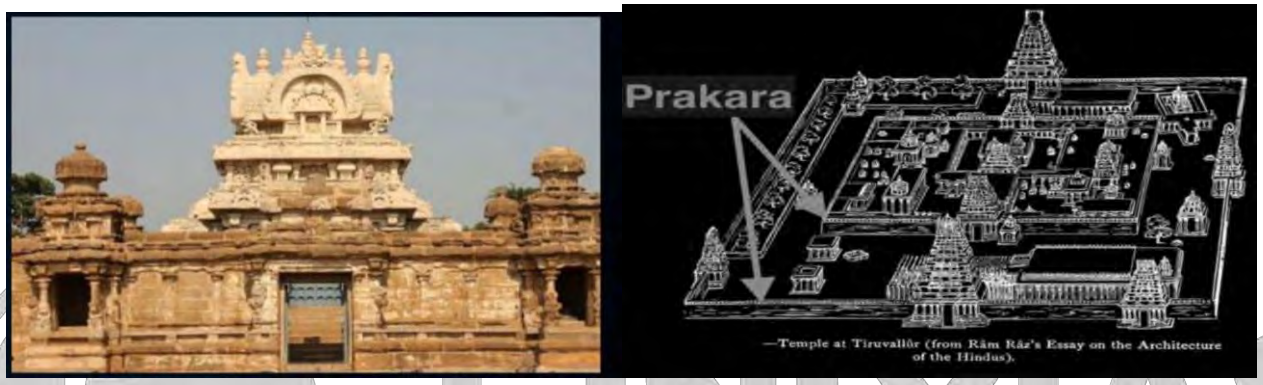


Features of Dravidian style:

- **Features of Dravidian Style:**
  - Dravidian temples are not built on any raised platform, distinguishing them from the Nagara style.
  - The walls of Garbhagraha are adorned with images and carvings both inside and outside.
  - A covered circumambulatory path (Pradakshina path) surrounds the Garbhagraha for devotees.
  - This path allows for the placement of images of various gods.
- **Vimana Roof:**
  - The roof of Dravidian temples has a pyramidal shape, referred to as Vimana.
  - The Vimana narrows from the bottom to the top storey by storey.
  - The number of storeys can vary from five to seven, and multiple vimanas are not common.
- **Pillared Hall (Mandap):**
  - A pillared hall known as Mandap, featuring elaborately carved pillars and a flat roof, is typically situated in front of the sanctum.
  - The Mandap serves as an audience hall and a space for various activities, including ceremonial dances performed by devadasis—women dedicated to the service of the gods.
- **Courtyard and Prakaram:**
  - The entire temple structure is enclosed in a courtyard surrounded by high walls called prakaram.
  - Lofty gates named gopurams pierce these walls.
- **Additional Components:**
  - Components such as Amalaka, Kalasha, Jhanda (flag), and Antarala are also integral to Dravidian temples, similar to Nagara style temples.
- **Evolution Over Time:**
  - Over time, Dravidian temples evolved with higher vimanas, increased number of courtyards (two or three), and more elaborate gopurams.
  - Temples transformed into miniature cities or palaces, providing living quarters for priests and other occupants.

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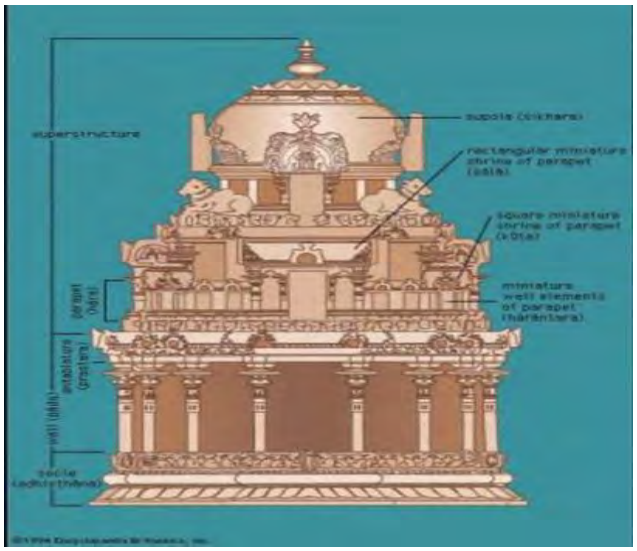


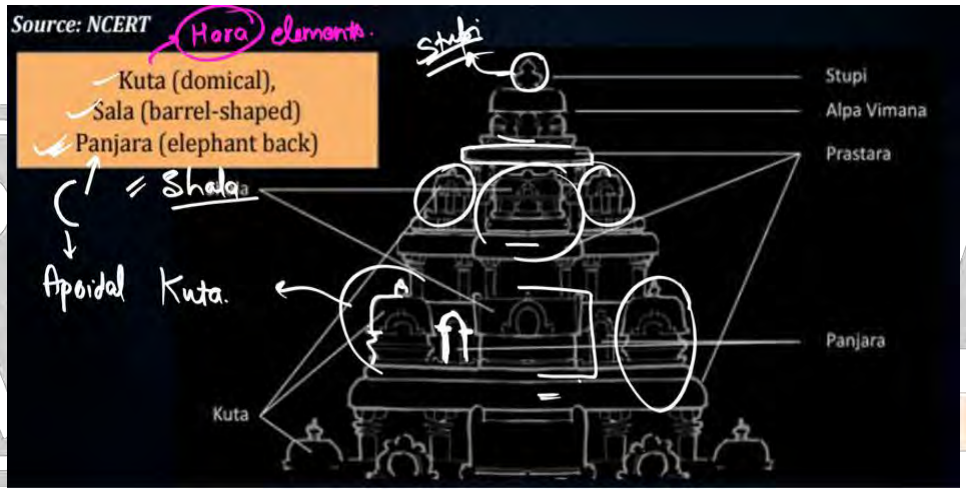


Subdivisions of Dravida Temples:

❖ **Dravida temples can be categorized into five different shapes:**

- Square (kuta or caturasra)
- Rectangular (shala or ayatasra)
- Elliptical, also known as gaja-prishta or vrittayata, resembling the wagon-vaulted shapes of apsidal chaityas with a horse-shoe shaped entrance facade, often called a nasi
- Circular (vritta)
- Octagonal (ashtasra)



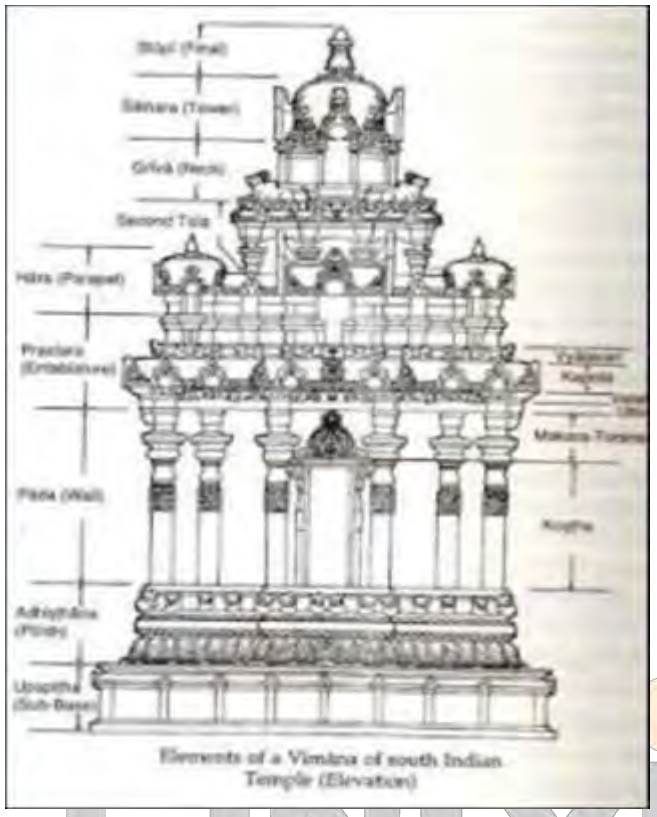


Iconographic Influence on Temple Design:

- The temple plan and the shape of the vimana are typically influenced by the iconographic nature of the consecrated deity.
- Different types of temples are constructed for specific types of icons.

Key Architectural Elements:

- **Adhishthana**: The base or pedestal/platform supporting the complete superstructure.
- **Pada:** Walls with pillars forming and enclosing the garbhagriha, where the deity's image is placed.
- **Prastara:** The architrave, a horizontal beam marking the end of the garbhagriha walls and the beginning of the spire of shikhara. It supports a sun-shade or cornice known as kapota (meaning bird).
- **Griva:** The neck of the superstructure, signifying the commencement of the spire or shikhara. It includes a series of windows and is situated over the garbhagriha terrace and entablature.
- **Shikhara:** The spire or pyramidal roof covering the top of the clerestory of griva or neck.
- **Stupi:** The finial, often in the form of a small stupa or bulbous pot, crowned with a kalasha, adorning the top of the shikhara.



Elements of a Vimana of south Indian Temple (Elevation)

Medieval Cholas:

- Vijayalaya 848-891
- Aditya I 891-907
- Parantaka I 907-950
- Gandaraditya 950-957
- Arinjaya 956-957
- Sundara (Parantaka II) 957-970
- Aditya II (co-regent)
- Uttama 970 985
- Rajaraja 1 985-1014
- Rajendra I 1012-1044
- Rajadhiraja 1044-1054
- Rajendra II 1054-1063
- Virarajendra 1063-1070
- Athirajendra 1070-1070

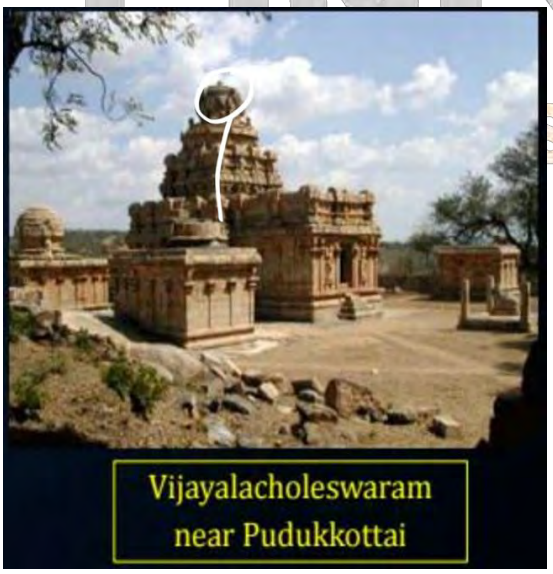
LATER CHOLAS:

- Kulothungal 1070-1120
- Vikrama 1118-1135
- Kulothunga II 1133-1150

- Rajaraja II 1146-1173
- Rajadhiraja II 1166-1178
- Kulothunga III 1178-1218
- Rajaraja III 1216-1256
- Rajendra III 1246-1279

Chola Architecture:

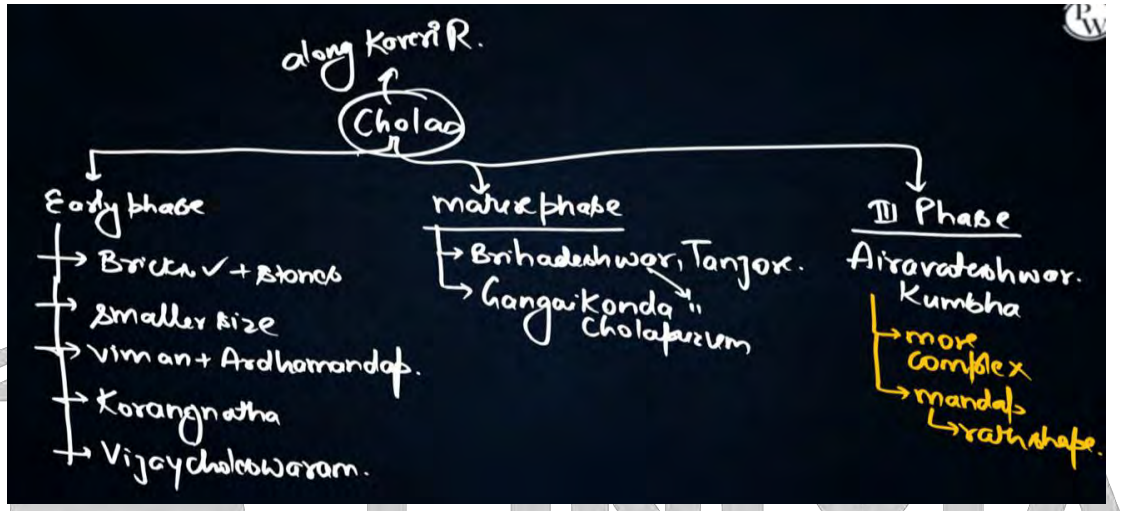
- **Chola Architecture:**
  - Under Chola rulers, numerous temples were constructed across South India, spanning Tamil Nadu, Andhra, Karnataka, and Kerala.
  - The Chola architectural style evolved from Pallava architecture, incorporating some Chalukyan elements, eventually becoming known as the Dravidian style.
- **Perfection of Dravidian Style under Cholas:**
  - The Dravidian style of art and architecture reached its zenith under the Cholas, marked by continuous improvement and refinement.
  - The Cholas, with their considerable wealth from extensive conquests, built enduring stone temples and exquisite bronze sculptures.
- **Extent of Chola Temple Construction:**
  - Chola kings built numerous temples across their kingdom, encompassing the plains, Central and Northern Tamil Nadu, and sometimes extending to modern Karnataka and Andhra Pradesh.



- **Early Chola Temples:**
  - Aditya I and Parantaka I were prolific builders, especially along the banks of the river Kaveri.
  - Early Chola temples were generally smaller and predominantly brick structures.
  - They featured a square vimana with an ardhamandapa in the front.
  - The main temple was surrounded by eight sub-shrines known as asta-parivaralya or eight family shrines, including examples like Sundaresvara, Vijayalaya, Colesvaram, and Koranganatha.

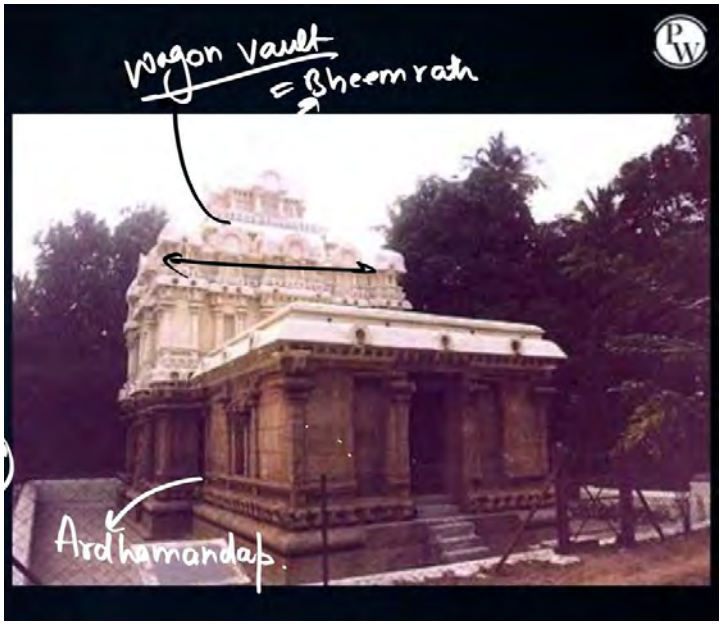
❖ **Example of Early Chola Building:**

- Vijayalacholeswaram near Pudukkottai in Tamil Nadu exemplifies an early Chola building.
- Characteristics include Pallava influences, a circular garbha griha within a square prakara circumambulatory corridor, a vimana/tower in four diminishing storeys, and a dome surmounted by a stone kalasa (crest).
- Minimal traces of paintings are found on the interior walls.
- The Nageswara temple at Kumbakonam also belongs to the same period.



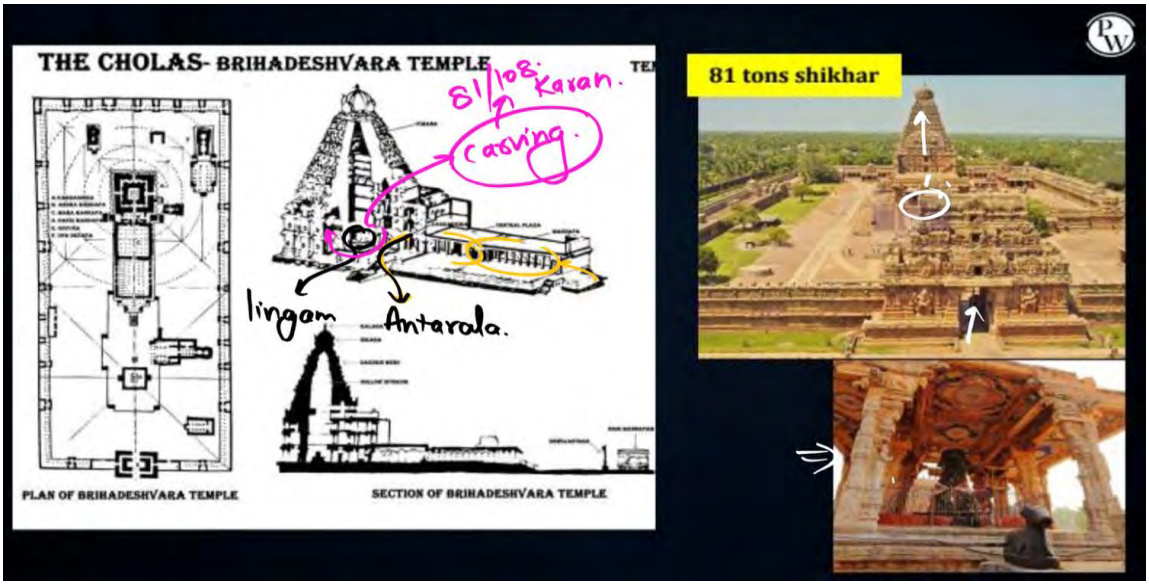
❖ **Koranganatha at Srinivasanallur:**

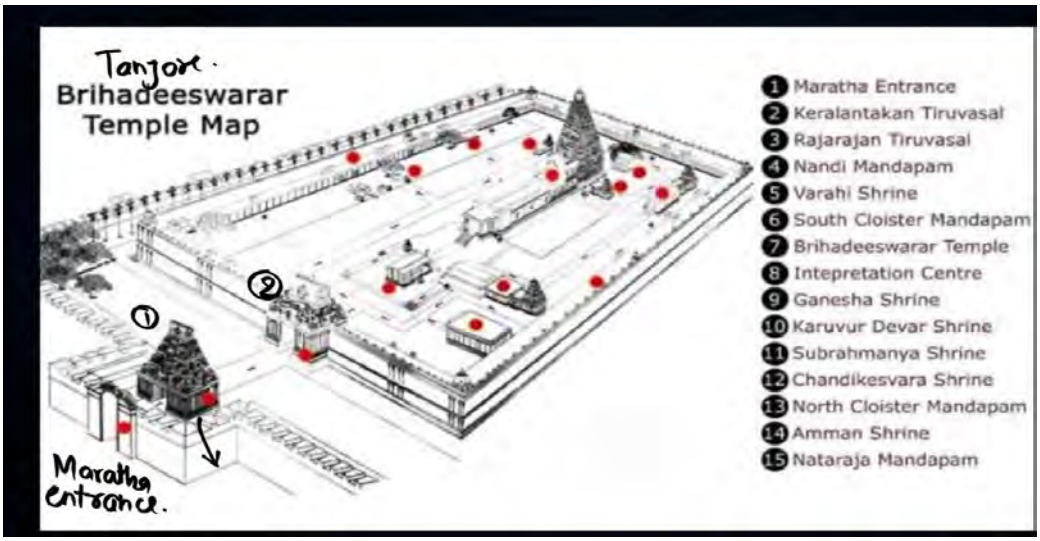
- Constructed during the period of Parantaka I near Hirapalli, on the banks of the river Kaveri.
- A small temple renowned for its beautiful sculptures.
- The base of the temple walls features a row of sculpted mythical animals.

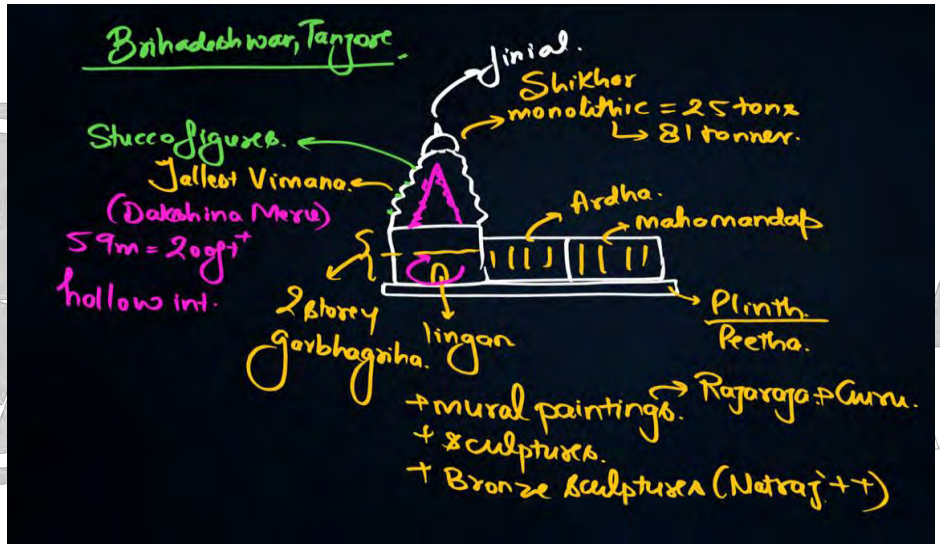


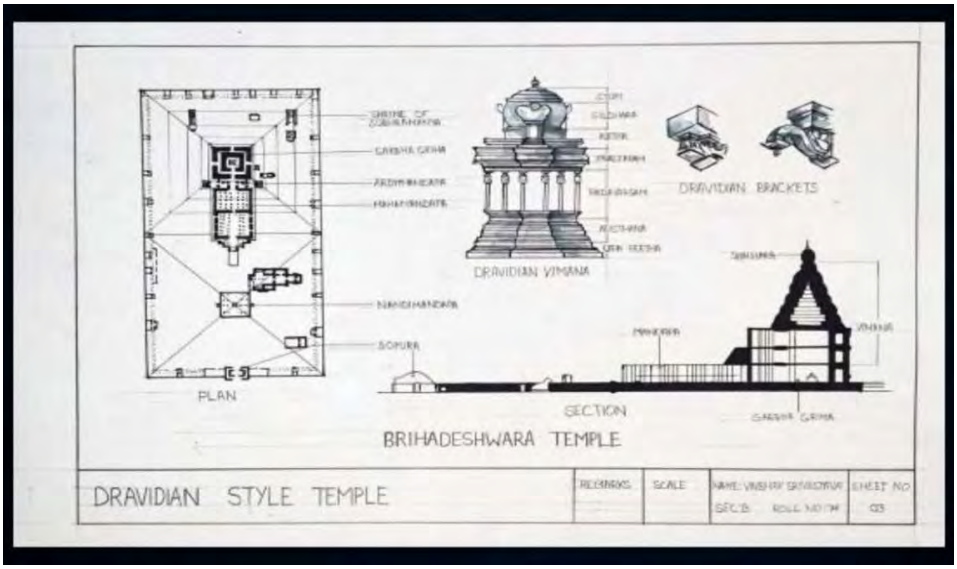
- **Chola Temple Building under Rajaraja Chola and Rajendra Chola I:**
  - Rajaraja Chola and his son Rajendra Chola I significantly contributed to temple building, providing great impetus through their conquests and architectural genius.
  - Temples were adorned with elaborate sculptural embellishments.
- **Culmination in Thanjavur and Gangaikondacholapuram:**
  - The culmination of Chola architecture's maturity and grandeur is evident in the two magnificent temples of Thanjavur and Gangaikondacholapuram.
- **Revenue and Support:**
  - Temples were financially supported through revenue-free grants of lands for their expenses.
  - Wealthy merchants provided grants and generous donations to the temples.
  - Some temples became exceptionally wealthy, engaging in business activities, lending money, and participating in business enterprises.






Tanjore.
Brihadeeswarar
Temple Map
Maratha
entrance.
1 Maratha Entrance
2 Keralantakan Tiruvasal
3 Rajarajan Tiruvasal
4 Nandi Mandapam
5 Varahi Shrine
6 South Cloister Mandapam
7 Brihadeeswarar Temple
8 Intepretation Centre
9 Ganesha Shrine
10 Karuvur Devar Shrine
11 Subrahmanya Shrine
12 Chandikesvara Shrine
13 North Cloister Mandapam
14 Amman Shrine
15 Nataraja Mandapam


Brihadeshwar, Tanjore
finial.
Shikhar
monolithic = 25 tons
↳ 81 tonnes.
Stucco figures.
Tallest Vimana.
(Dakshina Meru)
59m = 20 storey
hollow int.
Ardha.
Mahamandap
2 storey
Garbhagriha.
lingam
Plinth.
Peetha.
+ mural paintings. → Rajaraja + Guru.
+ sculptures.
+ Bronze sculptures (Nataraj ++)


DRAVIDIAN BRACKETS
DRAVIDIAN VIMANA
PLAN
SECTION
BRIHADESHWARA TEMPLE
DRAVIDIAN STYLE TEMPLE

Characteristics of Thanjavur 'Big Temple':

- Constructed in a remarkable six-year period, located on the south bank of the Cauvery.
- Rajaraja named it Rajarajesvaram, with the deity Shiva in Linga form known as Peruvudaiyar, colloquially called Peruvudaiyar Kovil.
- Later, Maratha and Nayaks rulers added various shrines and gopurams to the temple.
- The temple, originally named Brihadisvaram in Sanskrit during the Maratha rule, features two architecturally coeval gopuras along with the main vimana, reaching a height of 190 feet.

❖ **Inscriptions and Administrative Details:**

- Engravings and inscriptions in Tamil and Grantha scripts on the temple walls provide detailed accounts of temple employees and support.
- The inscriptions detail comprehensive administrative and financial procedures, offering a historical record of the times and a listing of metallic images within the temple.

❖ **Architectural Details and Fort:**

- The temple stands within a fort, with walls added in the 16th century by the Nayaks of Tanjore.
- Dedicated to Shiva, the temple houses a colossal 8.7 m (29 ft) high monolithic linga sculpture, unique in India.
- Influenced by both Vaishnavism and Shaktism traditions, the maha-mandapam walls display sculptures of Shiva, Ganesha, Durga, Vishnu, Saraswati, and Gajalakshmi.

❖ **Vimanam and Shikharam:**

- The vimanam, a tower, stands at about 200 feet, referred to as Dakshina Meru.
- An octagonal Shikharam rests on a colossal single block of granite weighing 81 tons, adorned with Nandis at its corners.
- The main deity, a huge lingam, is set in a two-storeyed sanctum surrounded by sculptures, murals, and stucco figures.

❖ **Architectural Marvels:**

- The cupola dome (sikhara), weighing 25 tons, is octagonal and rests on a single block of granite weighing 80 tons.
- The ground floor sanctum walls boast 81 dance positions, while the second bhumi showcases 81 of the 108 karanas carved in Bharatanatyam poses.
- Various sculptures depict Lingodbhava, Pashupata-murti, Bhikshatana, Virabhadra, Dakshinamurti, Kalantaka, Nataraja, Harihara, Ardhanarishvara, Gangadhara, Shiva-alingana-murti, Dvarapalas, Tripurantaka, and Rajaraja with Guru.
- The temple, a marvel of architecture, is entirely built with granite. The architect was Kunjaramallan Rajaraja Perunthachchan.

Changes in Chola Rule (900 AD-1200 AD) / Unique Elements:

- The period witnessed the incorporation of new elements into the Dravidian style of temple architecture, defining a distinctive Chola style.

- The Vimana's height significantly increased, symbolizing the kings' power and prestige. The Brihadeshwara temple's Vimana, built by Rajaraja I, stands at 66 meters.
- A 6.5 km long raised platform facilitated the lifting of large stone pieces to achieve such heights.

❖ **Horizontal Expansion and Additional Structures:**

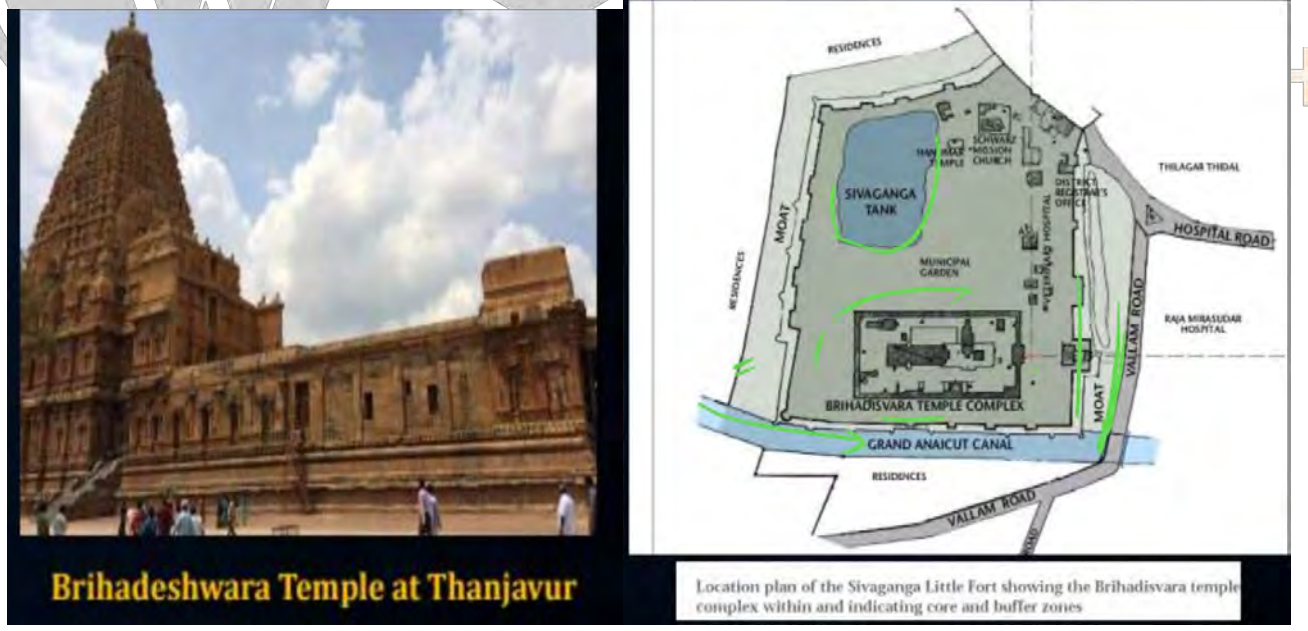
- The Chola period introduced subsidiary structures near the main temple, leading to horizontal expansion, exemplified by the Panchayatana style.
- This expansion transformed temples into vast complexes, reflecting the territorial growth of the empire. Kings constructed these structures upon returning from victorious military campaigns.
- The entire temple complex was enclosed by a peripheral wall, featuring gateways known as Gopurams adorned with fierce sculptures of dwarapalas.

❖ **Economic Centers and Towns:**

- Temple towns like Kanchipuram, Tanjore, Kumbhakonam, and Madurai emerged as economic centers.

❖ **Architectural Features and Structures:**

- The assembly hall was connected to the garbhagriha by a vestibular tunnel called antarala.
- Notable examples include the Brihadeeswara Temple at Thanjavur (built by Rajaraja I in 1011 AD) and the Gangaikondacholapuram Temple (built by Rajendra I to commemorate his Gangetic delta victory).
- Unique to the Dravidian style was the presence of a water tank inside the temple enclosure.
- Beyond the temple enclosure, the fort walls of the Sivaganga Little Fort, with a surrounding moat, and the Sivaganga Tank, constructed by the Nayaks of Tanjore in the 16th century, provide additional protection to the temple complex.



Brihadeshwara Temple at Thanjavur

Location plan of the Sivaganga Little Fort showing the Brihadisvara temple complex within and indicating core and buffer zones

Great Living Chola Temples - World Heritage Site (1987):

- Encompassing all of South India and nearby islands, this UNESCO World Heritage Site comprises three remarkable 11th- and 12th-century temples.

- The temples included are the Brihadisvara Temple at Thanjavur, Brihadisvara Temple at Gangaikondacholisvaram, and Airavatesvara Temple at Darasuram.

❖ **Brihadisvara Temple at Gangaikondacholisvaram (Completed in 1035):**



- Commissioned by Rajendra I and completed in 1035, this temple boasts a 53-meter vimana (sanctum tower) characterized by recessed corners and an elegant upward curving movement.
- The architectural style contrasts with the straight and severe tower found in Thanjavur.

❖ **Airavatesvara Temple at Darasuram:**

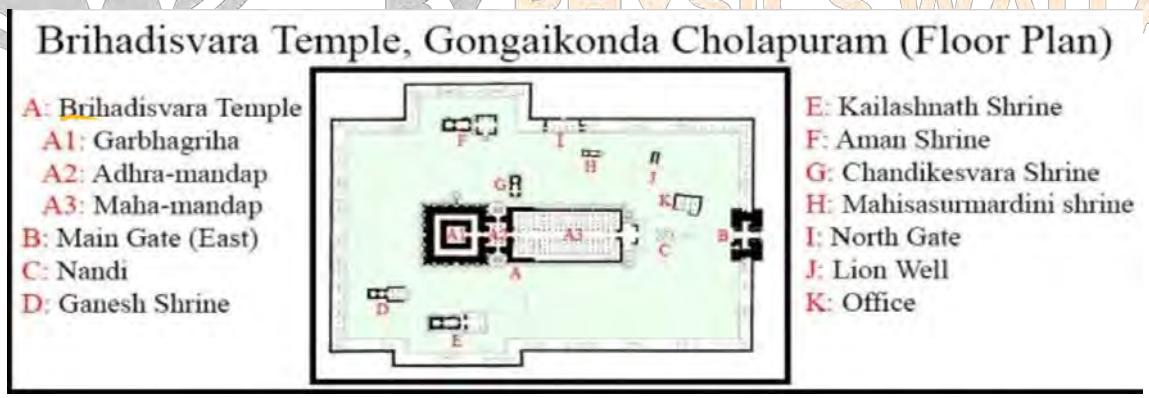
- Built by Rajaraja II, this temple complex features a 24-meter vimana and houses a stone image of Shiva.
- The temples collectively showcase the Chola's brilliance in architecture, sculpture, painting, and bronze casting.

❖ **Gangaikondacholisyaram Temple (1035 AD):**

- Constructed in 1035 by Rajendra Chola I, as part of his new capital.
- The main temple, dedicated to Shiva, follows a square plan and includes depictions of Hindu deities such as Vishnu, Durga, Surya, Harihara, and Ardhanarishvara.
- Also known as Brihadeshwara temple, it exhibits refined sculptures of exceptional quality.

❖ **Bronze Castings and Auspicious Altars:**

- The temple houses masterpieces of Chola metal icons, including the bronzes of Bhogasakti and Subrahmanya.
- The Saurapitha (Solar altar), featuring a lotus altar with eight deities, is considered highly auspicious.



Third Phase of Chola Temples - Increased Complexity:

- During this phase, Chola temples featured a more intricate plan, incorporating additional pillared mandapas within the temple complex.
- Some mandapas took the form of wheeled chariots drawn by elephants and horses.
- The worship of Surya became evident, as seen in the Suryanar shrine at Tirumangalakkudi, dated between 1075 and 1120, during the Chola period.
- Construction materials included stones and bricks.



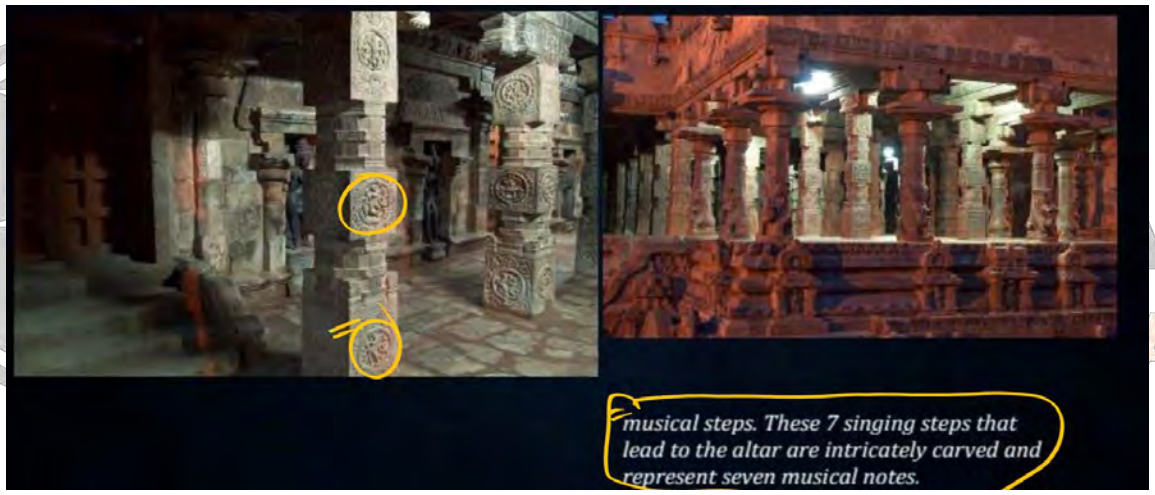
❖ **Airavatesvara Temple at Darasuram (Built by Rajaraja II, 1143-1173 CE):**

- Described as a "sculptor's dream re-lived in stone," this temple's front mandapa resembles a massive chariot drawn by horses.
- Notable for its beautiful paintings, sculptures, and relief panels.
- The unique feature of musical stone pillars, producing distinct sounds when struck, adds to its allure.
- Smaller in size compared to the Brihadisvara temple in Tanjavur and Gangaikondacholapuram, it distinguishes itself with highly ornate execution.
- The temple includes a sanctum without a circumambulatory path and axial mandapas, with the front mandapa conceptualized as a chariot with wheels.
- The ornate pillars and elegant elevation characterize the architecture.
- Sculptures within the temple, especially miniature friezes depicting events related to the 63 Nayanmars (Saiva saints), stand as masterpieces of Chola art.
- The construction of a separate temple for Devi, Periya Nayaki, slightly later than the main temple, highlights the emergence of the Amman shrine as an integral component of South Indian temple complexes.








musical steps. These 7 singing steps that lead to the altar are intricately carved and represent seven musical notes.





Temple Architecture in Later Chola Period:

- Following the decline of the Cholas, temple construction persisted under the Chalukyas of Kalyani and the Hoysalas.
- Halebid in the Dharwara district served as the Hoysala capital, boasting a significant number of temples.
- Among these, the most magnificent is the Hoysaleswara temple.

❖ **Ranganathaswamy Temple, Srirangam, Tiruchirapalli:**

- Dedicated to the reclining form of Vishnu, the Ranganathaswamy Temple in Srirangam is renowned among the 108 Divya Desams dedicated to Vishnu.
- Glorified by the Alvars in their Divya Prabhanda, it holds a unique distinction.



Vijayanagar School of Art (1335-1565 AD) in Hampi, Karnataka:

- The rulers of Vijayanagara, between 1335 and 1565 AD, were notable patrons of art and architecture, leaving an indelible mark on the landscape of Hampi.
- Located in Hampi, Karnataka, this school of art reflects a harmonious blend of Chalukya, Pallava, Hoysala, Pandya, and Chola styles.
- The artistry transitioned to the Provida style, influenced by Indo-Islamic Bijapur architecture.

❖ **Harmonious Architectural Blend:**

- The artistic style of the Vijayanagar School seamlessly combines influences from Chalukya, Pallava, Hoysala, Pandya, and Chola styles that evolved in preceding centuries.
- Emphasizing simplicity and serenity, it reflects a return to the aesthetic values of the past.

❖ **Influence of Indo-Islamic Style:**

- Over time, the Vijayanagar School embraced influences from the Indo-Islamic style of Bijapur, evident in the architectural elements of temples constructed during this period.
- This evolved architectural form is commonly known as the Provida style.

❖ **Classified Architectural Forms:**

- The architectural contributions of the Vijayanagar School can be broadly categorized into religious, courtly, and civic forms.

❖ **Choice of Building Materials:**
- Reflecting a preference for durability, the primary building material was local hard granite, a tradition inherited from the Badami Chalukyas.
- Additionally, soapstone, known for its softness and ease of carving, was utilized for reliefs and sculptures, showcasing the versatility of materials.

❖ **Group of Monuments at Hampi:**
- Hampi, the last capital of the mighty Vijayanagara Kingdom, served as a grandiose site adorned with Dravidian temples and palaces.
- The Vijayanagara rulers, renowned for their patronage of art and architecture, constructed these structures between the 14th and 16th centuries.
- In 1565, following the conquest by the Deccan Muslim confederacy, Hampi endured six months of pillaging before abandonment.

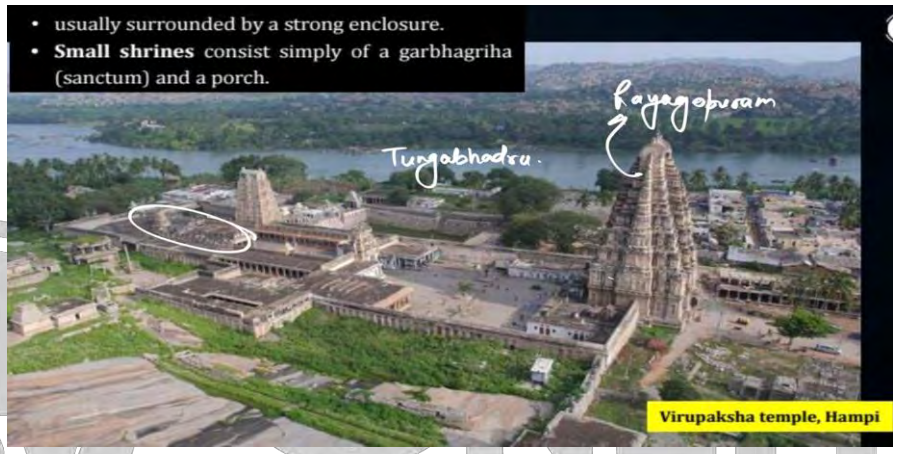
❖ **Historical Accounts of Vijayanagara:**
- In 1520, Portuguese traveller Domingo Paes visited Vijayanagara and described it as "large as Rome" and "the best-provided city in the world."
- Paes highlighted the city's beauty, numerous groves, water conduits, and lakes within its gardens.

❖ **Monuments and Architecture:**
- **Hindu Monuments:**
  - ✓ Virupaksha temple and market complex
  - ✓ Krishna temple, market, Narasimha, and Linga
  - ✓ Achyutaraya temple and market complex
  - ✓ Vitthala temple and market complex
  - ✓ Hemakuta hill monuments
  - ✓ Hazara Rama temple
  - ✓ Kodandarama temple and riverside monuments
  - ✓ Pattabhirama temple complex
  - ✓ Mahanavami platform, public square complex
- **Secular Structures:**
  - ✓ Water infrastructure
  - ✓ Fountains and community kitchen
  - ✓ Embedded kitchen and 100-or-more-pillared feeding halls
  - ✓ Elephant stables and enclosure
- **Other Monuments:**
  - ✓ **Jain Monuments:**
    - Ganagitti temple complex
    - Other Jain temples and monuments
  - ✓ **Muslim Monuments:**
    - Ahmad Khan mosque and tomb



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Ganagitti (Jain)	Hampi	c.1385	An inscription on the site states that the temple was built in A.D. 1385 by Iruga, in the reign of King Harihara II, UNESCO World heritage site
Virupaksha	Hampi	14th-16th centuries	UNESCO World heritage site
Temple tank (Pushkarni	Hampi	16th century	Stepped temple tank in Hoysala style, UNESCO World heritage site
Hazara Rama	Hampi	c.1406-1542	UNESCO World heritage site
Chandikeshwara	Hampi	c.1545	UNESCO World heritage site
Uddhana Virabhadra	Hampi	c.1545	UNESCO World heritage site
Pattabhirama	Hampi	c.1529-1546	UNESCO World heritage site
Alvar group	Hampi	c.1556	Five temples were built for the Vaishnava saints Tirumangai, Mudal, Nammalvar, Tirumalishai & Ramanuja; UNESCO World heritage site
Kalina Ratha	Hampi	c.1529-1546	UNESCO World heritage site
Achyutaraya	Hampi	c.1529-1546	UNESCO World heritage site
Sasivekalu Ganesha	Hampi	15th century	UNESCO World heritage site
Kadalekalu Ganesha	Hampi	15th century	UNESCO World heritage site
Prasanna Virupaksha	Hampi	c.1509	UNESCO World heritage site
Nandi monolith	Hampi	15th century	UNESCO World heritage site
Ugra Narasimha	Hampi	15th century	UNESCO World heritage site
Badavi linga	Hampi	15th century	UNESCO World heritage site
Vishnu	Hampi	16th century	UNESCO World heritage site
Chandrashekara	Hampi	c.1406-1446	UNESCO World heritage site
Balakrishna	Hampi	c.1509-1529	UNESCO World heritage site
Raghunatha	Hampi	c.1529-1542	UNESCO World heritage site
Vitthala	Hampi	c.1426-1542	UNESCO World heritage site

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DAILY CLASS NOTES

ART & CULTURE

Lecture – 13
Temple Architecture (Part-04)



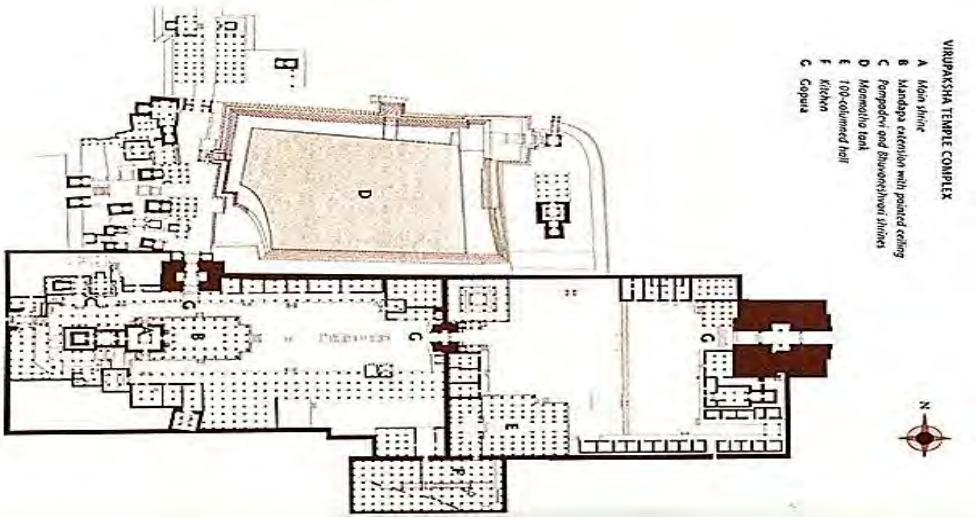
Temple Architecture (Part-04)

Vijayanagar Temple Architecture:

- **Components of Medium-Sized Temples:**
  - Garbhagriha (sanctum)
  - Shukaansi (antechamber)
  - Navrang (antrala) connecting sanctum and outer mandapa (hall)
  - Ranga Mantapa (enclosed pillared hall)
  - Closed circumambulatory (Pradakshina Patha) passage around sanctum
  - Open maha mantapa (large hall)
  - Kalyana mantapa (ceremonial hall)
  - Temple tank for annual celebrations



- **Purpose of Kalyana Mandapam (Marriage Hall):**
  - Built for ceremonial union of chief god and chief goddess
  - Deities moved here during Mahanavami festival and returned on the last day
  - Vasantha Mandapa for devotee gatherings



- **Types of Mantapas:**
  - Mantapa: Pillared hall
  - Mahamantapa: Open pillared hall

- Rangamantapa: Closed pillared hall
- Kalyanamantapa: Hall for celebrations and special occasions
- Navaranga or Antrala: Passage connecting different sanctums
- Shukanasi: Antechamber

❖ **Examples of Temples:**
- Virupaksha Temple at Hampi, Hazara Rama Temple, Vittalaswami Temple Complex, Lotus Mahal, Raghunatha Temple

❖ **Amman Shrine in Larger Temples:**
- Separate shrine for the chief goddess
- Tradition not to reside with the chief god
- Examples: Hazara Rama, Balakrishna, and Vitthala temples at Hampi

❖ **Specific Shrines for Saints:**
- Some shrines in Vitthalapura for Tamil Alwar saints and Vaishnava saint Ramanujacharya



❖ **Rayagopuram in Large Temples:**
- Tall tower in Chola style
- Raya indicates built by Vijayanagar Rayas
- Shala shikhara on top
- Popular during Krishnadevaraya's rule
- Examples: Chennakesava Temple, Srisailam, Srirangam

❖ **Mandapas:**
- Built on square or polygonal plinths
- Ornate stepped entrances on all sides
- Yali balustrades or miniature elephants
- Supported by ornate pillars
- 1,000-pillared style with large halls, e.g., Jain basadi at Moodabidri



❖ **Temple Pillars (3 Types):**
- Engravings of charging horses or Yali (hippogryphs)
- Rectangular pillars with mythology-themed decoration
- Cluster of smaller pillars around a central shaft with engravings of Gods and Goddesses.







❖ **Temple Facilities:**

- Each shrine has its own enclosure
- Separate kitchen and pilgrim feeding hall
- Pillared cloister, huge sculptures, and water tanks

❖ **Introduction of Secular Buildings:**

- Concept of secular buildings inside temple premises introduced during this period.



Temples of Vijayanagar Empire:

❖ **Virupaksha Temple, Hampi:**

- Dedicated to Sri Virupaksha and Pampa Devi.
- Originally built by Lakkan Dandesha, a nayaka (chieftain) under Deva Raya II (Prauda Deva Raya).
- Contribution of KDR (Deva Raya II).
- Features include an outer mandapa and Raya Gopuram in the east.

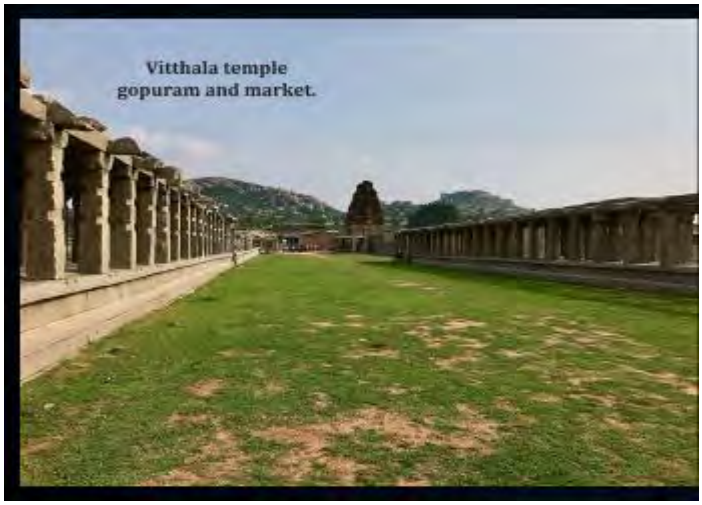


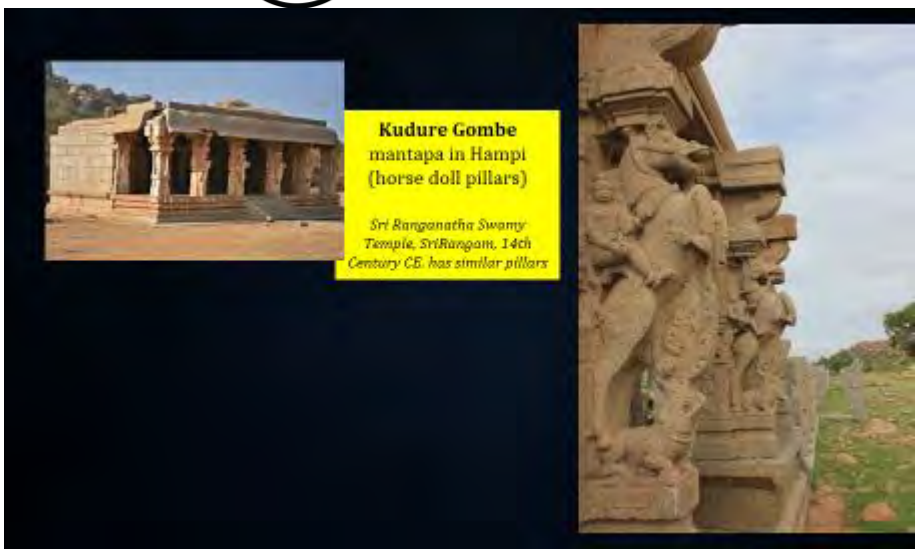
❖ **Vittala Temple, Hampi:**

- Dedicated to Sri Vishnu, with a form generally worshipped in Maharashtra.
- Humble structure dating back to the 7th century.
- Construction began under Deva Raya II (Prauda Deva Raya).
- Known as the most extravagant showpiece of Hampi with unique architectural features.
- Various halls and unique shrine with a chariot leading into merchant streets (Garuda Vahan).
- Main and smaller shrines include images from Vaishnavism, Shaivism, and Shaktism.











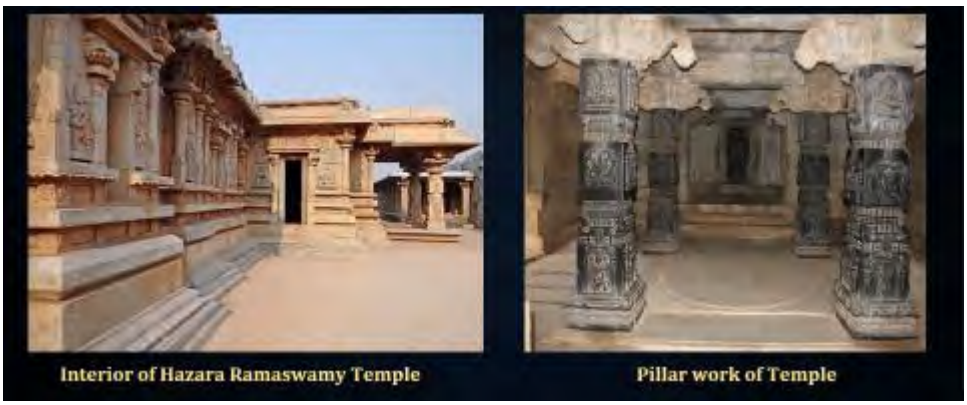
❖ **Hazara Ramaswamy Temple:**

- Likely the work of Virupaksha II, built in the 15th century.
- Although not huge, it served as a private temple for the king/royal family.
- Located in the royal area, and external walls decorated with bas-reliefs.
- Known as the Ramachandra temple as per inscriptions.
- Features a thousand depictions of Lord Rama on the walls, and "Hazaramu" means audience hall in Telugu.
- Outer wall adorned with carvings depicting scenes from the Ramayana.



❖ **Characteristics of Temple:**

- Outer walls depict Hindu Mahanavami (Dasara) festival celebration and spring Holi festival procession in parallel bands of artwork.
- Lower band shows marching elephants, horses, soldiers, dancers, musicians, with the top layer depicting a boisterous procession of the general public.


Interior of Hazara Ramaswamy Temple

Pillar work of Temple

- Inner walls narrate the Hindu epic Ramayana.
- Depictions mirror descriptions of festivals and processions mentioned by visitors.
- Main mandapa includes four intricately carved Hoysala-style pillars depicting Rama, Lakshmana, Sita, Durga as Mahishasuramardini, and Shiva-Parvati.


Outer walls of the Hazara Rama temple show Hindu festive procession


Jain tirthankar relief inside the temple

- Other smaller shrines have friezes depicting legends of Vishnu avatars.



❖ **Birbhadra Temple at Lepakshi, Andhra:**

- Built during the Vijayanagara Empire period (1336–1646).
- Features mural paintings of Vijayanagara kings and Kannada inscriptions.
- Houses a large granite Nandi bull.
- Situated on Kurma Saila, a hillock with temples to Papanatheswara, Raghunatha, Srirama, and Durga.
- Known for a puppet show based on Hindu mythology.
- Notable three-headed bull with a single body carved on the main entrance pillar.




❖ **Vidyashankara Temple at Sringeri:**

- Built in the mid-14th century, one of the earliest temples.
- Unusual stellate appearance influenced by Hoysala architecture, as per art historian George Michell.

❖ **Tadapatri Temple, Chidambaram (Chintala Raya Swami Temple):**

- Constructed by a chieftain of the Vijayanagar Kingdom.
- Built concurrently with the Vittala Temple of Hampi, sharing similar features.
- The city had 7 fortifications, with spaces utilized for gardens and growing vegetables.
- Total area of the city was 64 square miles.



- Included beautiful lakes, open gardens, broad well-laid roads, and buildings.
- The Tungabhadra river had a dam providing water for the 40 km long canal of the city.



Palaces and Courtly Architecture:

- No intact royal palace structures remain; knowledge drawn from Hampi's archaeological excavations.
- Most palaces faced east or north and were within compounds surrounded by high stone and earth walls.
- Built on raised granite platforms with multiple tiers of mouldings adorned with carved friezes.
- Palaces had multiple levels, tall stairs with balustrades featuring yali and elephants.
- Wooden pillars and beams, brick, and lime concrete roofs were common.
- Vijayanagar's courtly architecture often featured mortar mixed with stone rubble and secular styles influenced by Islamic arches, domes, and vaults.



Fig: Elephant Stable

1. Lotus Mahal (Chitrangini Mahal):

- Combines Hindu mandala design with Indo-Islamic lobed arches, vaults, and domes.
- Basement and pyramidal towers follow Hindu temple architecture.
- Significant secular structure in Hampi, India.



2. **Mahanavami Dibba:**
   - Granite platform with reliefs, possibly cataloging 14th-century royal activities.
   - Depicts marching animals, musicians, dancers, and Holi celebrations.
   - Constructed by KDR to commemorate victory over Udayagiri (Odisha).



3. **Queen's Bath:**
   - Square Water Pavilion in the southeast of the royal centre.
   - Built in Indo-Islamic style with a pavilion, water basin, and water management system.
   - Interior arches reflect Indo-Islamic influence, showcasing the fusion of Hindu and Muslim arts in India.
   - Hampi monuments include aqueducts, drains, and channels for water management.



4. **Pushkarni (Stepped Temple Tank):**
   - 16th-century Hoysala-style stepped temple tank, UNESCO World Heritage site.
   - Recent archaeological discovery inside the royal center.
   - Fashioned with chlorite schist slabs in a symmetrical formation with steps and landings.
   - Indicates Western Chalukya-Hoysala style, and inscriptions suggest material brought from outside the Vijayanagara area.



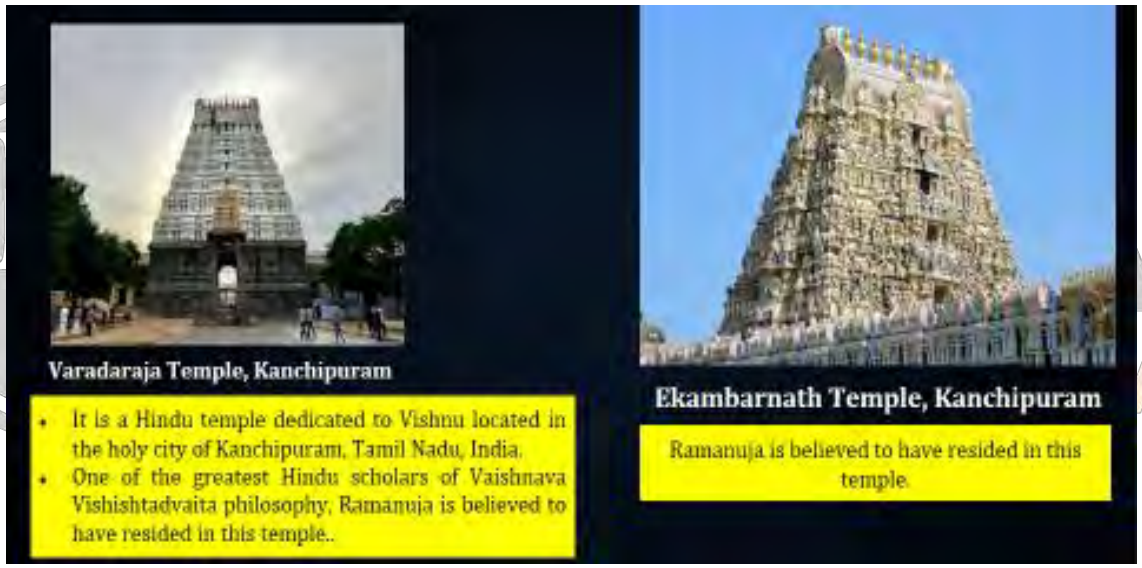
(Mains Practice Questions)

(250 words/15 marks)

- Discuss the key features of Vijayanagar art and architecture.
- Examine the religious and cultural influences on Vijayanagar architecture.
- Highlight the significance of the Virupaksha temple in Hampi as a representative example of Vijayanagar architecture.
- Evaluate the role of sculpture and intricate carvings in Vijayanagar art.
- Explain the impact of Islamic architecture on Vijayanagar architectural style.
- Discuss the urban planning and layout of the Vijayanagar city and its influence on subsequent South Indian cities.

Sculpture in the Vijayanagar Empire (Already Covered in the topic of sculpture.)

Vijayanagar Painting (It will be covered under the painting part.)



Dravidian Style of Temple Architecture:

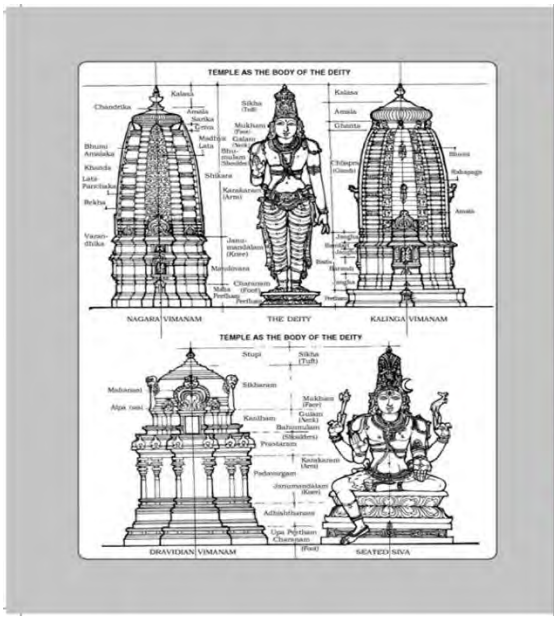
- **Changes under Nayakas:**
  - Nayaka style emerged in the 17th century due to the decline of Vijayanagar's central authority after the Battle of Talikota (1565 AD).
  - Nayakas, provincial governors in Vijayanagar, became independent entities.
  - Temples in Nayaka style are comparatively smaller but highly ornate.
  - The Meenakshi Temple in Madurai, built by Kulashekhara Pandya Nayaka, is an exemplary representation.
- **Nayaka School of Temple Architecture:**
  - Flourished between the 16th and 18th centuries AD, also known as Madurai School.
  - Architecturally similar to the Dravidian style but more expansive.

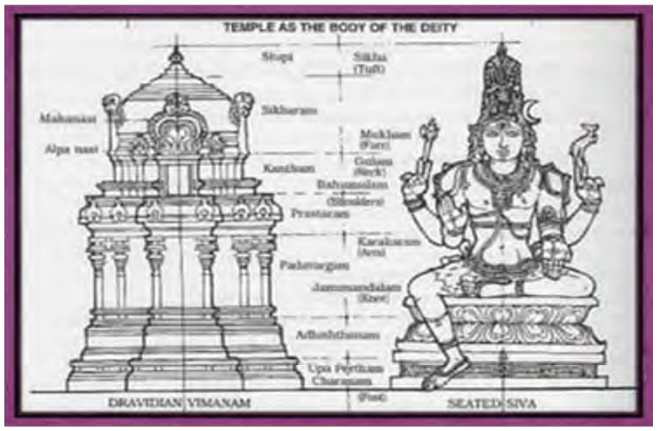
- Exhibits Islamic influences.
- Unique features include Prakarms or large corridors in the portico, around the garbhagriha, with roofed ambulatory passageways.
- Gopurams under Nayaka rulers were among the largest, with the Meenakshi Temple having the world's tallest gopuram.

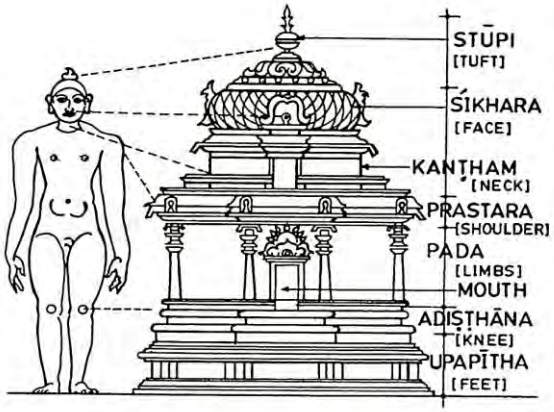


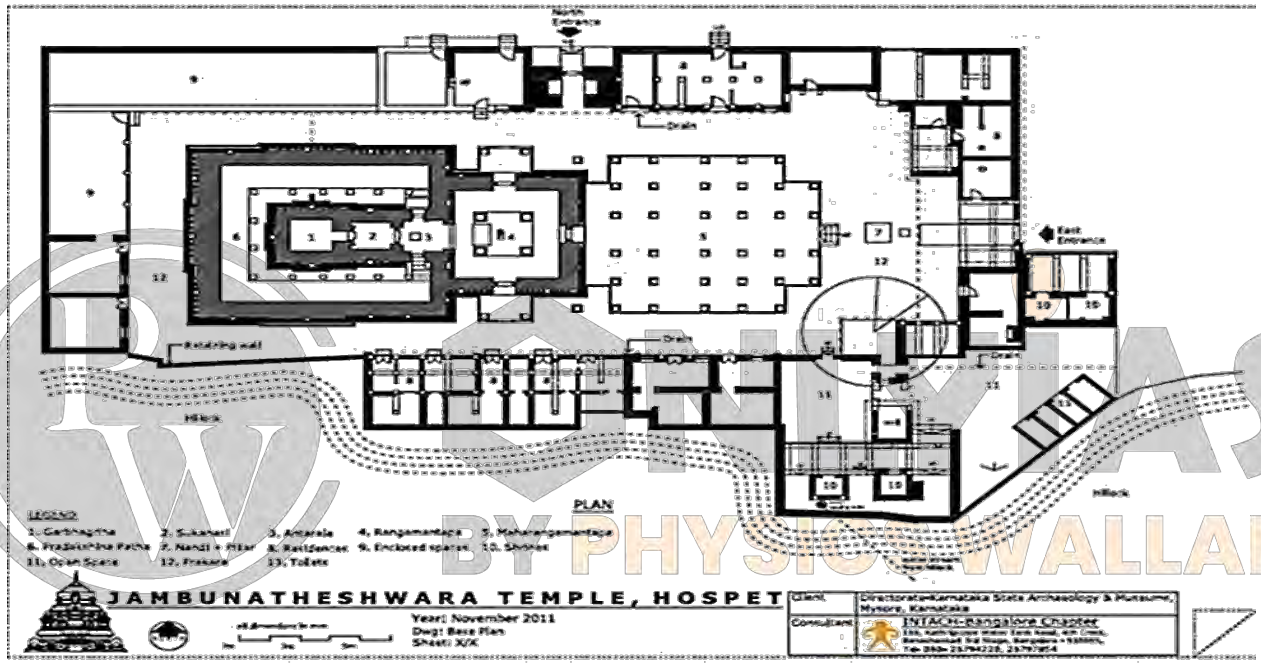
- Temple structures adorned with intricate carvings.
- Examples include the Meenakshi Temple in Madurai and others.

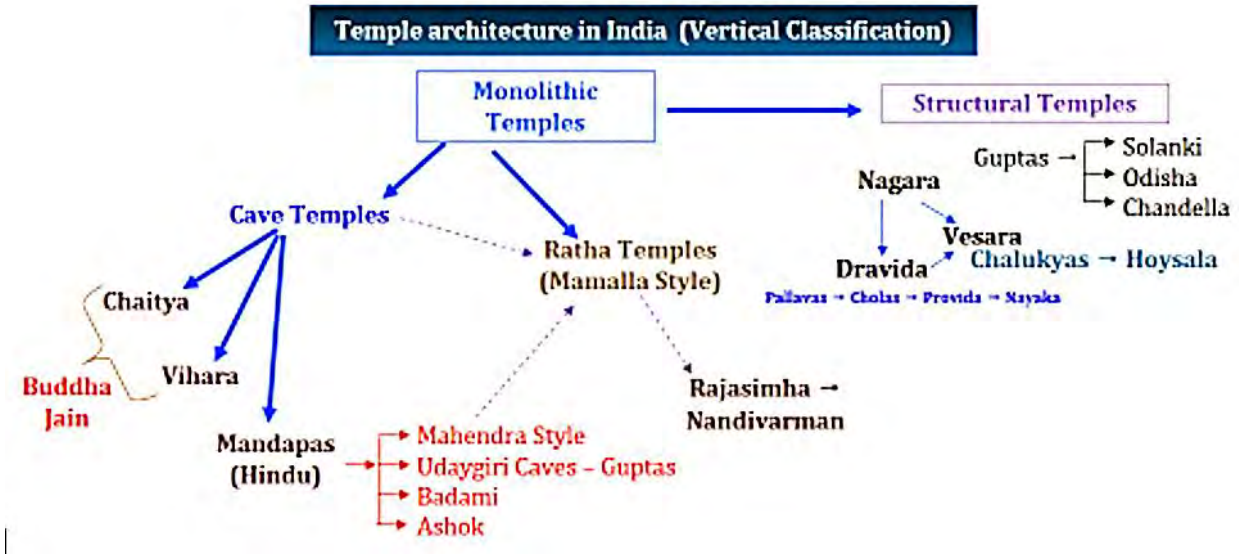




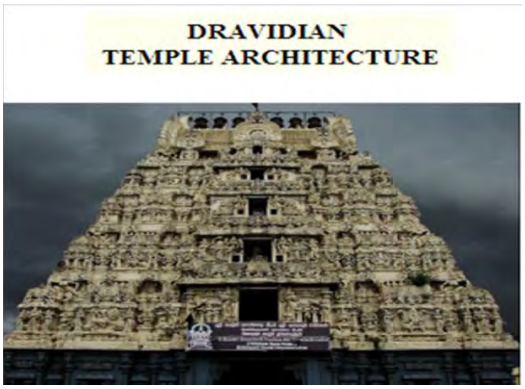


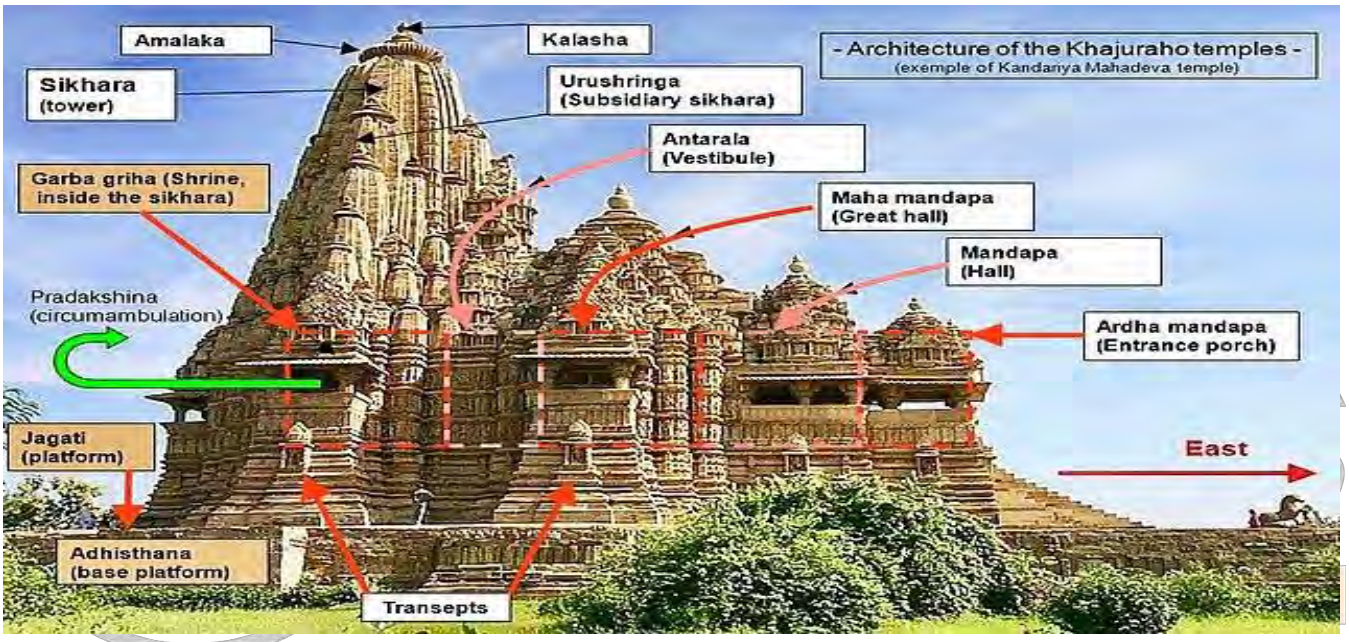

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PLAN
JAMBUNATHESHWARA TEMPLE, HOSPET
Year: November 2011
Dwg: Base Plan
Sheet: X/X


Temple architecture in India (Vertical Classification)
Monolithic Temples
Structural Temples
Cave Temples
Ratha Temples (Mamalla Style)
Chaitya
Buddha
Jain
Vihara
Mandapas (Hindu)
Mahendra Style
Udaygiri Caves – Guptas
Badami
Ashok
Rajasimha → Nandivarman
Nagara
Guptas →
Solanki
Odisha
Chandella
Vesara
Dravida
Chalukyas → Hoysala
Pallavas → Cholas → Pravida → Nayaka







Structural Temples - Vesara Style of Temple Architecture:

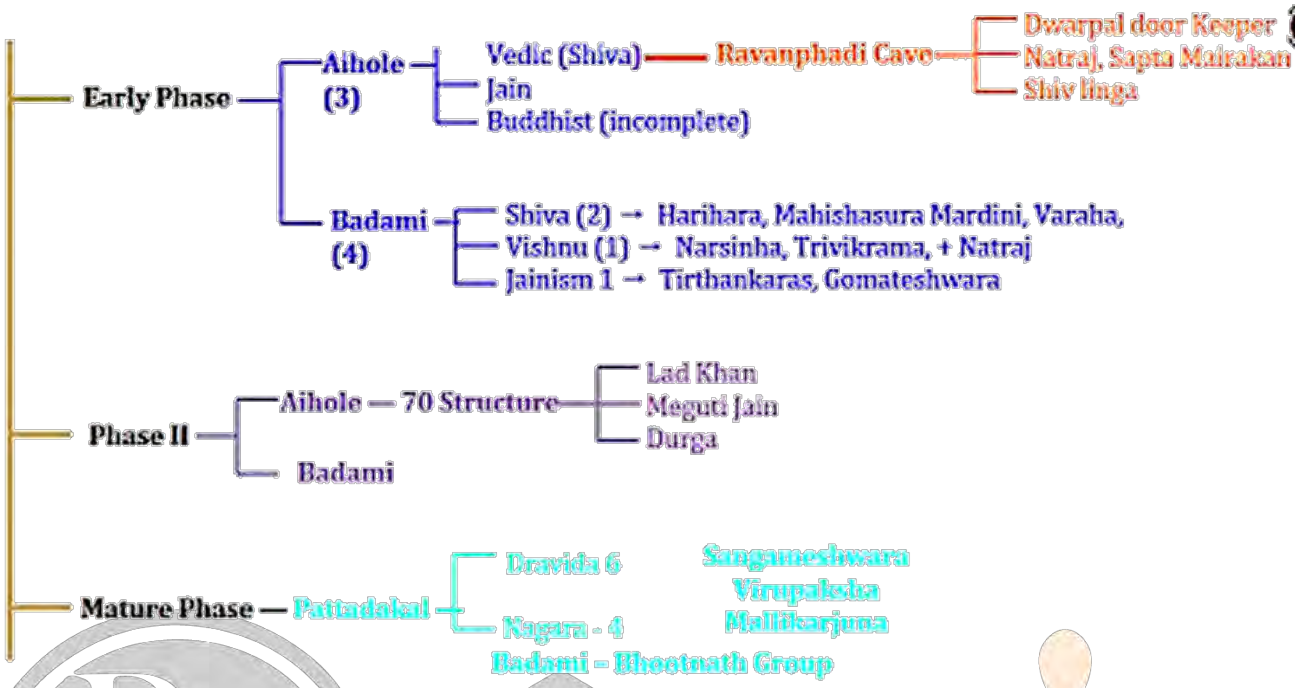
- **Origin and Integration:**
  - The term 'Vesara' originates from Sanskrit, meaning movement or mixture.
  - Emerged in the Deccan by blending elements of Nagara and Dravidian styles, resulting in a hybridized style.
  - Nagara and Dravidian temples were sometimes built separately at the same location.
- **Also Known As:**
  - Referred to as the Karnataka school of architecture.
- **Influences:**
  - **Nagara Style Influence:**
    - ✓ Exhibits a curvilinear shikhara and square base in Vesara temples.
  - **Dravidian Style Influence:**
    - ✓ Features intricate carvings, sculptures, and the design of Vimana and step or terraced Shikara in Vesara temples.

- **Examples of Vesara Style Temples:**
  - Doddabasappa Temple at Dambal, Ladkhan Temple at Aihole, Temples at Badami, etc.
- **Distinctive Features:**
  - Emphasis on vimana (tower) and mandapa (hall).
  - Open ambulatory passageway.
  - Intricate carvings on pillars, doorways, and ceilings.
- **Dynasties Associated with Vesara Style:**
  - **Chalukyas of Badami and Kalyani:**
    - ✓ Contributed to the Vesara style of temples.
  - **Rashtrakutas (750-983 AD):**
    - ✓ Notable example is the Kailasa temple in Ellora.
  - **Hoysala Dynasty (1050-1300 AD):**
    - ✓ Constructed Vesara style temples in locations like Halebidu, Belur, etc.

Architecture During Chalukya Period:

- **Flourishing Art under Badami Chalukyas (543 - 757 CE):**
  - South India witnessed an artistic renaissance during the Badami Chalukya period.
  - The Deccan region reached its pinnacle in art and architecture under their rule.
- **Perfected Temple Architecture:**
  - Both cave and structural temple architecture reached perfection during this period.
  - Notable developments in culture, particularly the evolution of Vesara architecture - a fusion of South Indian and North Indian styles.
  - Reddish-golden sandstone, locally available, served as the primary building material.
- **Concentration in Chalukyan Heartland:**
  - Despite ruling a vast empire, temple building activities were concentrated in the Chalukyan heartland.
  - Key locations included Aihole, Badami, Pattadakal, Nagral, and Mahakuta in Karnataka along the Malaprabha river in the Bagalkot district.
- **Numerous Monuments:**
  - Over 150 monuments attributed to the Badami Chalukya, built between 550 and 700 CE, are found in the Malaprabha basin in Karnataka.
- **Phases of Temple Building:**
  - **Early Phase (Last Quarter of 6th Century):**
  - Creation of cave temples at Aihole and Badami, with Badami Cave 3 dating back to 578 CE.
  - **Second Phase**
  - **Mature Phase:**

- ✓ Ongoing temple building activity in subsequent phases.



Phase II of Temple Building Activity:

- ❖ **Location of Temple Building:**
  - ➢ Temple construction during Phase II occurred at Aihole and Badami.
- ❖ **Prototypes Developed:**
  - ➢ In Badami and Aihole, prototypes were established for 16 types of free-standing temples and 4 types of rock-cut shrines.
  - ➢ These prototypes evolved and reached maturity in Pattadakal.
- ❖ **Transformation of Malaprabha River Valley:**
  - ➢ The temple building activities in Aihole, Badami, and Pattadakal transformed the Malaprabha river valley into a 'cradle of Temple Architecture.'
- ❖ **Significance of Aihole:**
  - ➢ Aihole, anciently known as Aryapur, served as the first capital of Early Chalukyas.
  - ➢ Recognized as the "Laboratory of architecture" and referred to as 'one of the cradles of Indian temple architecture.'
  - ➢ Boasts more than 70 structures.

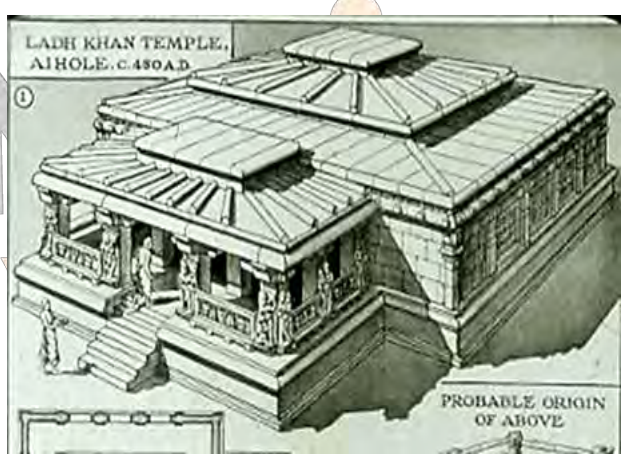
Temples at Aihole:

- ❖ **Ladkhan Temple/Chalukya Shiva Temple:**
  - ➢ Dated around 450 CE, predating Chalukya's political success.



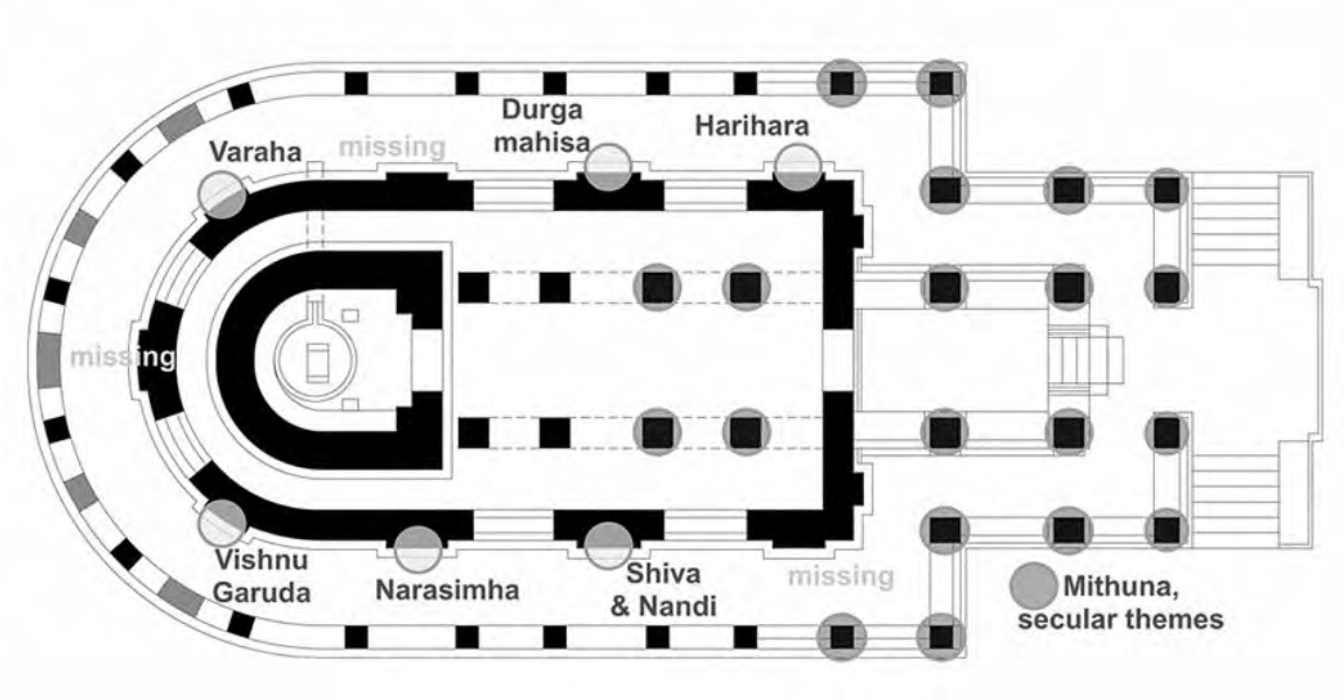
- Initially devoted to Shiva (possibly Vishnu earlier) with signs of early timber models.
- Features steep roofs, perforated stone windows, and lacks a pradakshina patha.
- Panchayatana style with a flat roof building.
- Carvings depict Hindu mythologies including Vishnu, Surya, Shiva, river goddesses, and amorous couples.
- Three concentric squares facing the sanctum, with Nandi in the innermost square.
- Sabha mandapa supported by 12 intricately carved pillars, featuring floral designs.
- Natural sunlight illuminates the temple through lattice windows.
- Roof stones mimic ancient timber temple construction.

❖ **Durga Temple, Aihole:**



- Transition from chaitya to Brahmanical temple with an apsidal plan.
- Named Durga due to the fort Durg.
- Dedicated to Surya and Vishnu, featuring high moulded adisthana.
- Damaged tower with a curvilinear shikhara and amalaka.
- Sandhara plan with mukha mandapa as the entrance.
- Carvings include sculptures of Shiva, Vishnu, Harihara, Mahishasuramardini, goddesses Ganga and Yamuna, Brahma, Surya, and Vishnu's avatars.
- Depictions of Ramayana, Mahabharata, and scenes from daily life.





- **Hucimaligudi Temple, Aihole:**
  - Similar to Durga Temple, standing on an elevated platform.
  - Sabhamandapa lacks pillars, with plain outer walls.
  - Doorframe features unique sculptural designs including amorous couples, elephants, and Ganga and Yamuna motifs.

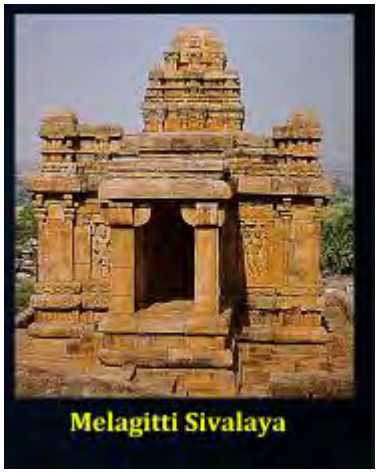


- **Meguti Jain Temple, Aihole:**
  - Constructed in 634 AD, considered the final stage of the second phase.
  - Inscribed by poet Ravikirti in praise of Pulakesi II.
  - Features seated figures of Jain tirthankaras.
  - Shows progress in structural temple construction with a high plinth, mukha mandapa, antarala, and sanctum.
  - Circumambulatory passages divided into small chambers.
  - Crude image of tirthankara on a rectangular slab close to the back wall.
  - Stone staircase leads to the roof containing another shrine with a Jain image.



Temples at Badami: Characteristics

- **Time Period:**
  - Most temples in Badami belong to the early Chalukyan period.
- **Construction Material:**
  - Carved out of sandstone, showcasing the region's abundant use of this material.
- **Architectural Plan:**
  - Temple plans typically include a veranda with columns leading to the main hall.
- **Dravida Style Temples:**
  - Other temples from this period in the Dravida style include:
    - ✓ Naganatha Temple at Nagaral.
    - ✓ Banantigudi Temple.
    - ✓ Mahakutesvara Temple.


Melagitti Sivalaya

Mature Phase of Temple Building Activity:

- **Pattadakal:**
  - **Number of Temples:**
    - ✓ Pattadakal boasts a total of 10 temples.
  - **Architectural Styles:**
    - ✓ Among these, 4 follow the Nagara style.
    - ✓ The remaining 6 adhere to the Dravidian style.
  - **Exemplary Temples:**
    - ✓ Papanath Temple stands out as the most beautiful among the Nagara-style temples.
    - ✓ Virupaksha Temple holds the distinction of being the most beautiful among the Dravidian style temples.
  - **Religious Diversity:**
    - ✓ The temples exhibit religious diversity, comprising 1 Jain temple and 9 Hindu temples.
- **Badami:**
  - **Bhootnath Group of Temples:**
  - Badami features the Bhootnath group of temples, contributing to the architectural wealth of the region during this mature phase of temple-building activity.

Group of Monuments at Pattadakal:

- **Location and Historical Context:**
  - Situated on the west bank of the Mallaprabha River in Bagalakote district.
  - Constructed in the 7th - 8th century.

- Known as "Pattada kisuvolal" or the "City of the crown rubies" and served as the place of coronation.
- Functioned as the third capital during the Pallava occupation of Badami (642 - 655).
- Designated as a UNESCO World Heritage Site.

❖ **Layout and Development:**

- Two fundamental types of layouts emerged: sandhara and nirandhara (with and without a circumambulatory path).
- Further categorized based on the type of Shikhara (tapering superstructure) including mundamala, rekha-prasada, dravidian vimana, and kadamba-Chalukya shikhara.
- Apsidal layout, a combination of Buddhist chaitya with rekha-prasada shikhara.

❖ **Architectural Features:**

- Shift in development focus evident in form and elaboration of scale compared to Aihole and Badami.
- Addition of associated structures like subsidiary shrines, Nandi mandapa, enclosed in a prakara (wall), entered by a pratoli (gateway).

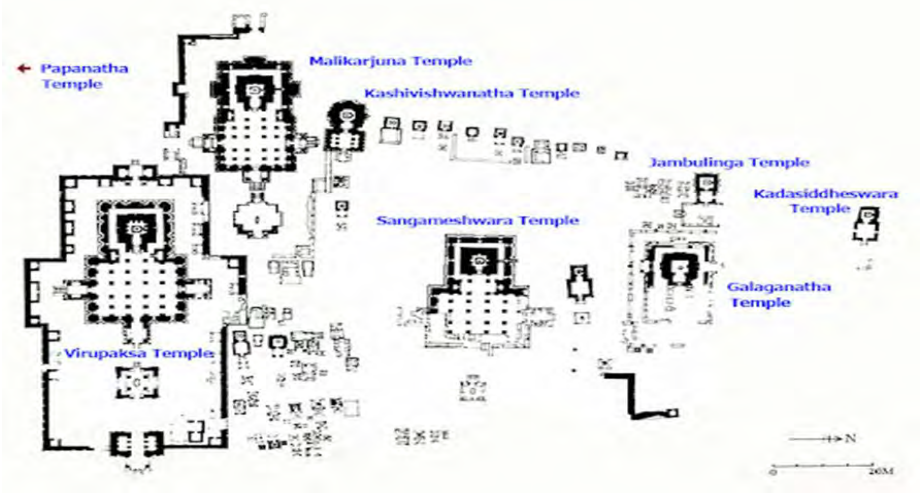
❖ **Temple Count and Style Differentiation:**

- Hindu Temples: 9, Jain Temple: 1.
- May be commissioned by Rashtrakuta King Krishna II or the Kalyani Chalukyas.
- Ten temples in total, six in southern Dravida style and four in the northern Nagara style.
- Bhutanatha group of temples at Badami also dates back to this period.



❖ **List of Pattadakal Temples:**

- Kadasiddheshwara Temple
- Jambulingeshwara Temple
- Galaganatha Temple
- Chandrashekhara Temple
- Sangameshwara Temple
- Kashi Vishwanatha Temple
- Mallikarjuna Temple



- Virupaksha Temple
- Papanatha Temple
- Jain Narayana Temple
- All dedicated to Shiva.

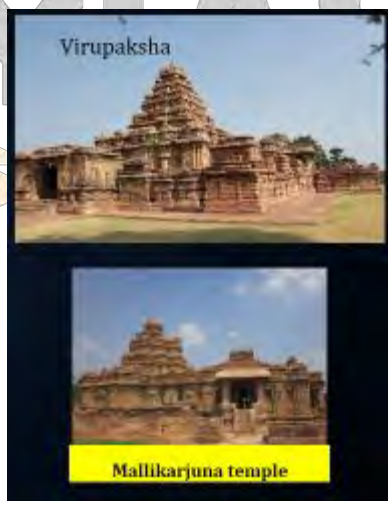
❖ **Temple Styles:**

- Dravidian Style: Virupaksha, Mallikarjuna, Sangameswara.
- Nagara Style: Jambulinga, Kasi Visweswara, Galaganatha, Kadasiddeshwar Temple.
- Papanatha Temple exhibits an attempt to combine Northern and Southern styles.



❖ **Inscriptions and Commissioning:**

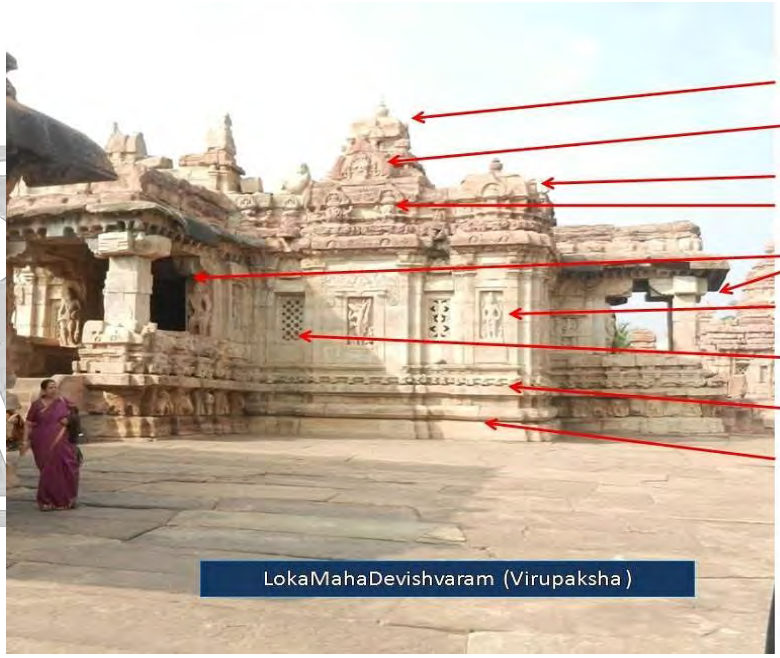
- Virupaksha and Mallikarjuna Temples commissioned by the queens of Vikramaditya II after his victory over the Pallavas of Kanchipuram.
- Virupaksha resembles the Kailasanatha Temple at Kanchi.
- Inscription credits Lokamahadevi, chief queen, for the Virupaksha Temple's construction.
- Mentions Queen granting privileges to the temple musicians and honoring chief architect "Gunda Anivaritacharya" with the title of Sarva siddhi acharya.

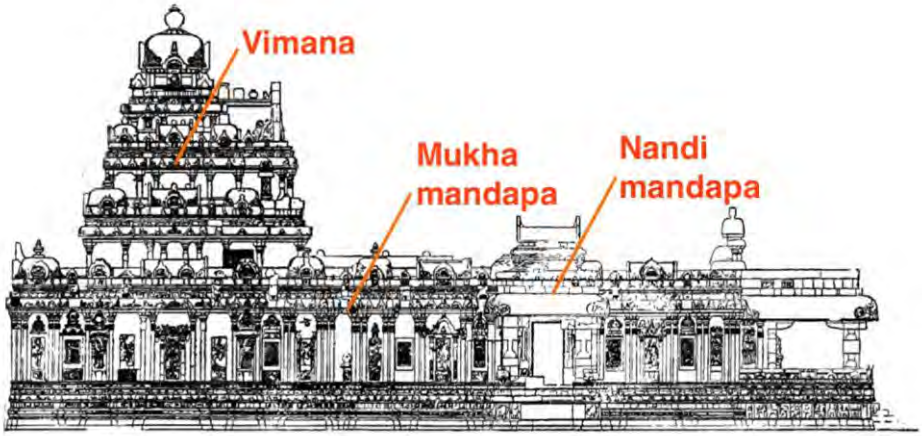


❖ **Virupaksha Temple:**

- Largest and most sophisticated monument in Pattadakal.
- Imported architect and sculptors from the south.
- Three porches, a typical Chalukyan feature, blend with the majestic three-storey tower and overhanging cornices with narrow pilasters.
- Overall concept dictates statues illustrating Shiva theology and mythology.
- Walls and pillars adorned with intricate carvings depicting episodes from Ramayan, Mahabharat, and other legends.
- Sculptures include God Surya with consorts, Ravana lifting Mount Kailash, Nataraja, Ugranarasimha, and scenes from Samudra Madhana and more.







Virûpâksha Temple at Pattadakal, South Elevation (from a Drawing by Mr. H. Cousens).
Scale, 20 ft. to 1 in.

❖ **Mallikarjun Temple:**

- Built by the second queen of Vikramaditya II, Trilokyamahadevi.
- Also known as Trilokeshwara Maha Saila Prasada.
- Resembles Virupaksha temple with a hemispherical roof (different from Virupaksha's square roof).
- Ceiling features panels of Gajalakshmi & Nataraja with Parvathi.
- Pillars depict the birth & life of Krishna and sculptures of Mahishasuramardini & Ugranarasimha.



❖ **Sangameshwara Temple - Dravida Style:**

- Built by Vijayaditya (696-733 AD), named Vijayewara after him.
- Dravida style temple constructed between 720 CE and 733 CE.
- Vimana is a two-tiered structure crowned with a square kuta-sikhara and kalasha.
- Sanctum surrounded by a covered circumambulatory path lit by three carved windows.
- Carvings depict Shaivism, Vaishnavism, and Shaktism.
- Shaiva iconography includes Nataraja, Ardhanarishvara, Shiva with Bhringi, Shiva-Andhakasur, yogi, Lakulisha.
- Vaishnava iconography features avatars of Vishnu like Varaha lifting goddess earth (Bhudevi).





❖ **Jain Narayana Temple:**

- Dedicated to Jain Theerthankar, Parsvanatha.
- Mixture of architectural styles.

❖ **Kashi Vishwanath Temple:**

- Also known as Kashi Vishweshwara.
- North Indian Rekha-Nagara style temple with a rising five-stage projection of centered squares and interlocking gavakshas.

- Features a raised platform and square garbha griha housing a linga.
- Includes a molded platform for a Nandi-mantapa, pranala for draining water, and Antarala connecting to a mantapa with a ruined entrance porch.
- Entrance adorned with river goddesses Ganga and Yamuna, carvings of various animals, Shaiva dvarapala, Ardhanariswara, and Lakulisha.
- Missing elements: amalaka and kalasha.
- Sukanasa on the spire depicts dancing Uma-Maheshwara inside a chaitya-arch.
- Interior carvings feature friezes depicting Bhagavata Purana, Shiva Purana, Ramayana, Ravana lifting Mount Kailasha, pranks of Krishna, and Kalyanasundara Murti.



❖ **Jambulinga Temple, Pattadakal:**

- Small temple in northern style tower with a horse-shoe arched projection on its facade.
- Fine figure of Dancing Shiva with Nandi and Parvathi by his side.



❖ **Nataraj Sukansi:**

- External ornamented feature over the entrance to the garbhagriha (inner shrine).
- Sits on the face of the sikhara tower.

❖ **Galaganatha Temple, Aihole:**

- Built of sandstone in the northern Rekhanagara style.
- Likely never completed.
- Features a covered pradakshina patha and a beautiful sculpture of Andhakasura vadha.



- **Kada Siddeshwara Temple:**
  - Small temple built in North Indian style, consisting of a shrine and a hall.
  - Fine sculpture depicting Shiva holding a serpent and trident in raised arms with Parvathi by his side.



Papanath Temple:

- Ornate temple constructed around 680 AD.
- Early attempt to develop northern architecture, later shifted to a balanced Dravidian or Pallava style.
- Impressive sculpted scenes from Ramayana & Mahabharatha.
- Mixture of Dravida and Nagara temple styles.
- Unusual three-stage construction contributing to a consistent and unified theme.
- Longer structure with two interconnected mantapas (one with 16 pillars, another with 4 pillars).
- Dravida style evident in decorations, parapets, and some layout elements.
- Nagara style seen in the tower and pilastered niches.
- Absence of Nandi-mandapa; image of Nandi housed in the sabha mantapa.
- Carved deities and themes of Shaivism and Vaishnavism on temple walls.
- Depiction of Durga in one of the niches.



- Legends of Ramayana and Kiratarjuniya portrayed.
- Center of the ceiling features Shiva Nataraja; other slabs depict Vishnu and reclining Anantasayana pose.
- Carvings of mithuna (erotic figures) and musicians with various musical instruments.



Dodda Basappa Temple at Dambal:

- 12th-century Western Chalukyan temple.
- Unique 24-pointed, uninterrupted stellate (star-shaped) structure.
- Follows a 7-tiered dravida plan.
- Exact dating debated, but construction likely began around 600 AD.

- Vesara style influence on Eastern Chalukyas (Vengi); Kalyani (W) Chalukyas further refined Vesara with Dravidian concepts.
- Fine monuments built in the Tungabhadra-Krishna river doab in Karnataka.

The Hoysala Empire (1050-1300 AD)

Capital - Dwarasamudra, Karnataka

- Nripa Kama II (1026–1047)
- Vinayaditya (1047–1098)
- Ereyanga (1098–1102)
- Veera Ballala I (1102–1108)
- Vishnuvardhana (1108–1152)
- Narasimha I (1152–1173)
- Veera Ballala II (1173–1220)
- Vira Narasimha II (1220–1235)
- Vira Someshwara (1235–1263)
- Narasimha III (1263–1292)
- Veera Ballala III (1292–1343)
- Harihara Raya
- (Vijayanagara Empire) (1342–1355)

Three Hoysala Temples of Karnataka - UNESCO World Heritage Sites:

- **Chennakeshava Temple at Belur:**
  - Located in Hassan district.
  - Protected by the Archaeological Survey of India.
  - Part of 'The Sacred Ensembles of Hoysalas.'
  - On UNESCO's tentative list since 2014.
  - Officially nominated by the Centre as India’s entry for 2022-23.
  - Inscribed as a UNESCO World Heritage Site during the 45th session of the World Heritage Committee in Riyadh, Saudi Arabia.
- **Hoysaleshwara Temple at Halebid:**
  - Situated in Hassan district.
  - Protected by the Archaeological Survey of India.
  - Part of 'The Sacred Ensembles of Hoysalas.'
  - On UNESCO's tentative list since 2014.
  - Officially nominated by the Centre as India’s entry for 2022-23.
  - Inscribed as a UNESCO World Heritage Site during the 45th session of the World Heritage Committee in Riyadh, Saudi Arabia.

- **Keshava Temple at Somanathapur:**
  - Located in Mysuru district.
  - Part of 'The Sacred Ensembles of Hoysalas.'
  - On UNESCO's tentative list.
  - Officially nominated by the Centre as India's entry for 2022-23.
  - Inscribed as a UNESCO World Heritage Site during the 45th session of the World Heritage Committee in Riyadh, Saudi Arabia.

Sacred Ensembles of the Hoysalas:

- A serial property comprising three representative Hoysala-style temple complexes from the 12th to 13th centuries.
- Hoysala style developed by blending contemporary and historical temple features, creating a distinct identity from neighboring kingdoms.
- Characterized by hyper-real sculptures and extensive stone carvings covering entire architectural surfaces.
- Features include a circumambulatory platform, large-scale sculptural gallery, multi-tiered frieze, and sculptures depicting the Sala legend.
- The excellence of sculptural art highlights the significant stage in the historical development of Hindu temple architecture represented by these temple complexes.

Hoysala Architecture in Karnataka (11th - 14th Century):

- **Vesara Style Influence:**
  - Flourished in the Karnataka region.
  - Predominantly Vesara style.
  - Emerged from a blend of Northern and Southern Indian architectural influences.
- **Temple Building Activity:**
  - Extensive temple construction during the Hoysala Empire.
  - Peaked in the 13th century.
  - Construction of both large and small temples.
  - Prominent examples include:
    - ✓ Chennakesava Temple at Belur (dedicated to Vishnu).
    - ✓ Hoysaleswara Temple at Halebidu (dedicated to Shiva).
    - ✓ Kesava Temple at Somanathapura.
    - ✓ Additional temples at Belavadi, Amruthapura, Hosaholalu, Mosale, Arasikere, Basaralu, Kikkeri, Sringeri, and Nuggehalli.
- **Architectural Influences:**
  - Influenced by both Northern and Southern Indian styles.
  - Southern Indian style is more distinct.

- Classified as part of the Karnata Dravida tradition, a subset of Deccan Dravidian architecture.

❖ **Cultural and Religious Influence:**

- Stylistic transformation influenced by religious trends from Vaishnava and Virashaiva philosophers.
- Hoysala kings aimed to surpass their Western Chalukya overlords in artistic achievements.

❖ **Geographical Distribution:**

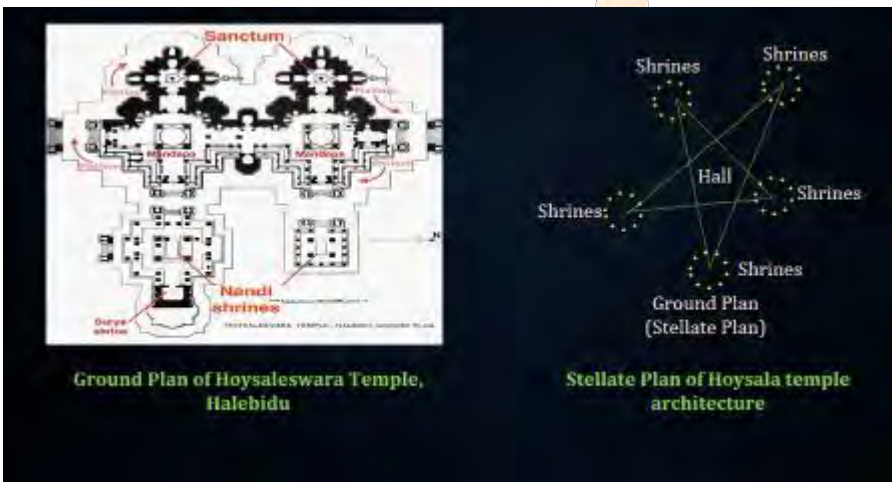
- Over a hundred surviving temples in present-day Karnataka, primarily in the Malnad districts, the native region of the Hoysala kings.

❖ **Deities at Hoysala Temples:**

- Temples usually dedicated to Lord Shiva or Lord Vishnu.
- Equal dedication to both deities for religious harmony.
- Shiva temple names often end with "eshwara" (e.g., Hoysaleswara → Lord of Hoysala).
- Temples might be named after devotees who commissioned their construction (e.g., Bucesvara temple at Koravangala).

❖ **Secular Features in Sculptures:**

- Temples exhibit secular features.
- Sculptures depict broad themes, reflecting diverse cultural aspects.
- Cultural depictions go beyond religious narratives, showcasing the artistic richness of the Hoysala architecture.



Features of the Hoysala School of Temple Architecture:

❖ **Layout and Structure:**

- Multiple shrines arranged around a central pillared hall.
- Unique stellate plan, unlike the Panchayatan style.
- Constructed on an upraised platform called Jagati, approximately 1 meter high.
- Soft soapstone (Chlorite schist) was the primary building material.
- Walls and stairs displayed a zigzag pattern.

❖ **Architectural Characteristics:**

- Strong Dravidian influence, often termed as Karnata-Dravida.
- Star-shaped layout, featuring multiple Garbhagrihas around a pillared hall.

- Friezes adorned with carvings depicting episodes from Ramayana, Mahabharata, and Bhagavata.
- Jagati's height typically ranged from 3 to 6 feet.
- Hoysala temples were not lofty (20-40 ft) like Chola temples.
- Emphasis on intricate sculptures both inside and outside, including deity jewelry.
- Shikharas on all chambers interconnected by horizontal lines and mouldings.

❖ **Sculpture and Materials:**

- Sculptures crafted from greenish or blackish chloritic schist (soapstone).
- Soapstone's malleability during quarrying turned hard upon exposure.
- Granite used for structural components.
- Examples include Hoysaleswara Temple at Halebidu, Chennakesava Temple at Belur, and Chennakesava Temple at Somanathapura.

❖ **Unique Style - Hybrid or Vesara:**

- Hoysala temples amalgamate Dravida and Nagara styles, earning the label "hybrid" or "vesara."
- Differentiated by their original stellate ground plan and fusion-themed carvings.

❖ **Contributions of Celebrated Sculptors:**

- Noteworthy sculptors include Dasoja and his son Chavana, responsible for many madanikai figures at Belur.
- Minute carvings brought a unique dimension to both structure and sculpture.
- Pierced stone monitors or windows (jalandhras) for ventilation and light.

❖ **Unique Architectural Features:**

- Ekkuta and Dwikuta structures based on the number of deities.
- Stellate plan followed by Jagati (raised platform).
- Pradakshina path extending along the temple.
- Tiered banded adhisthana (plinths) with intricate carvings.
- Presence of Prakaram, Gopuram, subsidiary shrines, and detailed sculptures like Salbhanjika or madanika and Kirtimukha.

❖ **Additional Architectural Aspects:**

- Prakaram often includes minor shrines and outbuildings.
- Vimanas (towers) are stellate, semi-stellate, or orthogonal in plan.
- Banded plinths with horizontal courses and narrow recesses.
- Temples sometimes built on raised platforms (jagati) facilitating circumambulation (pradakshinapatha).

Important Hoysala Temples:

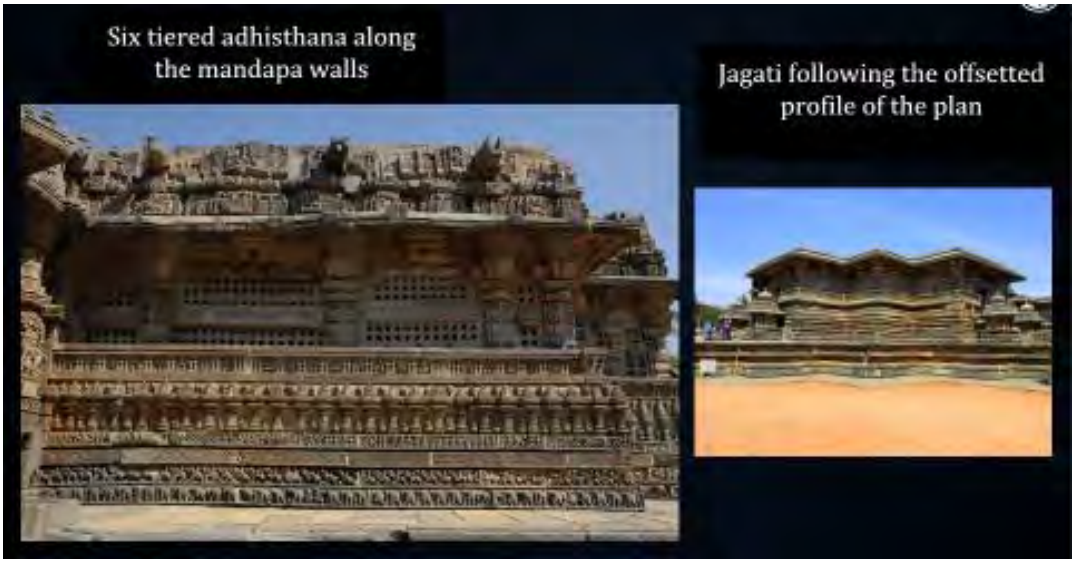
❖ **Chennakesava Temple Complex (Belur):**

- Ekakuta temple with one shrine, housing an enshrined image of Krishna.

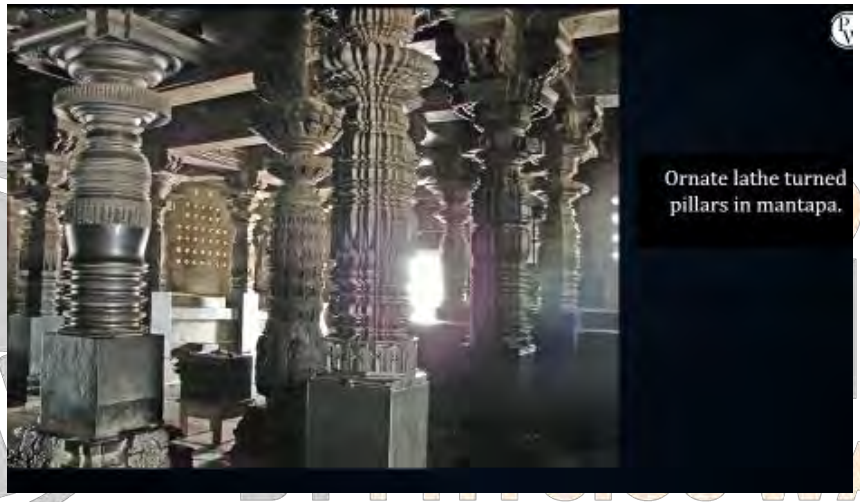
- East–west orientation and set on a jagati.
- Main temple, Channakeshava, exhibits a stellate form, and the jagati follows the plan's profile.
- Kappe Chennigaraya and Viranarayan, additional shrines within the compound.
- Saumyanayaka temple to the southwest, repaired in 1387 CE, follows the stellate plan but is less ornamental.

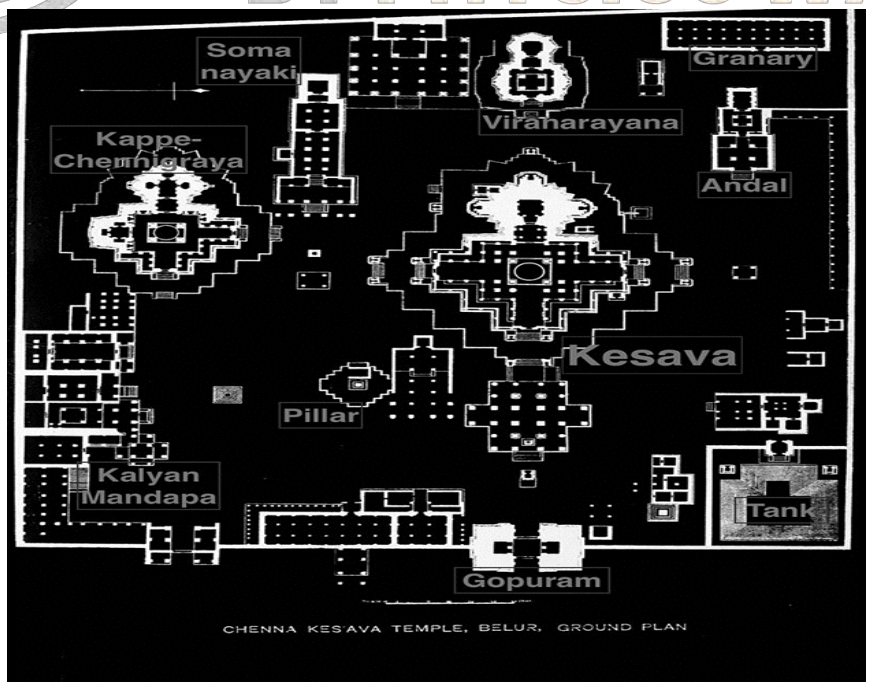







Jaali (Perforated screen) depicting the story of Prahalada and Narasimha
Copyright: © INTACH Bengaluru Chapter


Ornate lathe turned pillars in mantapa.


Soma nayaki
Granary
Viranarayana
Kappe-Chennigraya
Andal
Kesava
Pillar
Kalyan Mandapa
Tank
Gopuram
CHENNA KESAVA TEMPLE, BELUR, GROUND PLAN

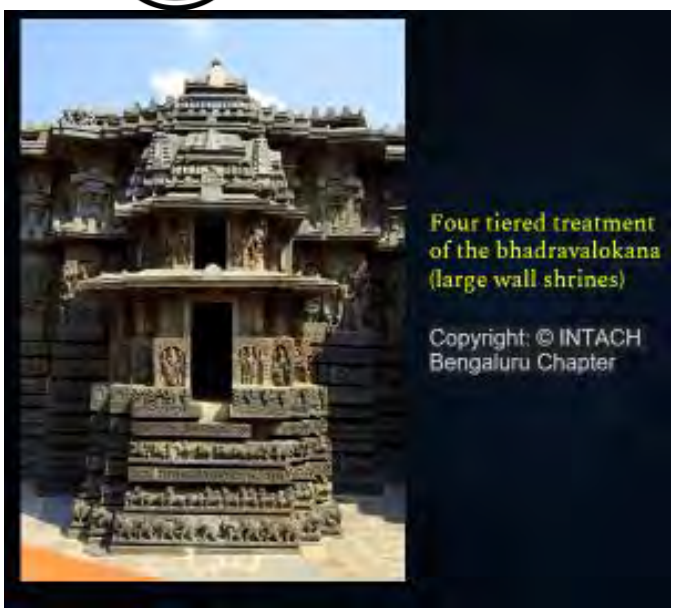


❖ **Hoysaleshwara & Shantaleshwara (Halebidu):**

- Dvikuta Shaiva temple with two shrines connected by a mandapa, forming a large open hall.
- One shrine dedicated to King Vishnuvardhana, and the other to Queen Shantala (Shantaleshwara).
- Constructed in 1121 CE, under the patronage of local merchants and aristocrats.
- Four entrances with miniature vimanas, flanked by shrines for Nandi and Surya on the same jagati.
- Exquisite friezes on temple walls depict stories from Ramayana, Mahabharata, and Bhagavata Purana.
- Consecrated in 1258 CE by Somanatha Dandanayaka, a general of Hoysala King Narasimha III.









❖ **Kedareshwara (Halebidu):**

- Shaiva trikuta temple with three shrines, located south of Hoysaleshwara.
- Built under the patronage of King Veer Ballala II and Queen Ketala Devi.
- Stellate plan with a central shrine connected to two laterally positioned shrines by a common mandapa.
- Sculptural details include beautifully executed Bhairava, Vishnu as Bharadwaj, and Kaliyadamana.



❖ **Laxmi Devi Temple, Doddagaddavalli:**

- Constructed in 1114 CE during the rule of King Vishnuvardhana.
- Chatuskuta construction (4 shrines and towers) in Kadamba nagara style.
- Absence of jagati, a later feature in Hoysala temples.
- Open and square mantapa with shrines on all four sides.
- Notable for the broken idol of Mahakali found within.







Hoysala Architecture	Location	Period**	King**	Deity
Lakshmidevi	Doddagaddavalli	1113	Vishnuvardhana	Lakshmi
Chennakesava	Belur	1117	Vishnuvardhana	Vishnu
Hoysaleswara	Halebidu	1120	Vishnuvardhana	Shiva
Basadi complex	Halebidu	1133, 1196	Vishnuvardhana, Veera Ballala II	Parshvanatha, Shantinatha, Adinatha
Rameshvara	Koodli	12th c.	Vishnuvardhana	Shiva
Brahmeshwara	Kikkeri	1171	Narasimha I	Shiva
Bucheshvara	Koravangala	1173	Veera Ballala II	Shiva
Akkana Basadi	Shravanabelagola	1181	Veera Ballala II	Parshvanatha
Amruteshwara	Amruthapura	1196	Veera Ballala II	Shiva
Shantinatha Basadi	Jinanathapura	1200	Veera Ballala II	Shantinatha
Nageshvara-Chennak	Mosale	1200	Veera Ballala II	Shiva, Vishnu
Veeranarayana	Belavadi	1200	Veera Ballala II	Vishnu
Kedareshwara	Halebidu	1200	Veera Ballala II	Shiva
Ishvara (Shiva)	Arsikere	1220	Veera Ballala II	Shiva
Harihareshwara	Harihar	1224	Vira Narasimha II	Shiva, Vishnu
Mallikarjuna	Basaralu	1234	Vira Narasimha II	Shiva
Someshvara	Haranhalli	1235	Vira Someshwara	Shiva
Lakshminarasimha	Haranhalli	1235	Vira Someshwara	Vishnu
Panchalingeshwara	Govindanhalli	1238	Vira Someshwara	Shiva
Lakshminarasimha	Nuggehalli	1246	Vira Someshwara	Vishnu
Sadashiva	Nuggehalli	1249	Vira Someshwara	Shiva
Lakshminarayana	Hosaholalu	1250	Vira Someshwara	Vishnu
Lakshminarasimha	Javagallu	1250	Vira Someshwara	Vishnu
Chennakesava	Aralaguppe	1250	Vira Someshwara	Vishnu
Kesava	Somanathapura	1268	Narasimha III	Vishnu

Hoysala Sculptural Art:

Overview:

- Hoysala artists are renowned for their meticulous sculptural detail, employing soft chlorite schist for virtuoso carving.
- Medium enables precise workmanship, capturing details down to fingernails and toenails perfectly.





Key Features of Hoysala Sculptural Art:

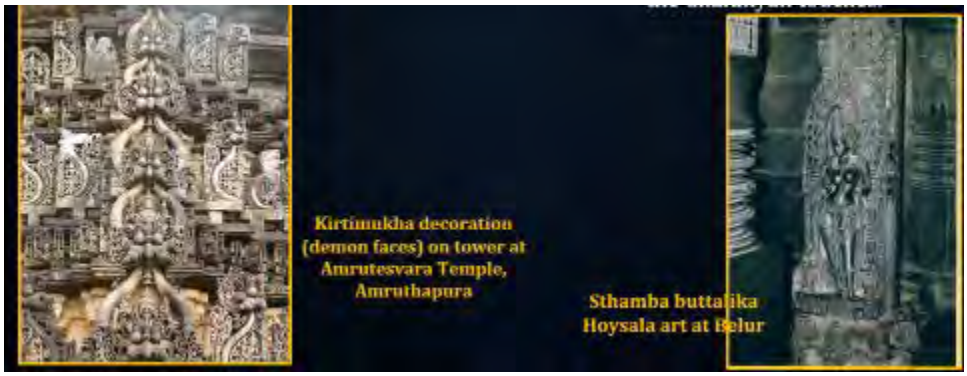
- **Subjects and Medium:**
  - Depictions include Hindu epics, Yali (mythical creature), deities, Salabhanjika, Madanika, Kirthimukha (Gargoyle), sthamba buttalikas, eroticism, and daily life aspects.
  - Medium: Soft chlorite schist.
- **Ornamentation and Makaratorana:**
  - Temple doorways feature heavily engraved ornamentation known as Makaratorana (imaginary beast).
  - Sculptured Salabanjika (maidens) adorn each side of the doorway.
- **Wall Panels and Life Themes:**
  - Wall panels depict general life themes like horse reining, types of stirrups, dancers, musicians, and various animals with unique details.
  - Clockwise sculpturing of entire sequences from Hindu epics, prominently showcased in Hoysaleshwara temple at Halebidu.
- **Mythological Depictions:**
  - Arjuna shooting fish, Ganesha, Surya, Indra, and Brahma with Sarasvati are common mythological depictions.
  - Goddess Durga appears frequently with multiple arms, holding weapons received from other gods, often shown slaying a water buffalo demon.
- **Harihara and Artisan Signatures:**
  - Harihara, a fusion of Shiva and Vishnu, is depicted holding a conch, wheel, and trident.
  - Artisans signed many friezes, marking the first-known instance of signed artwork in India.
- **Handling Erotica:**
  - Hoysala artists approach erotica discreetly, avoiding exhibitionism.
  - Erotic themes are carved into recesses and niches, often in miniature form for inconspicuousness.
  - These representations are associated with the Shakta practice.

Different Forms of Hoysala Sculpture Art:

- **Salabhanjika Tradition:**
  - Salabhanjika is a prevalent Hoysala sculpture, rooted in an ancient Indian tradition traced back to Buddhist art.
  - The term comprises "Sala" denoting the Sala tree and "bhanjika" representing the chaste maiden.
- **Madanika Figures:**
  - Madanika figures serve as decorative elements strategically placed on the outer walls near the temple roof.

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- Positioned for worshippers circumambulating the temple to observe, these figures also function as bracket figures for pillars in Hoysala temple mantapas.
- Madanikas are sculpted engaging in artistic skills like music, holding musical instruments, and dance.



❖ **Kirthimukhas on Vimana Towers:**

- Kirthimukhas, or demon faces, embellish the towers (vimana) of certain temples in the Hoysala style.
- Artists sometimes leave their signature on these sculptures, adding a personal touch to their creations.

❖ **Sthamba Buttalikas:**

- Sthamba buttalikas are pillar images reflecting a blend of Chola art with Chalukyan influences.
- These images showcase traces of Chola aesthetics, demonstrating a fusion with Chalukyan elements in Hoysala sculpture.



Kakatia Temple Architecture:

Kakatiya Rudreshwara (Ramappa) Temple, Telangana:

❖ **Location and Period:**

- Located in Palampet, approximately 200km northeast of Hyderabad.
- Main Shiva temple in a walled complex built during the Kakatiyan period (1123–1323 CE) under rulers Rudradeva and Recharla Rudra.

❖ **Construction Timeline:**

- Construction of the sandstone temple initiated in 1213 CE, spanning over 40 years.
- Features decorated beams and pillars of carved granite and dolerite.

❖ **Architectural Elements:**

- Distinctive pyramidal Vimana (horizontally stepped tower) made of lightweight porous bricks, known as 'floating bricks,' reducing roof structure weight.
- Sculptures depict regional dance customs and Kakatiyan culture with high artistic quality.

- **Setting and Ideology:**
  - Located at the foothills, amidst agricultural fields, and close to Ramappa Cheruvu (Kakatiya-built water reservoir).
  - Aligns with the dharmic ideology that temples should integrate with natural surroundings.
- **Temple Features:**
  - Named after its chief architect, Ramappa.
  - 2-meter high star-shaped platform with the main structure in red sandstone.
  - Decorated beams, pillars of carved granite and dolerite.
  - Walls adorned with scenes from Ramayana and Shiva Purana.
  - Sculptures showcase Kakatiyan culture, optical illusions, and shining black idols (Madhanikas).
- **UNESCO Recognition:**
  - Accorded UNESCO World Heritage Site status in 2021.
  - Recognized for its unique construction technique—sandbox technique, also used in the Thousand Pillar Temple in Warangal.
- **Sandbox Technique:**
  - Foundation pit filled with a mixture of sand-lime, jaggery, and karakkaya (black myrobalan fruit).
  - Acts as a cushion during earthquakes, mitigating vibrations.
- **Cultural Influence:**
  - Nataraja Ramakrishna revived Perini Sivatandavam (Perini Dance) inspired by the temple sculptures.
  - Dance poses from Nritta Ratnavali by Jayapa Senani found in the temple.
- **Warangal Fort:**
  - Huge construction with three circular strongholds surrounded by a moat.
  - Built by King Ganapathi in the 13th century, completed by his daughter Rudrama.
  - Gateway and ruins of the Shiva Temple showcase Kakatiya dynasty pride and power in 1261 A.D.







*Nataraja Ramakrishna revived Perini Sivatandavam (Perini Dance), by seeing the sculptures in this temple. The dance poses, written in **Nritta Ratnavali** by Jayapa Senani.*



Ruins of the Kakatiya Kala Thoranam (Warangal Gate).

Temple Architecture:

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
1	Venkateswara Temple (Also Known as Temple of seven Hills)	Tirumala at Tirupati Chittoor District,Andhra Pradesh	Lord sri Venkateswara (Incarnation of Vishnu)	King Thondaiman, Tamil ruler Later developed by Chola Dynasty kings.	Richest Temple in the world in terms of donation and wealth. It is believed lord himself appeared on that place. That is why it is called "Svayam Vyakta Vigraha"
2	Varaha Lakshmi Narasimha Temple (also Known as Simahachalam Temple)	Simahachalam Hill, Andhra Pradesh	Lord Varaha Narasimha (a lion man incarnation of Lord Vishnu)		Except on Akshaya Tritiya,the idol of varaha Narasimha is covered with sandalwood paste throughout the year Which makes it resemble a Shiva Lingam.
3	Sri Bramarambha Mallikarjuna Temple	Srisailam, Andhra Pradesh	Lord shiva and parvati	Inscriptional evidences from the satvahana Dynasty. Modern additions were done during the time of king Harihara of Vijayanagar Empire.	Significant to the Hindu Sects of both saivism and Shaktism. It is the only temple in india which is revered as both Jyotirlinga and Shaktipeeth. Deity worshipped with jasmine (locally called Mallika), leading to the name of presiding deity as Mallikarjuna.
4	Suryanarayan Temple (also Known as Arasavalli sun Temple)	Arasavalli, Andhra Pradesh	Sun God	Creator of the temple was ruler Devendra Sarma, (7th century AD)	In the earlier parts of the day, the temple was built to direct the sun's light to fall on the feet of the lord.
5	Sri Ranganathaswami Temple	Nellore, Andhra Pradesh	Lord Ranganatha (a resting form of Lord Vishnu)	12th Century	Before the main entrance of the temple is a huge tower,called Gaaligopuram, which means "wind tower" and is Approximately 70 ft high.
6	Veerabhadra Temple	Lepakshi in the Anantapur district, andhra pradesh	Lord shiva	Built in 1530 by Virupanna Nayaka and Viranna, both brothers who were Governors under the Vijayanagar Empire	Temple is of the Vijayanagara architectural style and has mural Paintings on the Walls and ceilings.
7	Malinithan	Northern bank of the Brahmaputra River, Arunachal Pradesh	Deity Durga in her Shakti form.	14th-15th century	Temple was built with granite stones during the period of Aryan influence in the region.
8	Kamakhya Temple (also known as kamrup kamakhya)	Nilachal Hill in western part of Guwahti, Assam	Mother Kamakhya	8th-17th century	One of the oldest of the 51 Shakti pithas. Important pilgrimage destination for Tantric Worshippers.
9	Umananda Devaloi	Peacock island on river Brahmaputra in Guwahti, Assam	Umananda (shiva)	Ahom king Gadadhar Singha (1681 - 1696)	Shiva is said to have resided here in the form of Bhayananda. This mountain is also called Bhasmakuta.
10	Navagraha Temple	Chitrasal Hill in Guwahti, Assam	Navagraha	Ahom king Rajeswar Singha in the late 18th century	Temple of nine major celestial bodies.
11	Negheriting shiva doul	Dergaon, Assam	Lord Shiva	Kacharis during 8th-9th century AD. in 1687 it was reconstructed by an Ahom king.	One of the attractions of the temple is the house of the rhesus monkeys.
12	Hayagriva Madhava Temple	Monikut Hill in Hajo, Assam	Narasimha	The present temple structure was constructed by the king Raghudeva Narayan in 1583. According to some historians, the king of Pala dynasty constructed it.	Some Buddhists believe that Buddha attained Nirvana at this place. This temple Preaches both Hinduism and Buddhism, which attracts Buddhist Monks.
13	Mundeshwari Temple	Kaura in kaimur district, Bihar	Lord shiva and Shakti	105 AD	This temple, built of stone, is on an octagonal plan which is rare. It is the earliest specimen of the Nagara style of temple architecture in Bihar.
14	Somnath Temple	Veraval, Gujarat	Lord shiva	First temple unknown, second temple built around 649 AD.	It is believed to be the first among the 12 Jyotirlingas This temple was looted and destroyed many times in the history. The present temple is built in the Chalukyan style of temple architecture
15	Dwarkadheesh Temple	Dwarka, Gujarat	Lord krishna	Around 2200 years old.	It is a Pushtimarg temple. It is one of the char dham pilgrimage. The other three being badrinath, Puri and Rameswaram.
16	Bahuchara Mata	Bahucharaji town in Mehsana district, Gujarat	Goddess Bahuchara Mata	1783 AD	Bahuchara Mata is a patroness of the Hijra Community in India.
17	Nageshvara Jyotirlinga	Dwarka, Gujarat	Lord Shiva	-	It is one of the Jyotirlinga among the 12 Jyotirlingas.
18	Modhera sun Temple	Modhera, Gujarat	Sun God	It was built in 1026-27 AD during the reign of Bhima I of the Chalukya dynasty.	It was built in Maru-Gurjara style (Chalukya style). No worship is offered here presently.
19	Bhoramdeo Temple	Chaura Village Chhattisgarh	Lord shiva	1089 AD	Erotic sculptures has given a distinct style like Khajuraho Temple and the Konarak Sun temple on Odisha, and hence the Bhoramdeo temple is also known as "Khajuraho of Chattisgarh"
20	Danteshwari Temple	Dantewada Bastar district Chhattisgarh	Goddess Danteshwari	It was built in 14th Century.	It is one of the shakti Peetha among the 51 shakti peethas. It is believed that the temple is built on the spot where the Daanth or Tooth of sati fell.
21	Mahamaya Temple	Ratanpur Chhattisgarh	Goddess lakshmi and saraswati	Built in the 12th-13th century, during the reign of Ratnadeva, Kalachuri king of Ratnapura.	One of the Shakti Peetha among the 51 shakti peethas. Each hakti peetha has a shrine for shakti and Bhairava.
22	Jawalamukhi Devi Temple	Kangra district Himachal Pradesh	Goddess Jwalamukhi (Deity of flaming mouth)	-	One of the Shakti Peethas among the 51 shakti Peethas.
23	Baba Balak Nath Temple	Hamirpur district, Himachal Pradesh	Incarnation of Lord Shiva in Kaliyuga.	-	Woman are not allowed to enter the Garbagriha.
24	Baidyanath Temple	Jharkhand	Lord Shiva	-	One of the 12 Jyotirlingas.
25	Durga Temple	Aihole, Karnataka	-	7th-8th century by the Chalukya Dynasty.	The shape of the temple resembles the back of an elephant.

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#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
26	Virupaksha Temple	Hampi Karnataka	A form of Lord Shiva	By Vijayanagara empire.	Designated as a UNESCO world Heritage site under group of monuments at Hampi. There is another Virupaksha temple at Pattadakal.
27	Vittalaswami Temple Complex	Hampi Karnataka	Lord Vittala, an incarnation of Lord Vishnu.	Built in 15th-16th century by Vijayanagara kingdom	Iconic stone chariot is present here. There is also a swing pavilion present here. The temple contains images of foreigners like persian selling horses.
28	Hoysaleswara Temple	Halebidu Karnataka	Lord shiva	By Hoysala empire in 12th century	Presence of stellate design and temple is elevated on a Jagati (platform).
29	Chennakesava Temple	Belur Karnataka	Lord Vishnu	By Hoysala empire in 12th century	Jagati follows the staggered square design of the mandapa and the star shape of the shrine. Sculptures present include Gajasurasamhara, Shilabalika, etc.
30	Chennakesava Temple	Somanathapura, Karnataka	Three forms of lord Vishnu	By Hoysala empire in 13th century	Sculpture of krishna playing flute in the sanctum. Intricate carvings making it one of the finest architecture of Hoysala empire. Jagati based on Stellate Plan.
31	Padmanabhaswamy Temple	Thiruvananthapuram, Kerala	Lord Vishnu		A strict dress code has to be followed for entry. Laksha Deepam festival once every six years.
32	Sabarimala Temple	Periyar Tiger Reserve Kerala	Ayyappan, an incarnation of Vishnu and shiva	Before 12th century AD	One of the largest annual pilgrimage in the world. Pilgrims wear black and blue dress and do not shave until the completion of pilgrimage.
33	Kandariya Mahadeva Temple	Khajuraho, Madhya Pradesh	Lord shiva	11th century by a Chandela ruler.	Erotic sculptures on the walls of the temple can be found.
34	Sas-Bahu Temple (also called Sahastrabahu temple)	Gwalior,Madhya Pradesh	Lord vishnu and lord shiva in two separate temples	11th century by king Mahipala of Kachchhapaghata dynasty.	Lord vishnu was worshipped by king's wife. But his son's wife became a devotee of shiva. Hence another temple of lord shiva was built.
35	Omkareshwar Temple	Khandwa, Madhya Pradesh	Lord shiva	-	It is one of the 12 Jyotirlingas.
36	Mahakaleshwar Temple	Ujjain, Madhya Pradesh	Lord shiva	Before 13th century	The deity is in the form of Swayambhu. It is one of the 12 Jyotirlingas as well as a Shaktipeeth.
37	Vitthal Temple or Vithoba Temple	Pandharpur, Maharashtra	Lord Vitthal, believed to be a form of Vishnu and his consort Rakhumai.	By Hoysala empire in 13th century	In 2014, the temple became first in india to invite women and people from backward classes as priests. Annual pilgrimage- Vari Varkari
38	Trimbakeshwar Temple	Nashik, Maharashtra	Lord shiva	By Balaji Baji rao	One of the 12 Jyotirlingas and a source of Godavari River
39	Konark sun temple	Konark, Odisha	Sun god	By eastern Ganga dynasty in 13th century.	It is also called Black Pagoda. The wheels of the temple are sundials which can be used to calculate time accurately to the minute.

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
40	Lingaraja Temple	Bhubaneswar Odisha	Harihara, form of shiva and vishnu	By Somavamsi dynasty in 11th century	The temple is built in the Deul style.
41	Karni Mata Temple	Deshnoke, Rajasthan	Goddess Durga	By Maharaja Ganga Singh	It is called the temple of Rats as more than 25000 rats can be found inside the temple premises.
42	Thousand Pillar Temple	Hanamakonda Telangana	Vishnu, shiva and surya	By Kakatiya Dynasty in 12th-14th century	The temple is star shaped and there are three shrines inside. It has 1000 Pillars.
43	Ramappa	Near Warangal, Telangana	Ramalingeswara	By kakatiya Dynasty in 11th Century	Intricate carvings on walls and sculptures include Ramappa, Nandi, etc.
44	Shore Temple	Mahabalipuram Tamil Nadu	Lord shiva	8th century AD by the pallavas	One of the oldest Rock-cut temple and is a UNESCO heritage site.
45	Meenakshi Temple	Madurai, Tamil Nadu	Goddess, Parvati	16th century	Famous for huge Prakarms and a hall of 1000 pillars.
46	Murugan Temple	Palani Tamil Nadu	Murugan (Lord kartikeya)	-	The original idol of the presiding deity is believed to have been made by Boga Siddhar using highly toxic herbs, which could kill people with its very presence and hence has been in controversy many a times.
47	Brihadeeswara Temple	Thanjavur, Tamil Nadu	Lord shiva	By Raja Raja I in 1010 AD.	One of the largest temples in india and is a magnificent example of Chola architecture. Chola murals can be found on temple walls.
48	Ranganathaswamy Temple	Sirangram, Tamil Nadu	Lord Vishnu	-	Largest Temple in India, located on an island in Cauvery River.
49	Unakoti Cave Temple	Unakoti Caves, Tripura	Lord shiva	600-700 AD	Marvelous rock carvings and murals can be found.
50	Vishvanath Temple	Varanasi, uttar pradesh	Lord shiva	1780 AD	One of the 12 jyotirlingas.
51	Dakshineswar Temple	Kolkata, West Bengal	Goddess kali	1855 AD	The temple is related to the spiritual saint Rama krishna Paramhamsa.

#	Jyotirlinga	Location	State
1	Somnath Temple	Saurashtra	Gujarat
2	Nageshvara Jyotirlinga	Devbhumi Dwarka	Gujarat
3	Mallikarjuna Swami	Srisailam	Andhra Pradesh
4	Mahakaleshwar	Ujjain	Madhya Pradesh
5	Omkareshwar	Khandwa District	Madhya Pradesh
6	Kashi Vishwanath Temp	Varanasi	Uttar Pradesh
7	Kedarnath	Kedarnath	Uttrakhand
8	Baidyanath Temple	Deoghar	Jharkhand
9	Rameshwer	Rameswaram	Tamil Nadu
10	Grishneshwar	Near Ellora, Aurangabad	Maharashtra
11	Trimbakeshwar Temple	Nasik	Maharashtra
12	Bhimashankar	Pune	Maharashtra

Some Important Temples:

1. **Somnath Temple, Gujarat:**
   - First among the twelve Jyotirlinga shrines of Shiva.
   - Exhibits Nagar style temple architecture.
   - Mentioned by Al-Biruni.
   - Invaded by Mahmud of Ghazni.
   - Converted into an Islamic mosque.
   - Houses the levitating Jyotirlinga.



2. **Sun Temples in India:**
   - Sun worshipped since the Vedic age; revered as Aditya or Surya in Hinduism.
   - Rituals and temples dedicated to the Sun deity exist.
   - Rajput clans like "Suryavanshi" claim Sun worship as their heritage.
   - Major sun temples include Martand Sun Temple, Modhera Sun Temple, and Konark Sun Temple.



3. **Other Sun Temples in India:**
   - Brahmanya Dev Temple, Unao (MP), and Suryanar Kovil, Kumbakonam (TN) in Dravidian style.
   - Navalakha Temple, Ghumli (Gujarat), built in Solanki/Maru-Gurjara style.
   - Dakshinaarka Temple, Gaya (Bihar), built by Prataparudra of Warangal.
   - Surya Pahar Temple, Goalpara (Assam).



4. **Conservation of Konark Sun Temple:**
   - Archaeological Survey of India's plan to remove sand from the temple interiors.
   - Filled with sand by the British in 1903 to prevent collapse.
   - Built in the 13th century by King Narasimhadeva I.
   - Features sandbox technique for earthquake resilience.

5. **Prambanan Temple, Java-Indonesia:**
   - Largest Hindu temple in Indonesia, a UNESCO World Heritage Site.
   - Dedicated to 'Trimurti' gods: Brahma, Vishnu, and Shiva.
   - Built in the 9th century AD by Sanjaya Kings of the Mataram Kingdom.



6. **Pashupatinath Temple, Kathmandu, Nepal:**
   - Nepalese Pagoda style temple dedicated to Lord Pashupatinath.
   - Cubical shape with two-tiered structure.
   - Features Inner and Outer Garbhagrihas.



7. **Preah Vihear Temple, Cambodia:**
   - Dedicated to mountain gods Sikharesvara and Bhadresvara (manifestations of Lord Shiva).
   - Symbolically represents the mythological "Mount Meru."
   - Constructed in the 9th century, expanded in the 11th and 12th centuries.
   - UNESCO World Heritage Site.



8. **Katas Raj Temple, Pakistan:**
   - Ancient temple dedicated to Lord Shiva.
   - Made of soft sandstone with trefoil arches and pointed roofs.
   - Visited by the Pandavas during their exile.
   - Mentioned by Hiuen Tsang, the 7th-century Chinese traveler.



9. **Aditya Sun Temple of Multan, Pakistan:**
   - One of the oldest temples in South Asia.
   - Mentioned by Herodotus, Hiuen Tsang, and Al-Istakhri.
   - Raided by Mahmud of Ghazni.
   - Famous for its gold idol of the Sun god.



10. Munneswaram Temple, Sri Lanka:

- Believed to be a thousand years old, reconstructed by Sri Lankan kings.
- Mainly dedicated to Shiva; also houses shrines of Ganesha, Kali, and Ayyanayake.



11. Ramappa Temple, Telangana:

- Telangana's first UNESCO World Heritage Site.
- Also known as Rudreshwara temple, constructed in 1213 CE.
- Built in Kakatiya/vesara style.
- Referred to as "the brightest star in the galaxy of temples" by Marco Polo during his visit to the Kakatiya empire.



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DAILY CLASS NOTES

Art & Culture

Lecture –14

Indian Paintings



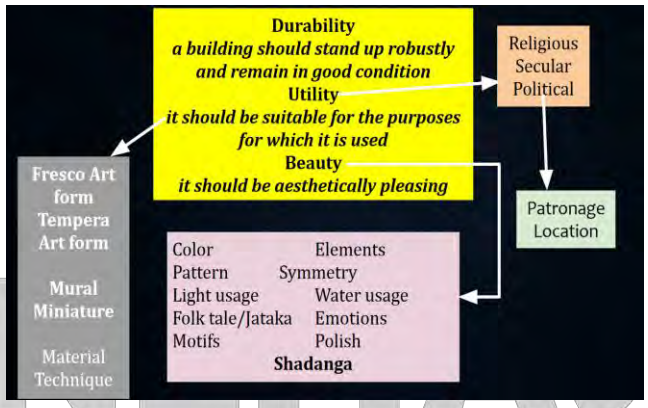
Indian Paintings

Indian Paintings:

- Indian paintings are divided under the following heads:
  - Introduction
  - Prehistoric Paintings
  - Mural Tradition
  - Miniature Tradition
  - Modern era Paintings
  - Tribal Paintings

Painting Architecture:

- **Durability** (a building should stand up robustly and remain in good condition), **Utility** (it should be suitable for the purposes for which it is used Beauty), and **Beauty** (it should be aesthetically pleasing) are the main **purposes or important for Paintings.**



- Paintings consist of **lines and colors,** with crucial elements such as **pigments, surface, and medium.** They serve as visual representations of **human thoughts, emotions, philosophy, and societal aspects including clothing, ornaments, styles, as well as expressions of dance, music, events, history, and technology.**

Introduction:

- Painting is one of the most **delicate forms of art giving expression to human thoughts and feelings** through the **media of line and colour.** Many thousands of years before the dawn of history, when man was only a **cave dweller,** he painted his rock shelters to satisfy **his aesthetic sensitivity and creative urge.**
- The art of painting has a long glorious history in the **Indian subcontinent as progress in this field commenced very early during the Stone age.** The level of refinement has continued to improve in the **field of painting over the period of time.**

Prehistoric Paintings:



- Near **Sohagi Ghat in Mirzapur district of Uttar Pradesh:**
  - First discovery of rock paintings was made in India in **1867-68 by an archaeologist, Archibald Carllevle**, twelve years before the discovery of **Altamira in Spain.**
- **Cockburn, Anderson, Mitra and Ghosh** were the early archaeologists.
- Early paintings of prehistoric paintings were executed and rock **engraving were called petroglyphs.**

- Paintings found on the walls of **Bhimbetka Caves reveal that the Stone age man took interest in artistic activities and cultural elements** had started emerging in the **Indian subcontinent at least 1,00,000 years ago.**



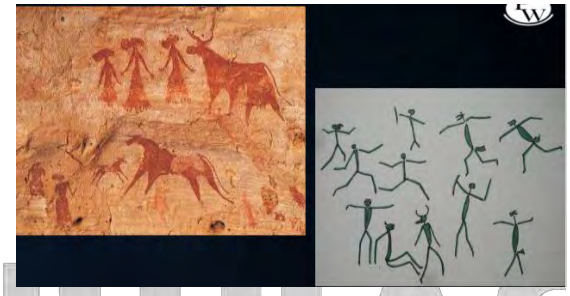
- **Relevance of pre-historic India painting:**
  - During prehistoric times when the basic needs of **food, water, clothing and shelter were fulfilled people felt the need to express themselves.**
  - Since there was not any medium to write and **absence of proper language and script painting and drawing rescued them.**
  - Paintings and drawings were the oldest art forms practiced by human beings to express themselves using **cave walls as their canvas.**
  - Help us to understand about **early human beings, their lifestyle, their food habits, their daily activities and, above all**, they help us understand their mind-the way they thought.
  - The subjects of their drawings were
    - ✓ **Human figures,**
    - ✓ **human activities and**
    - ✓ **Geometric designs and Symbols**

Rock Shelters of Bhimbetka:

- Foothills of the **Vindhyan Mountains on the southern edge of the central Indian plateau.**
- Within massive sandstone outcrops, above comparatively dense forest, are five clusters of natural rock shelters, displaying paintings that appear to date from the **Mesolithic Period right through to the historical period.**
- The cultural traditions of the inhabitants of the **twenty-one villages adjacent to the site bear a strong resemblance to those represented in the rock paintings.**
- Raisen distt. Madhya Pradesh.
  - located in the Lakhajauhar forest.
- Discovered by **Dr Vishnu Shridhar Wakankar of Vikram University, Ujjain in 1958.**



- 500/800 caves have paintings.
- Locals believe that these caves were used by the **Pandavas to hide during their exile.**
- **Date of Paintings:**
  - Stone tools belonging to the **Paleolithic, Mesolithic and Neolithic ages were found.**
    - ✓ This suggests that **Bhimbetka Caves were under continuous human habitation for at least one lakh years.**
    - ✓ These paintings are found in the **Upper Paleolithic age, Mesolithic age, Chalcolithic period and then Historic age.**
- **Contents of the Paintings:**
  - A rock, popularly known as the **Zoo Rock, depicts sambar, elephants, bison and deer.**
- **Other rocks:**
  - Asnake, a peacock, a deer and the sun.
  - Two tusker elephants
  - A bison chasing a hunter
  - Horsemen with archers,
  - Hunting scenes with hunters having swords, shields, bows and arrows, etc are depicted in these prehistoric paintings.



- **Phase 1- Upper Paleolithic Phase(40,000-10,000 BC):**
  - (The richest paintings from this time period are reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh.)
  - There were **linear representations** starting from here.
  - **Green** (dancers) and **dark red** (It means hunters) were the dominating colour.
  - Animal-Huge figures such as **bison, boars, rhino, tigers and human figures.**
  - Human-stick like /filled with **geometric patterns**.
  - Use of different materials for making **colours ochre/geru mixed with lime and water.**





❖ **Phase II Mesolithic Period (10,000-4,000 BCE):**

- largest number **discovered in India.**
- Themes multiply but the **paintings are smaller in size.**
- Hunting scenes predominate- various scenes like:
  - ✓ **Elephants, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel, birds.**
  - ✓ Animals are chasing men being chased and hunted by men.
  - ✓ People hunting in **groups, armed with barbed spears, pointed sticks, arrows and bows.**
  - ✓ Men are shown with traps and snares probably to catch animals.
  - ✓ The hunters are shown **wearing simple clothes and ornaments.**
  - ✓ Men-elaborate **head-dresses, masks.**
- Some of the animal paintings, especially in the hunting scenes, show fear of animals, but many others show a feeling of tenderness and love for them.
- There are also a few engravings representing mainly animals. Though animals were painted in a **naturalistic style, humans were depicted only in a stylistic manner.**
- Women are painted both in the **nude and clothed.**
- The **young and the old equally find a place in these paintings.**
- Children are painted **running, jumping and playing.**
- Community dancers were also there.
- People gather **fruit or honey from trees.**
- **Women grinding and preparing food were also seen.**
- Some pictures with **men, women and children depicting the family life handprint, fist prints and dots made by fingertips.**
- **Prominent Mesolithic sites with paintings**
  - ✓ Langhnaj in Gujarat,
  - ✓ Bhimbetka and Adamgarh in MP
  - ✓ SanganaKallu in Karnataka
- Use of red colour was also seen.
- Other paintings depict **grazing activity and riding scenes.**

❖ **Phase II Chalcolithic Period (4,000- 1000B CE):**



- **Paintings and drawings** had already appeared on the **seals of Harappan civilization.**
- Increase in the **number of paintings using the green and yellow colour.**
- Paintings from this period are at **Narsinghgarh in Maharashtra.**
- Skins of spotted **deer left drying.**
- Reveal the **association, contact and mutual exchange of requirements of the cave dweller** of this area with **settled agricultural communities of the Malwa plains.**

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- The structure of painting is **cross-hatched squares but the vividness and vitality of the earlier periods disappeared from these paintings.**
- Themes of the paintings were **battle scenes, men riding horses and elephants, men using bow and arrow.**
- 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.**

❖ **A repository of historical information:**

- Bhimbetka cave paintings are an extremely valuable source of information about life in **India during the ancient ages.**

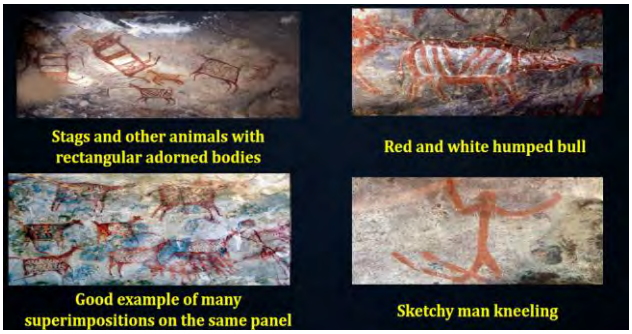
❖ **Science and Technology:**

- The colours used in Bhimbetka paintings throw light on the knowledge of minerals and chemical science.
- **Red and white colours were used most commonly.** At times, **yellow and green colours were used. These colours were made of minerals.**
- Some colours were **extracted from plants.**
- **Animal fat** was **mixed in colour** to give them **permanence.**
- This indicates that the **technique of colour making was quite advanced during the Stone age.**
- **Flora & Fauna:**
  - ✓ These paintings help in **understanding the birds and animals** known to **people during the Stone age.**
  - ✓ Animals such as **monkeys, rhinoceros, bison, antelope and tiger are depicted. Peacocks and lizards** are also found in paintings. This indicates that all these were known to people during **the Stone age.**
- **Society:**
  - ✓ **Hunting & Food gathering**
  - ✓ **Division of labour**
  - ✓ **Ornamentation/dress**
  - ✓ **Culture like dancing**
  - ✓ Themes include **hunting, dancing, music, horse and elephant riders, animal fight honey collection, decoration of bodies** and other representation of daily household activities.
- **Subsistence of Bhimbetka caves paintings:**
  - ✓ Hunting scenes **throw light on the methods used by the early man to meet food needs**. The commonly found hunting scenes indicate that **these paintings were made by hunters and gatherers.**
- **Culture of Bhimbetka:**
  - ✓ Scenes of **communal dance indicate that some kind of dance was practiced by people during the Stone age.**
  - ✓ Since dance is **hardly possible without music, it indicates that the early man was aware of music too.**

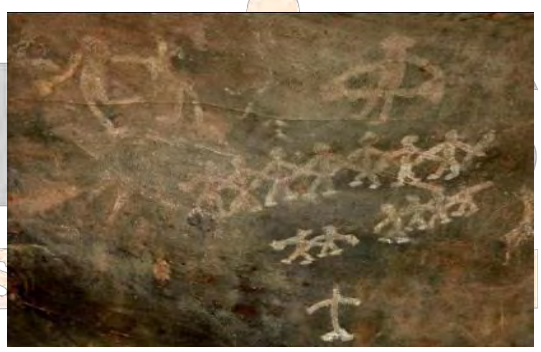
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- **Conclusion:**
  - ✓ These paintings indicate that the Stone age man was not completely barbarous and elements of civilized life had emerged in India at least 1,00,000 years ago when the lower Paleolithic age was going on. These paintings are an extremely valuable component of **human heritage.**
  - ✓ Keeping in mind the significance of these paintings, Bhimbetka Caves were included in **UNESCO's list of World Heritage Sites in 2003.**

Colour combination of Bhimbetka Caves:



- Paints were made by grinding various **rocks and minerals.**
- **White and red** were their favourite colours.
- **Red colour** was from **haematite source** (geru).
- **Green colour, and green variety of stones called chalcedony.**
- **White colour comes from limestone.**
- Mixed with water and some thick and sticky substance like **animal fat or gum or resin from trees.**
- Due to this chemical composition colours have survived thousands of years.
- Chemical reason for preservation of these colours till now may be the chemical reactions of the oxide present on the **surface of the rocks.**
- These hand linked figures in **dancing mode are shown.**
- Similar dancing scene from the **Lakhudiyar rock painting found in Uttarakhand.**



- Paintings were generally made on the **wall and ceilings of the rock shelter.**
  - Some of the paintings are reported from the **shelter where people lived.**
  - Some of the beautiful paintings are very high up on rock shelters or close to the **ceiling of rockshelters.**
- The only motive for painting to draw at these places was perhaps for people to be able to notice them from a **distance.**
- There are many reasons why the **three phases of painting were in the same place.** Possible reasons may be the existence of favorable geographic conditions to stay in the cave and inspiration from the existing paintings.
- Now, over **150 Mesolithic rock art sites have been discovered.**
- Rich concentration in Central India like:
  - **Bhimbetka caves (MP)**



- **Jogimara (MP)**
- **Kharwar (MP)**
- **Jaora (MP)**
- **Kathotia (MP)**
- **Lakha Juar (M.P.)**



- Singanpur near Raigarh (M.P.) in Kaimur ranges
- Mirzapur district (U.P.).
- Lakhudiyar in Uttarakhand
- Sundargarh and Sambalpur (Orissa)
- Kupgallu in Telangana
- Piklihal and Tekkalkotta in Karnataka
- Ezhuthu Guha (Kerala)

Adamgarh Caves rock:

- **Adamgarh rock-shelters and Pachmarhi Caves in Madhya Pradesh** also have prehistoric rock paintings.

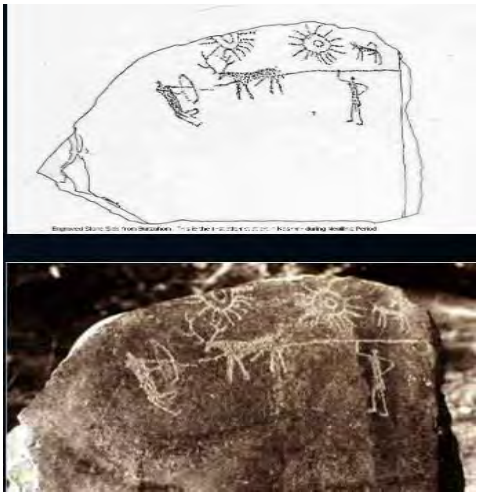


Kumaon hills, Uttarakhand at Lakhudiyar:

- It is situated on the **banks of river Suyal.**
- Lakhudiyar = **one lakh caves.**
- Paintings are classified into three categories like
  - ✓ **Humans**-stick like forms.
  - ✓ **Animal**- A long snouted animal, a fox and a multiple legged lizard are the main animal motifs.
  - ✓ **Geo pattern-** consists of wavy lines, rectangle-filled geometric designs and a group of dots also visible in the painting.
- There were also **hand linked dancing human figures.**
- **Superimposition of painting** can be seen here the earliest paintings are in **black colour**, over these are **red ochre painting and the last group comprises white painting.**



Cave paintings from, Kashmir:

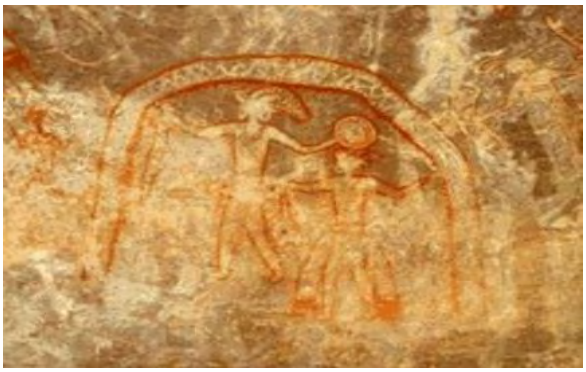


- From **Kashmir two slabs with engraving have been found**. First one is from **Burzahom which is the first attempt at art in Kashmir during the Neolithic period.**
- Evidence of the **early Neolithic period is backed by discovery of an engraved stone slab**, fixed in **rectangular structure forming some sort of a tank.**
- **Engraving depicts a hunting scene** showing an antler being pierced from behind with a long spear by a **hunter and an arrow being discharged by another hunter from the front.**
- The top portion of the painting shows two suns and a dog.
  - ✓ It possibly **symbolises values and may indicate hunting in daylight.**
  - ✓ If the presumption is correct then one sun may be depicting the **rising sun and another the setting sun.**

Cave paintings of Karnataka and Andhra Pradesh:

- The granite rocks of **Karnataka and Andhra Pradesh** provided suitable canvas to the **Neolithic man for painting.**
- The famous painting sites in these regions are **Kupgallu, Piklihal and Tekkalkota.**
- Three types of painting have been reported from here:
  - ✓ **Painting in white colour**
  - ✓ **Painting in red ochre over white background.**
  - ✓ **Painting in red ochre.**
- The theme of the painting are **bull's, elephants, sambars, gazelles, sheep, goats, horses, stylish humans, trident, vegetable motifs.**

Critical view of the Prehistoric rock arts/paintings:



- The paintings, though from the remote past, **do not lack pictorial quality.**
- Despite various limitations such as acute **working conditions, inadequate tools, materials, etc.,** there is a charm of simple rendering of scenes of the environment in which the artists lived.
- The men shown in them appear **adventurous and rejoicing in their lives.**
- The animals are shown more **youthful and majestic than perhaps they actually were.**
- The primitive artists seem to **possess an intrinsic passion for storytelling.**
- These pictures depict, in a dramatic way, both **men and animals engaged in the struggle for survival.**

- The paintings of individual animals show the **mastery of skill of the primitive artist in drawing these forms.**
- Both, **proportion and tonal effect**, have been realistically maintained in them.



- In one of the scenes, a group of people have been shown **hunting a bison.**
- In the process, some injured men are depicted **lying scattered on the ground.**
- In another scene, an animal is shown in the **agony of death and the men are depicted dancing**.
- These kinds of paintings might have given man a **sense of power over the animals he would meet in the open.**

Note:

Q. Mesolithic rock-cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modem painting. Critically evaluate this comment. **(UPSC, 2015)**

Paintings In Indus Valley Civilization:



- The art of painting was highly advanced in the **Harappan civilization.**
- Harappans made paintings on the **outer surface of their pots.** The outer surface of the **pots used by Harappans was mostly of red colour and on this red surface, paintings were made in black colour.**
- **These paintings depicts like:**
  - Geometrical designs (Parallel lines and curvy lines)
  - Birds and animals
  - Fish
  - Flowers
  - Scripts or pictographic scripts

Paintings In Vedic Age:

- During the **later Vedic period, paintings were made on the outer surface of the pots used by Aryans.**
- The colour of these **pots was grey and paintings were made in blue colour.**
- These paintings depict **geometrical and floral designs.**



Mural Paintings:

- Paintings are of two types viz.
  - **Mural Art and**
  - **Miniature Art.**
- **Techniques:** On the basis of techniques paintings can be classified on two basis.
  - **Fresco Art form**
  - **Tempera Art form**
- Elements of popular art as well as court art were present in Indian paintings because many of the painters were supported or patronized by common people like **merchants and many were patronized by the state.**

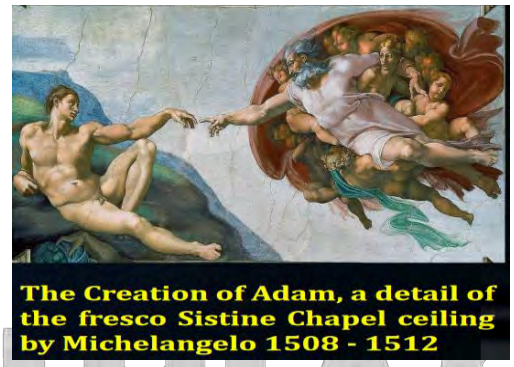
Mural Paintings (2nd c. BCE 10th c):

- A mural is any piece of artwork painted or **applied directly on a wall, ceiling or other permanent substrate, usually a vertical one, that is to say a wall.**
- Historically, they are especially associated with the **fresco technique, where the pigments are applied to a thin layer of wet plaster, into which they sink.**
- Most common variety during ancient and medieval ages.
- It was made on **walls and roofs.**
- Both **Fresco and Tempera techniques were used.**
- It was seen in **caves, temples and palaces.**

Fresco:



- **Very old technique of mural painting executed upon freshly laid ("wet") lime plaster.**
- Water is used as the **vehicle for the dry-powder pigment to merge with the plaster,** and with the setting of the plaster, the painting becomes an **integral part of the wall.**
- As a result **old fresco painting can be restored much easier than a mural done**, using **egg and oil as a binding for pigments because the paint will not flake off with time.**
- Survive for **very long periods.**



The Creation of Adam, a detail of the fresco Sistine Chapel ceiling by Michelangelo 1508 - 1512

Procedure of Fresco Art:

- Spreading on the rough surface of the **rock a layer of clay mixed with cow dung and rice husks.**
- Over this was spread a coating of **white lime plaster and the surface was kept moist while the colour was applied. After that, outlines were drawn in red colour.**
- The colours used were **local pigments and all the colours except blue could be obtained from hills.**

Tempera technique:

- Painting executed with **pigment ground in a water-miscible medium.**
- The word tempera originally came from the verb temper, **"to bring to a desired consistency."**
- Dry pigments are made usable by **tempering them with a binding and adhesive vehicle**.
- Such painting was distinguished from fresco painting, the colours for which **contained no binder.**
- Eventually, after the **rise of oil painting, the word gained its present meaning. In the Tempera technique, paintings were made on dry plaster.**
- **Tempera is a permanent, fast-drying painting medium consisting of colored pigments mixed with a water soluble binder medium, generally glutinous material such as egg yolk.**

Earliest known work/texts on Paintings:

- **Vishnudharmottara Purana** is one of the **oldest books dealing in various forms of art in the whole world.** It was composed orally and its **knowledge was passed on from generation to generation.** It was put into written form in the **5th century AD.**
- **Chitrasutra is a part of Vishnudharmottara Purana.** It is the oldest known book on painting in the world.
- The **Buddhist text Vinaya Pitaka talks about paintings in royal buildings.**
- **Mudrarakshasa (Vishakhadatta) mentions numerous paintings.**
- According to **Vatsyayana's Kamasutra, painting was one of the 64 forms of art.**

Chitrasutra (of Vishnudharmottara):

- It is an oral **tradition/recorded 5th c. A.D.**
- Contains the **art and technique of painting of early times which were carefully studied.**

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

Kamasutra (Vatsyayana):



- The concept of **Sadanga (six limbs) of Indian paintings emerged in the 1st century BC.**
- **Vatsyayana explained them in his book Kamasutra.**
- He claimed to have extracted it from **other ancient works.**
- (Vishnudharmottara Purana also explains the concept of Sadanga (6 limbs).

Kamasutra:

Rupabheda pramanani bhava-lavanya-yojanam |

Sadrishyam varnakabhangam iti chitram shadakam ||

- **Rupabheda which dealt with the subtle and stark differences in appearance of the figures.**
- **Pramanam**, which like **pixels made the artist work on the brush to bring out the accurate perception, measure and structure.**
- **Bhava** which makes facial expressions which are generally ruled by the **inner feelings.** The artists had to visualize the **situation, emotions and express them in the form of expressions.**
- **Lavanya** (yojanam) was required to add a touch of panache to complete the finesse of the work. The motive is to bring about a sense of beauty in a **dignified and organised manner.**
- **Sadrishayam** or resemblance which called for enhanced strokes on enumerating the similitude in the subjects' **attitude or action.**
- **Varnika Bhanga** was the leeway which added the flavour of individuality in every piece of art as it allowed the artist to use the **brush and colors in his own artistic flair.**

Mudrarakshasa-Vishakhadatta:

- Mentioned the names of various paintings or patas, which are important to understand the different styles of paintings and to observe all the **principles of paintings.**

- **Some of the styles were:**

Styles of Paintings	Major features
Cauka Pitaka	Isolated framed drawings
Dighala Pitaka	long scrolls of paintings
Yama Pitaka	Isolated paintings

Painting culture in Later Vedic period and pre-Mauryan Age & Mauryan Age:



- **Mahajanapada- Buddhism and Jainism.**
- Cave architecture started in this phase.
- Painting and art have been found in different places representing **Jataka Stories.**

Mercantile Age (200 BCE - 300 CE):

- This period witnessed the progressive phase of **cave Architecture.** Broadly it was the **Satavahana period In which the cave Architecture flourished.**
- Evidence of painting in this period can be found in the **Manimegalai literature which tells about the court dances, popular dances, singing, playing on the lute and flute, cookery, perfumery, painting, flower-work and many other fine arts.**

Time zone [Century]	Patronage/Era	Name	#	Buddh	Jain	Aj.	Brahma	misc.
3rd BCE	Mauryan Period	Barabar Caves	4			Yes		Ashok
3rd BCE	Mauryan Period	Nagurjaini Hills	3			Yes		Dashrath
2 - 1 cent BCE	Satavahana	Naneghat	-				Yes	Naganika Queen
1 -3rd BCE	Satavahana & Kshaharatas	Nashik - Pandavleni caves	24	Yes				[Hinayana]
1st CE to the 10th CE	Satavahana ++	Kanheri Caves	109	Yes				
2nd BC	Satavahana ++	Bhaja Caves	22	Yes				[Hinayana] | Wooden constrn
2nd BCE to the 5th CE	Satavahana ++	Karle Cave	4	Yes				1 chaitya
200 BCE - 0		Guntupalli chaitya cave, Andhra	-	Yes				
		Anakapalli, Andhra	-	Yes				
193 BC - 170 BC	Kharavela	Udaygiri-Khandagiri Hills, Odisha	18+15		Yes			
250-410 CE	Gupta Period	Udayagiri (MP)	20		1		19	Varaha Mahishasur Mardini
6th A.D	Late Buddhism	Bagha (MP)	9	Yes				Mural Paintings
		Mandargiri (Bihar)			Yes			
200 B.C. to 650 A.D	Satavahana + Vakatakas	Ajanta (Maharashtra) - by Vakatakas	29	29				4 chaityas | Hina -> Maha
1st BC to 10th AD		Sittanayasal Caves			Yes			Pudukottai district of Tamil Nadu
	Post Gupta - Chalukyas	Aihole	3	1	1		1	
	Post Gupta - Chalukyas	Badami	4		1		3	
	Post Gupta - Pallavas	Mahabalipuram			Yes		Yes	
600 AD- 1000 AD	Rahtrakutas	Ellora	34	12	5		17	
5th - 8th	Rahtrakutas	Elephanta	7	2			5	

Ajanta Caves:

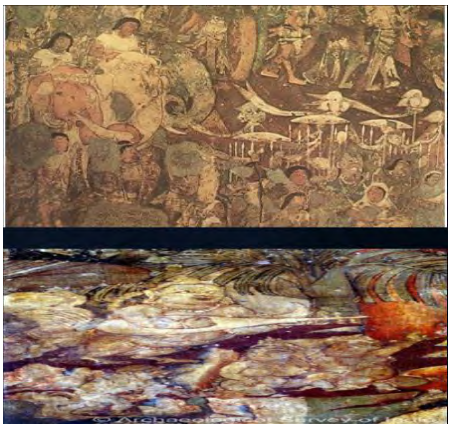
- Some of the caves at **Ajanta have paintings of the post-Mauryan age.**
- Portray Buddhist themes taken from **Jataka stories.**
- Ajanta paintings were made in **two phases.**
- **1st phase: Caves No. 9 and 10 have the oldest paintings belonging to the 2nd century BC.**
  - The composition of **Chaddanta Jataka along the right wall of the same cave** (cave No.X) belongs to the **1st century AD.**
- The **2nd phase started in the 5th century AD.**
  - Continued for the **next 300 hundred years.**



Chaddanta Jatak
Six-tusked elephant giving away his tusks

- It represents a King who has come to the **sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king.**
- There is a close resemblance in the **representation of human figures with regard to their dress, ornaments and ethnic features between this painting and the sculptures of Amaravati and Karle of early Satavahana rules of circa 2nd c.**

Gupta Era:



- The most remarkable development in the field of painting was witnessed **during the Gupta age.**
- Literary references as well as archaeological evidence are available on the progress in painting during this period.
- **Kalidasa, Varahamihira and Vatsyayana provide information about the progress in the art of painting during the Gupta age.**
- **Vatsyayana:** formal training was imparted to painters.
- **Varahamihira:**
  - **Brihat Samhita** is written by **Varahamihira.**
  - Different types of pastes known as **'Vajra Lepa' and 'Yama Lepa'** were used by painters to prepare the surface for paintings.

- **Brihat Samhita (6th century AD) and Vishnudharmottara** introduced the **technical details and classification of painting.**
- The most remarkable examples are **Ajanta and Bagh caves.**
- Ajanta and Bagh caves paintings are "**Madya Desa School"** of painting.
- Ajanta Caves paintings depict **religious and spiritual scenes.**
- **Bagh Caves paintings depict scenes of day-to-day life** (worldly life or material life).
- Both are **Buddhist caves.**
- Both **Fresco and Tempera techniques** were used in making these paintings.
  - **Mural paintings of Ajanta are not true frescoes** for a fresco is painted while the plaster is still damp and the murals of Ajanta were made after it has been set.
    - ✓ **dry fresco**

Main features of the paintings are as follows:

- These paintings have a **lot of typological variation such as outward projections, rhythm in clearly defined lines.**
- **Body-color gets merged with the outline which creates the effect of volume. Colors are limited, no over stylization.**
- The figures are broad with heavy proportion, events are grouped according to s**pace and location.**
  - The paintings of **Cave Nos. 1 and 2** are very orderly and naturalistic, well-integrated with the sculptures in the caves.
- various skin colors are used such as **brown, yellowish-brown, greenish, yellow ochre,** etc. which represent a **multi-colored population.**
- The themes were the **life of Buddha, the Jatakas, and the Avadanas.**
- **Red ochre, yellow ochre, brown ochre, lamp black, white, and lapis** were the main colours which were used which were imported from **Northern India, central Asia, and Persia.**
- Colours are vivid even after **1500 years.**
- These colours were made of **plants and minerals.**
- Among the important patrons of **Ajanta were Varahadeva** (Prime Minister of the Vakataka king, Harishena), **Upendra Gupta, Buddhabhadra, and Mathuradasa.**

Note:

- Murals in cave no. 9 and 10 belong to the Satavahana period and rest belong to Gupta period or later Cave no. 16, 17, 2 and 1 executed between the 5th and 7th century A.D.

Prominent paintings in Ajanta Caves are:

- Themes were based on Jataka stories, Bodhisattva.
- Caves No. 1, 16 and 17-paintings of the Gupta period.
- Cave No. 1- famous for their refinement and beauty

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- Paintings of Padmapani (lotus bearing Bodhisattva),
- Vajrapani (thunderbolt bearing Bodhisattva) and
- Manjusri (manifestation of Buddha's wisdom)
- Story of Mahajanaka Jataka

- Cave No. 10 - Jataka stories
- Cave No. 17 - Kapi Jataka & mother and child.
- Cave No. 16 - Dying Princess
- Famous for the expression of emotions.
- Sundari (wife of Buddha's cousin Nanda) sitting in an extremely sad mood because Nanda has left home to join Buddha.
- Nanda who was madly in love with this girl went away from her with Buddha to heaven.

Cave No. 1 Bodhisattva Padmapani:



- His wife and other citizens are looking at him in a disappointed manner but bodhisattva is passing through his way without any disturbance.
- Monkey and a few celestials are also depicted, perhaps these are the part of mara's army that is trying to dissuade Siddhartha from the path of Buddhism.
- Wearing a crown adorned with sapphires.
- Long black hair falling gracefully.
- Lotus flower in the right hand.
- **Wearing a crown adorned with sapphires.**
- **Long black hair falling gracefully.**
- **Lotus flower in the right hand.**
- large shoulders which **create heaviness.**
- Three bents in the body creating a movement in the picture space.
- **Outlines are merged with the body volume which creates the softness and three-dimensional effect.**
- wearing a big adorned crown, his head is slightly bent to the left.
- Eyes are half-closed and are slightly elongated.
- Nose is sharp and straight,
- Body color is natural.
- White beaded necklace
- The lines are rhythmic, delicate, and define the contours of the body.
- Every part of the body is given equal attention.
- Light red, brown, green, and blue colors.
- The eyebrows, nose, lips, and chin contribute to the overall effect of solidity in the figure.

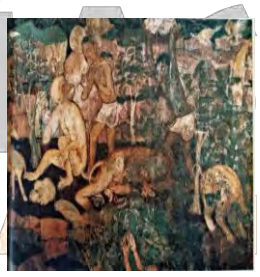
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Cave No. 1 Bodhisattva Vajrapani:



Cave No. 1 Mahajanka Jataka:





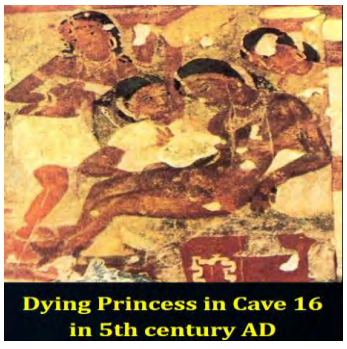
- Date back to **6th - 7th century AD in cave 2 and 1.**
- Prince **Mahajanka discussing the problem of the kingdom with his mother.**
- Seeking the advice of mother before beginning his March to reconquer his kingdom which has been **usurped by his uncle.**

MahaKapi Jataka:



- The **Buddha, in a previous life as the king of 80.000 monkeys,** helps them flee and travel a stream with **his own body.**

Cave No. 16 - Dying Princess:



- It is famous for the **expression of emotions.**
- **Sundari** (wife of Buddha's cousin Nanda) sitting in an extremely sad **mood because Nanda has left home to join Buddha.**
- Nanda who was madly in love with this girl went away from her with Buddha to heaven.
- Overwhelmed by the beauty of the **Apsaras, Nanda forgot his earthly love and consumed to enter the Buddhist order as a shortcut to heaven.**
- By the time he came to see the vanity of his purely physical aim and became a **Buddhist but the Princess, his beloved, was cruelly left to her fate without any such consolation.**

Cave No. 17 painting of the Mother and child:



- This painting depicts **Buddha,** his son **Rahul and his wife Yashodha. Buddha visited his home for the first time after getting enlightenment** to seek alms. **Rahul was giving alms and Yashodha was standing by his side.**

Cave 10 Flying Apsara:



- It belongs to the late 6th century AD.
- A heavily jeweled female painting with a distinctive turban or an apsara/dancer.
- Eyes **convey emotion.**
- She is painted with elongated, narrowed eyes with expressive, undulating eyebrows; they were designed to play a primary role in **conveying emotion.**

These paintings depict:

- It is drawn in cave no. 17
- Indra is depicted flying amid clouds together with celestial nymphs holding musical instruments.



Decorative design on ceiling and pillars of these cave temples ceiling decoration is from cave no. 17



Shibi Jataka a scene from the story of King Shibi, who offered his own flesh to save a pigeon

The Loyalty of an Elephant towards His Blind Mother. From the Matriposhaka Jataka, Ajanta Caves, Gupta Period,5th Century CE

Method of preparation of Ajanta Caves paintings:



- Initially preparing mud plaster in two coats.
  - The first was rough to fill in the pores present in the rock surface.
- Then the final coat of lime plaster on it.
- Then painting proceeds with stages.
  - First drawing outline in red ochre.
  - Renewed the contours in brown, deep red, or black color.
- Drawing attenuated poses, supple limbs, artistic features, a great variety of hairstyles, and all kinds of ornaments and jewelry.
- Human emotions and expressions are depicted.
- **Later mural style shows** the merger of two streams of arts, **Satavahana of Andhra and Gupta of North India.**

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DAILY CLASS NOTES

Art & Culture

Lecture - 15

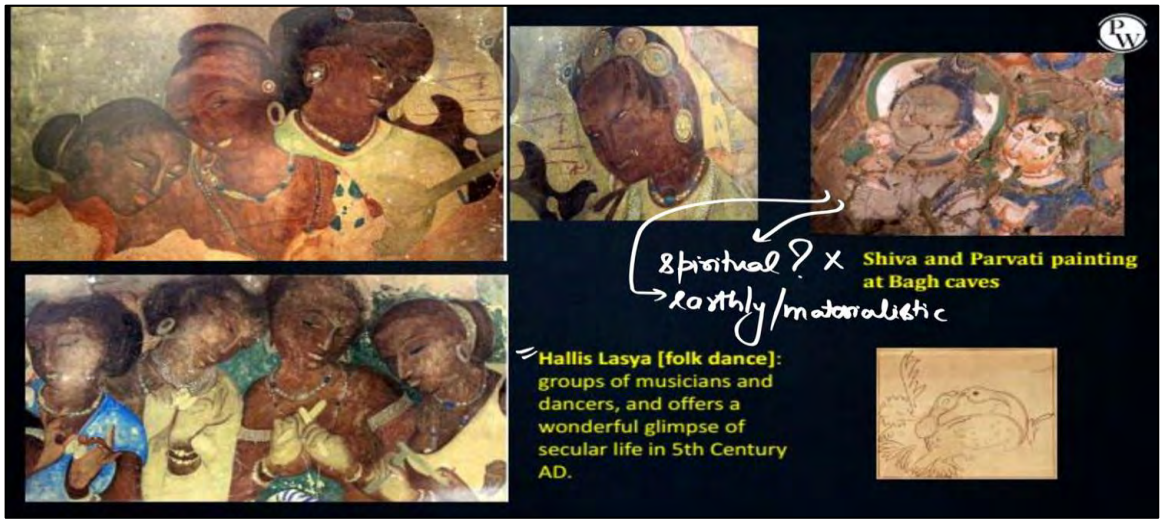
Indian Paintings (Part-02)



Indian Paintings (Part-02)

Bagh Caves:

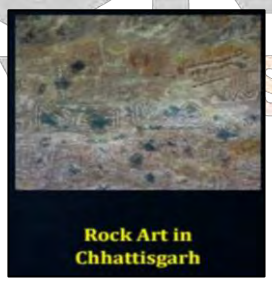
- **Location**: Bagh Caves are situated in the Dhar district of Madhya Pradesh.
- **Cave Descriptions:**
  - **Cave 1:** Known as Griha, it served as the residence of the cave's chief priest, featuring Shivling and Dwicharan.
  - **Cave 2**: Pandavonki Gumpha/Gonsai Gumpha, designed solely for residential purposes, contains a Buddha statue standing on a lotus.
  - **Cave 3:** Hathikhana, constructed for the elite members of society.
  - **Cave 4:** Rang Mahal or Chitrasala (Gallery of paintings), the largest one with a stupa and depictions of river Goddesses on its walls and roof, adorned with numerous beautiful paintings.
  - **Cave 5:** Functioned as a meeting place.
  - **Cave 6**: Houses a large corridor.
  - Caves 7 to 9 have collapsed.
- **Art and Paintings:**
  - Bodhisattva Padmapani and Mushroom paintings are found in the caves.
  - Cave 3 revealed signs of life through its paintings, and remains are visible in caves 2, 5, and 7.
  - The paintings were executed in tempera and half Fresco.
- **Painting Techniques:**
  - The original Bagh Cave paintings were created in tempera using mineral colors such as ochre, clay, chalk, kaolin line, lamp-black, gypsum green glauconite, and lapis lazuli.
  - The first rough coat preparation shows less care, resulting in a more earthy than spiritualistic appearance.





Paintings of Chattisgarh:

- **Cave Paintings in Chhattisgarh:**
  - Chhattisgarh houses various caves in the Kanker district, including Udkuda, Garagodi, Khaperkheda, Gotitola, Kulgaon, etc.
  - These caves showcase paintings featuring human figurines, animals, palm prints, bullock carts, and more.
- **Jogimara Cave Paintings:**
  - The Jogimara caves, located in the Ramgarh hills in Surguja district of Chhattisgarh, contain paintings from a later period.
  - These paintings predate the Ajanta and Bagh Caves and belong to the Pre-Buddha caves, estimated to be created around 1000 BCE.
- **Rock Art Sites in Koriya District:**
  - Similar paintings to Jogimara can be observed in the Ghodasar and Kohabaur rock art sites in the Koriya district of Chhattisgarh.
- **Chitwa Dongri Discoveries:**
  - In Chitwa Dongri (Durg district), intriguing paintings depict a Chinese figure riding a donkey, along with images of dragons and agricultural scenes.


Rock Art in Chhattisgarh

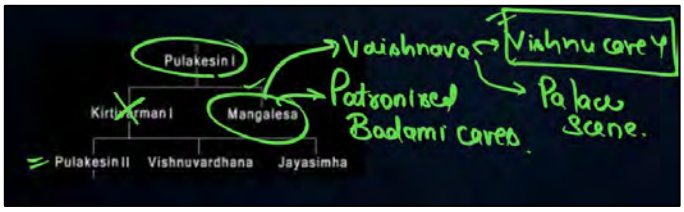
Chalukyan Age and Badami Rock-cut Cave Paintings:

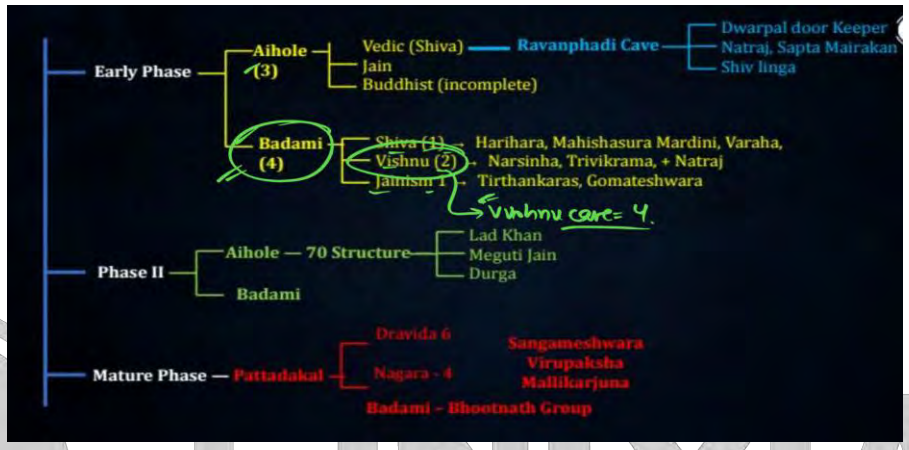
- Badami Rock-cut cave paintings offer a glimpse into the painting talent of the Chalukyan Age.
- Some paintings in the Ajanta caves also belong to this period, specifically from the post-Gupta period (550-750).


Puleksin-II welcoming ambassador of Persian King, Ajanta Added by Chalukyas

❖ **Badami Mural Paintings:**

- Badami mural paintings are the earliest surviving examples of Hindu paintings, completed during the period of Mangalishwara, the son of Pulakesin I.
- Many murals are inspired by Puranic themes, particularly paintings depicting Shiva and Parvathi.





❖ **Cave 1: Oldest and Decorated:**

- Cave 1 in Badami is the oldest, featuring paintings on the ceiling including depictions of Nataraja, Shiva, Parvati, and a coiled serpent with high aesthetic value.

❖ **Cave 2 and Cave 4: Dedicated to Lord Vishnu:**

- Cave 2 is dedicated to Lord Vishnu and his incarnations, while Cave 4 is the Vishnu cave, showcasing avatars like Paravasudeva, Bhuvaraha, Harihara, and Narasimha.
- Some fragmentation of paintings is observed in Cave 4.

❖ **Mangalesha Inscription and Palace Scene:**

- The Mangalesha inscription (578-79 CE) reveals a Vaishnava affiliation.
- A palace scene in Cave 4 depicts Pulakesin I with his sons, wives, and feudatories watching a dance scene, with Indra and his retinue at the corner of the panel.

❖ **Cave 3: Jain Influence:**

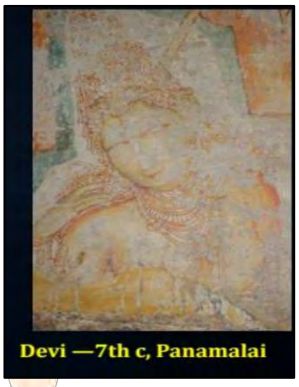
- Cave 3 in Badami is Jain, featuring a huge image of Lord Mahavira and a mural painting of Adinatha.
- This cave is said to be built at least 100 years after the first cave.

❖ **Main Features of Badami Cave Paintings:**

- **Dance Scenes:** Similar to Ajanta paintings, Badami cave paintings include dance scenes.
- **Extension of Ajanta Paintings:** Technically, they represent an extension of the mural painting tradition from Ajanta to Badami.
- **Large Eye Sockets**: Human figures are depicted with large eye sockets, reminiscent of the style in Ajanta.
- **Half-Closed Eyes:** Both human and divine figures have their eyes half-closed, possibly portraying high-class gracefulness and divinity.
- **Protruding Lips:** Figurines have protruding lips, creating volume with simple line treatment.

Pallava Paintings:

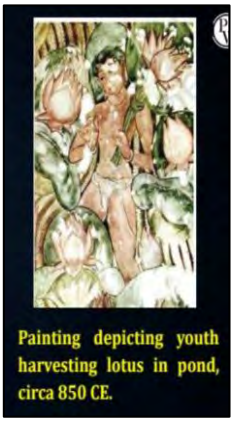
- **Pallava Paintings and Mahendravarman I:**
  - Mahendravarman I constructed temples and incorporated paintings, but only fragments of these paintings have survived.
- **Mandagapattu: Titles and Characteristics:**
  - Mahendravarman I was associated with Mandagapattu and earned titles such as Vichitra chitta (curious mind), Chitrakarapuli (tiger among artists), and Chaityakari (temple builder).
- **Panamalai: Graceful Female Divinity:**
  - At Panamalai, a temple associated with Mahendravarman I, a figure of a female divinity is depicted with grace.


Devi —7th c, Panamalai

- **Kanchipuram Temple and Rajsimha's Patronage:**
  - Rajsimha patronized the paintings at the Kanchipuram temple.
  - Traces of these paintings, portraying Somaskanda, remain, characterized by round and large faces.
  - The lines in these paintings are rhythmic with increased ornamentation compared to earlier periods.
- **Artistic Characteristics:**
  - The depiction of the torso in these paintings reflects the earlier sculptural tradition but is now elongated.

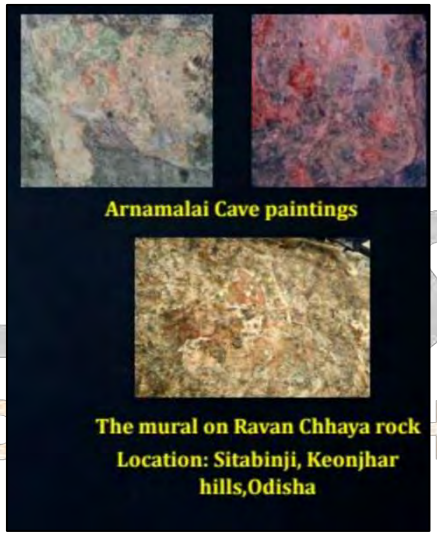
Pandya Paintings:

- Noteworthy paintings from the Pandya period are found in the Sittanavasal Cave (Arrival Koli) and Tirumalaipuram.
- **Sittannavasal Cave:**
  - Located in the Pudukkottai district, Tamil Nadu, these caves house rock-cut Jain temples.
  - Originally, the entire caves were adorned with paintings, but now only the ceiling retains these artworks.
  - The artistic quality of these paintings surpasses similar ones elsewhere and bears resemblance to the murals of Bagh and Ajanta caves.
  - Veranda pillars depict dancing figures of celestial nymphs, characterized by firmly drawn contours and vermilion red paint on a lighter background.
  - The body is rendered in yellow with subtle modeling, showcasing supple limbs, expressive faces on dancers, rhythmic swaying movements, and slightly elongated eyes, a feature observed in subsequent Deccan and South Indian paintings.


Painting depicting youth harvesting lotus in pond, circa 850 CE.



❖ **Armamalai Cave:**



- Located in Vellore district, Tamil Nadu, these natural caves were converted into a Jain temple in the 8th century AD.
- Numerous paintings in these caves depict Jain religious stories, including Astathik Patakas (deities protecting eight corners) and Jainism.
- These paintings exhibit similarities to those found in the Sittanavasal Cave.

❖ **Ravana Chhaya Painting:**

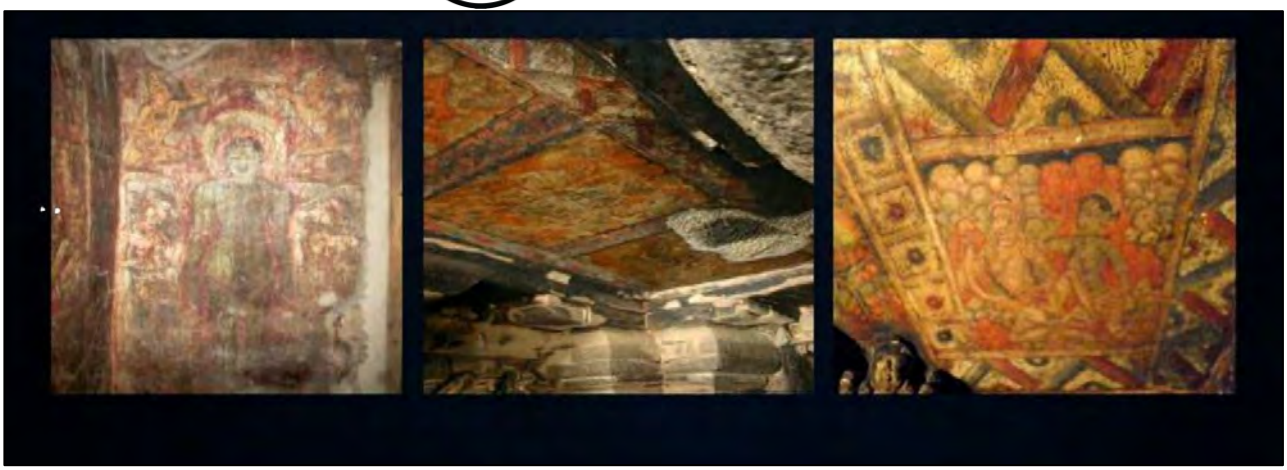
- Mention of the Ravana Chhaya painting in Odisha, built between the 6th to 8th century, which shares similarities with the paintings of Sittanavasal Cave.

Rashtrakuta Period and Ellora Cave Paintings:

- The Ellora Caves house a significant collection of paintings from the Rashtrakuta period, primarily concentrated in the Kailasa temple among the five caves.

❖ **Key Dimensions of Ellora Cave Paintings:**

- Themes include scenes related to Buddha's enlightenment, depictions of Vishnu, Lakshmi, Shiva, and Apsaras.
- Blue color is notably used with high precision, complemented by white, green, brown, yellow, and black hues.
- The paintings portray diverse scenes such as court life, festivals, processions, and women engaged in various activities.
- Additionally, the artwork features birds, animals, and flowers, contributing to the rich tapestry of Ellora Cave paintings.



Chola Period:

- **Chola Period and Fresco Technique:**
  - During the Chola period, artists utilized the fresco technique in their paintings.
- **Locations of Chola Paintings:**
  - Chola Paintings are discovered in Narthamalai and the Brihadeeswara temple.
  - Specifically, they adorn the walls of the narrow passage surrounding the shrine.
- **Temporal Layers:**
  - The paintings exhibit two layers, representing the Cholas and Nayakas periods, with the Nayakas period dating back to the 16th century.
- **Themes in Chola Paintings:**
  - Chola paintings primarily narrate stories related to Lord Shiva.
  - Depictions include Shiva in Kailash, Tripurantaka, Nataraja, a portrait of the patron Raja Raja and his mentor Kuruvar, and dancing figures.
- **Discovery and Stylistic Maturity:**
  - Professor S.K. Govindasamy of Annamalai University discovered these paintings in 1931.
  - The Brihadeswara temple paintings exemplify the stylistic maturity achieved by Chola artists over the years.
- **Artistic Characteristics:**
  - Characteristics of Chola paintings include a sinuous pre-determined flow of lines, supple modeling of figures, and elongation of physiognomic features in human figures.
  - These elements showcase both the perfection achieved by Chola artists during this period and the phase of transition in their artistic style.

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Chola Painting – Dancing Girls at Brihadisvara Temple Tanjore

Vijayanagar Art Period (1335-1556):

- The Vijayanagar period, spanning from 1335 to 1556, left a remarkable artistic legacy with a significant number of fresco paintings on temple walls.

❖ **Fresco Paintings Characteristics:**

- The fresco paintings are known for their vibrant and bright colors.
- Themes of these paintings encompass narratives from the Ramayana, Mahabharata, Puranas, lives of Rama, Krishna, Vishnu avatars, and Vidyaranya.

❖ **Notable Sites for Vijayanagar Art:**

- Tirupparamkunram near Trichy and Virupaksha Temple in Hampi are notable sites, with paintings found on the ceilings depicting stories from the Ramayana and Mahabharata.
- The Veerabhadra temple in Lepakshi, Andhra Pradesh, is another site adorned with a large number of paintings on its walls.

❖ **Themes of Vijayanagar Wall Paintings:**

- Wall paintings from the Vijayanagar era include themes like Dashavatara and Girija Kalyana (the marriage of Parvati & Shiva) at Virupaksha Temple, Hampi, Shiva Purana murals at the Virabhadra temple in Lepakshi, and paintings at the Kamaakshi and Varadaraja temples in Kanchi.



Dashavatar Painting at Virupaksha Temple, Hampi



- **Evolution of Pictorial Language:**
  - Vijayanagara painters developed a unique pictorial language characterized by profiles of faces and two-dimensional depictions of figures and objects.
  - Lines in these paintings are both still and fluid, and compositions are organized in rectilinear compartments.
- **Stylistic Conventions and Adoption:**
  - The stylistic conventions established during the Vijayanagar period were adopted by artists in South India during the Nayaka Period.
- **Ashta Dikpalas at Hampi:**
  - The Virupaksha Temple in Hampi features Ashta Dikpalas, guardians of eight directions, each riding on a specific animal and carrying distinct symbols.
  - Ishana – Guardian of Eshanya (Northeast), riding Vrishaba (a bull)
  - Nirrti – Guardian of Nairutya (Southwest), riding a horse and carrying a sword
  - Vayu – Guardian of Vayuvya (Northwest), riding a gazelle
  - Varuna – Guardian of (West), riding Makara (a crocodile-like mythical creature)
  - Kubera – Guardian of Uttara (North), riding Nara (a man) and carrying a (mace)
  - Yama – Guardian of Dakshina (South), riding a male buffalo
  - Agni – Guardian of Agneya (Southeast), riding a ram
  - Indra – Guardian of Purva (East), riding Airavata (a white elephant) and wielding his signature weapon Vajrayuda (Thunderbolt)



❖ **Legacy and Migration:**

- With the decline of the Vijayanagar empire, artists previously under royal patronage migrated to places like Mysore, Tanjore, and Surpur.
- Absorbing local artistic traditions, the Vijayanagar school of painting evolved into various styles, including the Mysore and Tanjore schools of painting in South India.



Parvati with her companion, Lepakshi (Andhra Pradesh)

❖ **Characteristics of Mysore Painting:**

- Mysore paintings are known for their elegance, muted colors, and attention to detail.
- Popular themes include Hindu gods, goddesses, and scenes from Hindu mythology.
- Characteristics involve delicate lines, intricate brush strokes, graceful delineation of figures, discreet use of bright vegetable colors, and lustrous gold leaf.
- Beyond decoration, these paintings aim to inspire devotion and humility, emphasizing the painter's skill in expressing emotions.
- Painters in Mysore prepared their materials, utilizing natural sources for colors and employing specific brushes for delicate and superfine work.
- The enduring quality of earth and vegetable colors ensures the longevity of original Mysore paintings.

❖ **Nayaka Paintings:**

- The Nayak Dynasty emerged after the fall of the Vijayanagar Empire in South India.
- The Thanjavur painting style originated under the Nayaks of Thanjavur around 1600 CE, influenced by Deccani, Vijayanagar, Maratha, and even European or Company styles.
- Nayak artists created murals and frescoes on temple walls, predominantly featuring religious subjects or depictions of royal power.

❖ **Locations and Themes of Nayaka Paintings:**

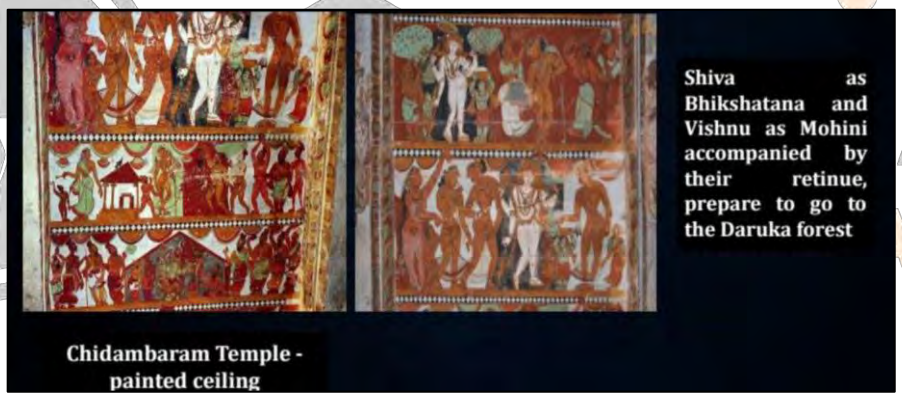
- Nayaka paintings from the 17th-18th centuries are found in Thiruparankundram, Srirangam, Tiruvarur, and Chidambaram.
- Thiruparakunram paintings span two periods, depicting the life of Vardhaman Mahavira, Mahabharata, Ramayana, and Krishna-leela.
- Tiruvarur portrays the story of Muchkunda, while Chidambaram features Shiva's bhikshatana form and Vishnu as Mohini.
- The Sri Krishna temple at Chengam in Arcot district displays 60 panels narrating the Ramayana story, representing the late phase of Nayaka paintings.

❖ **Characteristics of Nayaka Paintings:**

- Nayaka paintings maintain a connection to the Vijayanagara style with regional modifications.
- Figures, primarily in profile, are set against a flat background.
- Male figures exhibit a slim waist and a less heavy abdomen than those in Vijayanagara paintings.
- The artist aims to infuse movement and dynamism into the space, following traditions of previous centuries.



The Nayaka Murals: These murals illustrate images of Nayak Kings and Queens at Srirangam Temple, with inscriptions in the Kannada language



Shiva as Bhikshatana and Vishnu as Mohini accompanied by their retinue, prepare to go to the Daruka forest

Chidambaram Temple - painted ceiling

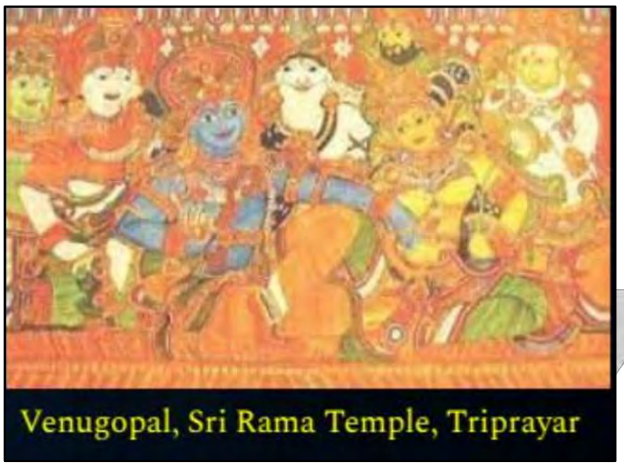


Muchkunda (rishi) burns Kalyan to ashes

Rama and Sita enthroned; Bharata Shatrughna, Vibhishana

❖ **Kerala Murals (16th-18th Century):**

- Kerala murals from the 16th to 18th century developed a distinctive pictorial language and technique, incorporating stylistic elements from Nayaka and Vijayanagara schools.
- Painters drew inspiration from contemporary traditions such as Kathakali and kalam ezhuthu (ritual floor painting in Kerala), utilizing vibrant colors and representing human figures in three-dimensionality.
- The murals depicted episodes from Hindu mythology, particularly those popular in Kerala, along with narratives from Ramayana and Mahabharata.
- Over sixty sites showcase these murals, including three palaces: Dutch Palace in Kochi, Krishnapuram Palace in Kayamkulam, and Padmanabhapuram Palace.
- Other sites include Pundareekapuram Krishna Temple, Panayanarkavu, Thirukodithanam, Triprayar Sri Rama Temple, and Trissur Vadakkunathan Temple.



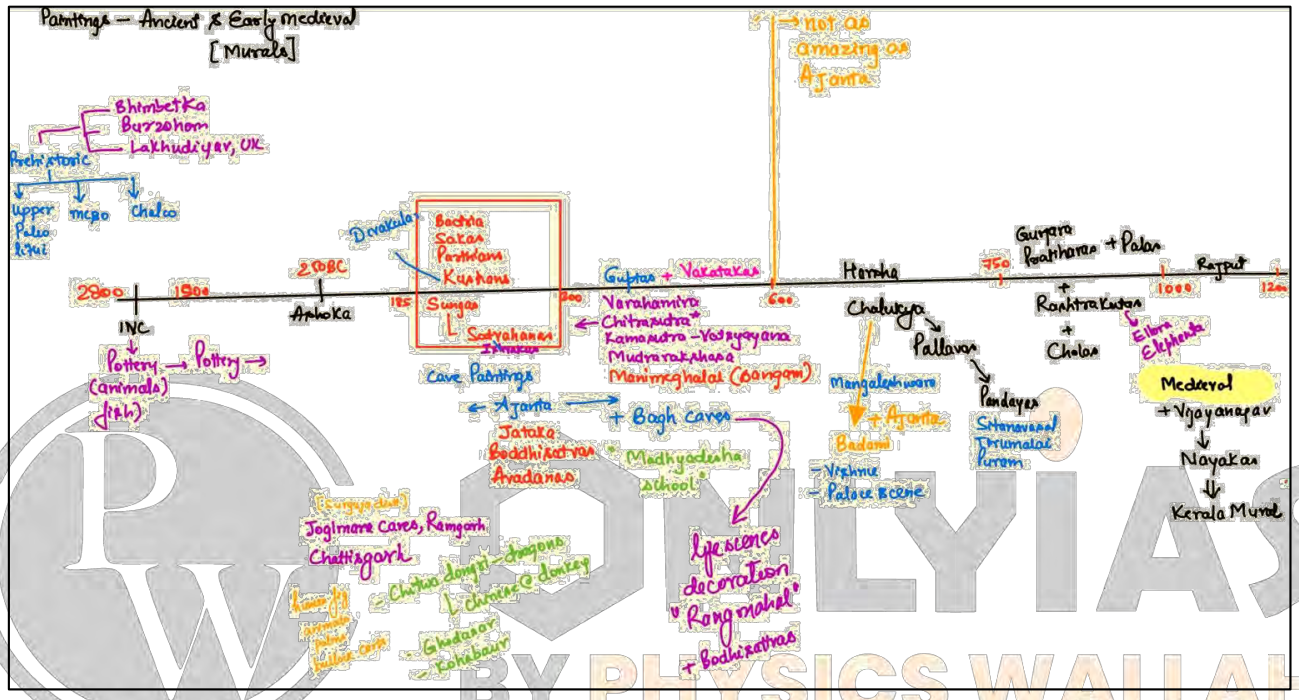
Venugopal, Sri Rama Temple, Triprayar

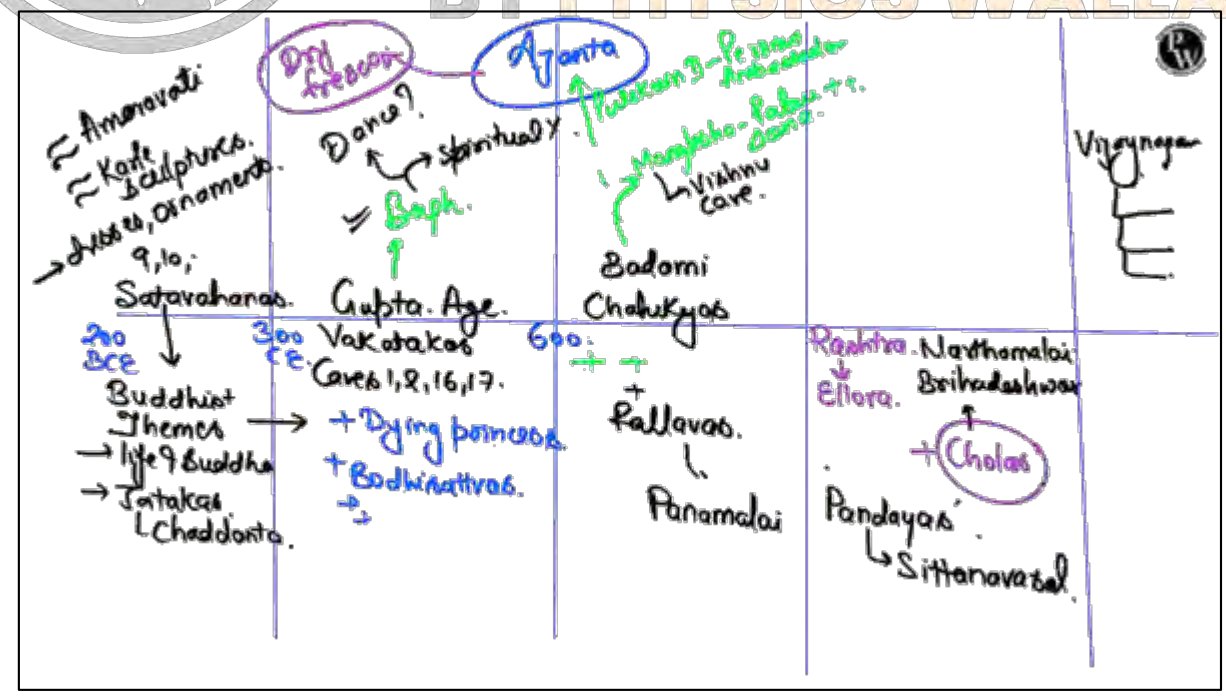


Krishna playing flute, accompanied by Gopikas, Krishna temple, Pundareekapuram

❖ **Relevance Today: Mural Painting Practices:**

- Mural paintings are relevant today and can be observed on the interior and exterior walls of houses in villages or havelis.
- Typically created by women during ceremonies, festivals, or as routine maintenance, these paintings feature traditional forms like pithoro in parts of Rajasthan and Gujarat, Mithila painting in northern Bihar's Mithila region, Warli paintings in Maharashtra, and village wall paintings in Odisha, Bengal, Madhya Pradesh, or Chhattisgarh.





Some other important caves of paintings:

- **Jogimara Cave (Surguja district, Chhattisgarh):**
  - Walls of Jogimara cave are adorned with paintings depicting dancing human beings and animals.
- **Kanheri Caves (Salsette Island, Mumbai):**
  - Cave No. 34 at Kanheri Caves showcases paintings of Mahatma Buddha dating back to the 10th century AD.
- **Lenyadri Caves (Junnar, Pune, Maharashtra):**
  - Lenyadri Caves in Pune contain traces of ancient Buddhist paintings.
- **Malayadipatti Cave (Pudukkottai district, Tamil Nadu):**
  - Caves in Malayadipatti feature paintings dating back to the 16th and 17th centuries, covering walls and ceilings.
- **Pitalkhora Caves (Aurangabad district, Maharashtra):**
  - Pitalkhora Caves house paintings from the 4th century AD, with Cave 3 displaying numerous fine paintings on columns.
- **Ravana Chhaya, Sitabinji (Keonjhar/Kendujhar district, Odisha):**
  - Unique tempera paintings from the 7th century are found on giant rock boulders near Sitabinji, depicting royal processions.
- **Bhaja Caves (Pune, Maharashtra):**
  - Cave No. 12 at Bhaja contains beautiful paintings featuring Mahatma Buddha.
- **Elephanta Caves (Near Mumbai, Maharashtra):**
  - Originally covered with vibrant paintings, Elephanta Caves now exhibit only traces of these ancient artworks.
- **Thirunadhikkara Cave (Kanyakumari district, Tamil Nadu):**
  - Originally a Jain shrine, converted into a Hindu shrine in the 10th century, with paintings depicting scenes from Ramayana and Mahabharata.
- **Murugan Cave Temple, Thiruparankundram (Madurai district, Tamil Nadu):**
  - The cave contains an ancient painting of Nataraja, a form of Lord Shiva.
- **Udayagiri Caves (Near Vidisha, Madhya Pradesh):**
  - Cave No. 6 at Udayagiri, known as Panasa Gumpha, features simple ochre-colored paintings.
- **Undavalli Caves (Guntur, Andhra Pradesh):**
  - A unique four-storied structure with frescoes from the 7th and 8th centuries depicting Hindu mythological stories.
- **Chintakunta Caves (Kadapa district, Andhra Pradesh):**
  - The first discovered rock painting site in South India, the second largest in India after Bhimbetka, showcasing 200 rock art paintings with the use of red and white colors.
- **Gawilgarh Caves (Near Betul, Madhya Pradesh):**
  - Prehistoric caves with 12,000-year-old rock paintings and 200 rock shelters.
- **Kashmir - Saspol Caves (Ladakh in Jammu and Kashmir):**
  - Four caves adorned with beautiful paintings related to Buddhism.

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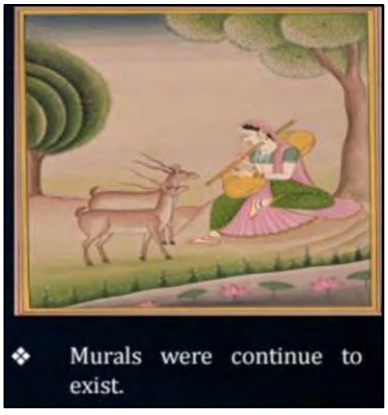


❖ **Avadana/Apadana:**

- A type of Buddhist literature correlating past lives' virtuous deeds to subsequent life events, encompassing 600 stories in the Pali language and numerous Sanskrit collections.
- Collections include Mahasaṃghika's Mahavastu, Sarvastivada's Avadanaśataka (Century of Legends), Divyavadana (The Heavenly Legend), and accounts related to Gautama Buddha and Ashoka.
- Popular avadanas include Ratnamalavadana, Sudhana's story, Vessantara Jataka, and Suvannasankha Jataka.

Introduction to Miniature Paintings:

- The term 'miniature' originates from the Latin word 'Minium,' referring to red lead paint commonly used in illuminated manuscripts during the Renaissance.
- Often confused with "minimum," miniatures are intricate, small-scale paintings with a long tradition in the Indian sub-continent, featuring various schools with differences in composition and perspective.
- The detailed nature of these paintings becomes more apparent when observed under a magnifying glass.



❖ **Technique of Miniature Painting:**

- Miniature paintings must meet specific preconditions:
  - ✓ The painting should not exceed 25 square inches.
  - ✓ The subject's depiction should not surpass one-sixth of the actual size.
  - ✓ For instance, an adult head of 9 inches should not be painted larger than 1.5 inches.

- Human figurines typically feature a side profile with bulging eyes, pointed noses, and slim waists.
- Skin tones vary, with Rajasthani miniatures using brown hues and Mughal paintings favoring fairer tones.
- Divine beings, like Lord Krishna, are depicted with a blue color palette, while women figurines have black long hair and eyes.
- Men are portrayed in traditional attire, often with a turban.

❖ **Chaurapanchasika by Bilhana:**



- Chaurapanchasika, a collection of 50 stanzas, is a masterpiece by Bilhana, a Kashmiri writer and painter from the 11th century.
- This work narrates the love story between a thief and a princess, representing a fine example of the miniature painting format.
- Late N. C. Mehta reproduced this significant piece.

❖ **Introduction to Early Miniatures:**

- Early miniatures refer to small paintings characterized by intricate details.
- Primarily created for books or albums, these miniatures were painted on perishable materials like paper, palm leaves, and cloth.
- The art of miniature painting emerged between the 8th and 12th centuries as a response to the large-scale wall paintings.
- This form of painting flourished in both eastern and western regions, giving rise to two prominent schools: the Pala School of Art and the Apabhramsa School of Art.

❖ **Prominent Schools of Early Miniatures:**

- The Pala School of Art and the Apabhramsa School of Art were two significant schools that developed between the 8th and 12th centuries.
- The period witnessed substantial progress in miniature painting, with its influence spreading across India from Kashmir in the north to Tamil Nadu in the south, and from Bengal in the east to Gujarat in the west.

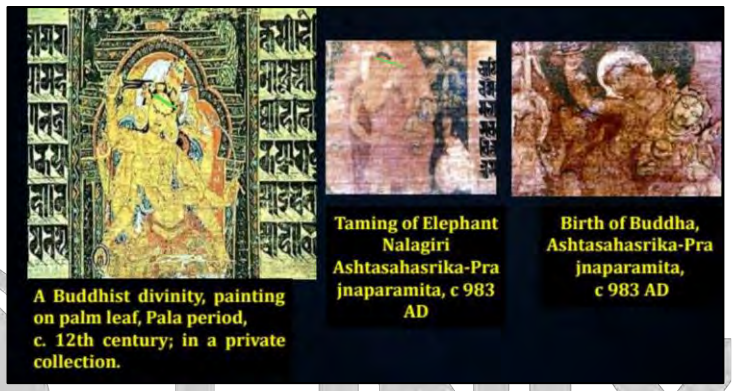
❖ **Evolution of Miniature Paintings:**

- Miniature paintings in India emerged for the first time during the 8th to 12th centuries.
- The art form experienced notable advancements during this era.
- The Pothi format, a book format for painting, also originated during this period.
- In this format, paintings were employed to narrate a story, and multiple pages containing these paintings were compiled into book form.

❖ **Pala School of Art (8th - 11th Century):**

- The Pala School of Art reached its pinnacle in the 11th century and was primarily patronized by the Pala rulers.
- It represents the earliest examples of miniature painting in India.
- Buddhist monasteries such as Nalanda, Odantapuri, Vikramsila, and Somarupa served as significant centers of Buddhist learning and art for this school.

- These monasteries housed workshops for casting bronze images, and the extant illustrated manuscripts mainly belong to the Vajrayana School of Buddhism.
- The Pala style is characterized by naturalistic features, resembling the ideal forms of contemporary bronze and stone sculptures, reflecting influences from the classical art of Ajanta.
- Important centers include Mahavihara-Nalanda, Vikramshila, Odantpuri, Somapura, and Jagdaila, with a notable example being the manuscript of the Astasahasrika Prajnaparamita from Nalanda.
- Features of Pala paintings include flat-headed human figures, a natural touch incorporating banana and coconut trees, extensive use of sinuous lines, subdued tones of colors, and simple compositions.
- Prominent painters associated with the Pala School are Dhimman and Vitapala.
- The Pala School of Art experienced a decline in its cultural influence following Islamic invasions.



Apabhramsa School of Art in Western India (12th - 16th Century):

- In Western India, the Apabhramsa School of Art flourished from the 12th to the 16th century, primarily focusing on Jain paintings.
- Influenced by the Apabrahmsa school and inspired by Jain texts, this school received patronage from merchants.
- It adhered to a highly conservative style of Indian miniature painting, dedicated to illustrating Jaina religious texts from the 10th to the 13th century, including stories from Kalpasutra and Kalchakra Katha.
- Paintings were executed on palm leaves initially and later transitioned to paper.
- Prominent centers for this art form included Ahmedabad, Patan, Champaner, and Vadnagar.
- During the rule of the Western Chalukya Empire in the 10th to 12th centuries, Vaishnav paintings were introduced, incorporating concepts from the Gita Govinda and themes of secular love.
- Gita Govinda, composed by the 12th-century Sanskrit poet Jayadeva, narrates the relationship between Krishna, Radha, and the female cow herders (gopis) of Vrindavan.

❖ **Features of Apabhramsa School Paintings:**

- Taut (tight/hard) lines were a distinctive feature, emphasizing facial details and reflecting the flow of linear energy.
- Human figures were depicted with fish-shaped bulging eyes, a pointed nose, a double chin, and angular faces.
- Female figures were characterized by large hips and breasts.



❖ **Famous Creations and Jain Texts:**

- Kalpasutra and Kalakacharyakatha were notable creations of Jain texts by Apabhramsa artists.



- Kalpasutra, a compilation of biographies of Jain Tirthankaras, portrayed the three types of special beings in the Jain universe: heroic Vasudeva, regal Chakravarthy, and wise Tirthankaras.
- Kalak Acharya Katha recounted incidents involving the Jain community about 2,000 years ago and became an integral part of the main Jain text, the Kalpasutra, describing Jain cosmogony.

Miniature Art during Delhi Sultanate:

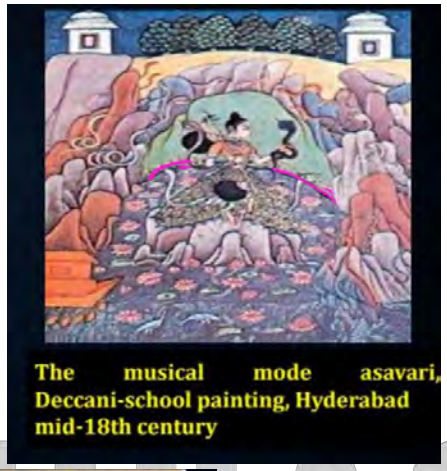


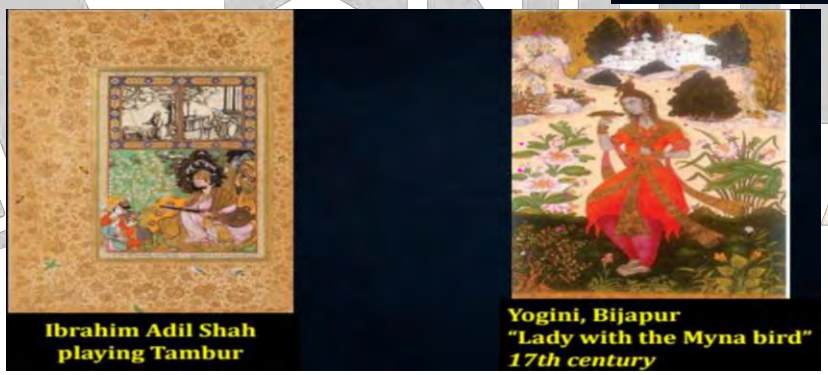
Miniature Art during Delhi Sultanate:

- **Introduction of Turko-Afghan Rule:**
  - With the advent of Turko-Afghan rule, a new phase began in India's history.
  - The Turks introduced several cultural elements to the Indian subcontinent.
- **Turkish Rulers and Patronage:**
  - The Sultans of Delhi during this period were not enthusiastic patrons of painting or sculpture.
  - Turkish rulers held a negative stance towards painting due to Islamic tenets opposing the depiction of living beings.
- **Delhi Sultanate Painting Style:**
  - The painting style of the Delhi Sultanate heavily borrowed from Islamic painting traditions abroad, particularly Iran.
  - An Indo-Persian style evolved, influenced by the preferences of Indian rulers and local artistic styles, including Jain influences.
- **Features of Delhi Sultanate Paintings:**
  - Characteristics included groups of people standing in rows with identical poses.
  - Narrow bands of decoration ran across the width of the paintings.
  - Bright and unusual colors replaced the muted hues found in earlier Timurid paintings.
- **Earliest References and Murals:**
  - The Tabaqat-i-Nasiri of Minhaj-ud-din Siraj contains the earliest reference to murals during the Sultanate period.
  - Paintings were created to commemorate Sultan Iltutmish's recognition by the Caliph, with human and animal figures painted on the palace arch.
- **Expansion Beyond Murals:**
  - Painting during the Sultanate period extended beyond murals.
  - Entertainment parties were organized in a painted open tent during Qutb-ud-din Mubarak Khilji's rule.
  - Sultan Firoz Shah Tughlaq banned the tradition of making paintings on the palace walls, as mentioned in Tarikh-i-Firozshahi.
- **Lodi Rule and Painting Style:**
  - During Lodi rule in the 15th century, a style known as Lodi Khuladar emerged, exhibiting similarities to contemporary Jain paintings.
  - Notable examples include the Aranyaka Parvan, painted in 1516 A.D. during Sikandar Shah Lodi's reign.
- **Nimatnama and Persian Elements:**
  - The Nimatnama, a book of cookery, mentioned paintings during Nasir Shah's rule in Malwa.
  - Written in Persian language with Naskh script, the book included some paintings.
  - The work was initiated for Ghiyath Shah and completed for his son Nasir Shah.
- **Post-Mughal Period:**
  - After the Mughals' conquest of Mandu, painting continued in places like Bijapur under rulers like Muhammad Adil Shah and Tipu Sultan.
  - The India Office (British) holds records of paintings from this period.

Deccan Paintings:

- **Origin and Blend of Styles:**
  - Flourished in the late 16th century among the Deccani sultanates in peninsular India.
  - Represents a blend of indigenous and foreign art forms, showcasing sensitivity and integration.
- **Influences on Deccani Style:**
  - Draws influences from Vijayanagar wall paintings, evident in elongated figures.
  - Persian influence is observed in floral-sprigged backgrounds, high horizons, and landscape depiction.
  - Rich and luminous Deccani colors, prevalent use of gold and white, and demarcation in black.
- **Distinct Schools:**
  - Kingdoms of Bijapur, Golconda, and Ahmadnagar developed sophisticated and distinct court painting schools.
  - Unique sensuality and intense colors in Deccani paintings align with regional aesthetics.
- **Theme of Yogini:**
  - Deccani paintings depict the theme of Yogini, portraying individuals dedicated to yoga, disciplined life, and spiritual exploration.


The musical mode asavari, Deccani-school painting, Hyderabad mid-18th century



Ahmednagar School of Painting:

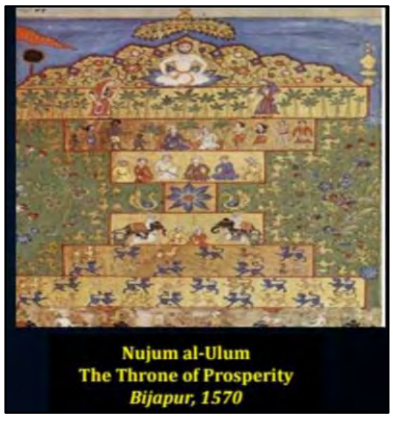
- **Early Examples:**
  - Emerged during the reign of Hussain Nizam Shah I of Ahmadnagar (1553–1565).
  - Illustrated manuscript, Tarif-i-Hussain Shahi, showcases the early period's artistic endeavours.
- **Distinct Palette and Persian Influence:**
  - Palette differs from northern manuscripts, reflecting richness and brilliance influenced by the Mughal atelier.
  - Persian influence seen in high circular horizons, golden skies, and golden colors.
- **Ragamala Paintings and Feminine Dress:**
  - Ragamala paintings exemplify striking feminine dress, portraying cultural nuances.
  - Horizon often replaced by neutral-colored grounds with stylized plants or symmetrical architectural domes.

- **Cultural Blend:**
  - Small pagri resembles the form found in the earliest Akbari miniatures.
  - Women wear a modified northern costume with a choli (bodice) and long braided pigtails, showcasing southern fashion influences.



Bijapur School of Painting:

- **Richly Illustrated Manuscript:**
  - Flourished in the 16th century with the Nujum al-Ulum manuscript dated to 1570.
  - Women depicted in tall and slender south Indian dresses, reminiscent of Ragamala paintings.
- **Patronage and Cultural Contributions:**
  - Patronized by Ali Adil Shah I (1558–1580) and Ibrahim II (1580–1627), known patrons of art and literature.
  - Ibrahim Adil Shah II promoted religious tolerance, cultural harmony through music, and authored Nauras-nama.
- **Ibrahim Adil Shah II's Cultural Influence:**
  - Held the title "Jagadguru badhshah" symbolizing religious tolerance and secularism.
  - Played musical instruments, composed for Saraswati and Ganapati, introduced Dakhni in courts, and had around 4000 musicians in his court.
- **Throne of Prosperity:**
  - Introduced the symbolic diagram of an auspicious throne with seven stages, reflecting cultural richness.
  - Stylized plants on either side of the throne draw visual inspiration from Gujarati manuscripts of the early sixteenth century.

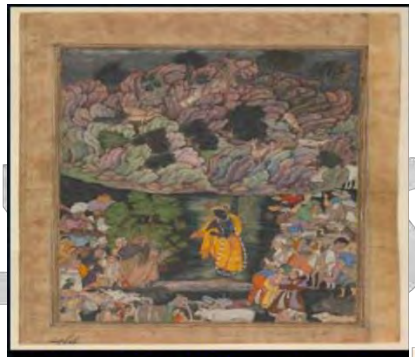


Golconda School of Painting:

- **Large Wall Hangings:**
  - Early Golconda paintings (1635–1650), as large as eight feet, were intended for use as wall hangings.
  - Figures depicted in varied architectural settings, showcasing artistic diversity.
- **Patronage and Iranian Influence:**
  - Patronized by Qutb Shahi rulers, with significant work during Muhammad Quli Qutab Shah's reign (1580-1611).
  - Profound impact of Iranian art on Golconda miniature paintings due to the employment of Persian artists.
- **Notable Paintings:**
  - "Lady with the Myna bird" and "Lady smoking Hooka" are notable Golconda paintings reflecting Vijaynagar and Mughal styles.
  - Muhammad Qutb Shah depicted in a diwan with increased sophistication and skill, enriched with gold and azure sky.

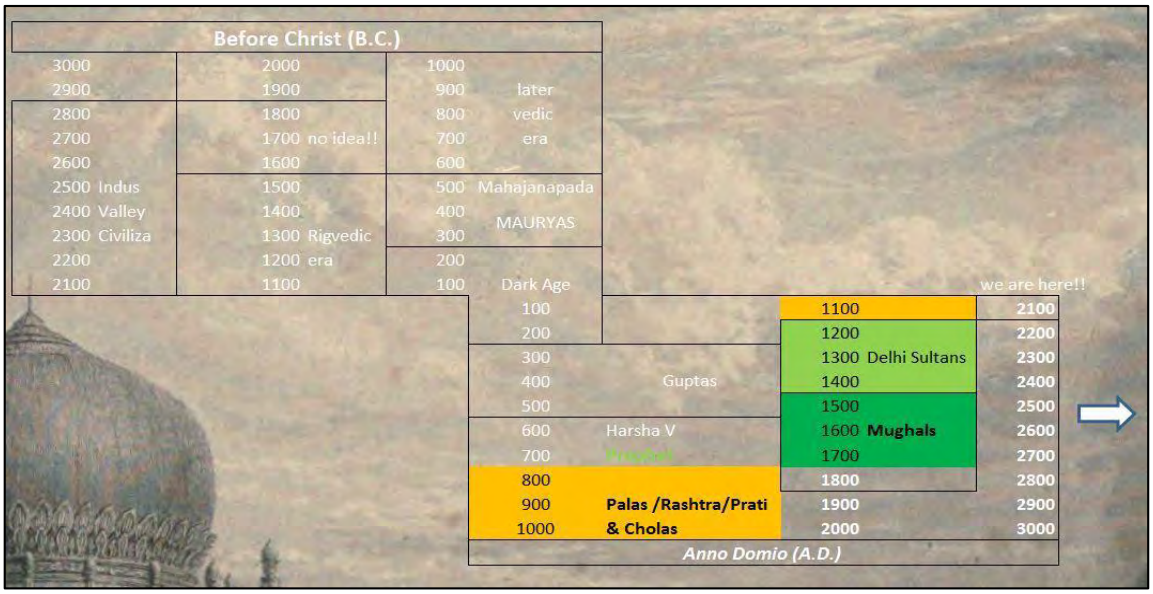
Features of Medieval Painting:

- **Evolution in Depiction:**
  - Transition from front-facing angles to side profiles with bulging eyes.
  - Human figures characterized by pointed noses, slim waists, and long hair on women.
- **Cultural and Regional Specifics:**
  - Depiction of both men and women in traditional clothes, showcasing regional diversity.
  - Use of blue color for Krishna and variations in skin tones, fairer in Mughal period and brown in Rajasthan paintings.



Krishna Holds Up Mount Govardhan to Shelter the Villagers of Braj

Art and Architecture Mughal period:





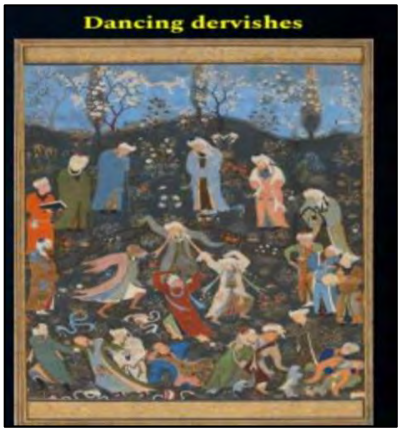
Mughal Era Miniature Painting:

- Persian Antecedents:
  - Mughal era paintings draw inspiration from Persian artistic traditions.
- Evolution of Themes:
  - Initially focused on illustrating the ruler's autobiography, later diversified into hunting events, historical scenes, and court-related paintings.
  - Progressive geometric standards influenced the evolution of themes.

Early Mughal Painter:

Babur's Patronage:

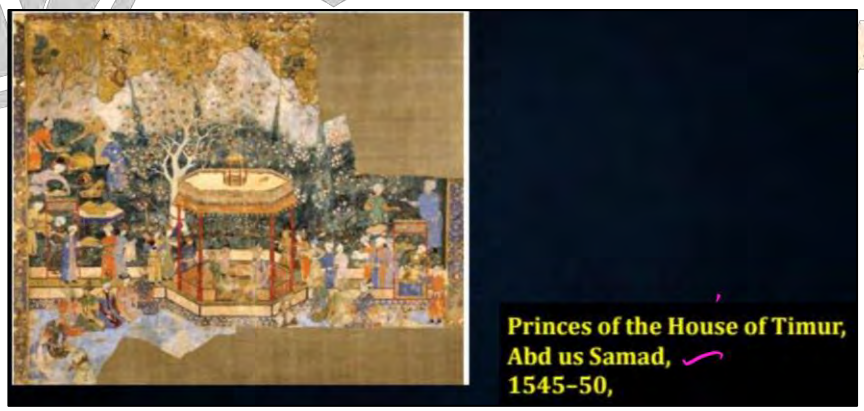
- Babur, the founder of the Mughal Empire, employed painters for his autobiography, Tuzuk-i-Baburi.
- Persian artist Behzad, known for sophisticated compositions and color tints, was patronized by Babur.



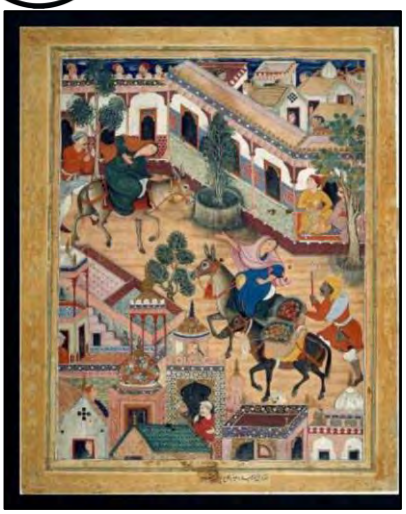
- **Behzad's Style:**
  - Behzad's work showcased dainty compositions, but he had a distinctive style of elongating double chins and drawing bearded faces admirably.
  - Master artist from the Persian school of painting in Herat (Afghanistan).

Humayun's Contribution:

- **Exposure in Shah Tahmasp's Court:**
  - During his exile, Humayun witnessed the artistic tradition of miniature paintings and manuscripts in Shah Tahmasp's court.
- **Influence from Persian Painters:**
  - Brought two renowned Persian painters, Khwaja Abdus Samad and Mir Sayyid Ali, from Persia.
  - Mir Sayyid Ali became Akbar's teacher, contributing significantly to the flourishing art of painting in Mughal courts.
- **Humayun's Patronage:**
  - As a bibliophile, Humayun intensified patronage for painting and calligraphy.
  - Founded the Nigaar Khana, a painting workshop integrated with his library.
- **Artistic Fusion:**
  - Painting styles got influenced by the local style and vice versa, leading to the distinctive Mughal painting style.
- **Projects and Initiatives:**
  - Initiated the illustration project of Hamza Nama, continued by his son Akbar.
  - Hamza Nama narrates fanciful adventures of Amir Hamza, portraying romantic interludes, threatening events, narrow escapes, and violent acts.
- **Nigaar Khana's Themes:**
  - Introduced open-air paintings featuring trees, blossoms, and royal merrymaking.
  - Depicted ancestral members of the Mughal dynasty in this artwork.



- **Illustration of Hamza Nama:**
  - Humayun started the project of illustrating Hamza Nama, a legendary narrative chronicling Amir Hamza's fantastic adventures against enemies of Islam.
  - Stories feature continuous sequences of romantic interludes, threatening events, narrow escapes, and violent acts.



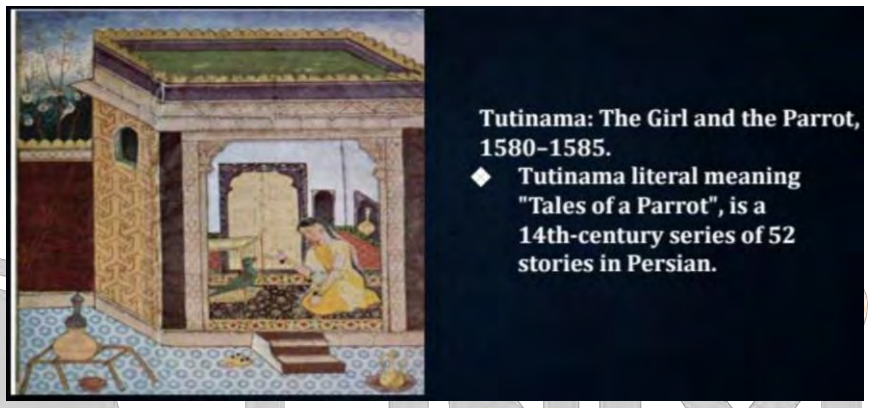
Akbar (1556–1605):

- **Artistic Legacy Continuation:**
  - Akbar, the illustrious son of his father, carried forward the tradition and fascination for the arts.
- **Abul Fazal's Account:**
  - Abul Fazal, Akbar's court historian, extensively documents Akbar's passion for the arts.
- **Large Artistic Workforce:**
  - Over a hundred artists, combining the skills of Persian and indigenous Indian artists, were employed in the royal atelier.
- **Integration of Artists:**
  - The collaboration of skilled Persian and Indian artists led to the development of a unique Indo-Persian artistic style.
- **Project: Hamza Nama:**
  - Akbar initiated the continuation of his father's artistic legacy with the Hamza Nama project.



- **Pictorial and Oral Interests:**
  - Akbar exhibited keen interest in both pictorial narrative and recitation of Hamza Nama.
- **Unique Format of Paintings:**
  - The paintings, particularly those of Hamza Nama, had large formats, using cloth as a base with paper at the back for the narrative text, aiding the narrator.
- **Gouache Technique:**
  - The technique applied to these paintings was gouache, a water-based medium with opaque colors.

- **Project: Razmnama - Persian Mahabharata:**
  - Akbar oversaw the completion of the Persian translation and illustrated version of Mahabharata, known as Razmnama, in 1589 under the guidance of master artist Daswant.
- **Formalization of Mughal Miniature Style:**
  - Akbar formalized the Mughal miniature style and set standards, which were later elevated by his son Jahangir (1605–1627).
- **Diverse Subjects in Mughal Painting:**
  - Mughal painting under Akbar's patronage depicted a variety of subjects, including detailed political conquests, seminal court scenes, secular texts, portraits of important men, Hindu mythologies, and Persian/Islamic themes.



Tasvir Khana:

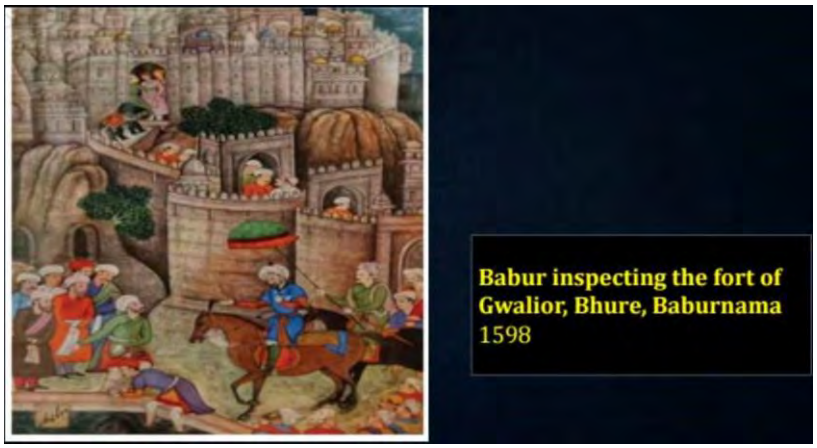
- **Establishment by Akbar:**
  - Akbar established a dedicated department for paintings known as Tasvir Khana.
- **Under Khwaja Abdus Samad:**
  - Tasvir Khana operated under the command of Khwaja Abdus Samad, who played a pivotal role in its management.
- **Title for Abdus Samad:**
  - Akbar bestowed the title of Shirin Kalam upon Abdus Samad for his contributions in Tasvir Khana.
- **Versatile Appointments:**
  - Abdus Samad was not only the head of Tasvir Khana but also served as the master of the mint in the capital and later as the Diwan of Multan.
- **Recognition and Honor:**
  - Acknowledging his skills and contributions, Abdus Samad was awarded a Mansab of 400 Zat.
- **Artistic Techniques:**
  - Paintings produced in Tasvir Khana exhibited advanced artistic techniques, including the incorporation of 3-D effects and calligraphy.

Wall Paintings:

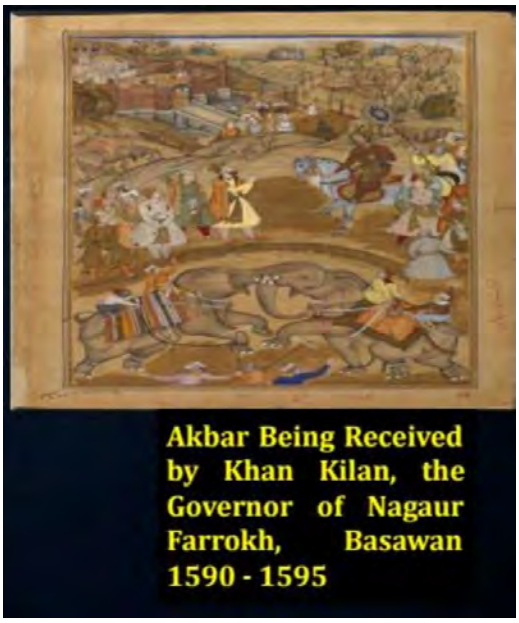
- **Significant Development:**
  - During Akbar's reign, wall paintings experienced notable development, with Mariam's Palace offering an exemplary display of this art form.

❖ **Fatehpur Sikri Walls:**

➢ The walls of Fatehpur Sikri were adorned with paintings, showcasing the widespread influence of this art during Akbar's rule.







Religious Diversity in Akbar's Court:

- **Inclusive Painter Appointments:**
  - Akbar appointed painters from diverse religious backgrounds, fostering an inclusive artistic environment.
- **Prominent Hindu Painters:**
  - Hindu painters like Daswant, Basawan, Kesu, Lal Mukund, Jagannath, Madhu, Jagan, Mahesh, Tara Chand, Khem Karan, Harivansh, Ram, and Sanwal Das gained prominence in Akbar's court.
- **Basawan's Expertise:**
  - Basawan, an expert painter, demonstrated skills in painting backgrounds, body organs, and portraits, as well as a mastery in color distribution.
- **Daswant's Contribution:**
  - Daswant, belonging to a low caste, emerged as one of the greatest painters in Akbar's court, appointed in the mint department.
- **Muslim Painters:**
  - Muslim painters like Mir Sayyid Ali, Abdus Samad, Farrukh Beg, Jamshed, and Khusrukali also made significant contributions to Akbar's court.
- **Translation Efforts:**
  - Hundreds of artists worked on translating epics like Mahabharata, Ramayana, and Persian texts into different languages.
- **Collaborative Work:**
  - Paintings were created through collaborative efforts, involving groups of 4 to 5 members with distinct roles like sketching (Tarah), painting (Ami), portrait creation (Chira Numa), figure drawing (Sural), and coloring (Rangamezi).
- **Daswant's Tragic End:**
  - Daswant's rise to glory in Akbar's court was marred by tragedy as he succumbed to insanity, highlighting the challenges faced by artists despite their talents.

State Support to Painters:

- **Diverse Appointments:**
  - Akbar appointed painters at various official positions such as Ahdis, foot soldiers, and Mansabdars, showcasing the diverse roles assigned to them.
- **Abul Fazl's Account:**
  - Abul Fazl, a prominent figure in Akbar's court, reported the presence of 100 renowned painters. He specifically named 17 painters, with 13 belonging to the Hindu community.
- **State Services for Painters:**
  - Akbar strategically placed painters in state services to provide them with support and recognition.
- **Hamzanama Illustrations (1567-1582):**
  - Book illustrations for Hamzanama were undertaken from 1567 to 1582, emphasizing the sustained patronage and duration of artistic projects.
- **Mir Sayyid Ali's Painting (1568):**
  - In 1568, Mir Sayyid Ali painted the story of Dewal-Rani-Khizr-Khani, showcasing the continued engagement of Mughal painters in historical narrative depictions.

- **Illustration of Persian Epics:**
  - Persian epics like Razmanama (Persian Mahabharata), Baburnama, and Akbarnama were illustrated through paintings, demonstrating the diverse subjects covered by Mughal artists.
- **Title for Abdul Samad:**
  - Abdul Samad received the title of Shirin-Kalam (sweet pen), underscoring the recognition and honor bestowed upon accomplished painters.
- **Dastan-i-Amir Hamza (1375 Painting):**
  - The Mughal illustrated manuscript, Dastan-i-Amir Hamza, involved a significant painting endeavor spanning 25 years, highlighting the magnitude and dedication of artistic projects.
- **Collaborative Completion (Hamzanama):**
  - Hamzanama, initiated by Mir Sayyid Ali, was successfully completed through a series of paintings executed by Abdus-Samad, illustrating collaborative efforts in Mughal art.
- **Portuguese Gift in 1580:**
  - In 1580, Portuguese contact led to the gifting of a polyglot Bible illustrated with Flemish engraving, showcasing the diplomatic and artistic exchanges of the time.
- **Literary Creations:**
  - Akbar's reign witnessed the creation of literary works complemented by illustrations:
    - ✓ Tutinama and Ammr-i-Suhaili depicted each bird and animal.
    - ✓ Historical narratives like Tarikh-i-Alfi (history of the world), Jamiut-Tawarikh, and Jami-al-Tawarikh (history of Mongols).
    - ✓ Epics such as Darabnama, Shah Nama, TimurNamah, and Babur Namah.
    - ✓ Akbar Namah compiled by Sankar, Dualat, Govardhan, Inayat, and Pidarat.
    - ✓ Philosophical works like Yoga Vasisht (Hindu philosophy of Vedanta) and Nazhat-ul-Uns (breathes of fellowship).



Jahangir: A Patron of Art

- **Jahangir's Artistic Inclinations:**
  - Jahangir, the Mughal emperor, displayed a significant interest in painting and was a skilled artist himself.

- **Patronage and Collection:**
  - A devoted patron of the arts, Jahangir was not only a collector but also a connoisseur and art critic.
- **Artistic Acumen:**
  - In his autobiography, Tujuk-i-Jahangiri, Jahangir asserted his ability to recognize the work of various artists and even identify contributions from multiple artists in a single painting.
- **Culmination of Mughal School:**
  - Under Jahangir's rule, the Mughal School of miniature painting reached its pinnacle, characterized by refined brushwork and the use of lighter, subdued colors.
- **Emphasis on Nature:**
  - Jahangir's reign marked a shift in painting emphasis towards natural scenes, including flora and fauna such as birds, animals, trees, and flowers.
- **Notable Animals:**
  - Zebra and turkey found representation in paintings during Jahangir's era.
- **Artistic Developments:**
  - The art of painting became distinctly Indian during Jahangir's reign, contributing to the evolution of Mughal miniature painting.
- **Noteworthy Events (1607-1615):**
  - Father Jerome Xavier presented Dastan-i-Ahwal-i-Hujwari to Jahangir in 1607. In 1615, Thomas Roe visited the Mughal court, presenting a painting and introducing a skilled painter to Jahangir.
- **Acknowledgments and Titles:**
  - Jahangir acknowledged renowned painters like Aqa Riza and conferred titles like Nadir-ul-Zaman and Nadir-ul-Asar to Abul Hasan and Mansur, respectively.
- **Prominent Mughal Painters:**
  - Notable painters during Jahangir's reign included Agha Raza, Abul Hasan, Farrukh Beg, Muhammad Nadir, Muhammad Murad, Ustad Mansur, Bishan Das, Manohar, Govardhan, and others.
- **Diplomatic Painter Bishan Das:**
  - Bishan Das accompanied a Mughal embassy to Persia, painting likenesses of the Safavid king and his courtiers, receiving an elephant as a reward.
- **Painting Themes:**
  - Paintings focused on material life, natural scenes, court scenes, and various episodes from Jahangir's life.
- **Sufi Saints and European Influence:**
  - Jahangir's paintings included depictions of Sufi saints and reflected European influence with softer colors and harmonious blends.
- **Jahangir Nama and Cooperative Efforts:**
  - Jahangir Nama, Jahangir's biography, witnessed collaborative efforts from several painters during its creation.
- **Evolution of Book Illustration:**
  - While book illustrations became outdated, some animal fables, like Iyar-i-Danish from the Sanskrit Panchatantra collection, continued to be practiced.

❖ **Anwar-i-Suhaili:**

➢ Jahangir's era saw the illustration of stories like Anwar-i-Suhaili, featuring a partridge's determination in compelling the ocean to return her eggs.









Shah Jahan's Era: The Artistic Transition

- **Continuation of Royal Patronage:**
  - Shah Jahan upheld the tradition of royal patronage towards the art of painting.
- **Technical Emphasis Over Real Beauty:**
  - The focus shifted towards technical perfection rather than capturing real beauty and emotions in paintings.
- **Distinctive Use of Golden Color:**
  - Shah Jahan's paintings were characterized by a prominent use of golden color, a distinctive feature of this era.
- **Siyahi Kalam for Night Scenes:**
  - Night scenes were portrayed using pale colors and gold, referred to as Siyahi Kalam.
- **Incorporation of Artificial Elements:**
  - Paintings exhibited artificial elements, introducing a stillness inspired by European influence, albeit at the expense of liveliness.
- **Varied Techniques:**
  - Techniques like charcoal and pencil sketching became prevalent, accompanied by an increase in the use of gold and silver in paintings.
- **Technical Perfection Sans Emotion:**
  - Despite achieving technical perfection under Shah Jahan, the paintings lacked genuine beauty and emotional depth.
- **Prominent Court Painters:**
  - Renowned painters during Shah Jahan's reign included Muhammad Fakir Ullah, Mir Hasan, Anupa Chitra, and Chintamani.
- **Golden Ornamentation and Extravagance:**
  - Paintings from this period featured extensive golden color and ornamentation, particularly around the periphery, with a heightened focus on extravagant depictions of women amidst floral settings.
- **Royal Family Miniature Collection:**
  - Shah Jahan curated a collection of miniature paintings portraying members of the royal family, executed by Muhammad Fakir Ullah Khan and Mir Hasan.
- **Portraits by Mir Hasan:**
  - Mir Hasan, celebrated as the foremost portrait painter, contributed significantly to Shah Jahan's court.
- **Padshahnama Illustrations:**
  - The illustrations from the "Padshahnama," a chronicle of the King of the world, stand out as some of the finest Islamic manuscripts from this era. These Persian writings on gold-flecked paper feature detailed portraits of courtiers and servants, adhering to strict formality.
- **Diverse Themes in Paintings:**
  - Various themes emerged in Shah Jahan's paintings, including musical gatherings, intimate lovers on terraces, gardens, and ascetics around a fire.
- **Formalization of Court Paintings:**
  - While Mughal paintings continued to evolve, court paintings became more rigid and formal under Shah Jahan. The number of court painters decreased, retaining only the most skilled, while others sought patronage elsewhere.

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- **Dara Shikoh's Patronage:**
  - Dara Shikoh, a notable figure, continued to patronize painting during Shah Jahan's reign.
- **Patronage Beyond the Court:**
  - Nobles like Zafar Khan in Kashmir sponsored an anthology of living poets, complemented by illustrations, showcasing the continued importance of painting outside the court.
- **Emergence of Studios in Bazaars:**
  - Some painters established studios in bazaars, reflecting the decentralization of artistic activity.
- **Hindu Influence and Emancipation:**
  - The dominance of Hindu painters within the court signified the emancipation of the local school from reliance on Iran and highlighted the significant role of Hindus in various spheres of life.



Shah Jahan in durbar (c.1650)

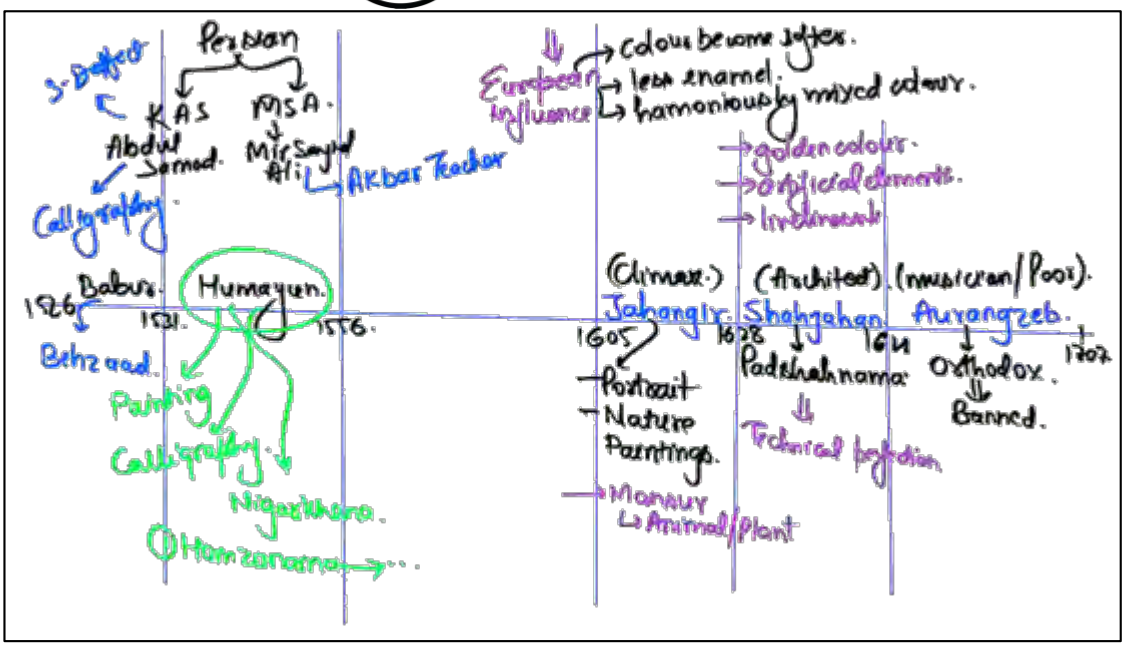


Bichitr - Padshahnama plate 10 - Shah-Jahan receives his three eldest sons and Asaf Khan during his accession





'Jujhar Singh Bundela Kneels in Submission to Shah Jahan', painted by Bichitr 1630



Aurangzeb's Impact on Art: A Shift to Conservatism

- **Orthodox Religious Views:**
  - Aurangzeb was characterized by his orthodox religious views, influencing his stance on various cultural aspects.
- **Consideration of Painting as Un-Islamic:**
  - Aurangzeb deemed the art of painting as un-Islamic, reflecting his conservative beliefs.
- **Destruction of Paintings:**
  - Paintings in Bijapur and Golkonda faced destruction under Aurangzeb's orders. Additionally, he commanded the whitewashing of paintings in Akbar's palace and Akbar's tomb at Sikandara.
- **Forbidding the Art of Painting:**
  - Aurangzeb implemented a strict prohibition on the art of painting, withdrawing royal patronage and banishing painters from the Mughal court.
- **Survival of Painting Outside Court:**
  - Despite the official ban, the art of painting did not vanish completely. Many painters continued their craft with the support of nobles outside the Mughal court.
- **Revival Under Later Rulers:**
  - The revival of miniature painting occurred during the reigns of Farrukhsiyar (1713-1719) and Muhammad Shah (1719-1748).
- **Dependence on Ruler's Prosperity:**
  - The quality of Mughal painting hinged not only on the ruler's taste but also on the prosperity of the empire. As the empire disintegrated, artists migrated to centers like Oudh and Hyderabad, leading to a rapid decline in artistic standards.



Characteristic Features of Mughal Paintings: A Fusion of Influences

- **Persian Influence:**
  - Predominantly influenced by Persian elements during the initial period, with progress initiated under two Persian painters accompanying Humayun.
  - Notable in narrative paintings, serving as book illustrations, depicting stories from works like Mahabharata and Baburnama.
- **Indian Influence:**
  - Evident through:
    - ✓ Portrait painting, introduced during Akbar's reign.
    - ✓ Incorporation of 3-D effects.
    - ✓ Use of peacock blue and red colors, showcasing distinctive Indian aesthetics.
- **European Influence:**
  - Marked by:
    - ✓ Utilization of light and shadow effects.
    - ✓ Introduction of halo effects.
    - ✓ Depiction of roaring clouds.
  - Significant progress in miniature paintings owing to European advancements in this art form.
- **Secular Outlook:**
  - Mughal paintings maintained a secular perspective, avoiding religious themes in their portrayal.
- **Exclusion of Oil Paintings:**
  - Mughal paintings abstained from using oil as a medium, employing other techniques prevalent during that era.
- **Diverse Themes:**
  - Centered around court life, showcasing court scenes, palace life, hunting expeditions, and battle scenes.
  - Included scenes of natural beauty and occasionally depicted the daily lives of common people, emphasizing a national character.
  - Rose flowers held significance, reminiscent of the central role lotus flowers played in Ajanta paintings.

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Paintings in India During the 18th Century: Rajasthani School and Pahari School

Rajasthani Painting:

- **Migration of Mughal Painters:**
  - Progress in painting, especially in Rajasthan and hilly areas, during the 18th century.
  - Resulted from Aurangzeb's prohibition of painting, leading Mughal painters to migrate to Rajasthan and the Himalayan regions.
- **Regional Influence:**
  - Mughal art influences the Deccan and Rajput courts while retaining distinctive characteristics.
  - Emergence of Rajasthani School and Pahari School due to Mughal painters' migration.
- **Chaurapanchasika Style:**
  - Early paintings associated with the Chaurapanchasika style.
- **Rajput Court Patronage:**
  - Rajput courts began patronizing painting, mirroring Mughal practices.
- **Themes:**
  - Influenced by epics like Ramayana, Mahabharata, and Krishna's life.
  - Literary works like Gita Govinda, Rasamanjari, and Rasikapriya influenced painting themes.
- **Characteristics**:
  - Unique portrayal of:
    - ✓ Side views of figures.
    - ✓ Bulging eyes, pointed noses, and slim waists.
    - ✓ Women with traditional attire and long hair.
    - ✓ Use of contrasting colors, bold outlines, and natural landscapes.
- **Influences and Emotions:**
  - Jain manuscript paintings of Gujarat influenced Rajasthani art.
  - Both male and female figures exhibit emotional expressions.
  - Depiction of palaces, forts, sand dunes, rivers, and feminine beauty.
- **Subjects and Styles:**
  - Common portrayal of Panchatantra stories, Radha-Krishna love stories, and portraits of royalty.
  - Mughal-inspired costumes in paintings.
  - Shekhawati's Havelis renowned for extensive wall paintings.

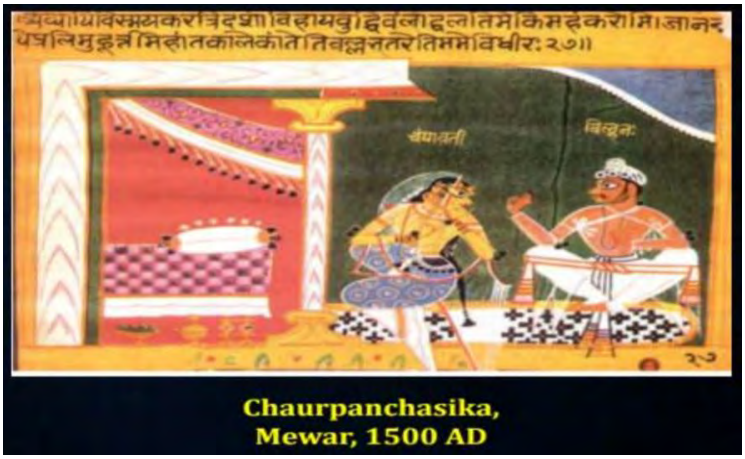
Rajasthani Schools:

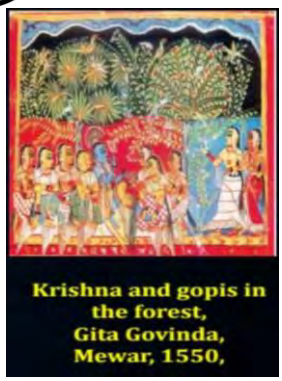
- **Mewar School:**
  - Centres in Nathdwara and Deogarh.
- **Marwar School:**
  - Centres in Jodhpur, Bikaner, and Kishangarh.
- **Other Schools:**
  - Kota, Bundi, Amer, Bikaner, Malwa, and Kishangarh.
- **Folk Themes:**
  - Common portrayal of Dhola-Maru, Roopmati-Baz Bahadur, and Bani-Thani, often referred to as the Indian Monalisa, painted by Nihal Chand.

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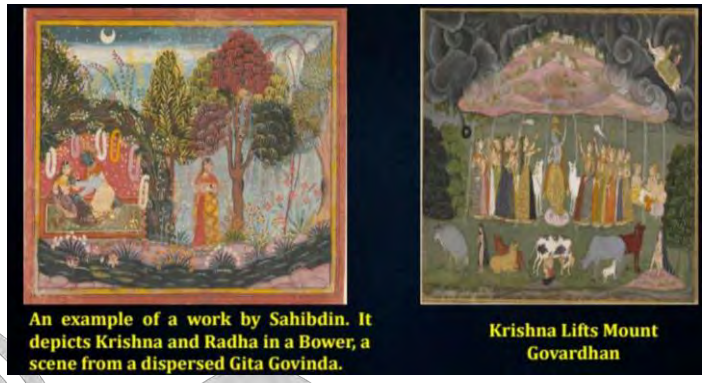
Mewar School of Painting: 17th-18th Centuries

- **Historical Significance:**
  - Prominent Indian miniature painting school during the 17th and 18th centuries.
  - Oldest manuscripts like 'Supasanachariyam' and 'Suparsanatham' date back to around 1423 AD, showcasing Apabhramsa style.
- **Geographic Centrality:**
  - Predominantly centered around Udaipur in Rajasthan.
- **Patronage by Jagat Singh:**
  - Jagat Singh played a crucial role as a patron of this style of painting.
- **Artistic Characteristics:**
  - Artworks known for simple, bright colors and direct emotional appeal.
  - Renowned artists include Sahibdin, Manohar, and Kruparam.
- **Literary Influences:**
  - Literary texts such as Rasikpriya, Ramayana, and Bhagavata Purana were depicted in paintings.
  - Texts like Bihari-Sattasi and Panchtantra found representation at the Mewar court.
- **Distinctive Features:**
  - Vibrant Colors: Profuse use of bright and brilliant red, orange, green, and bright-blue colors.
  - Apabhramsa Influence: Male and female figures characterized by long noses, oval faces, and elongated fish-like eyes.
  - Size Variation: Females depicted relatively smaller than males.
  - Attire Details: Males wear loose-fitting garments with embroidered Patka and Turbans, while females wear long skirts, choli, and transparent odhnis.
  - Tamasha Painting: Depiction of court ceremonies and city views.
  - Ornate Nature Depictions: Birds, animals, and trees portrayed with ornate details, Persian-style hills and mountains, and small hillocks inserted into the paintings.





Krishna and gopis in the forest, Gita Govinda, Mewar, 1550,



An example of a work by Sahibdin. It depicts Krishna and Radha in a Bower, a scene from a dispersed Gita Govinda.

Krishna Lifts Mount Govardhan

Marwar School of Painting: Jaipur, Bikaner, Jaisalmer

- **Geographic Origins:**
  - Originated in regions like Jaipur, Bikaner, and Jaisalmer in Rajasthan.
- **Evolutionary Influence:**
  - Early paintings reflected Mughal influence, while later works embraced distinct Rajput elements.
  - Jodhpur and Bikaner, ruled by Rathods, and Jaisalmer, ruled by Bhatis, exhibit a close link to Mughals.
- **Attire and Colors:**
  - Colorful attire worn by both men and women.
  - Paintings draw inspiration from Shiva Purana, Natacharita, Durgacharita, and Panchtantra.
  - Renowned painters include Ali Raza, Ruknuddin, and Rahim.
  - Prominent use of green and red colors.

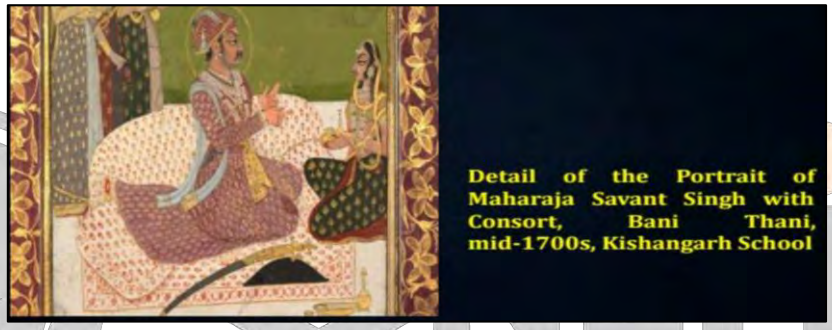


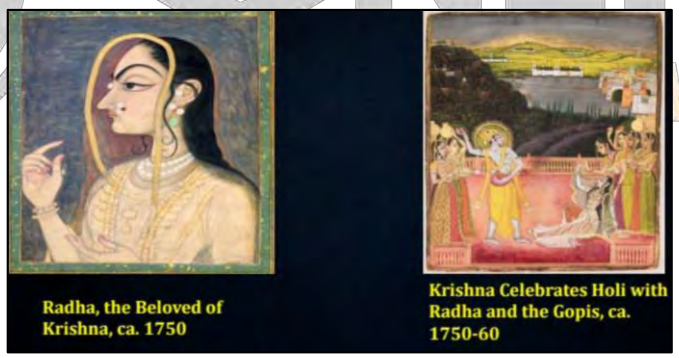
Lalita Ragini

The heroine lying in bed while a maid stand near by her. The hero is seen carrying a garland in either hand. In the foreground is a caparisoned horse with a groom sitting near the steps of the pavillion.

Kishangarh School of Painting

- **Origin and Characteristics:**
  - Emerged in the 18th century in the princely state of Kishangarh, central Rajasthan.
  - Distinguished by a unique facial type and religious intensity.
- **Subject Matters:**
  - Romantic legends, especially those featuring Raja Sawant Singh and Bani Thani, are portrayed.
  - Nihal Chand, a famous painter, depicted Bani Thani resembling Radha.
- **Distinctive Features:**
  - Men and women are portrayed with sensitive, refined features—pointed noses, chins, deeply curved eyes, and serpentine hair locks.
  - Thin lips and pointed chins characterize facial features.
  - Odhni (head veil) defines the side profile.
  - Focus on devotional and amorous relations between Radha and Krishna.


Detail of the Portrait of Maharaja Savant Singh with Consort, Bani Thani, mid-1700s, Kishangarh School


Radha, the Beloved of Krishna, ca. 1750

Krishna Celebrates Holi with Radha and the Gopis, ca. 1750-60

Bundi School of Painting

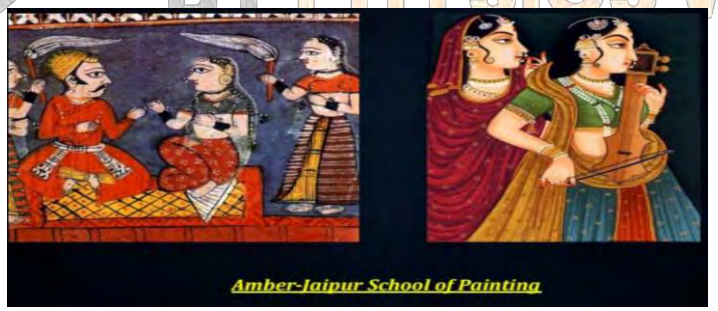
- **Duration and Regional Influence:**
  - Lasted from the 17th to the end of the 19th century in Bundi, part of the Hadoti region (Bundi + Kota).
- **Mughal Influence and Rasikapriya:**
  - Associated with Mughal style but not fundamental to its evolution.
  - Influenced by the Rasikapriya of the late 17th century, portraying scenes of Krishna attempting to take butter from Gopi.
- **Emphasis on Local Vegetation:**
  - Focused on portraying local vegetation in paintings.
  - Human faces depicted as round with pointed noses.

- **Sky and Color Palette:**
  - Sky painted in various colors, often with a visible red ribbon.
  - Prominent use of red and green colors.
- **Renowned Painters:**
  - Surjan, Ahmadali, and Ramlala were notable painters during this period.



Amber-Jaipur School of Painting

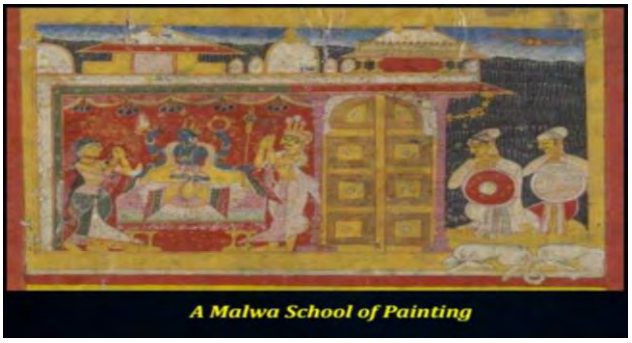
- **Relation to Mughal Style:**
  - Closely related to the Mughal style of painting.
  - Also known as the Shundar school.
- **Historical Origin:**
  - Early evidence found in the Bairat wall painting in Rajasthan.
- **Cultural Influence:**
  - Paintings from Amber palace showcase men wearing Mughal-style clothes and headgear.
- **Reign of Raja Sawai Pratap Singh:**
  - During the 18th century, the Suratkhana was a renowned place where painters created artworks under Raja Sawai Pratap Singh's reign.

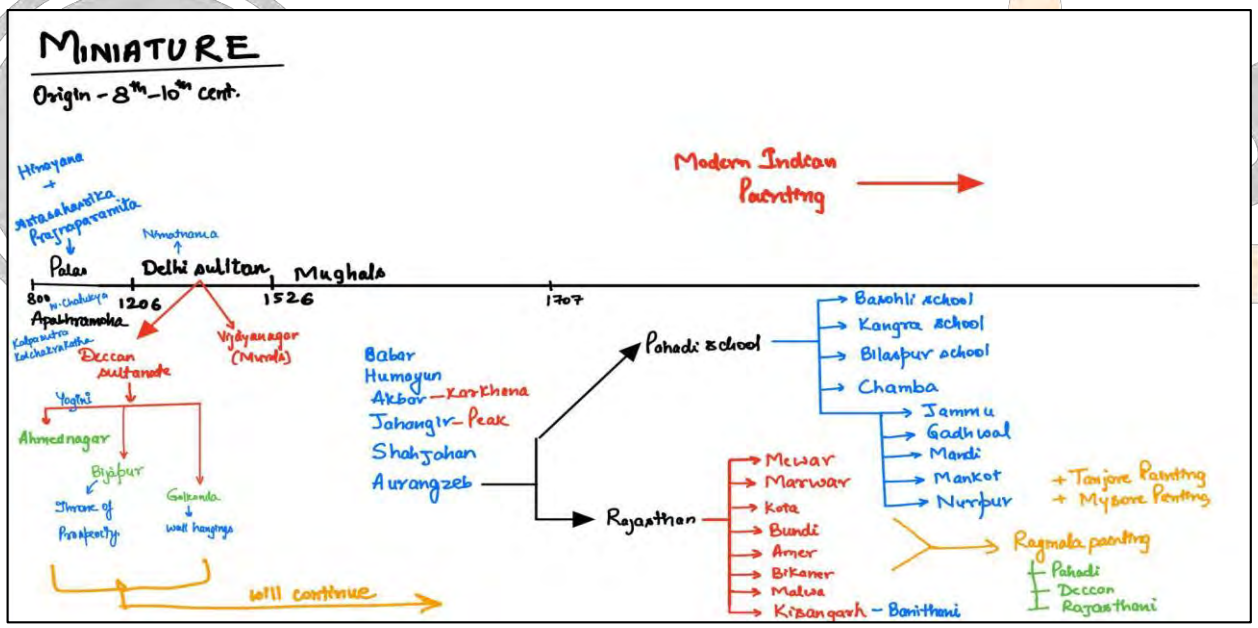


Malwa School of Painting

- **Mughal Influence on Ornaments and Costumes:**
  - Evident direct influence of Mughals on paintings, observed through ornate costumes featuring black tassels and striped skirts.
- **Themes in Painting:**
  - Themes in paintings drawn from prominent literary works like Rasikpriya.
  - Depiction of a series of incidents from Amaru Sataka, created in 1652 AD at Nasratgarh.
  - Another series portraying Ragamala, painted in 1680 AD by the artist Madhu Das.







Pahari Style of Painting:

- **Geographical Context:**
  - Flourishing in the Sub-Himalayan region, the Pahari Style of Painting encompasses smaller kingdoms within 22 princely states, spanning from Jammu to Almora.
- **Categorization of Pahari Painting:**
  - Subdivision into Northern Series (Jammu or Dogra School) and Southern Series (Basholi and Kangra School).
  - Notable painters include Nainsukh and Manaku, contributing to the rich artistic tradition of the region.

- **Development of Miniatures - Basohli Style:**
  - During the 17th and 18th centuries, the Basohli style emerged, characterized by a bold and intense approach to miniature painting.
  - Bhanudatta's Rasamanjari served as a significant literary influence on the artistic expressions in this region.
- **Migration of Mughal Artists - Kangra School:**
  - Nadir Shah's invasion forced Mughal artists to seek refuge in the hilly regions, giving rise to the Kangra School of Painting.
  - By the mid-18th century, Kangra artists evolved a distinct style inspired by Vaishnavite traditions, employing soft colors like cool blues and greens.
- **Geographical Centers:**
  - Guler in Punjab, Garhwal in Uttarakhand, and various centers in Himachal Pradesh, including Bilaspur, Kangra, Kullu, Tira Sujanpur, and Nurpur, were vital hubs for the Pahari School of Paintings.
- **Distinctive Features and Themes:**
  - Limited influence from Mughal traditions due to geographical isolation from the Mughal court.
  - Religious and spiritual themes commonly depicted, emphasizing the Guru-shishya tradition.
  - Representation of God as a teacher and common people as disciples.
  - Utilization of thick Sialkoti paper, handmade from cotton, bamboo, and other materials.
  - Portrayal of natural beauty through depictions of valleys, waterfalls, grasslands, and river falls.
  - Vibrant colors, especially shiny hues, characterize the paintings.
  - Frequent illustration of Nayaka-Nayika themes and love stories, such as Madhumalti and Nala-Damayanti.
  - Stories from Bhagwat Purana, Ramayana, Mahabharata, and Geet Govind also found expression in Pahari paintings.





Basohli School:

- **Geographical Origin:**
  - Originated in Kathua district, Jammu & Kashmir.
  - Named in the 17th century, this school became a significant artistic center.
- **Distinctive Features:**
  - Expressive faces characterized by a receding hairline and large eyes resembling lotus petals.
  - Primary base colors used were red, yellow, and green.
- **Themes of Paintings:**
  - Inspired by literary works such as Bhanudatta Rasamanjari, Gita Govinda, and Ramayana.
  - Notable painter Devi Das contributed to the fame of this region.



Kangra School of Painting:

- **Patronage and Development:**
  - Raja Govardhan Singh patronized this style in 1774.
  - Raja Sansar Chand played a crucial role in fostering the Guler-Kangra School of paintings.
- **Themes Depicted:**
  - Paintings centered around themes like Gita Govinda, Bhagwat Purana, Satsai of Biharilal, and Nal Damyanti.
  - Prominent focus on love scenes of Krishna, imbuing a transcendental quality.
- **Geographical Expansion:**
  - Development extended to Kullu and Mandi regions.



Bilaspur School of Painting:

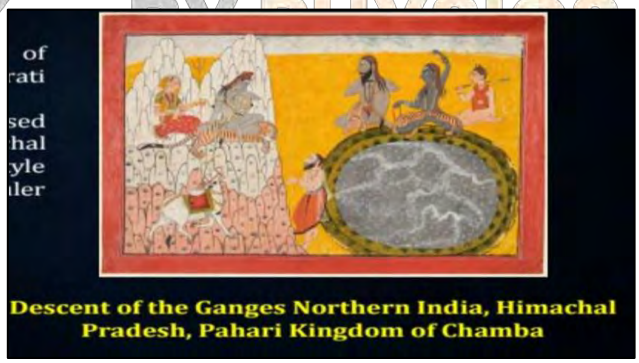
- **Historical Significance:**
  - Primary center for the growth of Pahari paintings in the mid-17th century.
- **Themes and Coverage:**
  - Themes drawn from Bhagvata Purana, Ramayana, and the Rangamala series.
  - Additionally, paintings covered rural coverlets for rituals and ceremonies.



Madhava in a tent before a ruler, from a Madhavanala Kamakandala series

Chamba Paintings:

- **Artistic Fusion:**
  - A strong mix of Mughal, Deccan, and Gujarati styles characterizes Chamba paintings.
- **Evolution in Style:**
  - In the later 17th century, Chamba painting transitioned from Basohli style, contributing to the emergence of Guler painting traditions.



Descent of the Ganges Northern India, Himachal Pradesh, Pahari Kingdom of Chamba

Jammu Paintings:

- **Chronological Context:**
  - Emerged in the later eighteenth century, bearing similarity to Kangra style.
  - Notable production includes the Shangri Ramayana from the late 17th century.

Garhwal Painting:

- **Origin and Stylistic Evolution:**
  - Originated in Himachal Pradesh, initially dominated by Mughal style.
  - Gradually reflected a cruder version of Kangra traditions.

Mandi Painting:

- **Distinct Style under Raja Sidh Sen:**
  - Witnessed the emergence of a new style under Raja Sidh Sen.
  - Portraits depicted the ruler as a large figure with huge heads, hands, and feet.

Mankot Painting:

- **Regional Prevalence:**
  - Prevalent in the region of Jammu and Kashmir.

Nurpur Painting:

- **Color Palette and Background:**
  - Typically used bright colors and flat backgrounds in the Himachal Pradesh region.

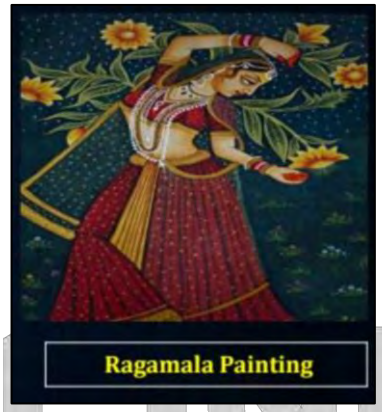
Ragamala Paintings:

- **Origin and Nature:**
  - Form of Indian miniature painting originating from Rajasthan.
  - Represents a set of illustrative paintings portraying the Ragamala or "Garland of Ragas."
- **Multifaceted Expression:**
  - A mixed form of art, poetry, and classical music prevalent in medieval India.
- **Variations and Personification:**
  - Different versions include Pahari Ragamala, Rajasthan Ragamala, Deccan Ragamala, and Mughal Ragamala.
  - Each Ragamala is personified by a color, narrating the story of a hero and heroine in a specific mood.
- **Principal Ragas:**
  - Six principal ragas depicted in the paintings: Bhairava, Dipika, Sri, Malkaunsa, Megha, and Hindola.
  - Each raga corresponds to a season of the year—summer, monsoon, autumn, early winter, winter, and spring.
- **Association with Deities:**
  - Hindu deities attached to the ragas, like Bhairava or Bhairavi to Shiva, Sri to Devi.
- **Historical Timeline:**
  - Originated in the 16th and 17th century.
  - Flourished across various Indian schools of painting.
- **Categorization:**
  - Known as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.
- **Narrative Elements:**
  - Each painting narrates the story of a hero and heroine (nayaka and nayika) in a specific emotional context.
- **Seasonal Context:**
  - Elucidates the season, time of day, and night suitable for singing a particular raga.
- **Deity Connections:**
  - Paintings often demarcate specific Hindu deities associated with each raga, contributing to the narrative richness.

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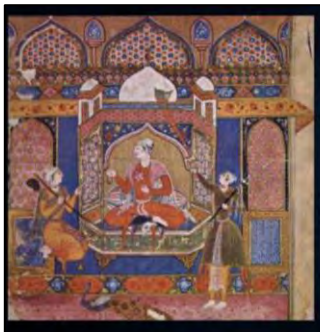


Bhairavi Ragini, Ragamala, an album painting in gouache on paper, 1610

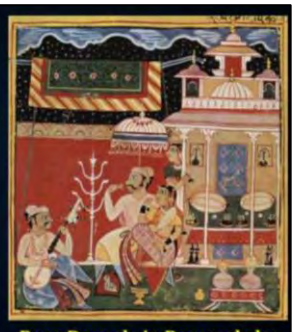


Ragamala Painting

Six principal ragas in Ragamala	Emotion depicted
Bhairava	fear
Dipika	love
Sri	love
Malkaunsa	Joy and laughter
Megha	peace
Hindola	love



Raga Sri, Ragamala, 1590–1600



Raag Deepak, in Ragamala by Sahibdin 1605

Tanjore Painting:

- **Local Name and Style:**
  - Known locally as Palagai Padam, translating to "wooden plank" paintings, indicating a distinctive style of decorative art.

- **Patronage:**
  - Patronized by Maratha rulers, gaining prominence as a unique art form.
- **Artistic Composition:**
  - Glass paintings characterized by a brilliant color palette.
  - Utilizes gold leaf for added richness.
  - Embellished with semi-precious stones, pearls, and glass pieces.
- **Theme and Subject:**
  - Depicts various poses of the smiling Krishna as a central theme.
  - Received special care and patronage from Sarabhoji Maharaj.





Mysore Painting:

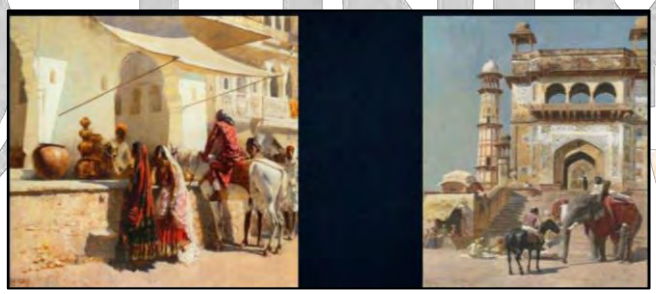
- **Patronage and Influence:**
  - Patronized by the rulers of the Mysore province, showcasing a distinctive style.
- **Theme and Subjects:**
  - Main theme revolves around Hindu gods and goddesses.
  - Features more than two figures in each painting, with one figure dominating in size and color.
  - Prominent themes include Lord Shrinath, Goddess Saraswati, Child God Krishna, Goddess Lakshmi, and Lord Ganesha.
- **Artistic Techniques:**
  - Adoption of gesso paste, a mixture of zinc oxide and Arabic gum, contributing to the unique texture.
- **Geographical Centers:**
  - Main centers of Mysore paintings include Sravanabelagola, Bengaluru, Tumakuru, Narasipura, and Nanjanagudu.



Mysore Painting depicting Krishna with his eight principal wives.

Bazaar Paintings:

- **European Influence:**
  - Influenced by the European encounter in India, distinct from company paintings.
  - Absence of Indian influence, drawing inspiration from Roman and Greek styles.
- **Geographical Prevalence:**
  - Prevalent in the Bengal and Bihar regions.
- **Themes and Depictions:**
  - Themes depict everyday bazaars, showcasing Indian market scenes against a European backdrop.
  - Some paintings portray Indian courtesans dancing before British officials.
  - Religious themes are also depicted in this unique style of painting.



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DAILY CLASS NOTES

ART & CULTURE

Lecture – 16

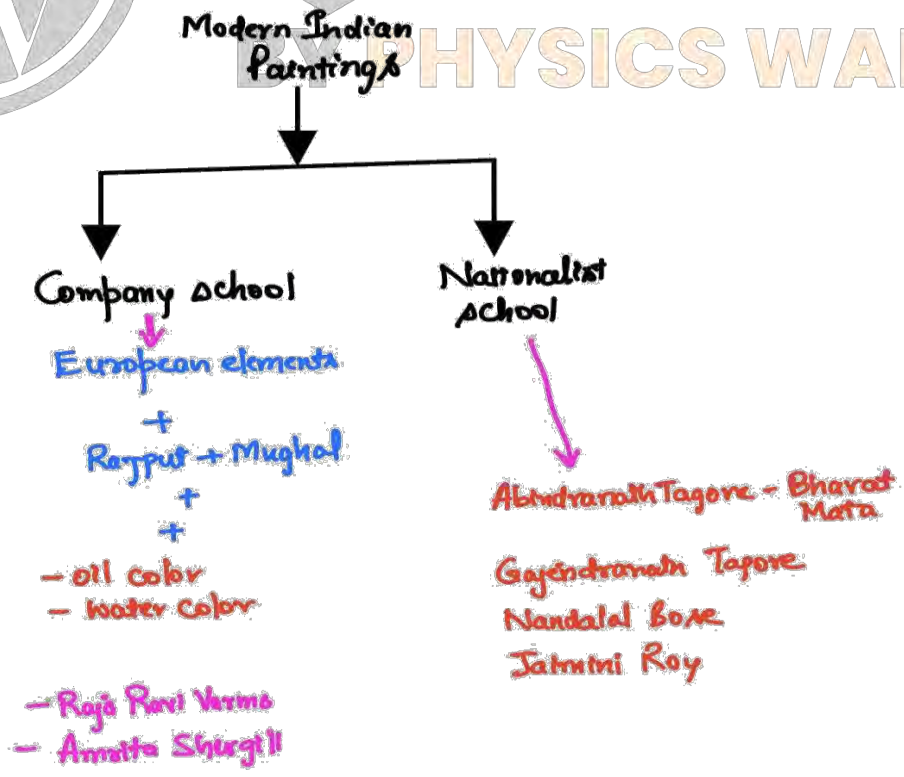
Indo-Islamic Architecture



Indo-Islamic Architecture

Modern Indian Painting:

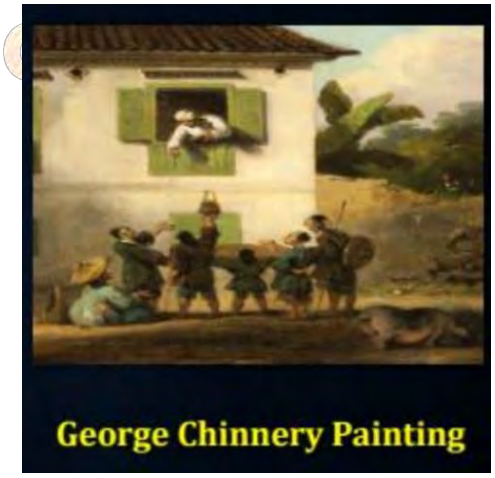
- **Modern Indian Painting Definition:**
  - Modern Indian painting involves the use of easels (tripods) for creating artworks.
  - Oil colors are the primary medium in these paintings, a departure from the absence of oil paintings in medieval India.
- **Origins and Influence:**
  - Emerged during British rule in India due to the migration of European painters.
  - Initially, European elements were prevalent, but over time, distinct Indian features became dominant.
- **Branches of Modern Indian Painting:**
  - Two main branches: Company School and Nationalist School.
  - Company School blended Rajput, Mughal, and other Indian styles with European elements.
  - Nationalist School focused on expressing Indian identity through art.
- **Company School Characteristics:**
  - Utilized watercolor and ink techniques, incorporating linear perspective and shading.
  - Employed oil colors in the paintings.
  - Originated in Kolkata, Chennai, Delhi, Patna, Varanasi, and Thanjavur.
  - Supported by patrons like Lord Impey and Marquess Wellesley.



Company style painting:



- **Company Style Painting Overview:**
  - Characterized by a dominance of European themes, depicting scenes from the life of Jesus Christ, European architecture, and cultural elements.
  - Main centers were Patna and Kasim Bazaar in Bihar.
- **Associated European Painters:**
  - The Company School of painting was linked to European painters like William Reynolds, George Chinnery, and Emile Eden.
- **Patronage and Subject Matter:**
  - Primarily created for Indian native rulers.
  - Initially, the paintings were focused on European subjects.
- **Inclusion of Indian Painters:**
  - Evolved to include Indian painters like Amrita Sher-Gill and Raja Ravi Varma later on.
  - This fusion marked a shift towards incorporating Indian artistic influences within the Company School.



Examples of Company style painting:

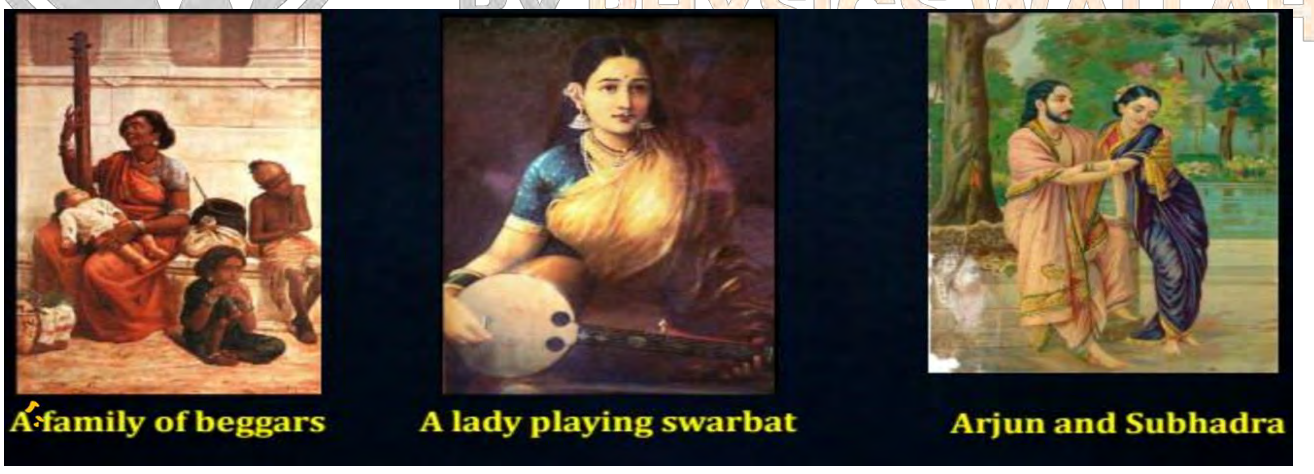
1. **Raja Ravi Varma - Pioneer of Company Style Painting:**
   - Born on April 29, 1848, in the princely state of Travancore, Raja Ravi Varma was the first and foremost Indian painter associated with the Company style of modern painting.
   - Nicknamed the 'Raphael of the East' for his remarkable brush strokes.
   - Honored with the title 'Kaisar-i-Hind' by Lord Curzon.
   - Achieved popularity through paintings depicting the stories of Nala & Damayanti and Dushyanta & Shakuntala.

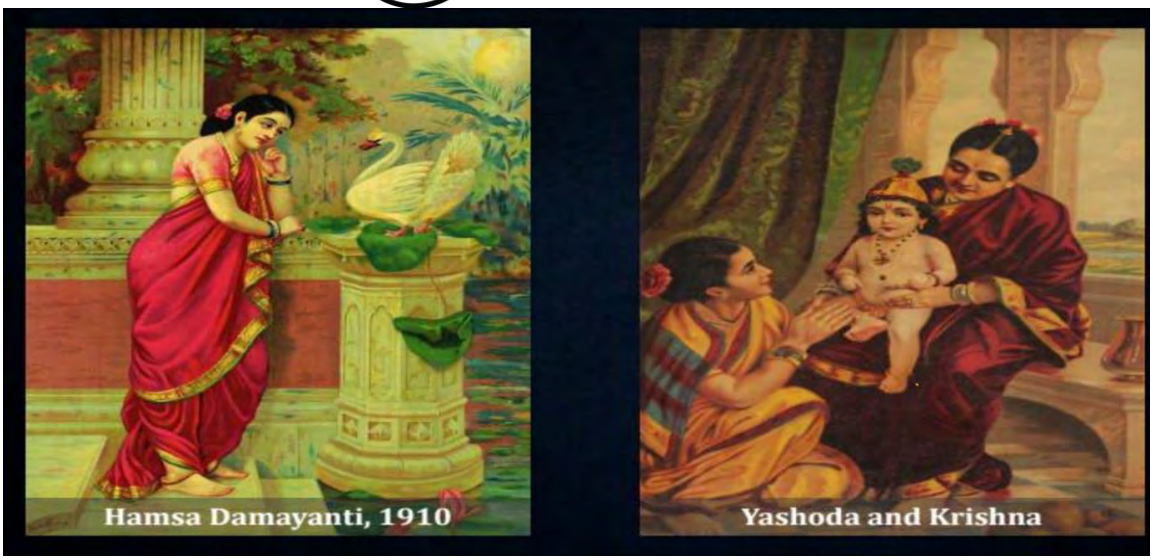
- Many of his renowned works are housed in the Laxmi Vilas Palace of Vadodara.
- Credited with harmonizing South Indian painting elements with western techniques of color and styles.
- Themes included scenes from Ramayana and Mahabharata, stories from Shakuntala, and religious depictions of Hindu deities.
- Notable works such as "A Family of Beggars," "A Lady Playing Swarbat," and "Jatayu (a bird devotee of Lord Rama)" showcased his fusion of European academic art with Indian sensibility.
- Known for making affordable lithographs of his paintings widely available to the public, enhancing his influence.



❖ **Significance of Raja Ravi Varma:**

- Part of the royal family of erstwhile Parappanad, Malappuram district, and closely related to the royal family of Travancore in Kerala.
- His 1873 painting, "Nair Lady Adorning Her Hair," received prestigious awards, including the Governor's Gold Medal and a Certificate of Merit in Vienna.
- Remembered for providing Indians with western, classical representations of Hindu gods and goddesses.
- Awarded the Kaiser-i-Hind Gold Medal by the British colonial government in 1904.





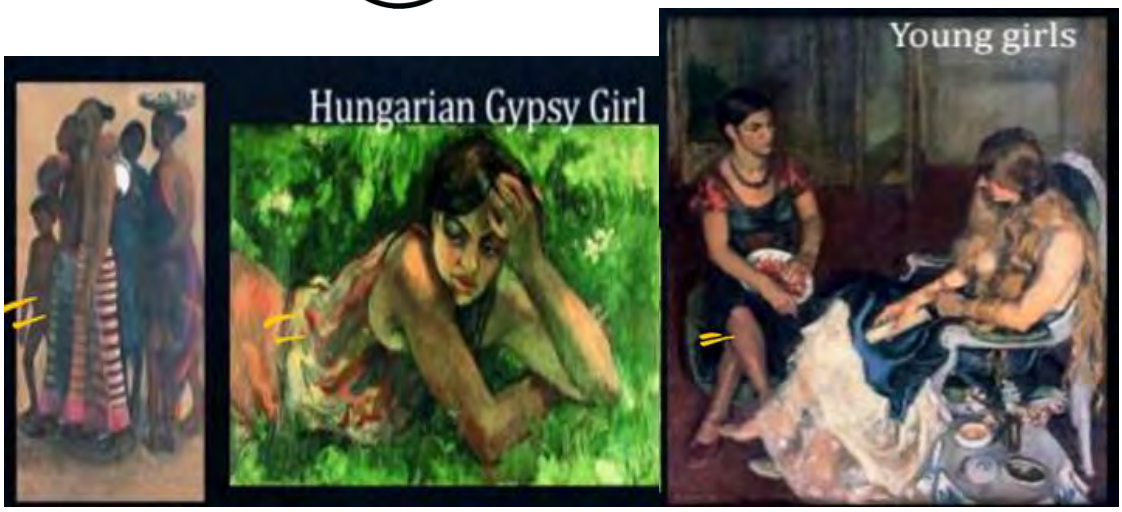


❖ **Lithography in Raja Ravi Varma's Works:**

- Varma's use of lithography, a planographic printing method, played a pivotal role in making his art widely accessible.
- Lithography involves drawing the image with a greasy substance on a smooth limestone plate.
- The stone's surface is treated with a mixture of weak acid and gum arabic, making the drawn parts hydrophilic.
- During printing, the stone is moistened, and the ink adheres only to the drawn parts, creating a printed page.

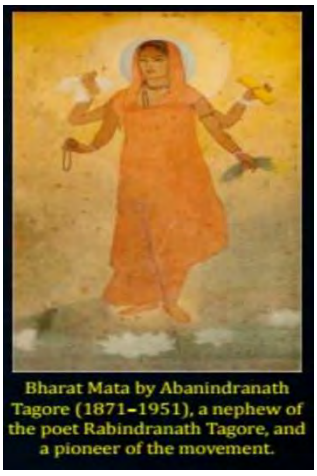
2. Amrita Sher-Gil - India's Frida Kahlo:

- Born in 1913, Amrita Sher-Gil, a Hungarian-Indian painter, is often likened to India's Frida Kahlo.
- Several of her paintings have received the designation of 'National Art Treasures' by the Government of India.
- Prominent works include "Bride's Toilet," "South Indian villagers going to a market," and "Brahmacharis."



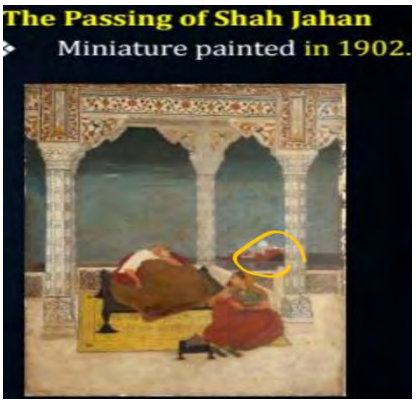
Nationalist School of Painting Overview:

- Emerged in the late 19th century concurrent with the nationalist movement against British rule.
- Bengal served as the primary center due to the strong spirit of nationalism in the region.
- **Bengal School of Art Characteristics:**
  - Characterized by a focus on Indian nationalist themes, aiming to inspire those involved in the struggle against British rule.
  - Bharat Mata painting by Abanindranath Tagore stands out as a masterpiece in this school.
  - Notable painters associated with the Bengal School include Gajendranath Tagore, Nandalal Bose, and Jaimini Roy.
- **Abanindranath Tagore - Pioneer of Bengal School:**
  - Abanindranath Tagore, born in Jorasanko, Kolkata, was a key figure in the Bengal School of Art.
  - Trained under English painter Charles Palmer for oil paintings and portraiture.
  - Introduced the Krishna-Lila series in 1895, showcasing a unique blend of European and Indian traditions.
  - Created the Arabian Nights series in 1930 and the iconic Bharat Mata painting to inspire Indian nationalists.
  - Portrayed Bharat Mata as a four-armed goddess wearing saffron-colored clothes and holding Vedas.
  - Principal artist and founder of the Indian Society of Oriental Art in 1907.
  - Pioneered the integration of Swadeshi values in Indian art, countering Western influences.
  - Notable writer under the pseudonym 'Aban Thakur,' with books like "Rajkahini," "Buro Angla," "Nalak," and "Khirer Putul."


Bharat Mata by Abanindranath Tagore (1871–1951), a nephew of the poet Rabindranath Tagore, and a pioneer of the movement.

- **Artistic Innovations and Influences:**
  - Tagore sought to modernize Mughal and Rajput styles as a response to Western art influences.

- Advocated for a nationalistic Indian art rooted in Indian art history, drawing inspiration from the Ajanta Caves.
- Successful integration of Chinese and Japanese calligraphic traditions into his artistic style.
- Tagore's work gained acceptance within British art institutions, eventually becoming a recognized national Indian style.



Bengal School of Arts Overview:

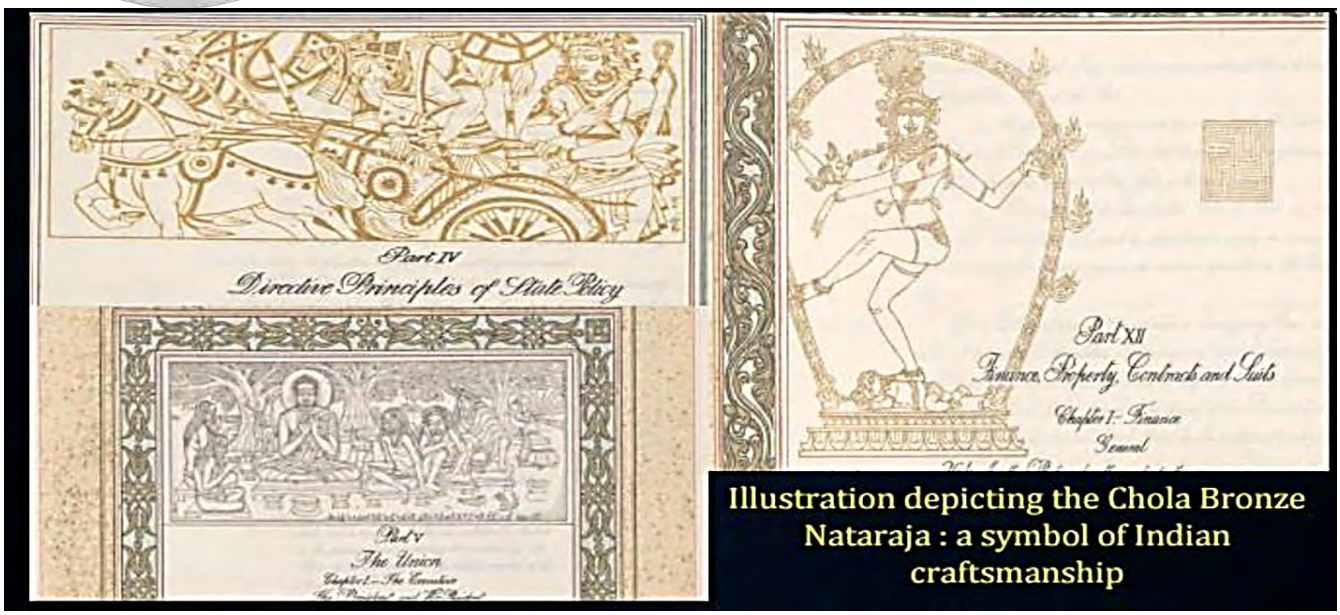
- Originated in Bengal, primarily in Kolkata and Shantiniketan, flourishing across the Indian subcontinent during the early 20th century under British Raj.
- Associated with Indian nationalism (swadeshi) and led by Abanindranath Tagore (1871–1951), supported by British arts administrators like E. B. Havell.

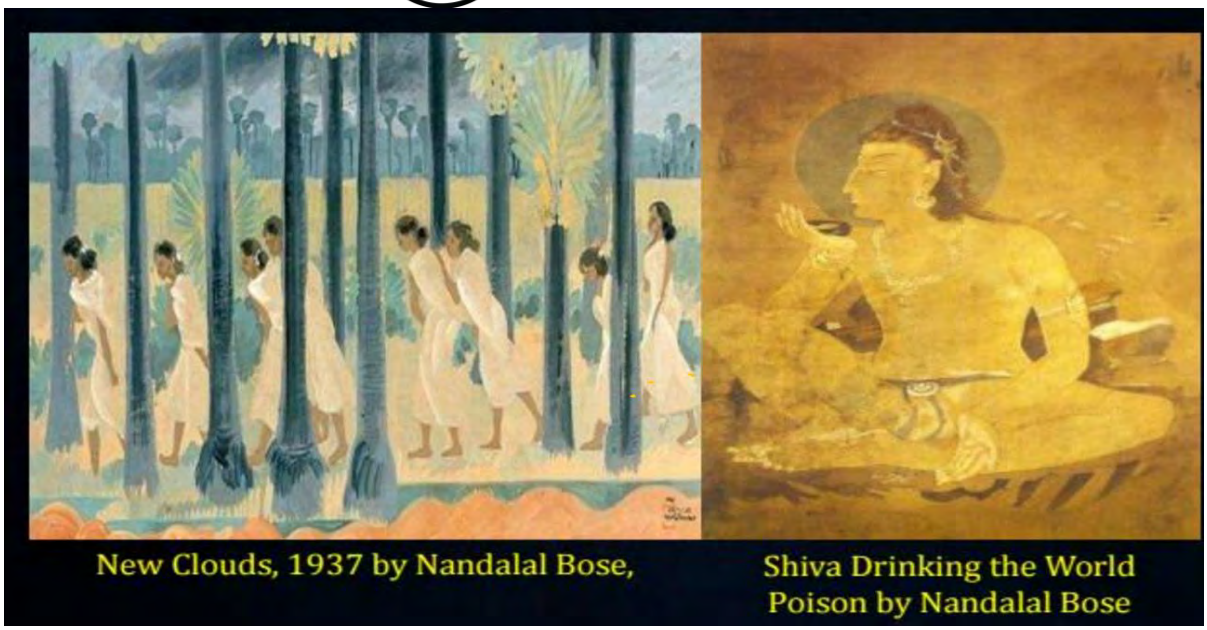
❖ **Prominent Artists of Bengal School:**

- Notable artists include Abanindranath Tagore, Nandalal Bose, Gaganendranath Tagore, Asit Kumar Haldar, Manishi Dey, Mukul Dey, Sunayani Devi, among others.
- Characterized by a supposed reactionary approach to existing painting styles, marked by the use of simple colors.

❖ **Nandalal Bose - Key Figure:**

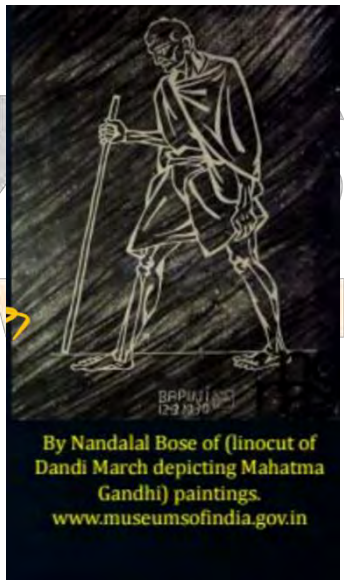
- Disciple of Abanindranath Tagore and later became the principal of Kala Bhavan in Shantiniketan in 1922.
- Initiated his career during the Swadeshi movement in the early 20th century.
- Illustrated the constitution of India alongside Beohar Rammanohar Sinha, contributing to iconic portrayals such as the white-on-black Gandhi sketch of the Dandi March in the 1930s.





- **Beohar Rammanohar Sinha - Illustrator of the Constitution:**
  - Renowned for illustrations in the original final manuscript of the Constitution of India, including the complete Preamble-page.





- **Rabindranath Tagore's Unique Style:**
  - Rabindranath Tagore's paintings were distinctive for their use of dominant black lines, emphasizing the prominence of the subject.
  - Created small-sized paintings, with some art historians linking his artistic style to his writings.
- **Jamini Roy - Fusion of Styles:**
  - Jamini Roy (1887-1972) incorporated the Kalighat Style and Patua Style of Bengal into his works.
  - Famous paintings include depictions of Santhal dance and mother and child scenes.

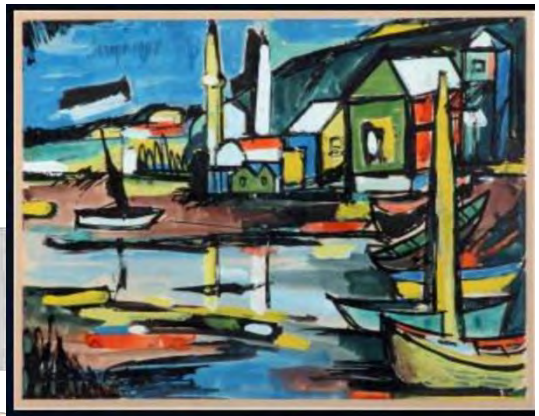
Cubist Style of Painting in India:



- Derived inspiration from the European Cubist movement, involving the breaking down, analysis, and reassembly of objects.
- Artists, like M.F. Hussain, used abstract art forms to reconstruct this process on canvas, aiming for a perfect balance between line and color.
- M.F. Hussain, a prominent cubist artist in India, frequently depicted the fluidity of motion using the motif of a horse in his abstract connotations.

Progressive Artists Group (PAG):

- Formed in 1947, the Progressive Artists' Group (PAG) was a collective of modern artists primarily based in Bombay.
- Synthesized influences from Indian art history with styles prevalent in Europe and North America during the first half of the 20th century.
- Founding members included F. N. Souza, S. H. Raza, M. F. Husain, K. H. Ara, H. A. Gade, and S. K. Bakre.
- Aimed to break free from the limitations of colonial academic art and the nationalist revival of the Bengal School.
- **Prominent Artists of PAG:**
  - **F. N. Souza:**
    - ✓ Founding member of PAG, exhibiting both decadence and primitivism in his style.
  - **S. H. Raza:**
    - ✓ Lived in France but maintained strong ties with India; primarily focused on abstracts in oil and acrylic.
    - ✓ Awarded Padma Shri and Padma Vibhushan by the Government of India.



Landscape portrait by F.N. Souza, 1949



(Untitled Landscape by S.H. Raza, 1948

(Untitled work by K.H. Ara, 1950)

- **M. F. Hussain:**
  - ✓ Assimilated influences from both Western and Indian models, known for experimenting with various styles.
  - ✓ Embraced the Cubist style of painting.





❖ **Other Influential Artists:**
- **Satish Gujral:**
  - ✓ Painter, sculptor, muralist, and writer from the post-independent era.
- **Tyeb Mehta:**
  - ✓ Painter, sculptor, and filmmaker, associated with the Bombay Progressive Artists' Group.
- **Vasudeo S. Gaitonde:**
  - ✓ Regarded as one of India's foremost abstract painters, receiving the Padma Shri Award in 1971.

❖ **Baroda Group of Paintings:**
- Formed in 1957 at the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, under the guidance of N. S. Bendre.

❖ **Delhi School of Painting:**
- Founded by painter and sculptor KS Kulkarni, along with the avant-garde Delhi Shilp Chakra in 1947.

❖ **Madras School of Painting:**
- Founded by DP Roy Chowdhury and KCS Panikar.

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Folk Art:


(Paper mache, Basholi), Jammu and Kashmir
(Kangra, chamba), Himachal Pradesh
(Sikh school of art), Punjab
(Garhwal school of art, Aipan, Peeth), Uttarakhand
(Sanjhi, miniature art, aipan), Uttar Pradesh
(Thangka), Arunachal Pradesh
(Rajput school of art), Haryana
(Madhubani, Mica, Santhal, Manjustha, Patna Qalam or Patna School of Painting), Bihar
(Kurt and bamboo craft), Meghalaya
(Assamese scroll), Assam
(Meenakari, Jaipur art, Marwar Art, Mewar Art, Bikaner Art, Bundi & Kota, Krishnagarh, Dhenu, Kavad, Molela terracotta, Jogi), Rajasthan
(Thangka painting), Sikkim
(Wood carvings, Stone black pottery), Manipur
(Nagaland cloth painting), Nagaland
(Dhokra Art, Patkar, Jadopatia Paintings, Sohrai Art, Kohver Art, Ganju Art, Rana, Teli and Prajapati Art, Kurmi Art, Mundas Art, Tusi art Bihar and Bhuiya Art, Gharwal art), Jharkhand
(Bamboo work), Tripura
(Cane work), Mizoram
(Mata Ni Pachedi, Gujrat Folk, Rathwa, Raghan, Miniature Art, Pithora), Gujarat
(Pattachitra, Chitrapothi, Mural paintings, Saura, Santhal), Orissa
(Patua, Chaksudan, Terracotta Plate Work, Folk paintings from Midnapore, Kalighat paintings, Bengal Scroll, Chadar Badar - Santhal Puppetry), Bengal
(Warli, Pinguli Chitrakathi), Maharashtra
(Gond, Bhil, Mandana, Sanjhi, Thapa, Pithora), Madhya Pradesh
(Dokra, Pithora, Godhna, Wrought Iron or Loha Shilp), Chhatisgarh
(Folk painting), Goa
(Cheriyal Scrolls, Nirmal Arts, Deccani Paintings, Kalamkari), Telangana
(Chittara, Ganjifa art Mysore style, Samavasaran), Karnataka
(Kalamkari, Leather Puppetry, Tirupati School of Painting, Adivasi Kalam Paintingt), Andhra Pradesh
(Tanjore, Mica, Mural paintings), Tamil Nadu
(Kerala mural, Kathakali Body painting, Theyyam, Kalamezhuthu), Kerala


the better india
Jasrota
Mankot
Kangra
Basholi
Chowk Poorana
Aipan
Peeth
Asthal
Bohar
Pichwai
Mughal Miniatures
Sanjhya
Phad
Sanjhi
Rajput Miniatures
Pithora
Chitravan
Gond
Mandana
Rogan
Warli
Chitrakathi
Pinguli
Nirmal
Cheriyal Scrolls
Kaavi
Kalamkari
Hase
Chittara
Kurumba
Kalamezhuthu
Mukhathezhuthu
Thanjavur
Thangka
Tikuli
Madhubani
Manjusha
Sohrai Khovar
Paitkar
Sarguja
Muria
Saura
Patachitra
Monpa Thangka
Sattriya
Sanchipat
Hajong
Ao Cloth Painting
Manipuri Block Printing
Kalighat
Lankamura Alpona
Santhal
Patua Patachitra
FOLK ART
MAP OF INDIA

State/Union Territory	Folk Art Forms
Andhra Pradesh	Kalamkari, Leather Puppetry, Tirupati School of Painting, Adivasi Kolam Painting
Arunachal Pradesh	Thangka
Assam	Assamese Scroll paintings, Assam Folk Paintings
Bengal	Patua, Chaksudan, Terracotta Plate Work, Folk paintings from Midnapore, Kalighat paintings, Bengal Scroll, Chadar Badar - Santhal Puppetry
Bihar	Madhubani, Mica, Santhal, Manjusha Patna Qalam or Patna School of Painting
Chhattisgarh	Dokra, Pithora, Godhna, Wrought Iron or Loha Shilp
Dadra and Nagar Haveli	Warli
Daman and Diu	Warli
Goa	Goa Folk Art
Gujarat	Mata Ni Pachedi, Gujrat Folk, Rathwa, Roghan, Miniature Art, Pithora
Haryana	Rajput school of art wall painting found in haryana, Kalayat and Kaithal, Rohtak paintings
Himachal Pradesh	Kangra, Chamba
Jammu and Kashmir	Paper Mache, Basholi
Jharkhand	Dhokra Art, Paitkar, Jadopatia Paintings, Sohrai Art, Kohver Art, Ganju Art. Rana, Teli and Prajapati Art. Kurmi Art, Mundas Art, Turi art, Birhor and Bhuiya Art, Ghatwal art
Karnataka	Chittara, Ganjifa Art, Mysore style, Samavasaran
Kerala	Kerala mural, Kathakali Body painting, Theyyam, Kalamezhuthu
Lakshadweep	Shell Craft from Lakshwadeep
Leh Ladakh	Tibetan & Thangka Art

State/Union Territory	Folk Art Forms
Madhya Pradesh	Gond, Bhil, Mandana, Sanjhi, Thapa, Pithora
Maharashtra	Warli, Pingulli Chitrakathi
Manipur	Manipur Stone Black Pottery, Wood Carving from Manipur
Meghalaya	Kurt & Bamboo Craft
Mizoram	Cane work from Mizoram
Nagaland	Nagaland Cloth Paintings
Odisha	Pattachitra. Chitrapothi, Mural paintings, Saura, Santhal
Puducherry	Puducherry Bommai
Punjab	Sikh School of Art, Mudwall Painting/Chowk Poorana

Rajasthan	Miniature Art, Phad, Pichwal, Meenakari, Jaipur art, Marwar Art, Mewar Art, Bikaner Art, Bundi & Kota, Krishnagarh, Dhenu, Kavad. Molela terracotta, Jogi
Sikkim	Thangka Paintings
Tamil Nadu	Tanjore, Mica, Mural Paintings
Telangana	Cheriyal Scrolls, Nirmal Arts, Deccani Paintings, Kalamkari
Tripura	Bamboo work from Tripura
Uttar Pradesh	Sanjhi, Miniature art, Aipan
Uttarakhand	Garhwal school of art, Aipan, Peeth

GI-protected paintings are as follows:

- Mysore Traditional Paintings (Karnataka)
- Thanjavur Paintings (TN)
- Madhubani Paintings (Bihar)
- Kangra paintings
- Warli painting - Maharashtra, Gujarat, Dadra & Nagar Haveli, Daman Diu
- Cheriyal Scroll Paintings (Telangana)
- Kangra Paintings (HP)
- Pithora
- Manjusha Art
- Odisha Pattachitra
- Karuppur kalamkari painting (TN)
- Sohrai Khovar painting (Jharkhand)
- Aipan art, Uttarakhand
- Lanjia Saura paintings
- Nathdwara Pichhwai Painting

Some Important Paintings:

- **Saura Painting:**
  - Created by the Saura Tribe of Odisha, these paintings are akin to Warli paintings.
  - Primarily wall mural paintings with ritualistic significance.
  - Dedicated to Edital, the main deity of the Sauras.
  - Characterized by white human shapes with geometrical and stick-like features, against red or yellow backdrops.
  - Colors extracted from minerals and plants.
  - The distinctive designs have gained popularity, appearing on T-shirts, female clothing, and more.



❖ **Geographical Indication (GI) Tags for Various Products:**

- Over 17 products from Odisha, Arunachal Pradesh, West Bengal, and Jammu & Kashmir have received GI tags.
- Examples include Lanjia paintings from Odisha, Wancho Wooden Craft from Arunachal Pradesh, and Kai Chutney from West Bengal.
- Lanjia Saura paintings, belonging to the Lanjia Saura community in the Rayagada district, are wall mural arts with spiritual significance.
- Created in white on crimson-maroon backgrounds, these paintings express gratitude to deities and forefathers, reflecting the tribe's connection with nature.



❖ **Pichwai Kala of Nathdwara (GI Tag):**

- Nathdwara, a holy town in Udaipur district, is known for Pichwai art, holding global recognition.
- Pichwai narrates the story of Shrinathji, an incarnation of Lord Krishna, depicting him holding the Govardhan hill.
- Typically featuring 24 Swaroops, each with Krishna, Gopis, and other elements, showcasing Shrinathji's intricate Shringar.
- Pichwai is a visual delight, characterized by aesthetic balance, elegance, and vibrant natural colors on cloth or paper.
- Renowned for its brilliance and the immersive experience it offers to worshippers and art enthusiasts alike.



Madhubani Paintings:

❖ Originated in the Mithila region of Bihar, believed to have started during the marriage ceremony of Raja Janak's daughter, Sita, to Lord Rama.

❖ Various mediums like cloth, handmade paper, and canvas are employed for creating Madhubani paintings.

❖ Main themes revolve around Hindu deities such as Shiva, Krishna, Rama, and Goddesses Durga, Lakshmi, Saraswati, etc.

❖ Depicts scenes from royal courts, social events, daily activities, and natural themes with religious significance.

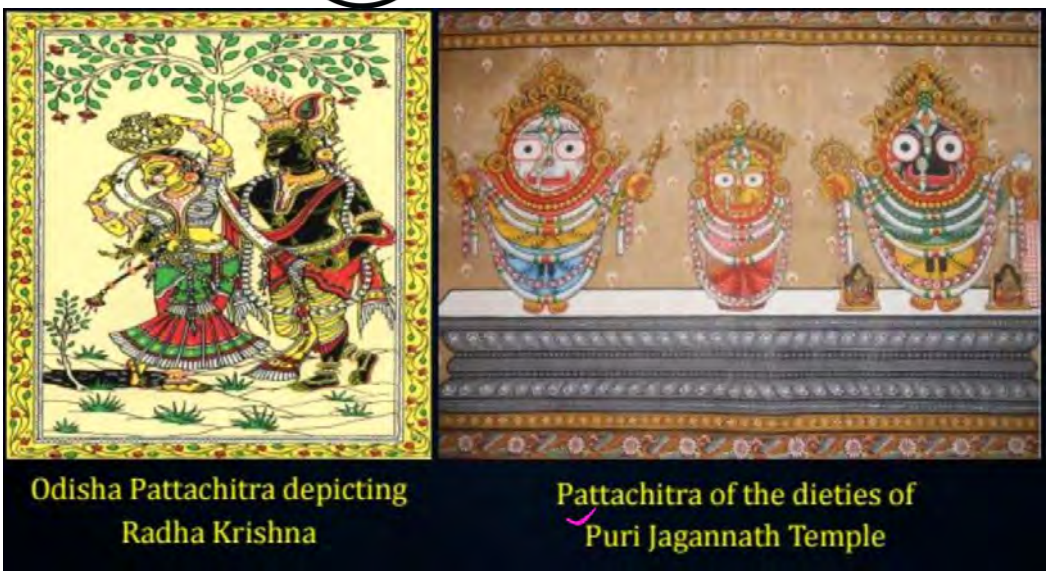
❖ Primarily crafted by village women in Madhubani and other parts of the Mithila region.



- **Styles or Branches:**
  - Three styles of Madhubani paintings: Brahmin Style, Tattoo Style, and Kshatriya Style.
  - Painters use a brush made of cotton wrapped on a bamboo stick.
  - Colors are prepared using local materials like soot, turmeric, indigo, flower juice, and tree leaves.
  - No color shading is used; outlines are made with a double line filled with tiny straight or cross lines.
- **Renowned Artist - Baua Devi:**
  - Baua Devi, an artist from Jitwarpur village in Madhubani District, won the National Award in 1984 and received the Padma Shri in 2017.
- **Traditional Practices and Symbolism:**
  - Traditionally done by village women, also known as Mithila Paintings, depicting religious motifs and auspicious occasions.
  - Figures in the paintings are symbolic; for example, fish represents good luck and fertility.
  - Originally painted on walls using rice paste and vegetable colors on a base of cow dung and mud, later transitioning to handmade paper, clothes, and canvas.
  - Two-dimensional paintings without shading, featuring double-line borders, bold colors, ornate floral patterns, and exaggerated facial features.
- **Historical Context and Recognition:**
  - Origin dates back to the Ramayana period, when the King of Mithila encouraged painting on walls and floors during Sita and Rama's marriage.
  - The skill of Madhubani painting has been passed down through generations, mainly by women.
  - In 1970, gained recognition when President of India honored Jagdamba Devi.
  - Other notable painters include Bharti Dayal, Ganga Devi, Mahasundari Devi, and Sita Devi.
  - Due to its confined geographical area, Madhubani paintings received Geographical Indication (GI) status.

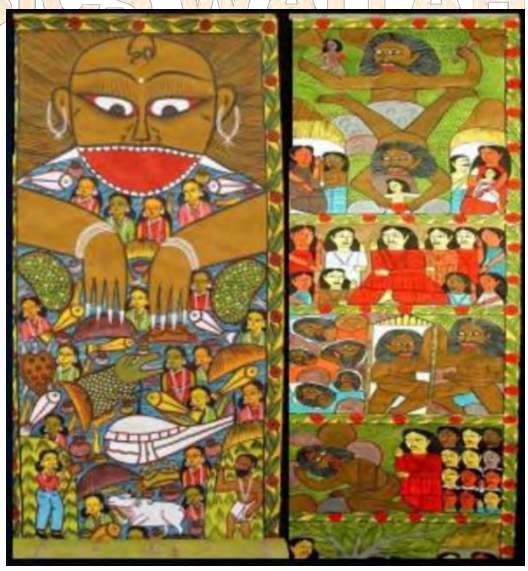
Pattachitra Paintings:

- **Definition and Origin:**
  - Pattachitra or Patachitra refers to traditional cloth-based scroll paintings, prevalent in eastern Indian states like Odisha, West Bengal, and parts of Bangladesh.
  - The term originates from Sanskrit, where "paṭṭa" means "cloth," and "citra" means "picture."
- **Geographical Indication:**
  - The geographical indication for Patachitra is registered separately for Odisha as "Orissa Pattachitra" and for West Bengal as "Bengal Patachitra" due to distinct styles and motifs.
- **Odisha Pattachitra:**
  - Divided into three mediums: paintings on cloth ('Patta Chitra'), paintings on walls ('Bhitti Chitra'), and palm leaf engravings ('Tala Patra Chitra' or 'Pothi Chitra').
  - Influenced by Geet Govinda and based on Hindu mythology, particularly inspired by Jagannath and the Vaishnava sect.
  - Scenes often depict intricate narratives from Hindu mythology.
- **Bengal Patachitra:**
  - Diverse aspects include Durga Pat, Chalchitra, Tribal Patachitra, Medinipur Patachitra, and Kalighat Patachitra.
  - The Kalighat Patachitra tradition was developed by Jamini Roy, and the artists are known as "Patua."
- **Historical Connection:**
  - A similar art form in ancient times known as Chitrapata of Assam or Kamarupa involved textiles with paintings.
  - Bhaskaravarman, the king of Kamarupa, sent gifts including chitrapata to Harshavardhana, according to Bana Bhatta.
- **Painting Techniques and Materials:**
  - The base of the painting is treated cloth, utilizing natural colors derived from burnt coconut shells, hingula, ramaraja, and lamp black.
  - No pencil or charcoal is used; outlines are drawn with a brush in red or yellow, followed by color filling.
  - Background adorned with foliage and flowers, featuring intricately worked frames.
  - The final painting is coated with lacquer to achieve a glossy finish.
- **Themes and Significance:**
  - Themes are often inspired by the Jagannath and Vaishnava cults, occasionally incorporating elements from the Shakti and Shaiva cults.
  - Raghurajpur in Odisha is renowned for Pattachitra, showcasing images reminiscent of old murals in Puri and Konark.
  - Pattachitra on palm leaf is known as "talapattachitra."



Patua Art (Jharna Patachitra):

- **Definition and Artisans:**
  - Also known as Jharna Patachitra, Patua Art is practiced by the Patua artisan community in West Bengal, Bihar, Jharkhand, and Odisha, as well as parts of Bangladesh.
  - Patuas include both Hindus and Muslims, with Hindu Patuas active in Kalighat and Kumartuli regions of Calcutta.
- **Traditional Occupation:**
  - Patuas are traditionally involved in scroll painting, image making, and other decorative work.
  - They paint images of Hindu gods and goddesses on coarse pieces of cloth.
- **Historical Context:**
  - Patua art dates back around a thousand years, originating as a village tradition with painters narrating Mangal Kavyas or auspicious stories of Hindu deities.
  - Traditionally painted on cloth, today, these paintings often use poster paints on sheets of paper, addressing political and social issues.
- **Geographical Origin:**
  - Patuas predominantly come from the Medinipur region, Murshidabad, North and South 24 Parganas, and Birbhum districts.



Kalighat Painting:

- **Origin and Themes:**
  - Originated in the 19th century near Kalighat Kali Temple in Calcutta, West Bengal.
  - Themes include representations of Hindu gods and goddesses, as well as rural folk scenes.
  - Jamini Roy is a prominent artist associated with Kalighat Painting.

Kalamkari Painting:



- **Name and Tools:**
  - Kalamkari, derived from "kalam," meaning pen, involves exquisite paintings made using a sharp-pointed bamboo pen that regulates color flow.
  - The pen is soaked in fermented jaggery and water, applying one by one before vegetable dyes.
- **Base and Colors:**
  - Cotton fabric serves as the base, and vegetable dyes are used for colors.
  - Main centers for Kalamkari are Srikalahasti and Machilipatnam in Andhra Pradesh.
- **Styles and Depictions:**
  - Two distinctive styles - Srikalahasti style and Machilipatnam style.
  - Depicts epics such as the Ramayana or Mahabharata from Hindu mythology.
- **Creation Process:**
  - The creation involves twenty-three steps, including steeping the fabric in astringents and buffalo milk, drying it under the sun.
  - Design contours are created using a bamboo or date palm stick pointed at one end, soaked in a mixture of jaggery and water.

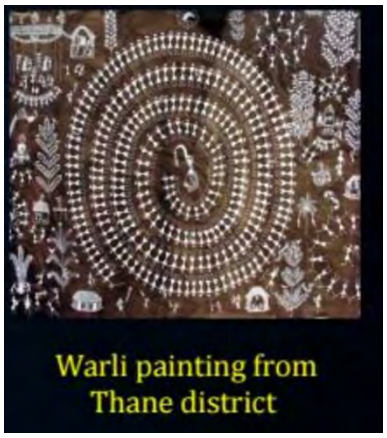


- **Karuppur Kalamkari:**
  - Done in Karuppur and surrounding villages in Tamil Nadu.
  - Used predominantly in temples for umbrella covers, cylindrical hangings, chariot covers, and asmanagiri (false ceiling cloth pieces).

- **Origin and Recognition:**
  - Evolved under the patronage of Nayaka rulers in the early 17th century.
  - Received the Geographical Indication (GI) tag in 2021-2022.

Warli Painting:

- **Origin and Tribal Context:**
  - A tribal art form created by the tribal people from the North Sahyadri Range in Maharashtra.
  - Revolves around the marriage of God Palghat in Maharashtra.


Warli painting from Thane district

- **Geometric Symbolism:**
  - Utilizes basic geometric shapes - circle, triangle, and square - symbolizing elements of nature.
  - Circle represents the sun and moon, triangle depicts mountains and conical trees, while the square signifies human invention or sacred enclosure.
  - Central motif is the square, known as "chauk" or "chaukat."
- **Painting Techniques:**
  - White pigment made from a mixture of rice flour and water, with gum as a binder.
  - Bamboo stick chewed at the end for a paintbrush texture.
  - Walls painted during special occasions like weddings, festivals, or harvests.
- **Themes and Dance Motif:**
  - Main themes involve ritual paintings with a focus on the square.
  - Depiction of dances performed in spirals and circles around a musician is a popular theme.

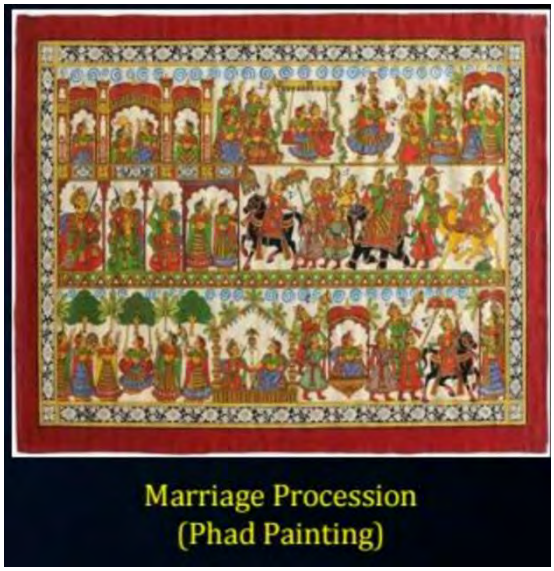

Warli painting depicting a wedding

Bullock cart fun – Warli painting

Phad Painting:

- **Religious Scroll Painting:**
  - Religious scroll painting and folk art practiced in Rajasthan.
  - Traditionally done on a long cloth or canvas known as "phad."
- **Revolutionized Style:**
  - Shree Lal Joshi and Pradip Mukherjee revolutionized the style.

- Stories from Ramcharitmanas, Gita Govinda, Kumārasambhava, Bhagavad Gita, and Hanuman Chalisa are depicted.


Marriage Procession
(Phad Painting)

❖ **School Establishment:**

- Shree Lal Joshi established Joshi Kala Kendra, a school for learning this art style.

❖ **Religious Nature and Subjects:**

- Religious in nature, featuring drawings of local deities like Pabuji and Deynarayan.
- Painted with vegetable colors on a long cloth (phad), ranging from 15 ft to 30 ft.


Phad Paintings

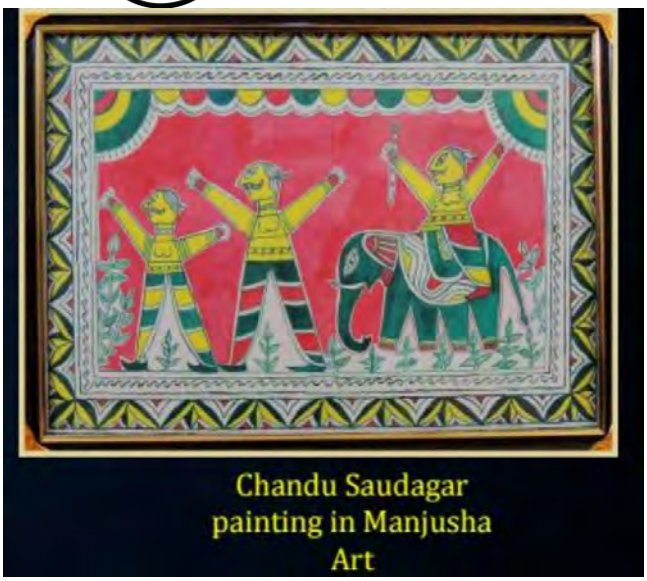
Manjusha Painting:

❖ **Geographical Origin and Name:**

- Originates from the Bhagalpur region of Bihar.
- Also known as Angika Art or Snake Paintings due to swirling snake motifs.

❖ **Historical and Cultural Significance:**

- Ancient and historically significant, comparable to Madhubani art.
- Depicts the central character Bihula's tale of love and sacrifice.


Chandu Saudagar painting in Manjusha Art


Shiv-linga painting

Lord Siva, Mansa and Parvati

Cheriyal Scroll Painting:

- **Stylized Nakashi Art:**
  - A stylized version of Nakashi art rich in local motifs, native to Telangana.
  - Depicted in a narrative format resembling a film roll or comic strip.



- **Continuous Storytelling:**
  - Scrolls depict continuous stories, often reaching heights up to 45 ft.
  - Common themes include Hindu epics and Puranic stories.
- **Geographical Indication Status:**
  - Accorded the Geographical Indication status in 2007.

Pithora Painting:

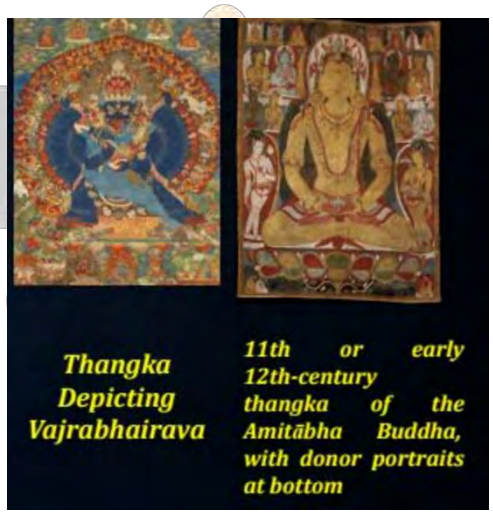
- **Ritualistic Painting:**
  - Ritualistic painting on walls by Rathwa and Bhilala tribes in Central Gujarat.
  - Enriched folk art culture of Gujarat, associated with religious functions and marriage.



- **Folklore and Deity Association:**
  - Named after the Hindu deity related to marriage functions.
  - Highly enriched in Gujarat's folk art culture.

Thangka Painting:

- **Geographical and Cultural Presence:**
  - Presently practiced in Sikkim, Himachal Pradesh, Ladakh, and Arunachal Pradesh.
  - Originally used as a medium of reverence in Buddhism.
- **Traditional Techniques:**
  - Painted on cotton canvas with natural vegetable or mineral dyes.
  - Colors hold specific meanings, e.g., red for passion, golden for life, white for serenity.
- **Framing and Presentation:**
  - Once painted, often framed in colorful silk brocade.
  - Central deity surrounded by identified figures in a symmetrical composition.



Aipan:

- **Ritualistic Folk Art:**
  - Ritualistic folk art from Kumaon in the Indian Himalayas.
  - Practiced during special occasions, ceremonies, and rituals.
- **Divine Invocation and Medium:**
  - Believed to invoke divine power for good fortune and deter evil.
  - Executed on empty brick-red walls called Geru.

Sohrai and Khovar Painting:

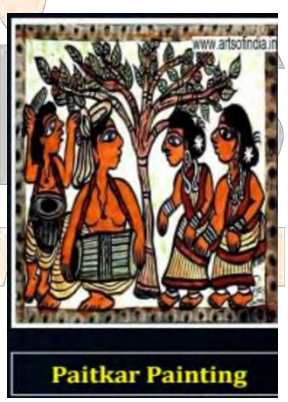
- **Geographical Origin and Tradition:**
  - Traditionally practiced by women in Hazaribagh district of Jharkhand.
  - Decorates hut walls, also applied on paper and cloth for sale.
- **Occasions and Color Variations:**
  - Sohrai art done during harvest festivals, featuring colored paintings.
  - Khovar painting at weddings, typically in black and white.

- **Bulu Imam's Influence:**
  - Popularized by Bulu Imam, founder of the Sanskriti Museum & Art Gallery.
  - Jharkhand government's initiative to adorn trains and government housing with Sohrai paintings.
- **Geographical Indication Tag:**
  - Received the Geographical Indication tag in 2020.



Paitkar Painting:

- **Tribal Cultural Association:**
  - Practiced by the tribal people of Jharkhand, Paitkar paintings are one of the ancient schools of painting in the country.
- **Cultural Significance:**
  - Cultural association with Ma Mansa, a popular goddess in tribal households.
  - Reflects social and religious customs related to almsgiving and yajnas.
- **Theme of Existence Post-Death:**
  - Common theme explores what happens to human life after death.
  - Despite being ancient, the art form faces the risk of extinction.



TIKULI ART:

- A unique art from Bihar, the word Tikuli is a local term for "Bindi" worn by women between their eyebrows.
- Under this Art, painting is done on a hardboard and cut in various shapes.
- Thereafter, four to five enamel coats is applied on it, thereby giving it a polished surface. Madhubani motifs are used in these Tikuli Paintings.

Some other style of paintings:

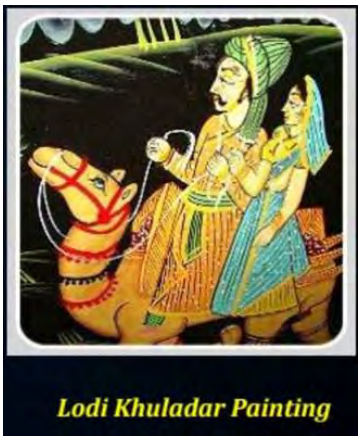
Gond Paintings:

- **Tribal Folk Art:**
  - Tribal folk paintings prevalent among tribes in Madhya Pradesh.
  - Executed on the walls of houses, reflecting cultural significance.
- **Integral to Gond Tribal Lives:**
  - Deeply linked to the day-to-day lives of Gond tribals.
  - Portrays the essence of Gond tribal culture.



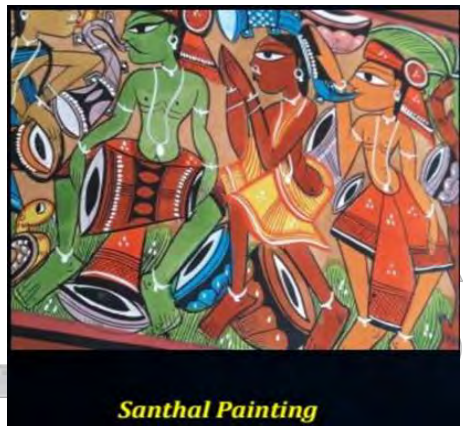
Lodi Khuladar Paintings:

- **Historical Origin:**
  - Emerged in North India during the Sultanate period.
  - Geographical spread encompassed the Delhi to Jaunpur region.


Lodi Khuladar Painting

Santhal Paintings:

- **Santhal Tribe's Art:**
  - Practiced by the Santhal tribe.
  - Themes drawn from natural surroundings and everyday activities.
- **Reflecting Simplicity:**
  - Depictions include agricultural fields, wine parties, dance, quarrels, gods, and goddesses.
  - Artistic simplicity is a hallmark of Santhal paintings.


Santhal Painting

Glass Painting:

- **Execution on Transparent Glass:**
  - Drawn on the inside surface of transparent glass.
  - Executed using watercolors, oil, and gum.
- **Regional Presence:**
  - Commonly found in Kerala, Tamil Nadu, and Maharashtra.
  - Used as decorative wall paintings.

Marble Painting:

- **Miniature Art:**
  - Miniature paintings with a focus on Radha and Krishna stories.
  - Originated during the Mughal period.

Batik Painting:

- **Fabric Art with Wax-Resist Technique:**
  - Patterns drawn on fabrics using a wax-resist dyeing technique.
  - Originated in Indonesia, showcasing intricate designs.


Marble Painting


Glass Painting

BY PHYSICS WALLAH

❖ **Color Palette and Symbolism:**
  - ➢ Colors like indigo, white, and dark brown are prominent.
  - ➢ Mainly represents Hindu deities Brahma, Vishnu, and Shiva.


Batik Painting

Pichwai Painting:

❖ **Cloth Paintings with Rich Colors:**
  - ➢ Cloth paintings made on hand-spun cloth in dark, rich colors.
  - ➢ Reverence to Lord Krishna with thematic depictions.

❖ **Nathdwara Temple Significance:**
  - ➢ Used as a backdrop for Krishna's idol in the Nathdwara temple (Rajasthan).
  - ➢ Themes revolve around the life and stories of Lord Krishna.


Pichwai Painting

#Q. The well-known painting "Bani Thani" belongs to the: **(2018)**

(a) Bundi school
(b) Jaipur school
(c) Kangra school
(d) Kishangarh school

#Q. Kalamkari painting refers to: **(2015)**

(a) a hand-painted cotton textile in South India
(b) a handmade drawing on bamboo handicrafts in North-East India
(c) a block-painted woollen cloth in Western Himalayan region of India
(d) a hand-painted decorative silk cloth in North-Western India

#Q. Consider the following pairs: **(2009)**

Traditions State

(1) Gatka, a traditional martial art : Kerala

(2) Madhu Bani, a traditional painting : Bihar

(3) Singhey Khababas sindhu Darshan festival : Jammu and Kashmir.

Which of the pairs given above is/are correctly matched?

(a) 1 and 2 only (b) 3 only

(c) 2 and 3 only (d) 1, 2 and 3

Q. Mesolithic rock-cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modem painting. Critically evaluate this comment. **(2015)**

#Q. There are only two known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta Caves. Where is the other surviving example? **(2009)**

(a) Bagh Caves (b) Ellora Caves

(c) Lomash Rishi Caves (d) Nasik Caves

#Q. The painting of Bodhisattva Padmapani is one of the most famous and oft-illustrated paintings at: **(2017)**

(a) Ajanta (b) Badami

(c) Bagh (d) Ellora

#Q. Consider the following historical places: **(2013)**

1. Ajanta Caves
2. Lepakshi Temple
3. Sanchi Stupa

Which of the above places is/are also known for mural paintings?

(a) 1 only (b) **1 and 2 only**

(c) 1, 2 and 3 (d) None

#Q. Which of the following pairs is correctly matched? **(2001)**

(a) Harappan Civilisation - Painted Grey Ware

(b) The Kushanas - Gandhara School of Art

(c) The Mughals – Ajanta Paintings

(d) The Marathas – Pahari School of Painting

Exploring India's diverse cultural heritage through GI tags | Data:

- Over 500 products across all the States have been given GI tags so far

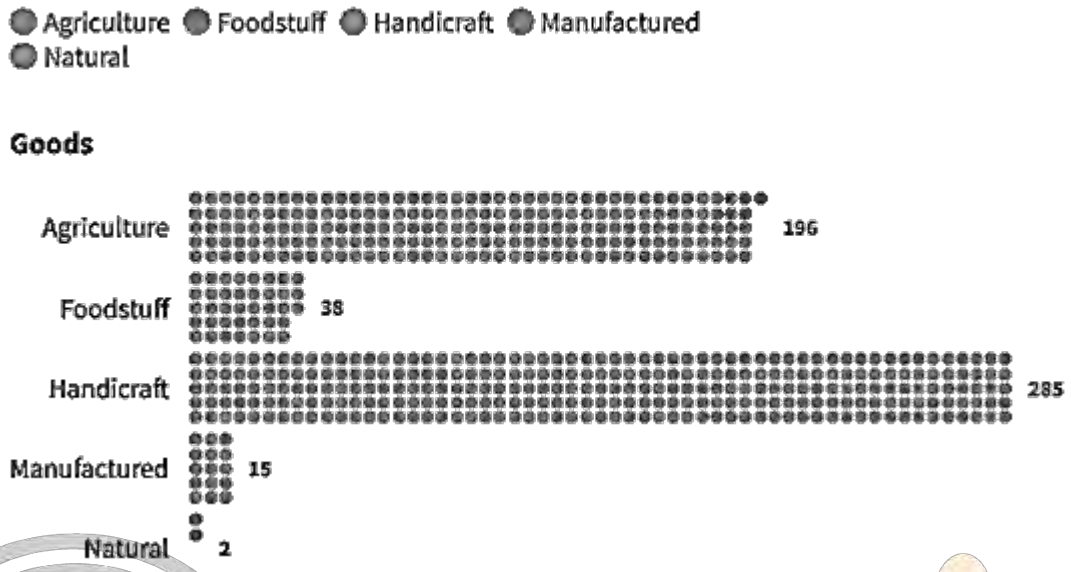
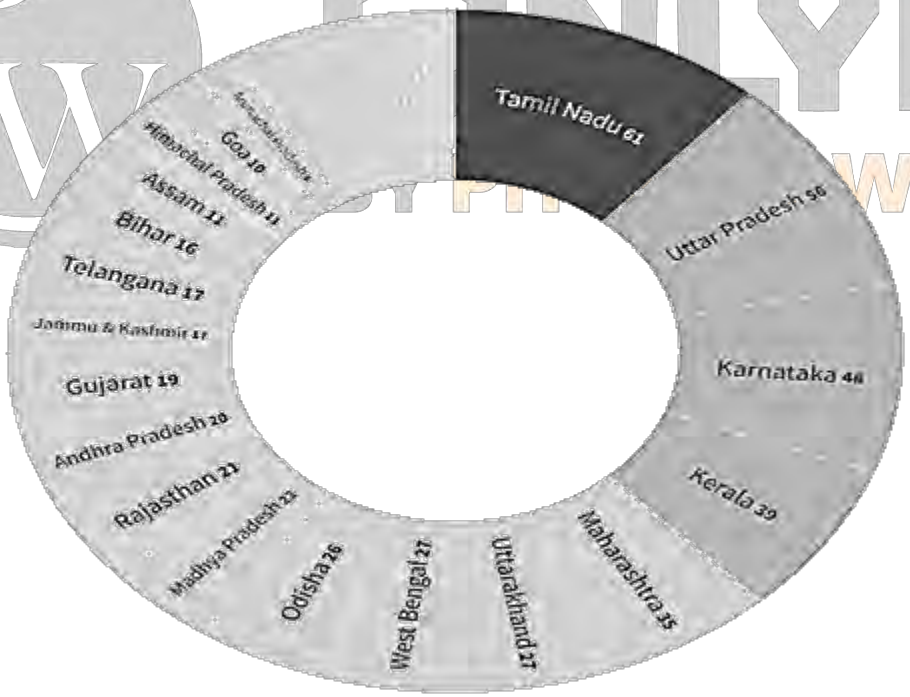


Chart 2 | *The chart shows the State-wise number of GI tags.*

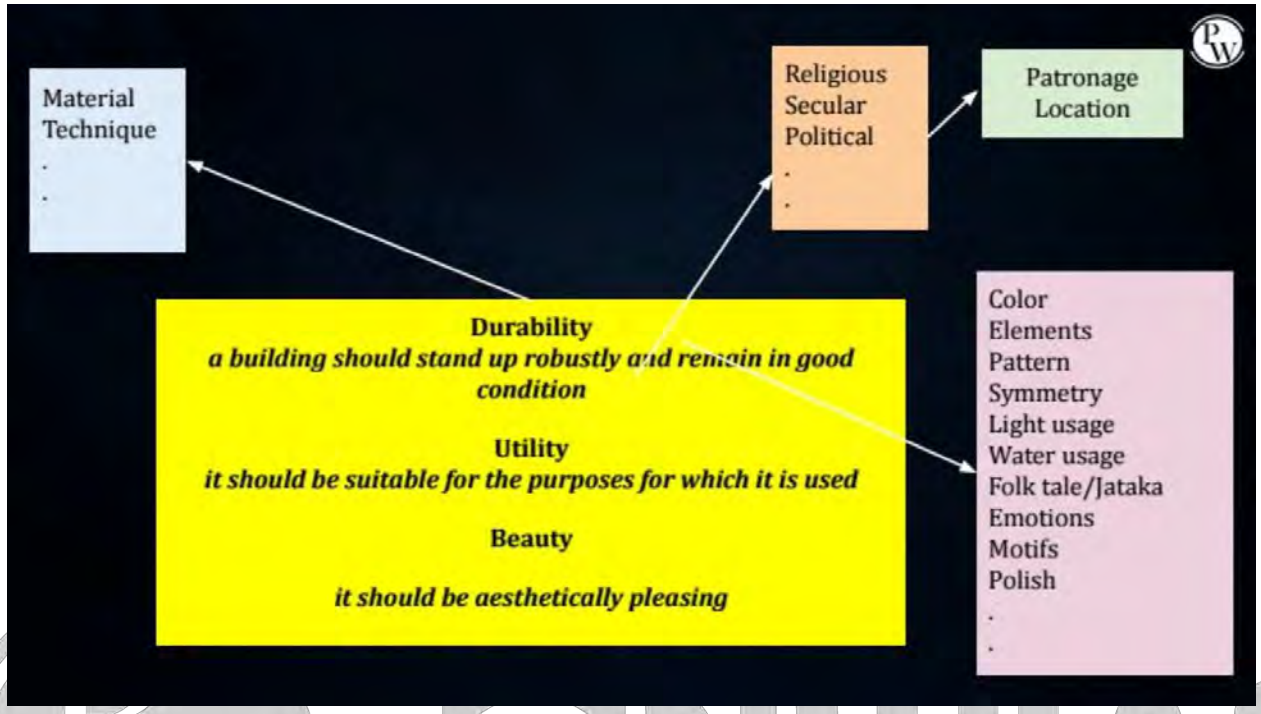


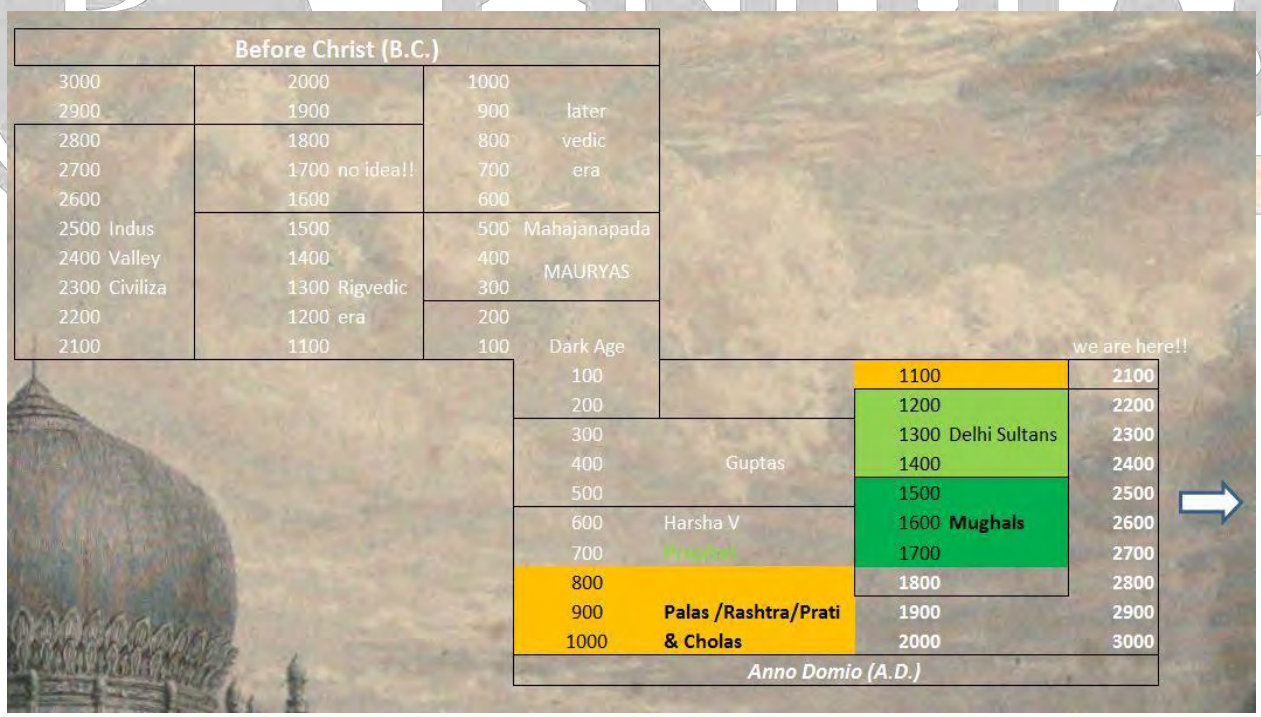
Indo-Islamic Architecture

Basics

- Imperial Style (Delhi Sultanate),
- Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur),

- Mughal Style (Delhi, Agra, and Lahore)
- Deccani Style (Bijapur, Golconda)



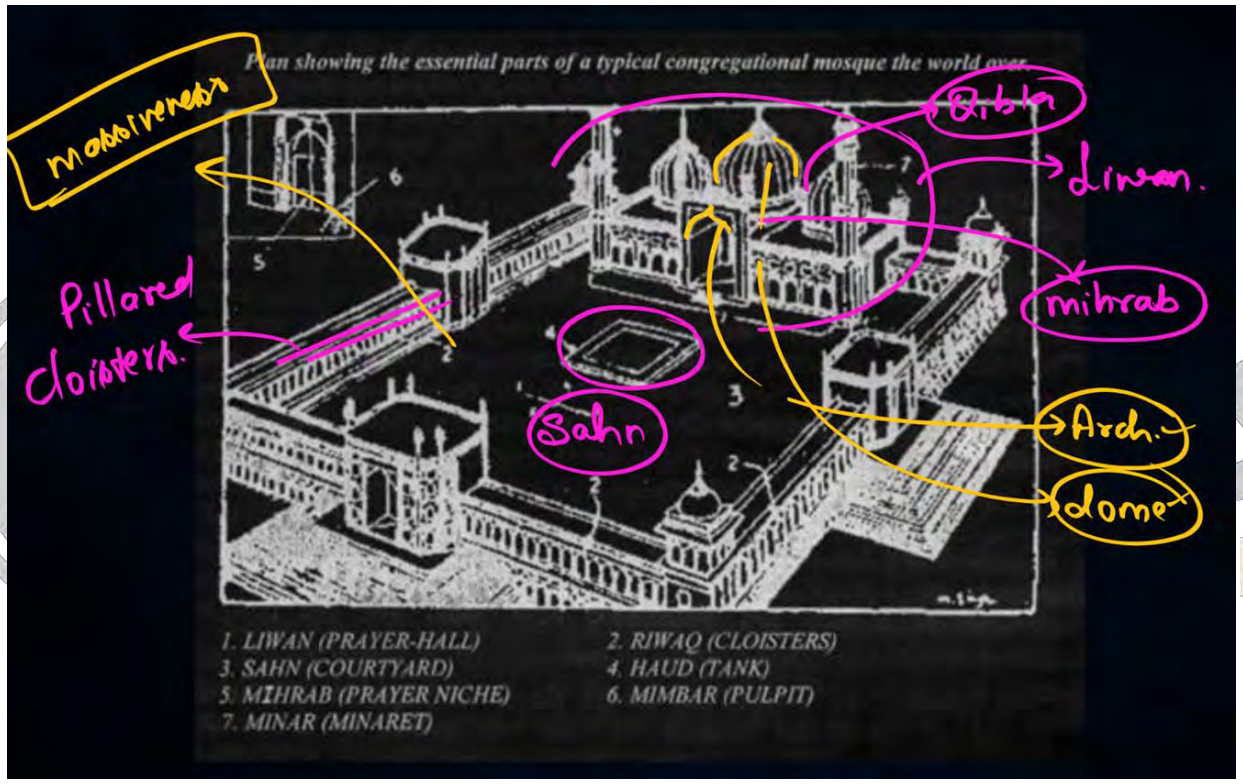


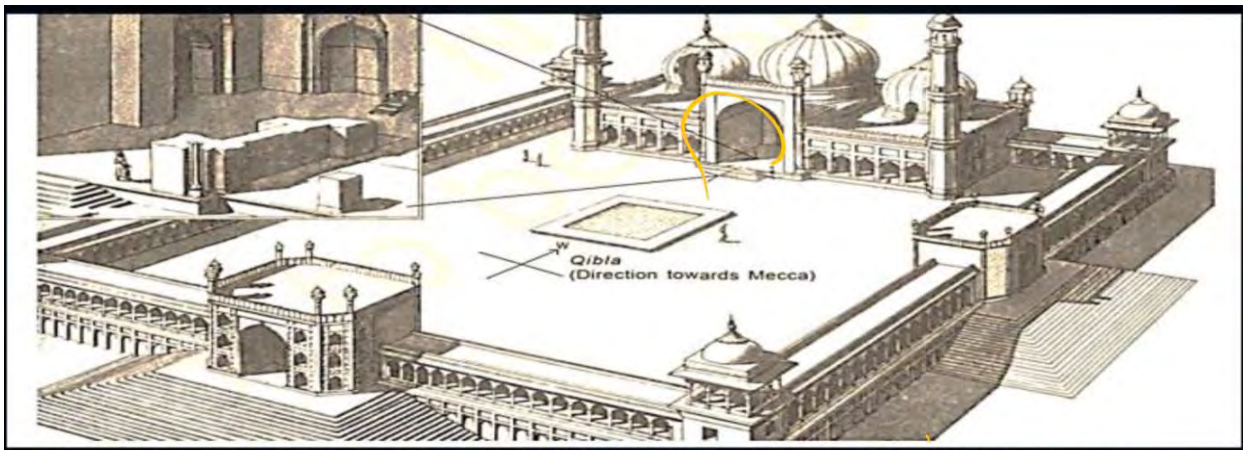
Medieval Architecture of India:

- **Architectural Transition:**
  - Shift from temple building to fort building with advanced engineering.
  - Driven by the conquest of Arab countries and invasions by foreign rulers.

- **Foreign Influences:**
  - Arab conquests and foreign rulers' invasions led to cultural shifts.
  - Invasion of Bin-Kasim in 712 CE, Ghazni in 1026 CE, and Mughals significantly impacted Indian architecture.
  - Persian and Islamic rulers contributed to the development of Indo-Islamic and Indo-Persian culture.
- **Regional Flourishing:**
  - Despite foreign influences, regional architectures continued to flourish.
  - Diverse styles coexisted, showcasing the fusion of indigenous and external elements.

Influence of Islamic Architecture:





Plan of Jama Masjid built by Shahjahan in his new capital Shahjahanabad

❖ **Engineering Evolution:**

- Adoption of arches and domes for a visually pleasing skyline and reduced pillar support.
- Arches distributed weight, carrying the structure above doors and windows.

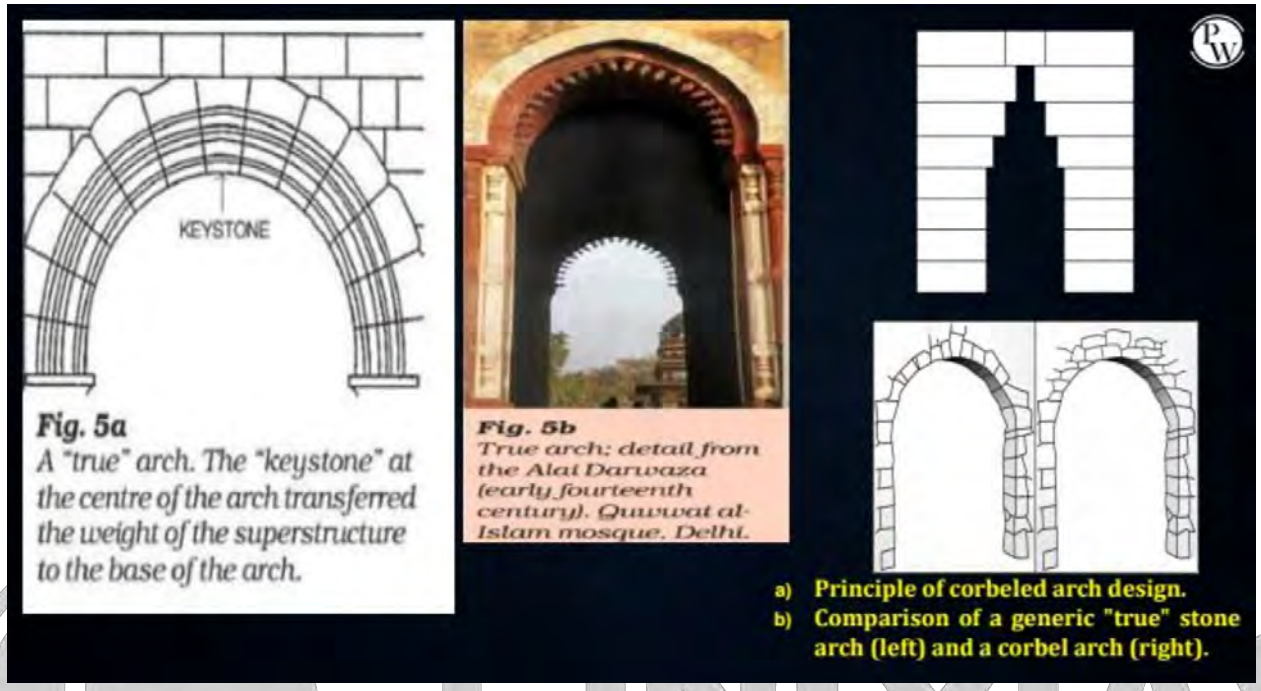


Fig. 5a
A "true" arch. The "keystone" at the centre of the arch transferred the weight of the superstructure to the base of the arch.

Fig. 5b
True arch; detail from the Alai Darwaza (early fourteenth century). Quwwat al-Islam mosque, Delhi.

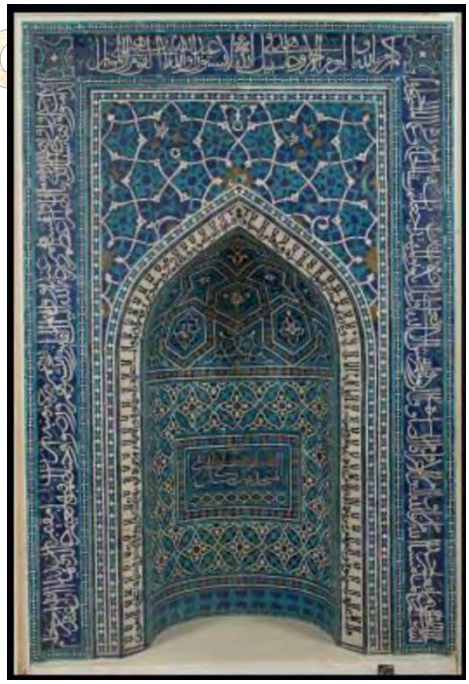
a) **Principle of corbeled arch design.**
b) **Comparison of a generic "true" stone arch (left) and a corbel arch (right).**

❖ **Mortar Advancement:**

- Use of limestone as superior mortar for structural strength and quicker settling time.

❖ **Mihrab (Prayer Niche):**

- Integral element in mosques indicating the direction of Mecca for prayers.



❖ **Decorative Style Changes:**

- Turks avoided human and animal figurines.
- Decoration focused on calligraphy, Quranic verses, geometry, foliation, and arabesque.
- Vibrant colors using red sandstone, yellow sandstone, and marble.

❖ **Additional Features:**

- Inclusion of minars, arcuate style, and Pietra Dura Art.
- Well-defined dimensions emphasizing spaciousness, massiveness, and breadth.
- Jali work incorporated for intricate patterns.
- Presence of water bodies within premises.

❖ **Kufi Script:**
- Angular Arabic script used to inscribe Quranic verses on walls and roofs.
- Evolved into a distinctive style known as Kufi.

❖ **Arabesque Ornamentation:**
- Ornamentation technique featuring winding series of leaf-like patterns.
- Contributed to the intricate aesthetic of Islamic architecture.

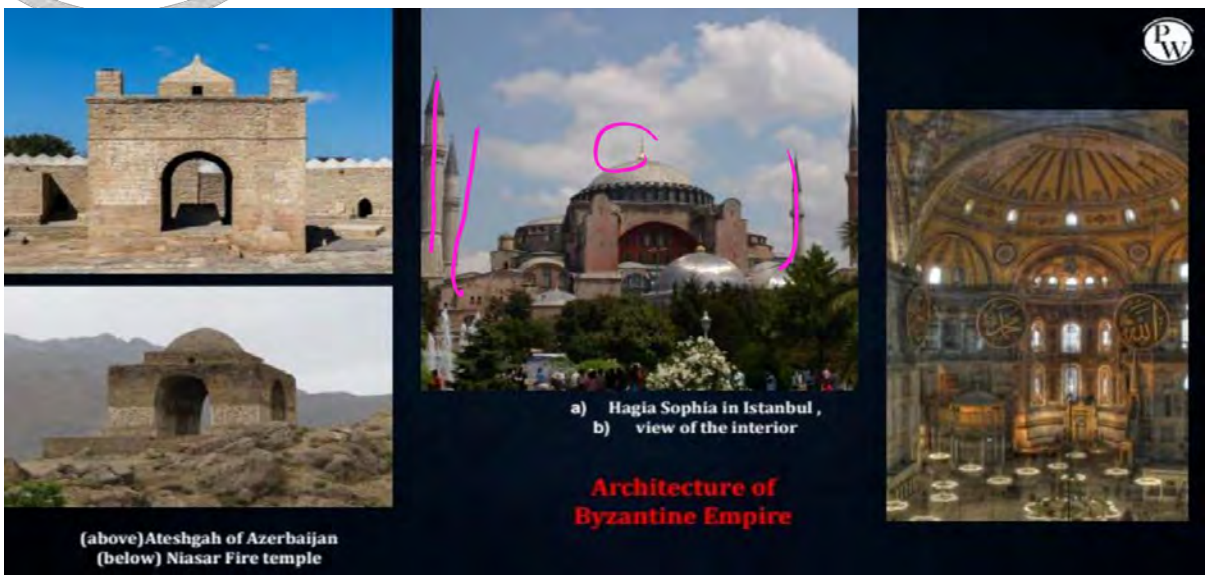


Indo-Islamic Architecture:

❖ **Architectural Transition:**
- Replaced traditional Indian Trabeate style.
- Turks and Afghans Muslims inherited diverse designs from Sasanian and Byzantine empires.
- Inclination toward ornamental decoration.

❖ **Prayer Space Design:**
- Open space designed for prayer facing Mecca (qibla).
- Prayer hall characterized by lightness and minimal decoration.
- Introduction of purdah hall system for female worshippers.
- Inclusion of towers or minarets for the call to prayer (azaan).

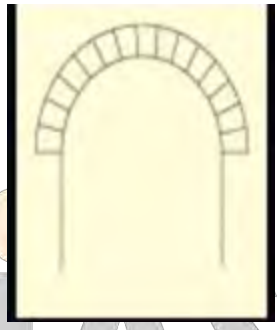
❖ **Construction Techniques:**
- Extensive use of concrete and lime mortar reminiscent of Roman influence.
- Lime used for plaster and as a base for incised decoration and enamel work on tiles.



- **Trabeate Style:**
  - Trabeate architecture featured horizontal beams across vertical columns.
  - Widely used in the construction of temples, mosques, tombs, and buildings near large stepped-wells.
  - Example: Quwwat-ul-Islam Mosque in Delhi.



- **Arcuate Style:**
  - Arcuate architecture employed arches to carry the weight of superstructures above doors and windows.
  - Transition from lintels to arches for structural support.
  - Example: Alai Darwaza in Delhi.



- **Dome Construction:**
  - Introduction of domes using brick, lime, and mortar.
  - Material choices aimed at enhancing structural stability.
- **Distinctive Features:**
  - Abandonment of traditional lintels in favor of arches.
  - Emergence of shikhar, a prominent architectural element.
  - Incorporation of minars for architectural and symbolic significance.
  - Materials used strategically for specific architectural elements, such as sandstone for trabeate structures and brick-lime-mortar for domes.

Difference between The Trabeate Style and the Arcuate style:

Basis	Trabeate Style	Arcuate Style
Entrance	Use of Lintel.	Use of arches and domes
Top	The use of Shikhara on the top of the temples. They were conical or curvilinear in shape.	The use of domes, its shape was hemispherical on the top of the mosque.
Minar	Minars were absent.	Minars were present on the four corners of the mosque.
Building Material	Stone was the primary component.	Brick, lime plaster and mortar started to be used for construction.
Design	Extensive use of human and animal figures.	Avoided the use of human and animal figures, istead used calligraphy,or geometrical vegetal ornamentation as means of decoration.

Space	Too congested and usually dark.	Spacious and massive with proper entrance of light. Intricate Jali works, which signifies the importance of light.

Comparative Analysis of Indian and Islamic Architecture:

- **Columns and Beams in Indian Architecture:**
  - Characterized by the use of columns and beams (Trabeate style).
  - Columns supported roofs, and beams constructed roofs.
  - Prevalence of flat roofs, limiting monument size due to practical constraints.
- **Ornamentation in Indian Architecture:**
  - Manifested in palaces, forts, and temples.
  - Ornamentation included:
    - ✓ Images/sculptures.
    - ✓ Geometrical designs.
    - ✓ Cornices.
    - ✓ Paintings.
    - ✓ Floral designs.
- **Introduction of Islamic Architectural Elements:**
  - Turks introduced Islamic architecture marked by:
    - ✓ Arches.
    - ✓ Domes.
    - ✓ Minarets.
    - ✓ Muqarnas vault, a decorative niche-like cell structure.

Was Arches, domes and minarets new to India?

- **Use of Arches, Domes, and Minarets in Islamic Architecture:**
  - Arches employed in doors and windows.
  - Domes used in roof construction.
  - Minarets erected for ornamentation and, at times, for the Muezzin's call to prayer.
- **Familiarity with Islamic Architectural Elements in India:**
  - Islamic architectural elements were not entirely new in India.
  - Arches found usage since Harappan civilization.
  - Corbelled arch seen in Mohenjodaro's underground drainage.
  - Arches in windows of houses in Kaushambi (1st and 2nd century BC).
  - Dome shapes inspired by the Anda (hemisphere of stupas).
  - Minarets influenced by Indian victory towers.
  - Arabs brought these architectural elements from India during trade interactions.

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- Pre-Islamic Syrian architecture (Sasanid architecture) adopted similar elements from the Roman age monuments in Palmyra, Syria.
- Turks, residing in Central Asia, adopted and brought back this architectural style to India under Mohammad Ghori's rule in 1192 AD.



Emergence of Indo-Islamic Architecture:

❖ **Unconscious Assimilation:**

- **Early Turkish Rule:**
  - ✓ Turkish rulers in India, initially military conquerors, lacked Islamic craftsmen from Central Asia.
  - ✓ Indian craftsmen were employed due to their expertise.
- **Conversion of Monuments:**
  - ✓ Initial Islamic monuments often adapted existing Indian structures.
  - ✓ Indian temples converted to mosques by adding domes and arches.
  - ✓ Material from 27 Jain and Hindu temples used in constructing Quwwat-ul-Islam mosque by Qutb-ud-din Aibak.

❖ **Conscious Assimilation:**

- **Mughal Adoption of Indian Elements:**
  - ✓ Mughal rulers consciously embraced Indian architectural elements.
  - ✓ Examples include Chhajja (Projection), Chattra (Canopy), Jali (Screen), and Jharokha (Balcony).
- **Indian Ornamentation Techniques:**
  - ✓ Mughals incorporated Indian ornamentation with secular character.
  - ✓ Conscious adoption of:
    - Geometrical designs.
    - Cornices.
    - Floral designs.

❖ **Specific Elements in Indo-Islamic Architecture:**

- **Chhajja (Projection):**
  - ✓ Sloping stone at roof level to deflect rain, supported on carved corbels.
- **Chattra (Canopy):**
  - ✓ Decorative canopy element.

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- **Jali (Screen):**
  - ✓ Ornamental screen feature.
- **Jharokha (Balcony):**
  - ✓ Projecting balcony supported on corbels with a hood on columns.

❖ **Incorporation of Indian Ornamentation:**

- **Secular Character:**
  - ✓ Indian ornamentation techniques added due to their secular nature.
  - ✓ Inclusion of:
    - Geometrical designs.
    - Cornices.
    - Floral designs.

Evolution of Indo-Islamic Architecture:

❖ **Early Phase:**

- **Material Procurement:**
  - ✓ Initial Islamic monuments used old material from existing Indian structures.
  - ✓ Later monuments constructed with fresh material.
  - ✓ Jamat-i-Khana mosque by Ala-ud-din Khilji utilized fresh material.

❖ **Architectural Innovations:**

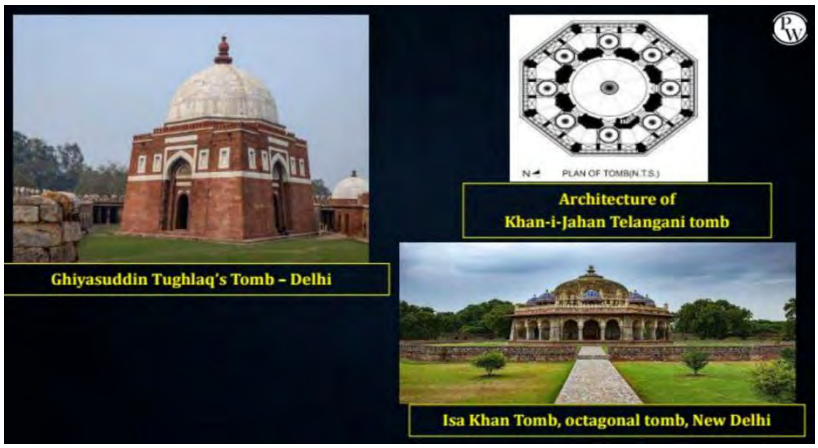
- **Arch Construction:**
  - ✓ Early monuments used corbelled arch.
  - ✓ True arch/scientific arch invented.
  - ✓ Balban's tomb featured the first true arch.

❖ **Khilji Period:**

- **Bricklaying Technique:**
  - ✓ Invention of laying bricks as headers and stretchers for increased strength.
  - ✓ Introduced during the Khilji period.

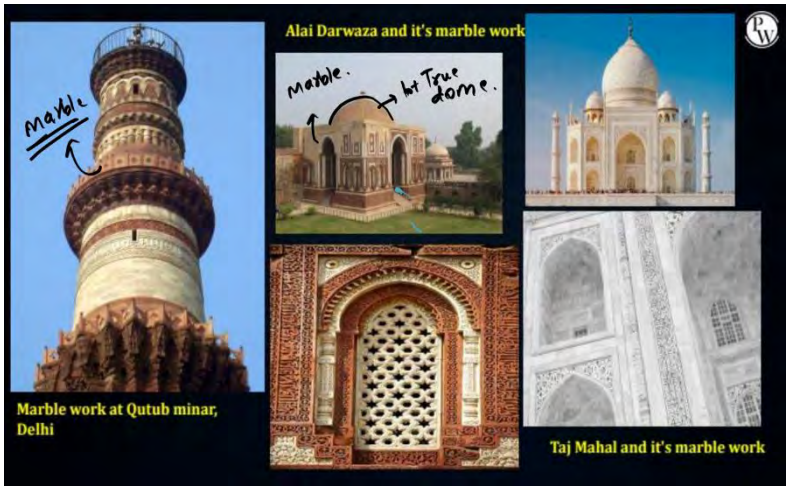
❖ **Tughlaq Period:**

- **Layout Innovations:**
  - ✓ Pentagonal and octagonal layouts used in buildings.
  - ✓ Sultan Ghiyas-ud-din Tughlaq's tomb first pentagonal building.
  - ✓ Khan-i-Jahan Telangani's tomb first octagonal building.



❖ **Transition to Double Dome:**

➢ **From Single to Double Dome:**



- ✓ Early phase used single domes.
- ✓ Lodi period introduced double domes.
- ✓ First double dome in Sikander Lodi's tomb.
- ✓ Mughal period commonly featured double domes.
- ✓ Taj Mahal's double dome designed by Ismail Khan Rumi.

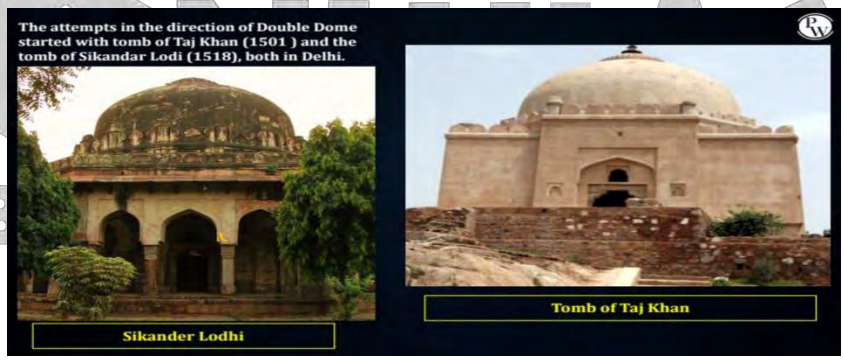
➢ **Benefits of Double Dome:**

- ✓ Enhanced monumentality, making it appear bigger.
- ✓ Improved temperature stability and acoustics.
- ✓ Notable in Taj Mahal for its design and functionality.

❖ **Use of White Marble:**

➢ **Progressive Usage:**

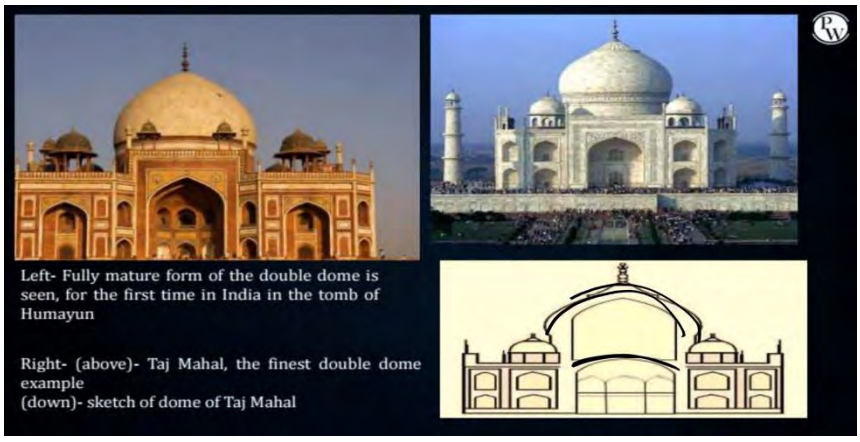
- ✓ White marble introduced in small quantity in Qutub Minar.
- ✓ Increased use in Alai Darwaza and Humayun's Tomb.
- ✓ Taj Mahal constructed entirely with white marble.



❖ **Evolution in Ornamentation:**

➢ **Adoption of Indian Techniques:**

- ✓ Initial use of colored marble stones, kufi, and arabesque.
- ✓ Gradual adoption of Indian ornamentation like geometrical and floral designs, cornices.
- ✓ Akbar introduced paintings, while Jahangir adopted Pietra Dura technique.



- **Char Bagh Style:**
  - **Introduction by Babur:**
    - ✓ Char Bagh style introduced by Babur.
    - ✓ Monuments constructed in the middle of a divided garden.
    - ✓ Flowing water channels used for ornamentation.
    - ✓ Humayun's Tomb represents the early stage of char bagh style.
  - **Modification by Shah Jahan:**
    - ✓ Shah Jahan modified char bagh style.
    - ✓ Monument shifted to one side, constructed on a raised platform.
    - ✓ Taj Mahal exemplifies this modified char bagh style, enhancing beauty and height perception.

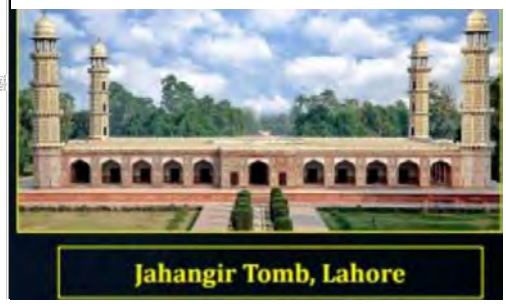
TOMB ARCHITECTURE IN ISLAMIC CULTURE:

- **Significance of Tombs:**
  - **Burial Practice:**
    - ✓ Integral to Islamic architecture due to the burial tradition.
    - ✓ Monuments erected over graves of rulers and royalty.


Akbar Tomb, Agra

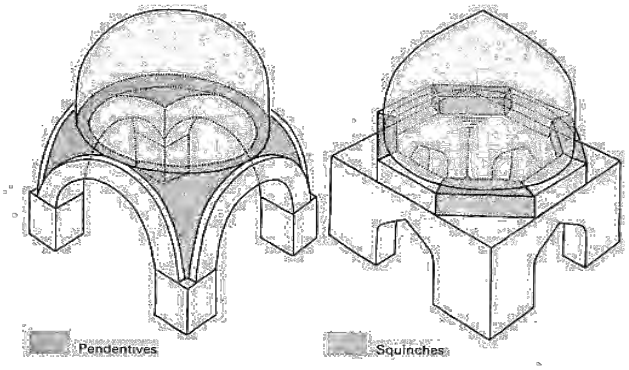
- **Architectural Elements:**
  - **General Pattern:**
    - ✓ Features a domed chamber (hujra) housing a cenotaph.
    - ✓ Cenotaph at the center, mihrab on the western wall.
    - ✓ Real grave located in the underground chamber.




Jahangir Tomb, Lahore

- **Conceptual Background:**
  - **Eternal Paradise:**
    - ✓ Concept revolves around the idea of eternal paradise after death.
    - ✓ Reflects the belief in a reward for true believers on the Day of Judgment.

- **Paradisiacal Imagery:**
  - **Evolution of Tomb Construction:**
    - ✓ Introduction of Quranic verses on walls.
    - ✓ Under Mughals, tombs integrated with paradisiacal elements like gardens or water bodies.
    - ✓ Taj Mahal exemplifies this integration.
- **Symbolism and Grandeur:**
  - **Majestic Showcase:**
    - ✓ Beyond signifying peace, tombs also showcase the majesty and grandeur of the buried person.
    - ✓ Vast, structured spaces designed to represent the might of the deceased.



- **Sayyid and Lodhi Dynasties:**
  - **Prevalent Forms:**
    - ✓ Prior to these dynasties, the typical tomb had a square chamber on a plinth.
    - ✓ Squinches transitioned the square to an octagon near the roof.
  - **Sayyids and Lodhis Innovations:**
    - ✓ Octagonal plan with an arched walkway, one storey high.
    - ✓ Square plan without a walkway, two or three storeys high.

Seven Historical Cities of Delhi:

- **Chronological Development:**
  - ➢ Lalkot/Killa Rai Pithora by Rajput Tomar (1060 A.D.).
  - ➢ Siri by Alauddin Khilji (1304 A.D.).
  - ➢ Tughlaqabad by Giyassuddin Tughlaq (1321 - 1323 A.D.).
  - ➢ Jahanpanah by Muhammad Tughlaq (1324 A.D.).
  - ➢ Feroz Shah Kotla by Firoz Shah Tughlaq.
  - ➢ Delhi Shershahi/Shergarh by Sher Shah Suri (1534 A.D.).
  - ➢ Shahjahanabad by Shah Jahan.

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DAILY CLASS NOTES

ART & CULTURE

Lecture – 17

Indo-Islamic Architecture (Part-02)



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Indo-Islamic Architecture (Part-02)

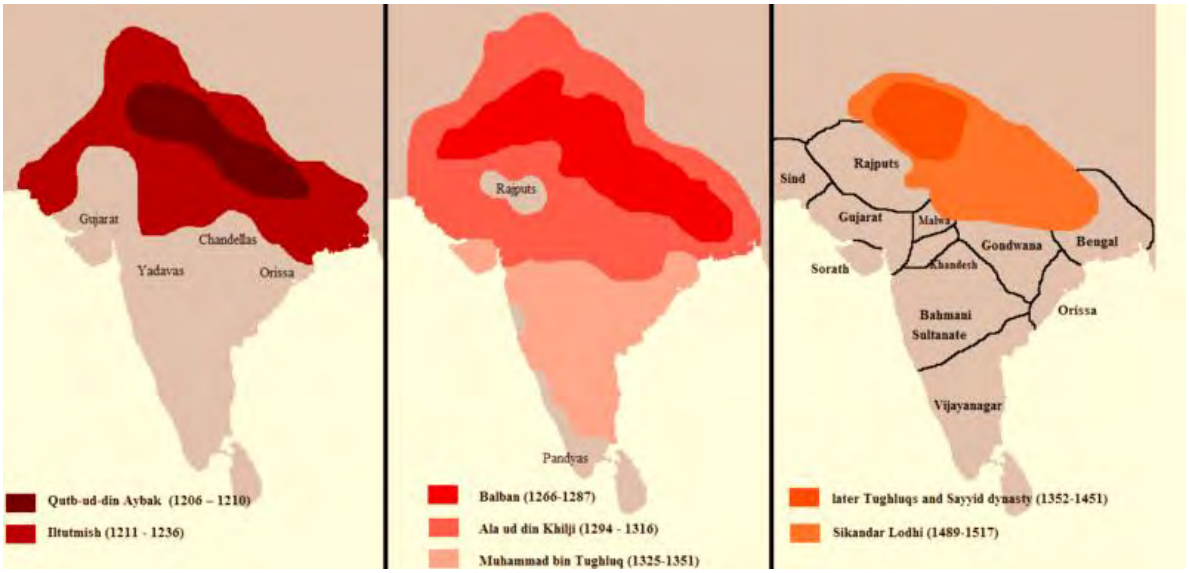
Indo-Islamic Architecture

- Basics
  - Imperial Style (Delhi Sultanate),
  - Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur),
  - Mughal Style (Delhi, Agra, and Lahore)
  - Deccani Style (Bijapur, Golconda)

Art and Architecture of Delhi Sultanate:



Delhi Sultanate:



Significance of Architecture in Delhi Sultanate:

- **Ruler as a Shadow of God ("Zilla e Ilahi"):**
  - Islamic rulers were not considered incarnations of God; instead, they were seen as shadows of God.
  - Inscriptions in the Quwwat al-Islam mosque state that rulers like Allauddin were chosen by God for their qualities akin to Solomon and Moses.
- **God as the Supreme Architect:**
  - Islamic rulers believed that God was the ultimate architect, focusing on intricate details and perfect finishing, mirroring how God created the world.
- **Constructing Places of Worship:**
  - Kings of each dynasty aimed to assert their moral right to rule by constructing sacred places.
  - Building worship places served as a symbolic link to God during times of political instability and changing dynasties.
- **Transforming Capital into Cultural Hub:**
  - Rulers actively supported skilled architects, masons, and engineers to construct new monuments.
  - The construction projects aimed to enhance the ruler's popularity and transform the capital into a cultural hub, showcasing their patronage to the arts.

Cultural Development in India during Delhi Sultanate:

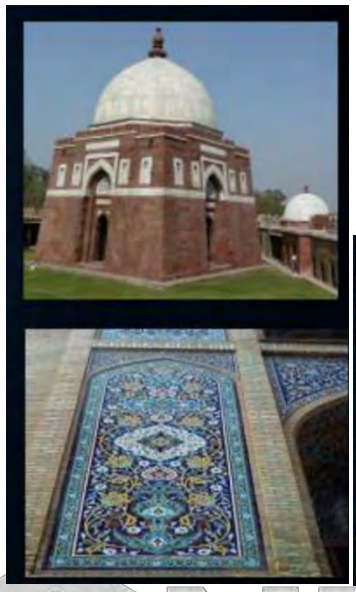
- **Establishment of Delhi Sultanate and Cultural Evolution:**
  - The beginning of the 13th Century saw the establishment of the Delhi Sultanate, marking a pivotal phase in India's cultural development.
  - Interaction between Turks and Indians, with strong religious beliefs and advanced ideas in art, architecture, and literature, led to the emergence of a new and enriched culture.
- **Development in Architecture:**
  - Muslim rulers introduced various styles to decorate buildings and mosques.
  - Arabesque, a combination of scrolls of flowers and Quranic verses, showcased intricate artistic intertwining.
  - Hindu motifs such as bells, swastikas, and lotuses were freely borrowed and incorporated into decorations.
  - Arch and dome usage on a wide scale, though borrowed from the Romans through the Byzantine Empire, became a distinctive feature of Turkish construction in India.
  - The adoption of arches and domes allowed the construction of lofty, impressive buildings with a clear view, minimizing the need for numerous pillars.
- **Use of Colors in Architecture:**
  - Turks introduced red sandstone, yellow sandstone, and marble to add vibrant colors to their buildings.
  - The combination of these materials showcased the richness of the red sandstone.
- **Progress in Fine Arts, Primarily Architecture:**
  - While Islam discouraged painting, music, and dance, architecture thrived during the Delhi Sultanate period.

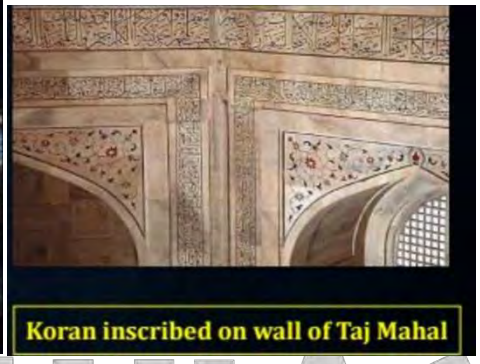
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- Three main categories of architecture emerged: Delhi or Imperial style, Provincial style, and Hindu architecture.

❖ **Indo-Islamic Architecture and its Influences:**

- Indo-Islamic architecture, neither purely Islamic nor purely Hindu, showcased a blend of both styles.
- Turk-Afghan rulers desired Iranian and Central Asian architectural characteristics, but Indian craftsmen and materials from Hindu structures influenced the final outcome.
- Mutual influence between Hindu and Muslim architecture styles varied by region, with distant provinces like Jaunpur, Bengal, Gujrat, Kashmir, and the Deccan having a more significant Hindu architectural influence.





Koran inscribed on wall of Taj Mahal

- Muslims added spaciousness, massiveness, and width to Hindu architecture, incorporating features like mehrab, dome, and minaret.
- Hindu ornamentation schemes were adopted by Muslims, including historic inscriptions and Quranic verses engraved on building gates.
- Synthesis between Hindu and Muslim architecture in India led to the adoption of Hindu techniques for structural strength, stability, and grace.

Features of Tughlaq Architecture:

❖ **Introduction of Salami and Four-Centred Arch:**

- Tughlaqs introduced sloping walls called Salami in their architectural designs.
- Firoz Shah Tughlaq's buildings prominently featured the innovative four-centred arch.

❖ **Material Usage:**

- Construction during the Tughlaq period extensively utilized grey stone and red sandstone.

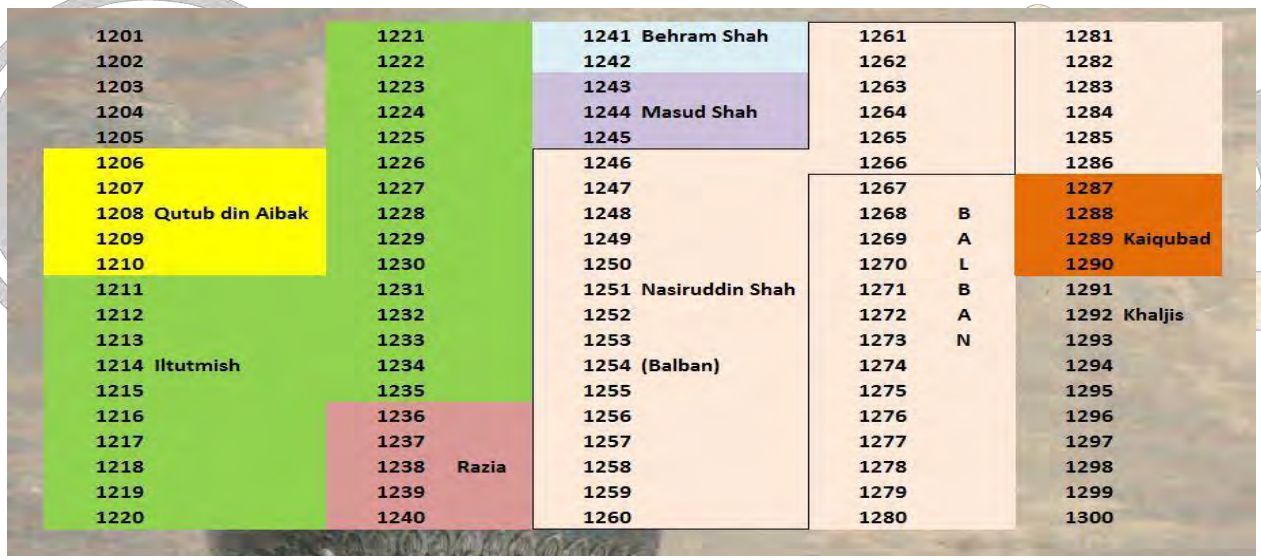
❖ **Octagonal Tombs:**

- Octagonal tombs became a distinctive feature of Tughlaq architecture.
- The first octagonal tomb, belonging to Khan-i-Jahan Telangani, marked the beginning of this design trend.
- Notable octagonal tombs include those of Mubarak Sayyid, Sikandar Lodi, Sher Shah at Sasaram, and Islam Sur.

❖ **Significance of Tughlaq Architecture:**

- Muslim rulers, known as the shadow of God and not incarnations, demonstrated their close relationship with God through the construction of sacred palaces and places of worship.
- In Indo-Islamic culture, the presence of water within sacred places, illustrated by water tanks and reservoirs, was highly praised.
- Hauz Khas in Delhi is attributed to Iltutmish.

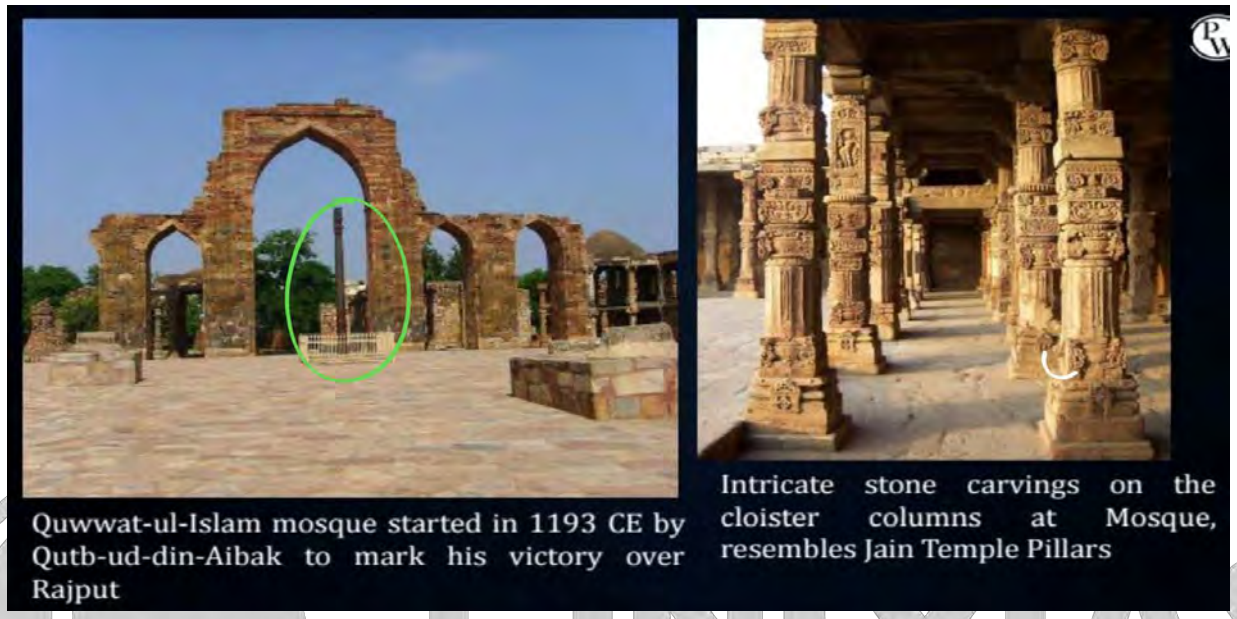
- **Mosque (Masjid in Arabic):**
  - Mosques, places of worship for Muslims, can be created by any act of worship following Islamic prayer rules, whether in a special building or an informal, open-air location.
  - Mosques used for Friday prayers are known as Jami, while open-air places are called musalla.
- **Significance of Mosques:**
  - Building numerous mosques in the subcontinent demonstrated the rulers' commitment to protecting Islam.
  - Mosques played a crucial role in fostering a sense of community among believers, consolidating religious sentiments.
  - The construction of mosques reinforced the idea of oneness, as Muslims and Islam followers came from diverse regions.
- **Congregational Mosques and Friday Prayers:**
  - Congregational mosques, hosting Friday noon prayers (jumu'ah), played a central role.
  - Members chose the most respected male as the imam for prayers, who also delivered a sermon (khutba) on Fridays.
  - During prayer (namaz), Muslims faced Mecca (the holy city of Islam), with the Qibla to the west in India.

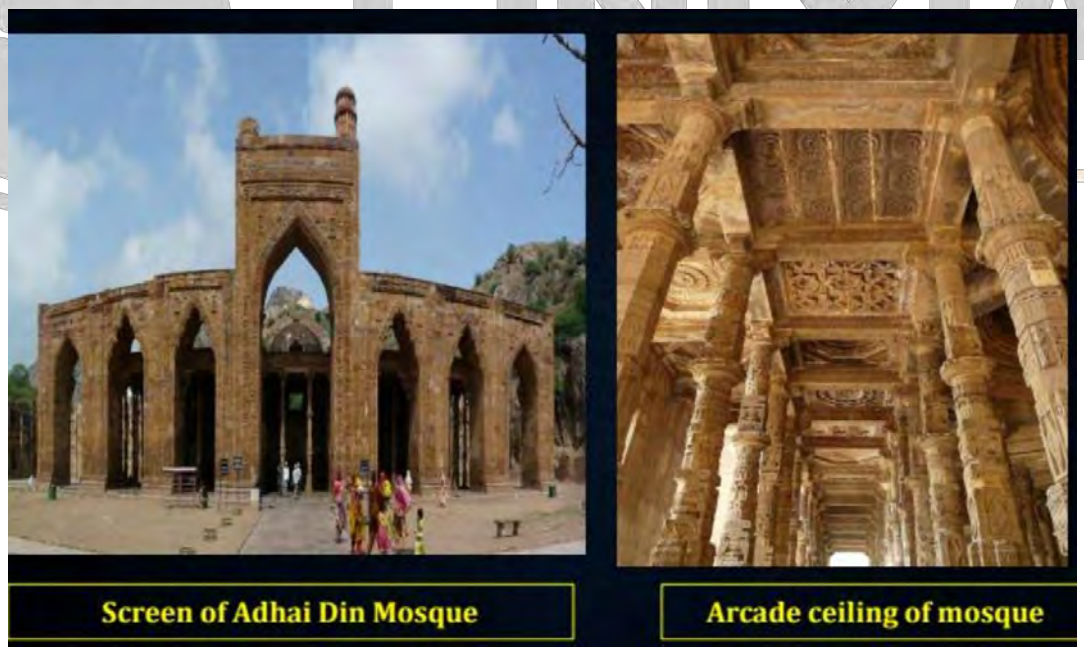


Imperial Style Architecture under Mamluks/Delhi Sultanate:

- **Conversion of Existing Buildings by Slave Dynasty (1206-1290 AD):**
  - The Slave Dynasty, during 1206-1290 AD, converted pre-existing structures, including temples, into mosques.
  - They utilized old building materials and employed local artists and masons for this transformation.
- **Mameluk Style Architecture - Qutb-ud-din Aibak (1206-1210):**
  - Qutb-ud-din Aibak, during his reign, constructed the Qutb-ul-Islam mosque in Delhi in 1195 AD.
  - Another mosque, Adhai Din Ka Jhonpra, was built in Ajmer in 1199 AD.

- The Quwwat-ul-Islam mosque, part of the Qutb-ul-Islam mosque, utilized carved columns and architectural elements from 27 Hindu and Jain temples demolished by Aibak. This historical fact is inscribed on the eastern entrance.
- Iltutmish and Ala-ud-din Khilji later expanded and beautified the Quwwat-ul-Islam mosque, with Iltutmish adding a screen.





Qutub Minar and its Monuments, Delhi:

❖ **Qutb Minar Description:**

- Constructed in the early 13th century a few kilometers south of Delhi, the red sandstone Qutb Minar stands at 72.5 m tall.

- Tapering from 2.75 m in diameter at its peak to 14.32 m at its base, the tower features alternating angular and rounded flutings.

❖ **Archaeological Surroundings:**

- The surrounding archaeological area encompasses funerary buildings, notably the impressive Alai-Darwaza Gate (built in 1311), considered a masterpiece of Indo-Muslim art.
- Two mosques, including the Quwwatu'l-Islam, the oldest in northern India, were constructed using materials repurposed from around 20 Brahman temples.

❖ **Construction and Naming:**

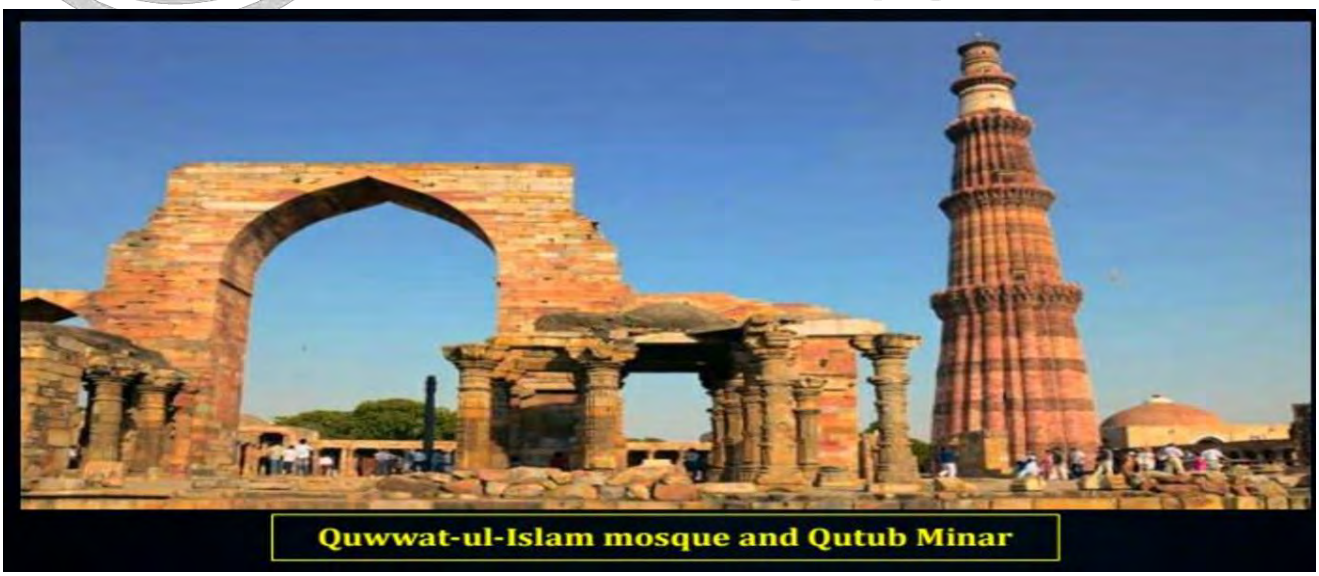
- Aibak initially planned the construction of Qutb Minar, but Iltutmish completed the project.
- Iltutmish named it Qutub Minar in honor of the Sufi saint Qutb-ud-din Bakhtiyar Kaki.

❖ **Original and Modified Structure:**

- Initially, Qutb Minar had four stories, standing at a height of 225 feet.
- During Firoz Shah Tughlaq's reign, lightning struck, damaging the fourth storey. It was replaced by two smaller stories, increasing the height to 234 feet.

❖ **Architectural Features:**

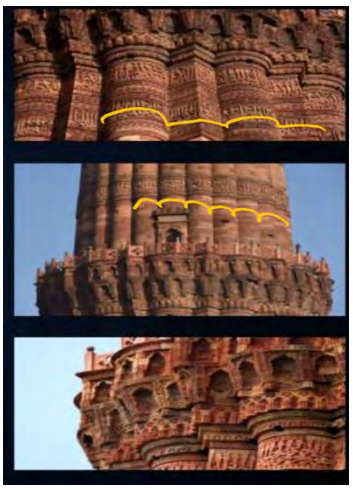
- Qutb Minar displays two types of inscriptions under its balcony, in Arabic and Nagari.
- Each storey has a unique plan pattern:
  - ✓ First storey: Alternate wedge-shaped and round projections.
  - ✓ Second storey: Circular projections.
  - ✓ Third storey: Star-shaped.
  - ✓ Fourth storey: Round.
- Balconies surround each storey, originally featuring merlons known as kanjuras on the balustrade.



Quwwat-ul-Islam mosque and Qutub Minar

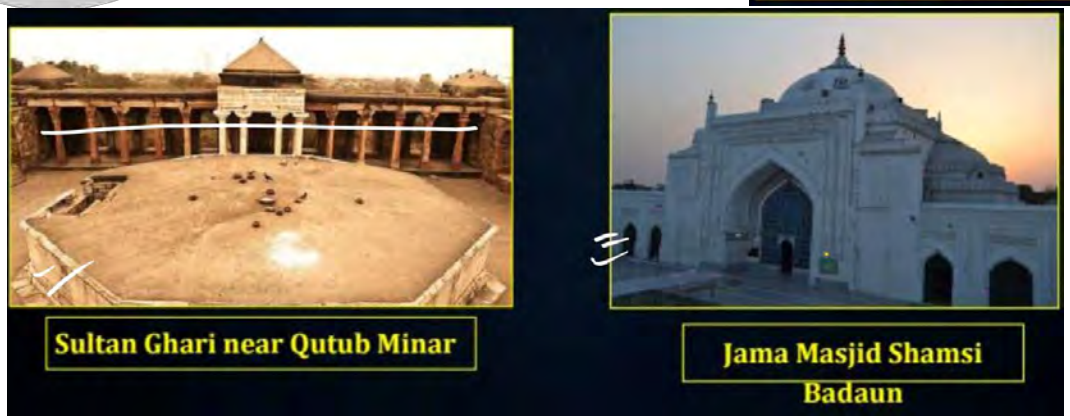
Iltutmish:

- **City Fort and Jama Masjid Shamsi:**
  - Iltutmish constructed the city's fort, known as Kotla, and the Jama Masjid Shamsi, the grand Friday Mosque.
  - The Jama Masjid Shamsi held the distinction of being the largest and most renowned mosque in Medieval India until the expansion of Delhi's Jama Masjid.



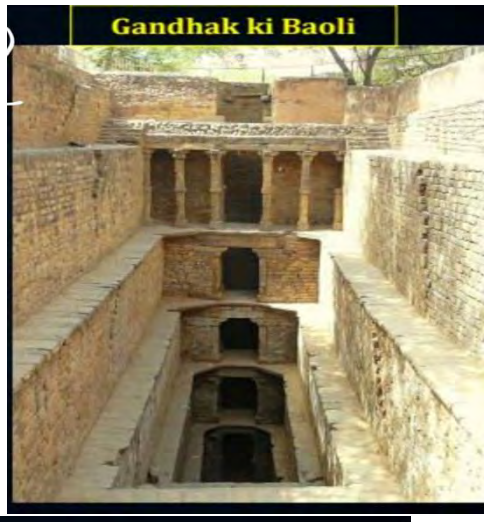
- **Tomb near Quwwat-ul-Islam Mosque:**
  - Iltutmish built his tomb in proximity to the Quwwat-ul-Islam Mosque, showcasing his architectural contributions.
- **Antkaran ka Darwaja (at Nagaur):**
  - At Nagaur, Iltutmish erected the Antkaran ka Darwaja, showcasing his influence beyond Delhi.
- **Sultan Ghari near Qutub Minar (1231-32):**
  - Iltutmish constructed Sultan Ghari near Qutub Minar in 1231-32.
  - It serves as the mausoleum of his son, Nasir-ud-din Mahmud, situated within a fortress-like enclosure with round towers/minarets at each corner.





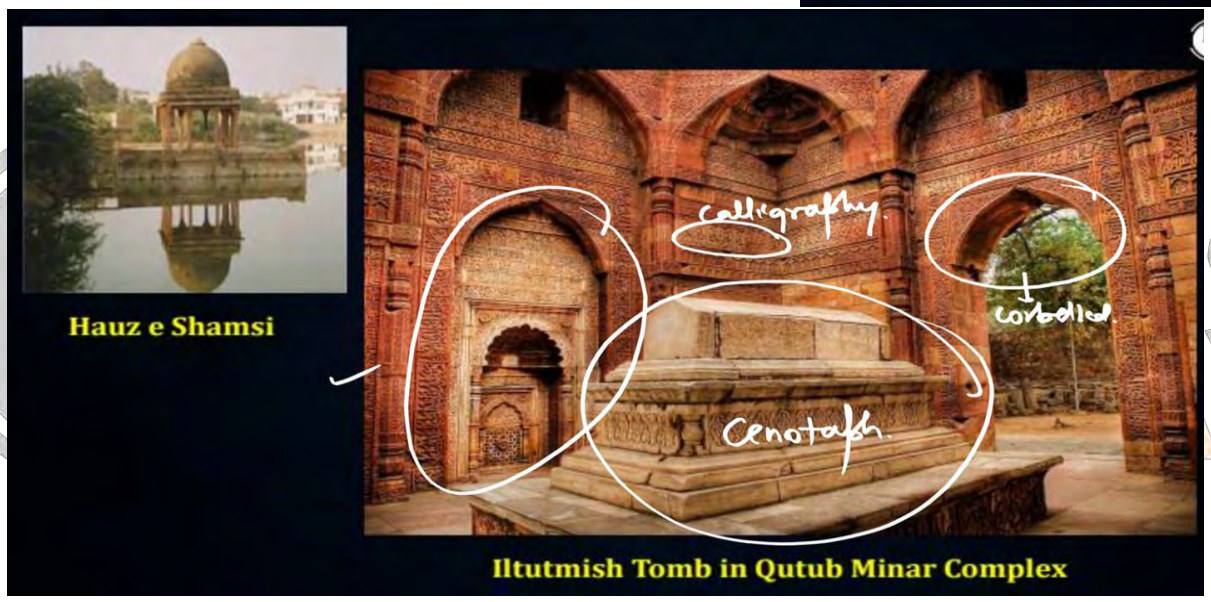
- **Structures for Sufi Saint Qutbuddin Bakhtiar Kaki:**
  - Iltutmish initiated the construction of Hamid ud-din's Khanaqa.
  - He built the Gandhak-ki-Baoli, a stepwell for the Sufi saint Qutbuddin Bakhtiar Kaki, who moved to Delhi during Iltutmish's reign.

- Near the Gandhak-ki-Baoli, Shams ud-din also constructed the Hauz-i-Shamsi, a water tank, serving as a welfare facility for pilgrims.



❖ **Educational Institutions:**

- Iltutmish contributed to education by building colleges, including Nasriya Madrasa and Musiya Madrasa, reflecting his commitment to scholarly development.



Ghiyasuddin Balban:

❖ **Introduction of True Arch:**

- Ghiyasuddin Balban's tomb marked the first use of the true arch or scientific arch in its construction, showcasing architectural innovation.

❖ **Construction of His Tomb:**

- Ghiyasuddin Balban constructed his tomb in Delhi, leaving a lasting architectural legacy.

❖ **Sarais Construction (1266):**

- During Balban's reign, the construction of Sarais began, with the first one built in 1266.
- Sarais served as resting places for travellers, offering extended stays, and merchants could securely store their goods.

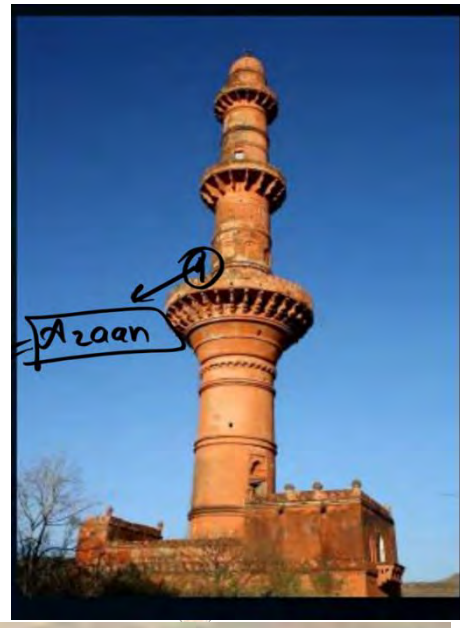
❖ **Water Tanks (Hauz):**

- Several water tanks, including Hauz Khas in Delhi, were built during Balban's rule.

- Significant repairs were made to existing tanks, such as Hauz-i-Shamshi, Hauz-i-Khudavand Khwaja, Hauz-i-Muazzam of Mubarak Khan, and Hauz-i-Alai associated with Alauddin.

❖ **Chand Minar in Daulatabad (15th Century):**

- The Chand Minar, located in Daulatabad, was built in the 15th century.
- Standing at 210 feet, this tapering tower with four storeys featured a painted peach façade adorned with chevron patterning on encaustic tile work and Quranic verses.
- While resembling an Iranian monument, it was a collaborative effort involving local architects from Delhi and Iran.
  -



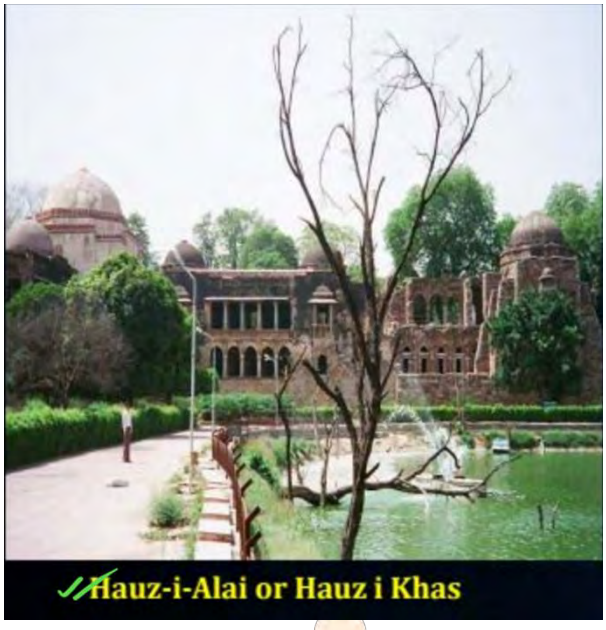
1241 Behram Shah	1261	1281	1301	1321
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1244 Masud Shah	1264	1284	1304	1324
1245	1265	1285	1305	1325
1246	1266	1286	1306 Alluddin Khalji	1326
1247	1267	1287	1307	1327
1248	1268 B	1288	1308	1328
1249	1269 A	1289 Kaiqubad	1309	1329 TUGHLUQS
1250	1270 L	1290	1310	1330
1251 Nasiruddin Shah	1271 B	1291	1311	1331
1252	1272 A	1292	1312	1332
1253	1273 N	1293 Jalaluddin	1313	1333
1254 (Balban)	1274	1294 Khalji	1314	1334
1255	1275	1295	1315	1335
1256	1276	1296	1316	1336
1257	1277	1297	1317 Qutubududin	1337
1258	1278	1298	1318 Mubarak	1338
1259	1279	1299	1319	1339
1260	1280	1300	1320 Nasirruddin khusrau	1340

Imperial Style Architecture under Khiljis:

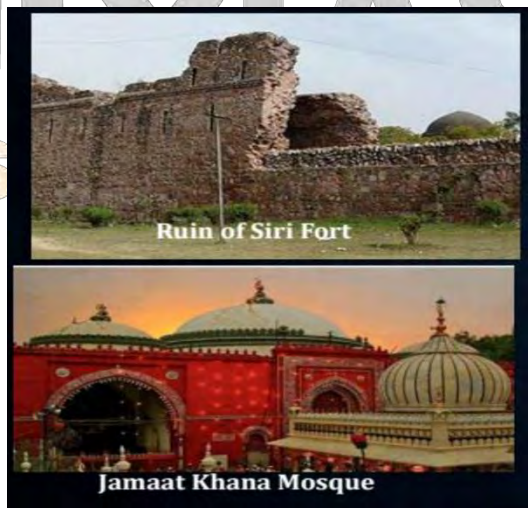
❖ **Khilji Dynasty (1290-1320):**

- During the Khilji Dynasty, buildings were meticulously constructed with a distinctly Islamic perspective, representing some of the finest examples of Islamic art in India.

- **Seljuk Style of Architecture:**
  - The architectural style under the Khiljis drew inspiration from the Seljuk style, characterized by arcuate designs and the use of mortar cement.
- **City of Siri and Palace Construction:**
  - The founder of the dynasty initiated the construction of the city of Siri, featuring a palace adorned with thousands of pillars.
- **Notable Structures:**
  - Notable structures include the Jamait Khan mosque at the shrine of Nizam-ud-din Auliya and the renowned Alai Darwaza at the Qutub Minar.
- **Ambitious Building by Ala ud-Din:**
  - Ala ud-Din Khilji, known for his ambitious building projects, constructed the Alai Darwaza in the Qutub complex, a prized example of Islamic architecture.
  - Built with red stone and featuring a white marble surface, the Alai Darwaza showcased calligraphic inscriptions and decorative patterns.

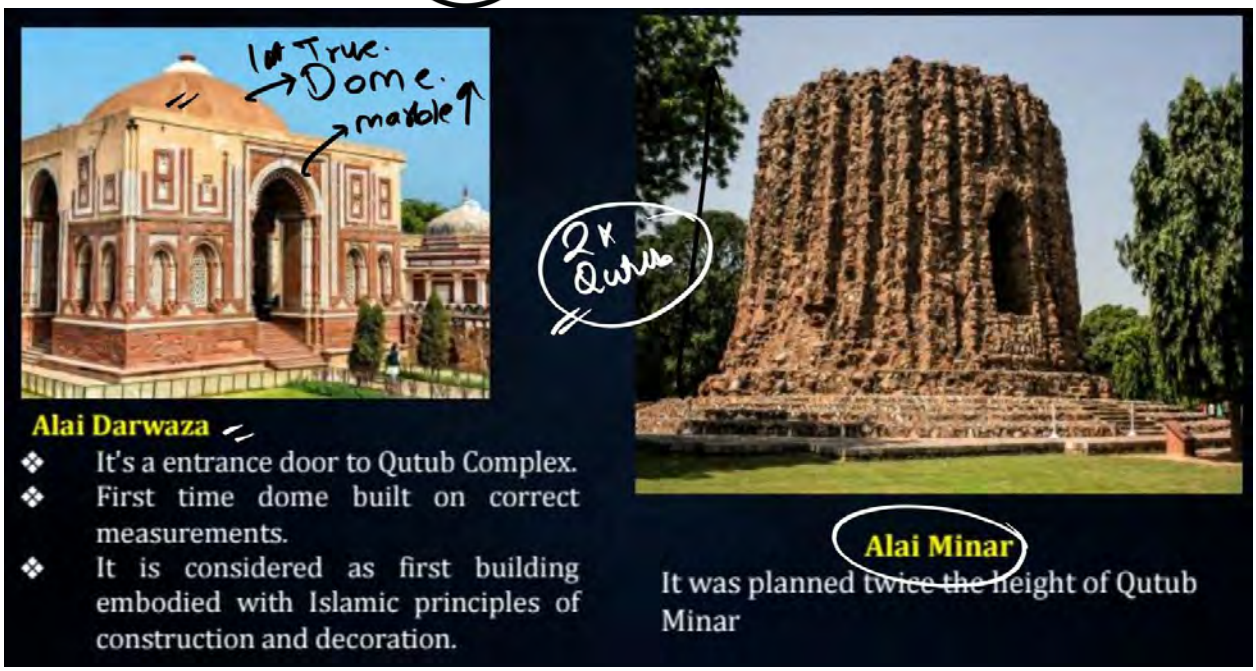

Hauz-i-Alai or Hauz i Khas

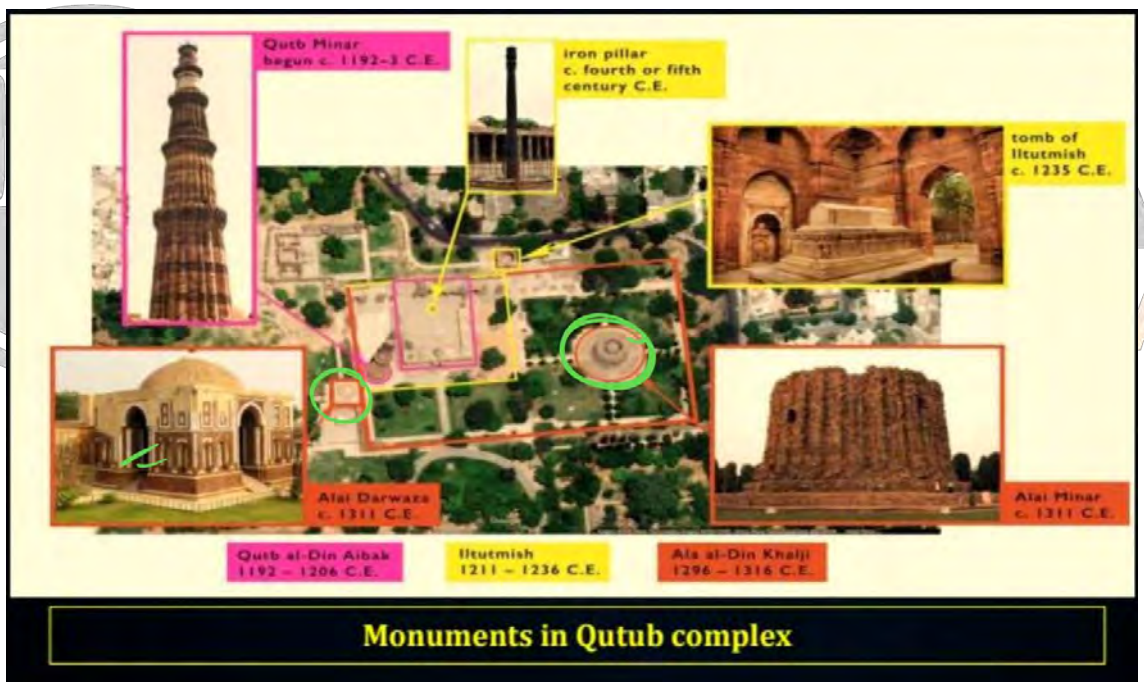
- **Alai Minar and Hauz-i-Khas:**
  - Ala-ud-Din also commenced the construction of the Alai Minar, which unfortunately remained incomplete.
  - He built the Hauz-i-Khas or Hauz-i-Ilahi, a vast tank covering approximately 70 acres, surrounded by stone and masonry walls, providing water to the city throughout the year.


Ruin of Siri Fort

Jamaat Khana Mosque

- **Consistent Use of Red Sandstone:**
  - Red sandstone was consistently used in all the architectural structures constructed during this period.
- **Siri Fort and Its Fate:**
  - Alauddin's Siri Fort, a significant construction, met its demise in 1545 when it was destroyed by Sher Shah.
- **Alai Darwaza - Entrance to Qutub Complex:**
  - The Alai Darwaza served as the entrance door to the Qutub Complex, featuring the first dome built on accurate measurements.
  - Considered the first building embodying Islamic principles of construction and decoration, it stands as a hallmark of architectural excellence.



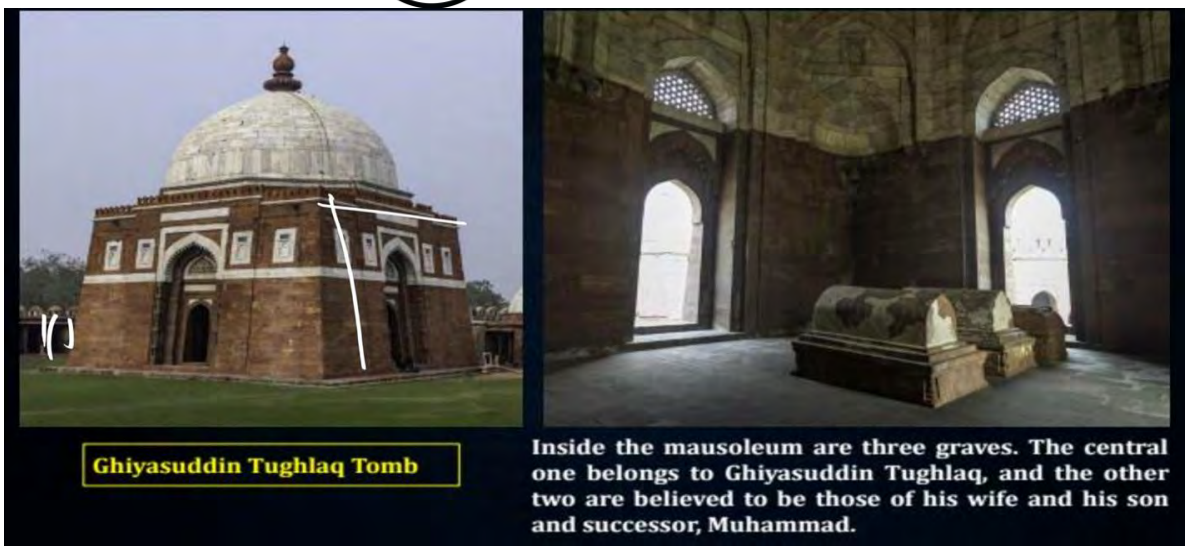


Imperial Style Architecture under Tughlaqs:

- **Economic Constraints and Puritanical Taste:**
  - The Tughluq Sultans faced economic difficulties, impacting their ability to construct elaborate buildings.
  - Their puritanical taste led them to avoid ornamentation in their structures.
- **Ghiyas-ud-din's Constructions:**
  - Ghiyas-ud-din initiated the construction of the new city of Tughluqabad, situated east of the Qutb area.
  - He also built his own tomb and a palace, focusing on practicality rather than aesthetic beauty.

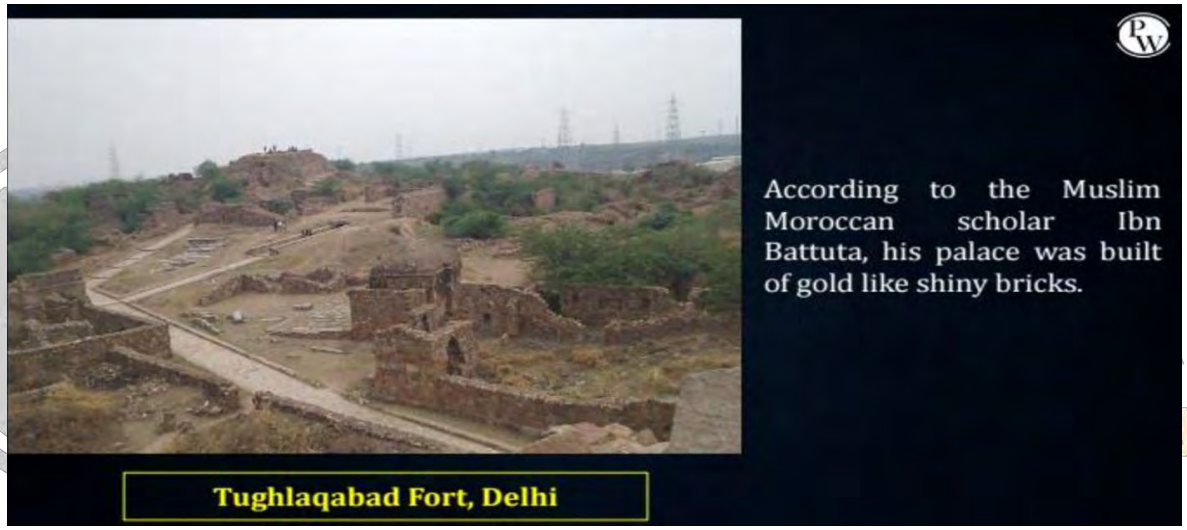
- **Muhammad Tughluq's Constructions:**
  - Muhammad Tughluq established the new city of Jahanpanah near old Delhi, constructed the fort of Adilabad, and initiated various buildings at Daultabad.
  - Notable structures include the Begumpuri Mosque and the tomb of Ghiyasuddin Tughlaq, although most of them have been destroyed.
- **Nasir-ud-din Muhammad Tughlaq Shah's Contribution:**
  - Nasir-ud-din Muhammad Tughlaq Shah built the Lal Gumbad at the grave of Kabir-ud-din Auliya, showcasing his architectural contribution.
- **Characteristics of Tughlaq Architecture:**
  - Ghiyasuddin's era saw buildings constructed on elevated platforms for a prominent skyline, reflecting strength over aesthetic appeal.
  - Sloping walls called "Batter" were a distinctive feature, providing strength through a combination of lintel and arch techniques.
  - Tughlaq architecture deliberately combined arch, lintel, and beam principles, exemplified by structures like Hauz Khas.
  - Greystone, a cost-effective alternative to red sandstone, was predominantly used, limiting intricate carving due to the stone's nature.
- **Feroz Shah Tughlaq's Contributions:**
  - Feroz Shah Tughlaq built the city of Ferozabad, emphasizing practicality and functionality.
  - He undertook the redevelopment of Hauz Khas, with Timur's court poet mentioning its wooden architecture carvings.
  - Feroz Shah Tughlaq brought the Ashokan pillar from Topara to Delhi, showcasing an interest in historical artifacts.





Ghiyasuddin Tughlaq Tomb

Inside the mausoleum are three graves. The central one belongs to Ghiyasuddin Tughlaq, and the other two are believed to be those of his wife and his son and successor, Muhammad.



According to the Muslim Moroccan scholar Ibn Battuta, his palace was built of gold like shiny bricks.

Tughlaqabad Fort, Delhi



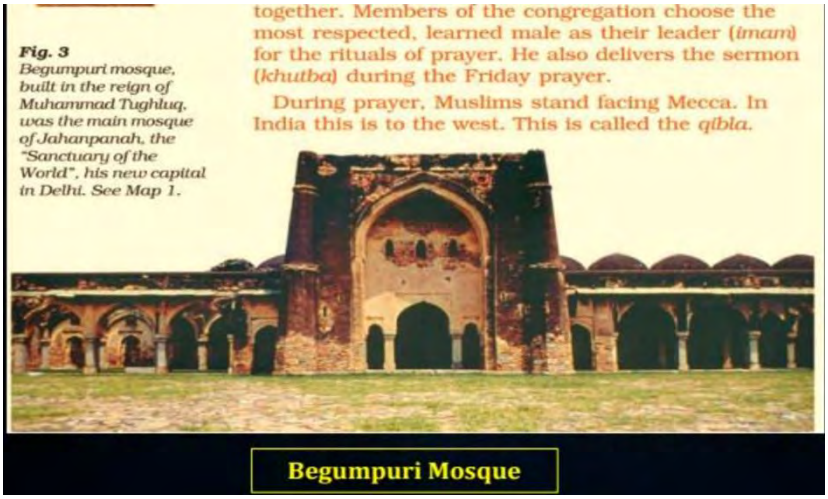
Adilabad Fortress

Ruin of city Jahanpanah

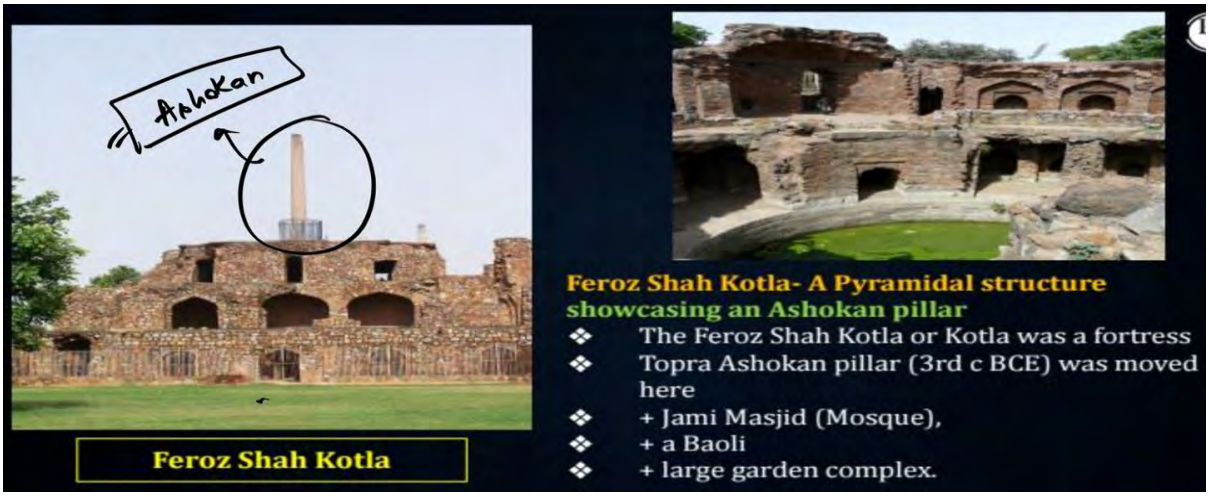
Towering 'pishtaq' of the Begumpur Masjid

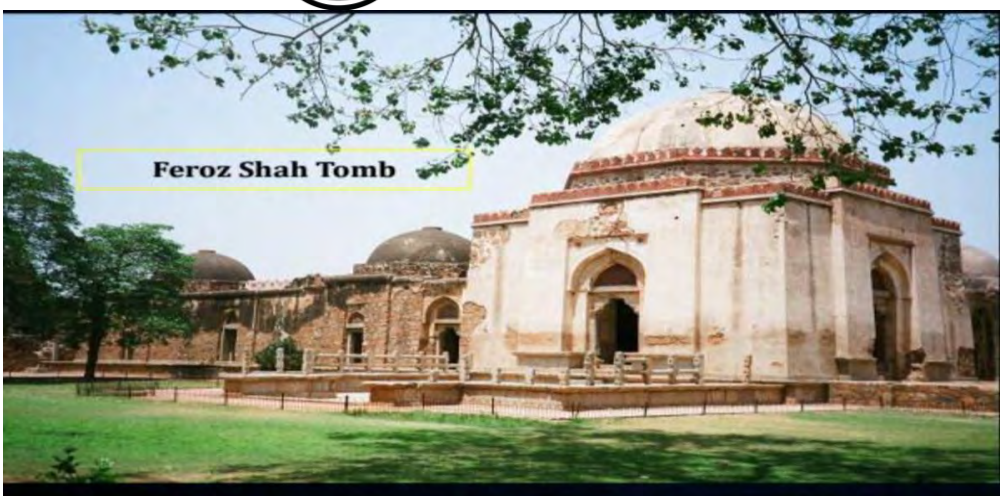
Firoz Shah Tughlaq: Builder and Visionary:

- **Cities and Structures Built:**
  - Firoz Shah Tughlaq's architectural endeavors include Kushk-i-Shikar and Kotla Firoz Shah.
  - He laid the foundation of various cities, such as Firozabad, Fatehabad, Hisar-Firoza, Jaunpur, and Firozpur.



- **Irrigation Projects:**
  - Focused on promoting irrigation, Firoz Shah Tughlaq initiated significant irrigation works.
  - The longest canal, stretching 150 miles, redirected waters from the Jamuna River to Hisar.
  - A second canal, approximately 100 miles long, connected the Sutlej River to Ghaghra.
  - The third canal, sourced from Mandvi and Sirmur hills, facilitated irrigation for Hansi.
  - The fourth canal ran from Ghaghra to the newly established town of Firozabad.
- **Feroz Shah Kotla: A Pyramidal Structure:**
  - Feroz Shah Kotla, a fortress constructed by Sultan Feroz Shah Tughlaq, housed a unique feature – a pristine polished sandstone Topra Ashokan pillar dating back to the 3rd century BC.
  - This pyramidal structure showcased the Ashokan pillar, adding historical significance to the fort complex.
- **Fort Complex Components:**
  - In addition to the Ashokan Pillar, the Feroz Shah Kotla complex encompassed the Jami Masjid (Mosque), a Baoli (stepwell), and a vast garden complex.
  - The combination of historical artifacts and functional structures reflected Firoz Shah Tughlaq's holistic approach to architecture and urban planning.



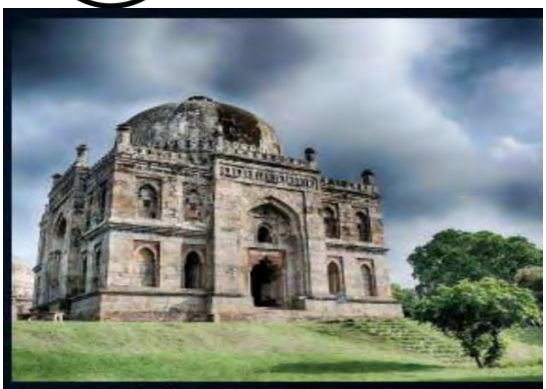


Sayyids & Lodhi Dynasty: Architectural Legacy

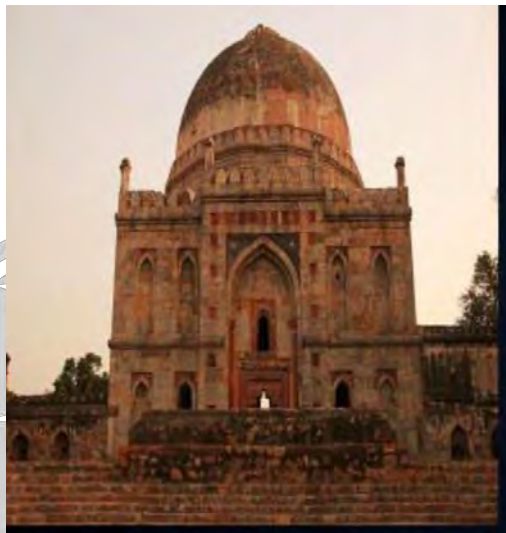
- **Unstable Kingdom and Tombs:**
  - The Sayyids and Lodhi Dynasty faced an unstable kingdom and financial scarcity, leading to a focus on tomb construction during this period.
- **City of Agra by Sikandar Lodhi:**
  - Sikandar Lodhi established the city of Agra, showcasing his contributions to urban development.
- **Introduction of Double Dome Concept:**
  - Lodhis introduced the concept of double domes in their architecture, exemplifying innovation during their reign.
- **Royal Tombs Reflecting Architecture Prototype:**
  - The royal tombs of Mubarak Sayyid, Muhammed Sayyid, and Sikandar Lodhi became prototypes of Sayyid and Lodhi dynasty architecture.
  - These tombs, located in gardens, featured double domes with an octagonal layout.
- **City of Agra: Blend of Hindu and Islamic Styles:**
  - The city of Agra, laid by Sikander Lodi, exemplified a fusion of Hindu and Islamic architecture.
  - Features included arches, domes, slab, and beam techniques, along with Hindu elements like chhatris, lotus finials, ornamental pinnacles, and chhajja.



- **Lodis' Legacy and Design Choices:**
  - Following the Tughlaqs, the Lodis continued their architectural legacy, placing buildings, especially tombs, on elevated platforms for a grand appearance and improved skyline.
  - Many tombs were situated amidst gardens, as seen in Lodi Garden in Delhi.



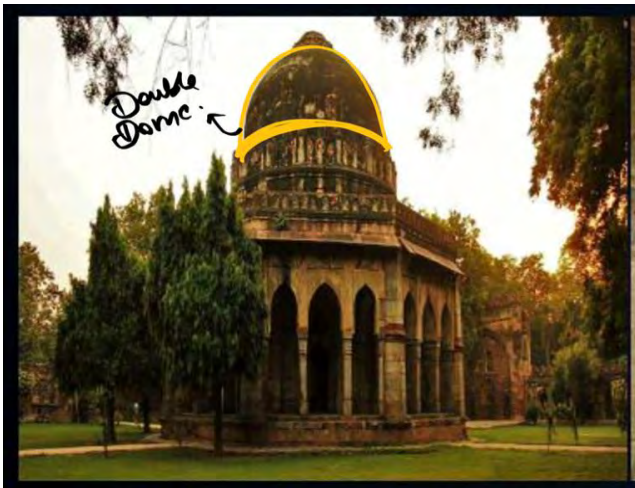
Shisha Gumbad, Lodi Gardens



Bada Gumbad



The three domed mosque, adjacent to Bada Gumbad, Lodi Gardens.

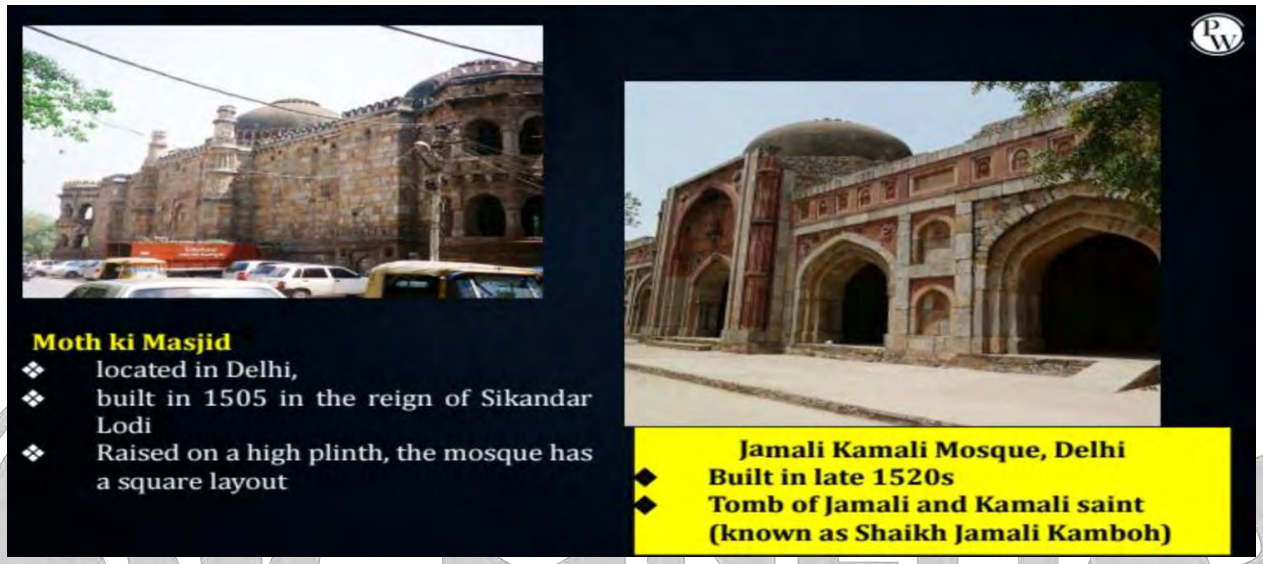


Tomb of Sikandar Lodi



Tomb interior tile-work

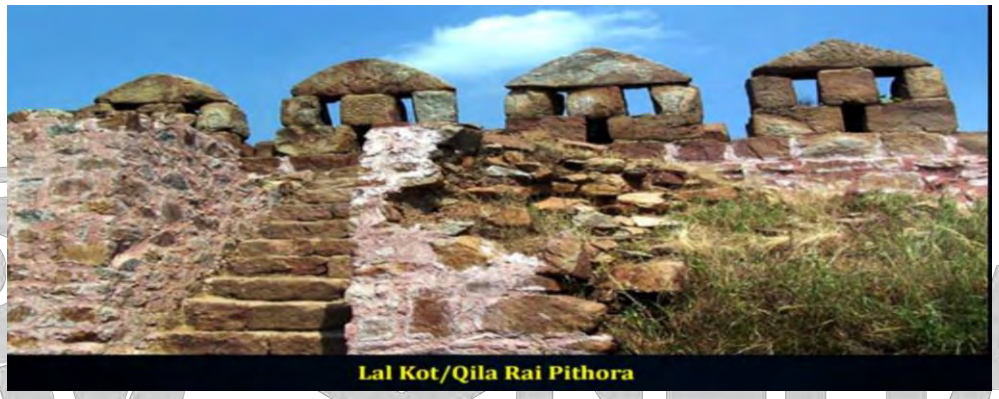
- **Moth ki Mosque (1505):**
  - A heritage building built in 1505 during Sikander Lodi's reign, Moth ki Mosque in Delhi has a square layout and stands on a high plinth.
- **Jamali Kamali Mosque (Late 1520s):**
  - Built in the late 1520s, the Jamali Kamali Mosque in Delhi serves as the tomb of the saint Jamali and Kamali.
  - The mosque reflects the architectural richness of the period.

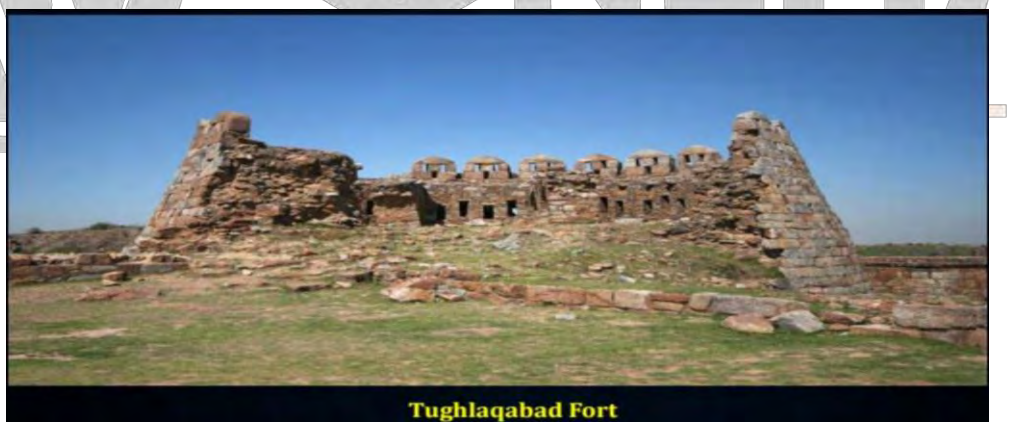


Forts in Delhi: Architectural Chronicles

- **Lal Kot/Qila Rai Pithora (1060 A.D.) - Tomar Rajputs:**
  - Built by the Rajput Tomars, Lal Kot, also known as Qila Rai Pithora, stands as an early fortification dating back to 1060 A.D.
- **Siri (1303 A.D.) - Alauddin Khilji:**
  - Alauddin Khilji established Siri in 1303 A.D., adding to Delhi's defensive structures and fortifications.
- **Tughlaqabad (1321 - 1323 A.D.) - Giyassuddin Tughlaq:**
  - Giyassuddin Tughlaq commissioned the construction of Tughlaqabad from 1321 to 1323 A.D., showcasing Tughlaq architectural prowess.
- **Jahanpanah (1324 A.D.) - Muhammad Tughlaq:**
  - Muhammad Tughlaq built Jahanpanah in 1324 A.D., adding to the expanding fortifications of Delhi during the Tughlaq dynasty.
- **Feroz Shah Kotla (1354 A.D.) - Firoz Shah Tughlaq:**
  - Firoz Shah Tughlaq erected Feroz Shah Kotla in 1354 A.D., a testament to his architectural legacy and strategic fortification.
- **Delhi Shershahi/Shergarh (1534 A.D.) - Sher Shah Suri:**
  - Sher Shah Suri, in 1534 A.D., constructed Delhi Shershahi, also known as Shergarh, fortifying Delhi during his rule.

- **Shahjahanabad - Shahjahan:**
  - Shahjahan, the Mughal emperor, established Shahjahanabad, contributing to the rich tapestry of Delhi's forts.
- **Adilabad Fort and Jahan Panah (1329) - Muhammad-bin-Tughlaq:**
  - Muhammad-bin-Tughlaq played a role in the construction of Adilabad Fort and the city Jahan Panah in 1329.
- **Dinpanah (1533) - Humayun:**
  - Humayun, in 1533, constructed Dinpanah, adding to the architectural splendor of Delhi.
- **Purana Qila (Built on Dinpanah Fort site) - Sher Shah Suri:**
  - Sher Shah Suri, by demolishing Dinpanah Fort, built Purana Qila, a fort that stands as a testament to his reign's fortification efforts.


Lal Kot/Qila Rai Pithora


Tughlaqabad Fort

Provincial School of Architecture:

With the invasion of Timur on Indian subcontinent several region disintegrated into many fragments like Deccan region divided into Bahmani and Vijaynagar. East India divided into Bengal, Bihar, Jaunpur, Odisha and Assam. In west it divided into Gujarat, Malwa and Mewar.

Provincial style of Delhi sultanate architecture can be sub divide into following parts

- Bengal
- Bijapur
- Jaunpur

- Malwa
- Gujarat
- Rajasthan

Bengal Architecture: Bricks, Black Marble, and Bangla Roofs

- **Building Materials:**
  - Bengal architecture distinctively used bricks and black marble, deviating from conventional construction materials.
- **Mortar and Lime Plaster Usage:**
  - Mortar and lime plaster were sparingly employed, indicating a unique approach to construction techniques.
- **Introduction of Bangla Roof:**
  - A significant innovation was the introduction of the Bangla roof, a distinctive architectural element in Bengal.
- **Construction Focus:**
  - Emphasis was on the construction of massive buildings, with less focus on decoration or strength.
- **Exemplary Structures:**
  - Qadam Rasul Mosque in Gor and Adina Mosque in Pandua exemplify the Bengal architectural style.


Qadam Rasul Mosque, Gaur (West Bengal)

Adina Mosque Pandua (West Bengal)

Bijapur: Deccan Style Architecture

- **Monuments and Builders:**
  - Bijapur, known for its Deccan style architecture, featured mosques, tombs, and palaces.
  - Developed under the rule of Adil Shahi rulers, the architectural style became synonymous with the region.
- **Three Arch Method:**
  - Instead of the traditional single arch, Bijapur architecture adopted the three-arch method, offering a distinctive aesthetic.
- **Ceiling Treatment:**
  - An important feature included treating ceilings without apparent support, using stone slabs bound by iron clamps and mortar.
- **Bulbous Dome: Unique Feature:**
  - A unique architectural feature was the bulbous dome, resembling an onion shape and adding to the visual appeal.
- **Gol Gumbaz: Minar with Acoustical Science:**
  - Gol Gumbaz, a graceful and slender minar, showcased the use of acoustical science in its design.
  - Implementation of cornice (Chajja) further embellished the architectural elements.

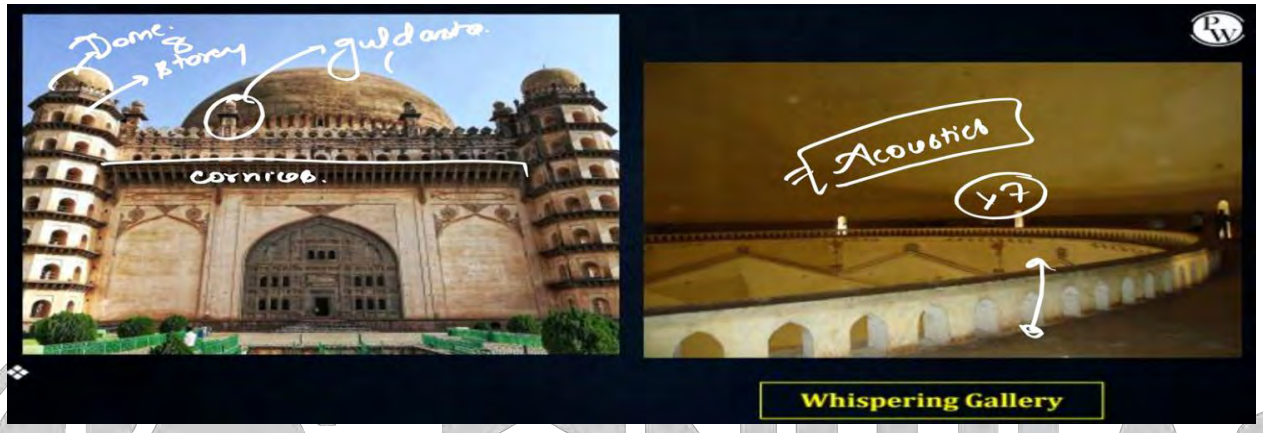
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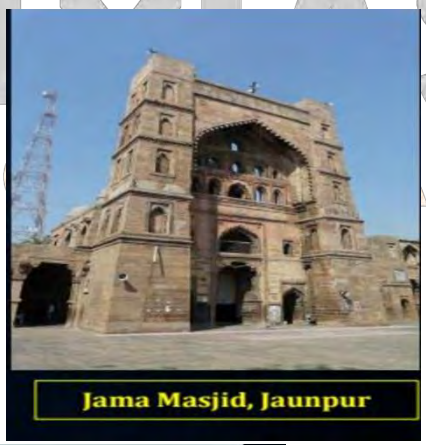
❖ **Architectural Innovation:**

- The architects in Bijapur demonstrated awareness of supporting domes on intersecting arches, a rarity elsewhere.
- An existing example in Cordova, Spain, influenced this approach, seen notably in the sanctuary of the cathedral of Cordova.

❖ **Gol Gumbaz in Bijapur: Mausoleum of Mohammed Adil Shah:**

- Gol Gumbaz in Bijapur, serving as the mausoleum for King Mohammed Adil Shah of the Adil Shahi Dynasty, commenced construction in 1626 and was completed in 1656.





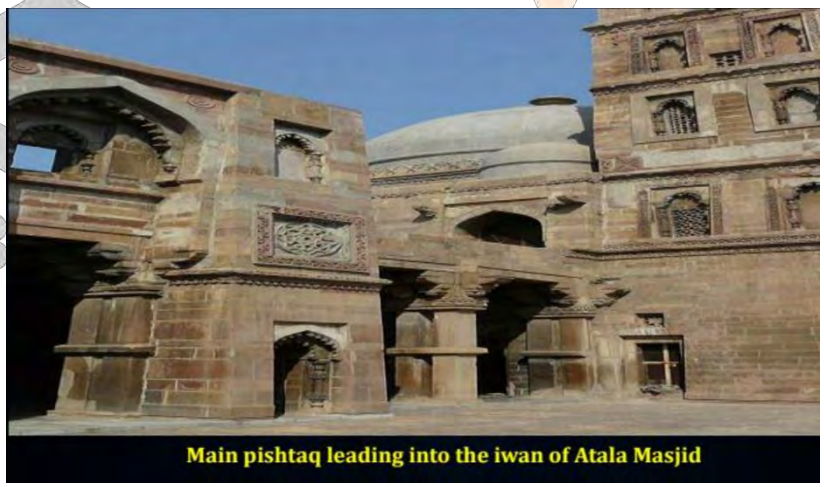


Jaunpur Architecture: Sharqi School and Prominent Features

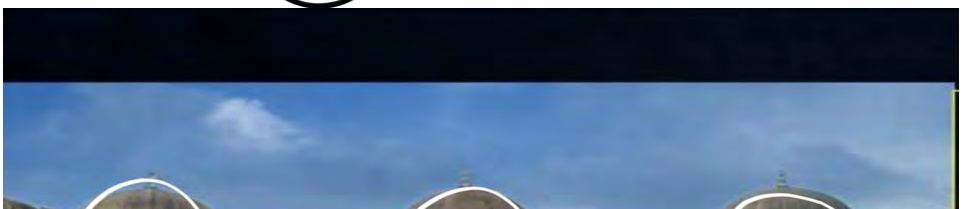
- **Architectural Focus in Jaunpur: Mosques:**
  - The surviving architecture in Jaunpur predominantly comprises mosques, showcasing the city's historical and cultural significance.
- **Sharqi School under Sharqi Dynasty:**
  - All existing buildings attributed to the Sharqi Dynasty are concentrated in the capital city, Jaunpur.
- **Prominent Features of Sharqi Architecture:**
  - The distinctive battering effect evident in its bastions and minarets.
  - Utilization of arch and beam combinations in openings, deviating from the Pathan style.
  - Absence of minarets, a departure from the typical Pathan architectural elements.
  - Bold and forceful characters painted on large screens, adding to the visual impact.
- **Examples of Sharqi Architecture:**
  - Notable examples include the Atala Mosque and Jami Masjid, exemplifying the unique characteristics of Sharqi architecture.

Malwa School (Pathan School of Architecture): 15th and 16th Century

- **Development Period:**
  - The Malwa School of architecture flourished in the 15th and 16th centuries, leaving a significant imprint in cities like Dhar, Mandu, and Chanderi.


Main pishtaq leading into the iwan of Atala Masjid

- **Distinctive Features of Malwa School:**
  - Battered walls providing structural strength.
  - Top-pointed arches adorned with spearhead fringes.
  - Buildings elevated on high platforms with supportive stairs, omitting the use of minars.
  - Utilization of various colored stones and marbles for aesthetic appeal.
- **Environmental-Friendly Aspects:**
  - Incorporation of large windows influenced by European styles, enhancing ventilation in rooms.
  - Top-pointed arches contributing to natural cooling.
  - Implementation of Baolis (Steep Wells) for efficient water conservation.
- **Use of Colored and Glazed Tiles:**
  - Extensive use of colored and glazed tiles on structures like Raani Roopmati Pavilion, Jahaz Mahal, Ashrafi Mahal, Jama Masjid, Hindola Mahal, Baz Bahadur Palace, and Rani Roopmati Palace, adding vibrancy to the architecture.



Jama Masjid, Mandu
Planned and begun by Hoshang Shah
and completed by Mahmud Khilji

Hindola Mahal



The Hindola Mahal looks like a railway viaduct bridge with its disproportionately large buttresses supporting the walls.
This was the audience hall of the Sultan and also the place where he showed himself to his subjects. Batter was used very effectively to give an impression of swinging (Hindola) walls.



The ogee arches of the Hindola Mahal



Rani Roopmati pavilion

Rani Rupmati's double pavilion perched on the southern embattlements afforded a beautiful view of the Narmada valley.

Baz Bahadur's palace had a wide courtyard ringed with halls and terraces.

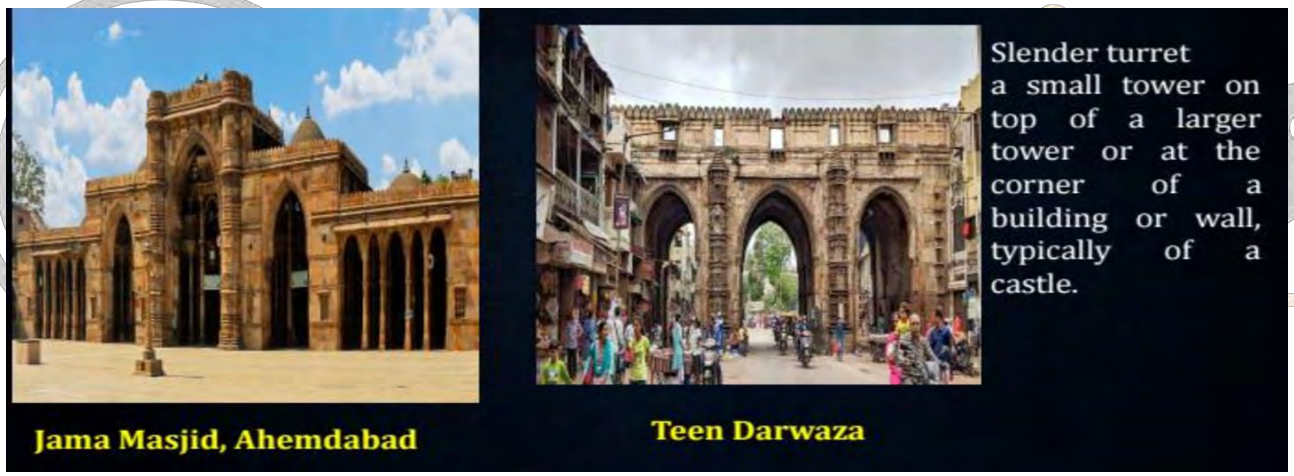


Gujarat Architecture: Fusion of Western Influence in the 14th Century

- **Emergence of Western Architecture:**
  - In the early 14th century, the Gujarat style of architecture, influenced by Western aesthetics, came into prominence, with the credit attributed to the Khilji sultans.
- **Distinctive Features:**
  - Notable features of Gujarat architecture include slender turrets, intricate stone-carving, and highly ornate brackets, reflecting a fusion of artistic elements.
- **Champaner: Capital of Gujarat Sultanate:**
  - The city of Champaner served as the capital of the Sultanate of Gujarat, recognized as a UNESCO World Heritage site for its historical significance.
- **Exemplary Structures:**
  - Examples of Gujarat architecture include the Jama Masjid in Ahmedabad, Teen Darwaza, Sarkhej Roza, Mahmud Begarha's Muhammadabad, and Saat Kaman.

Champaner-Pavagadh Archaeological Park: A Rich Heritage Ensemble

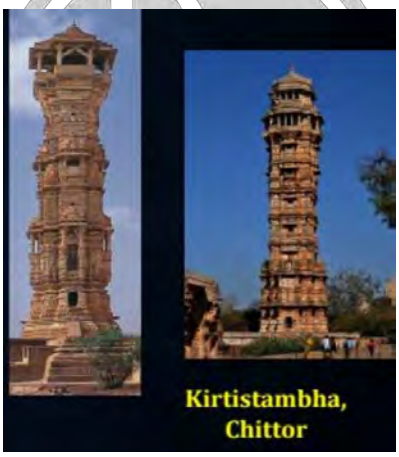
- **Diverse Heritage Properties:**
  - The Champaner-Pavagadh Archaeological Park is a concentration of largely unexcavated archaeological, historic, and living cultural heritage properties.
- **Impressive Landscape:**
  - The park encompasses a diverse landscape, featuring prehistoric (chalcolithic) sites, a hill fortress representing an early Hindu capital, and remnants of the 16th-century capital of Gujarat.
- **Inclusions in the Site:**
  - Vestiges within the site encompass fortifications, palaces, religious structures, residential precincts, agricultural facilities, and water installations, spanning the 8th to 14th centuries.
- **Significant Religious Shrine: Kalikamata Temple:**
  - The Kalikamata Temple atop Pavagadh Hill is a revered shrine, drawing pilgrims throughout the year.
- **Unique Status of the Site:**
  - The Champaner-Pavagadh Archaeological Park stands out as the only complete and unchanged Islamic pre-Mughal city, preserving its historical integrity.

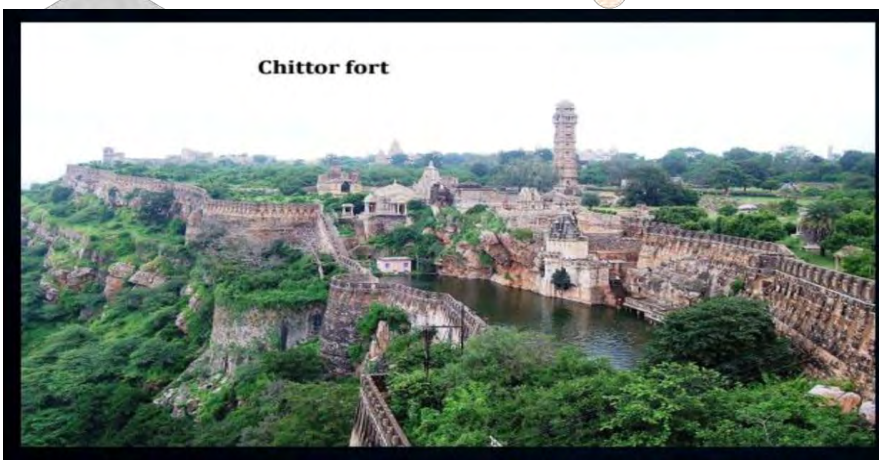




Rajasthan: Emphasis on Military Architecture and Rama Kumbha's Legacy

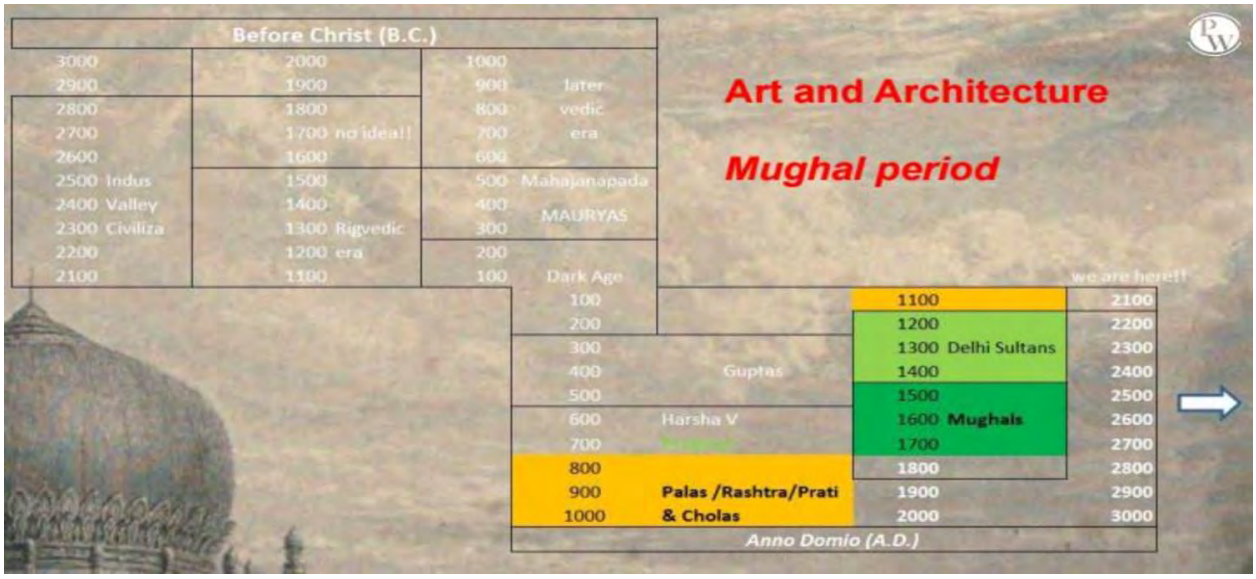
- **Military Architecture Focus:**
  - The region of Rajasthan has a distinct emphasis on military architecture, driven by the need for fortification due to frequent attacks from regional rulers.
- **Rama Kumbha of Mewar: Defender of Chittor:**
  - Rama Kumbha, the ruler of Mewar, played a pivotal role in fortifying Chittor against external threats, contributing significantly to the region's military strength.
- **Architectural Contributions:**
  - Rama Kumbha's architectural legacy includes the construction of more than 30 forts, with the foundation of Kumbhalgarh being a notable achievement.
- **Kirtistambha at Chittor: A Monumental Feat:**
  - The Kirtistambha, a towering victory tower built by Rama Kumbha at Chittor, stands as one of his greatest architectural monuments in the region.
- **Examples of Forts:**
  - Noteworthy examples of military forts attributed to Rama Kumbha's reign include the five forts of Kumbhalgarh, Achalgarh, Maddan, Kolana, and Vairat, each serving strategic defensive purposes.

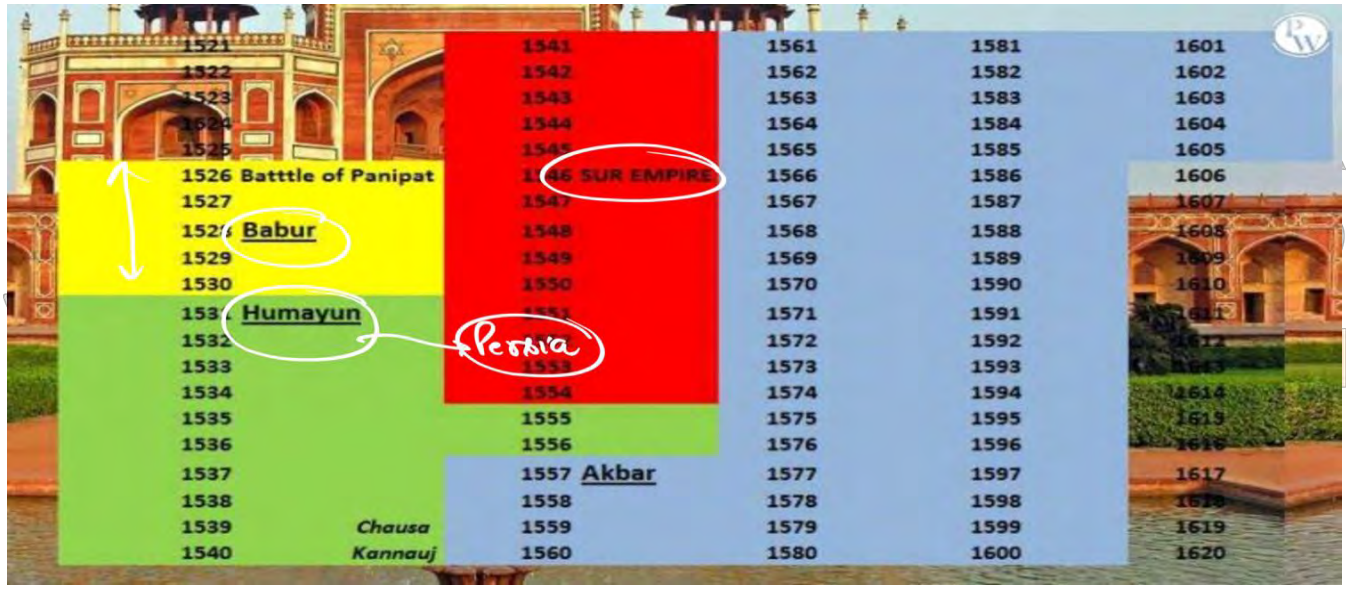






Art & Architecture Of Mughal period:

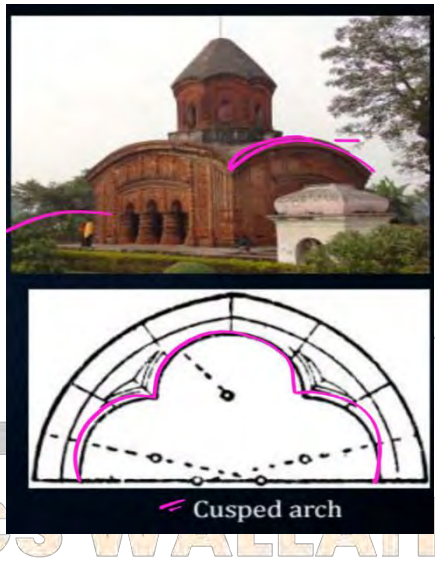




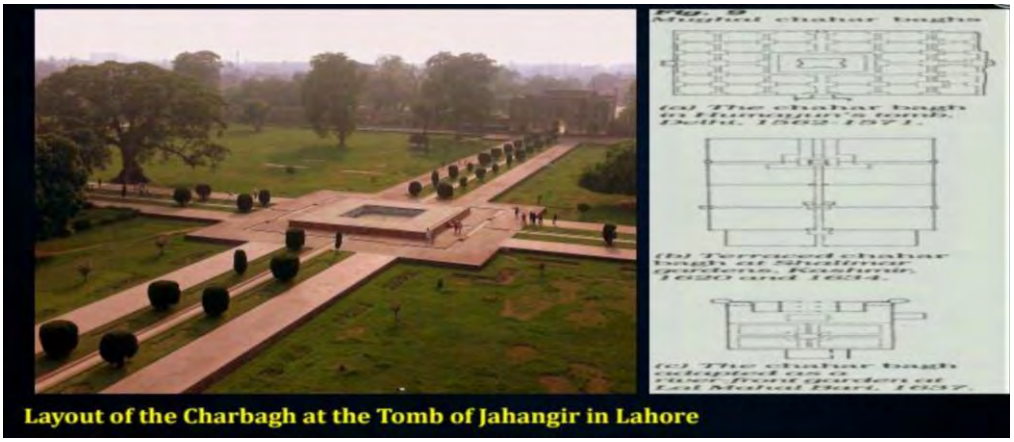
ARCHITECTURAL ACHIEVEMENTS OF MUGHALS

- **Characteristics of Mughal Architecture:**
  - Mughal architecture seamlessly blends Native Indo-Islamic, Persian-Central Asian, and Indian Hindu architectural elements.
  - Notable features include the do-chala roof inspired by Bengali huts and the cusped arch from Delhi and Gujarat's pre-Mughal architecture.
- **Development under Mughals:**
  - Mughal architecture, which had already seen significant development under the sultanate, reached its zenith during the Mughal era.

- **Variety of Structures:**
  - Mughal rulers constructed a diverse range of structures, including gates, forts, mausoleums, mosques, palaces, and public buildings.
- **Synthesis of Persian and Indian Styles:**
  - Mughal architecture represents a harmonious blend of Hindu and Muslim styles, becoming a shared heritage for both communities.
- **Distinctive Features:**
  - Pronounced domes, slender turrets at corners, palace halls supported on pillars, and broad gateways are common characteristics of Mughal buildings.
- **Bengal Roofs and Do Chala Roof:**
  - Mughal architecture incorporates Bengal roofs, characterized by dome-shaped roofs with drawn-down corners.
  - The do-chala roof style, emerging in the 16th century, draws inspiration from rural models with straw or reed roofs in Bengal's rainy regions.



- **Costly Decorations:**
  - Shah Jahan, in particular, adorned Mughal buildings with expensive decorations, setting them apart from the simpler structures of previous Muslim rulers.
- **Building Materials:**
  - Red sandstone and white marble were predominantly used in Mughal constructions during this period.
- **Charbagh Style:**
  - Charbagh, a Persian quadrilateral garden layout symbolizing the Islamic ideal of paradise, is embodied in structures like Humayun's Tomb and the Taj Mahal.
- **Garden-Landscape Architecture:**
  - Mughal influence led to the creation of spacious gardens, inspired by Persian architecture, not necessarily associated with specific monuments.

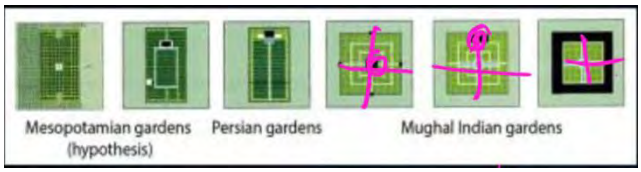

Layout of the Charbagh at the Tomb of Jahangir in Lahore

Babur:

- **Limited Building Projects:**
  - Babur, having a brief stay in India and focused on conquest, governed from tented encampments rather than major building projects.



- **Ottoman Architectural Influence:**
  - Despite his short rule, Babur brought Ottoman architects from Constantinople, particularly pupils of Sinan, who constructed mosques like Kabuli Bagh in Panipat and Jama Masjid in Sambhal.
- **Introduction of Charbagh Style:**
  - Babur introduced the Charbagh style in India, characterized by gardens and artificial canals.



Humayun:

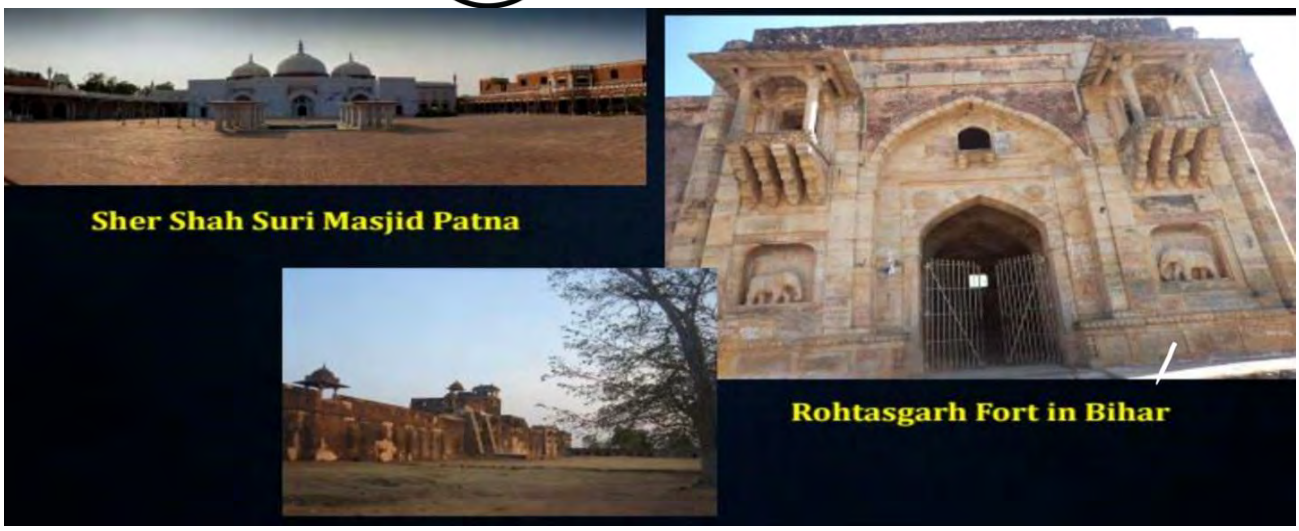
- **City of Din Panah:**
  - Constructed Din Panah, the earliest Mughal monument in Delhi, featuring a fortified palace with a massive wall, three gateways, and semi-circular bastion towers.
- **Purana Qila:**
  - Sher Shah built Purana Qila on the same spot, erasing many original structures. Very few remnants survive due to Sher Shah's efforts.

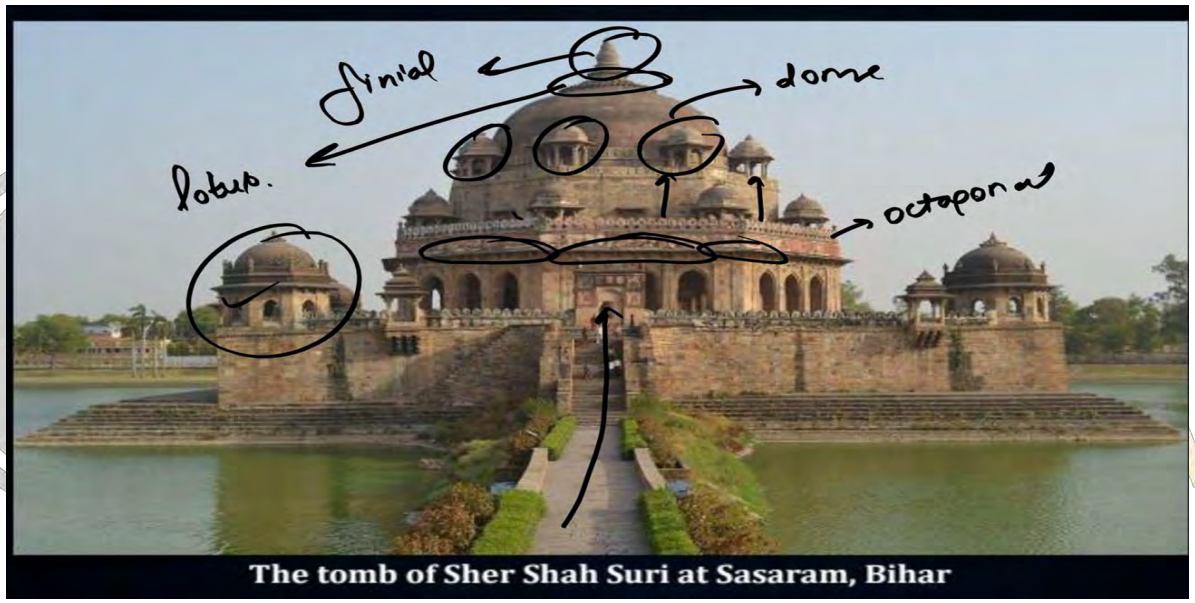
Sher Shah Suri:

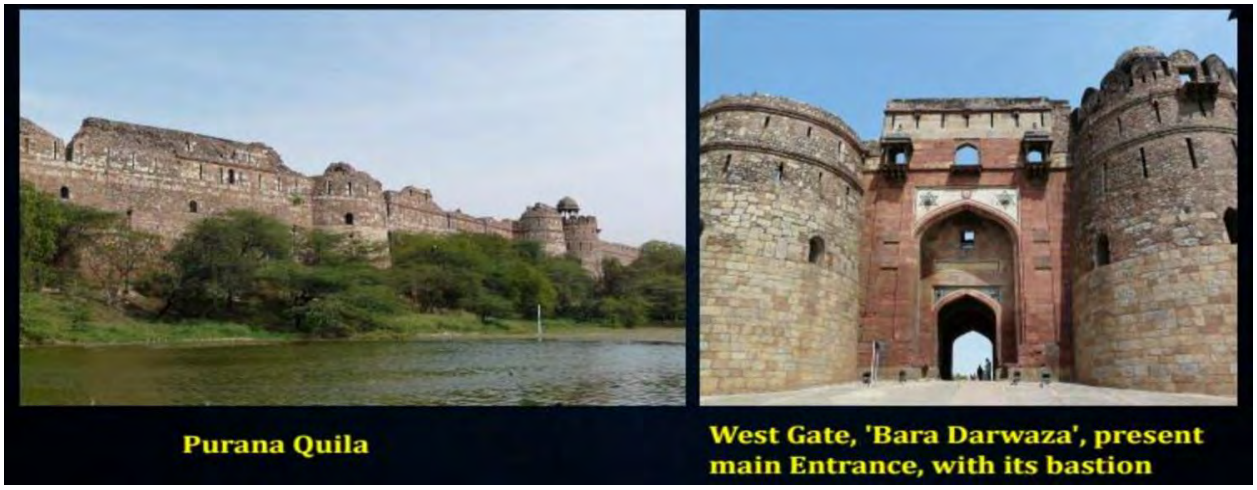
- **Architectural Ambitions:**
  - Sher Shah Suri's interruption of Mughal rule led to profound architectural projects, especially in Sasaram, Bihar, where grand tombs were constructed.
- **Development in Delhi:**
  - The second phase of Indian architecture occurred in Delhi, highlighted by the construction of Qila-i-Kuhna mosque, Sher Mandal, and the establishment of the Grand Trunk Road.
- **Rohtas Fort and Bhera City:**
  - Notable structures include Rohtas Fort, now a UNESCO World Heritage Site in Pakistan, and the city of Bhera, featuring the grand Sher Shah Suri Masjid.

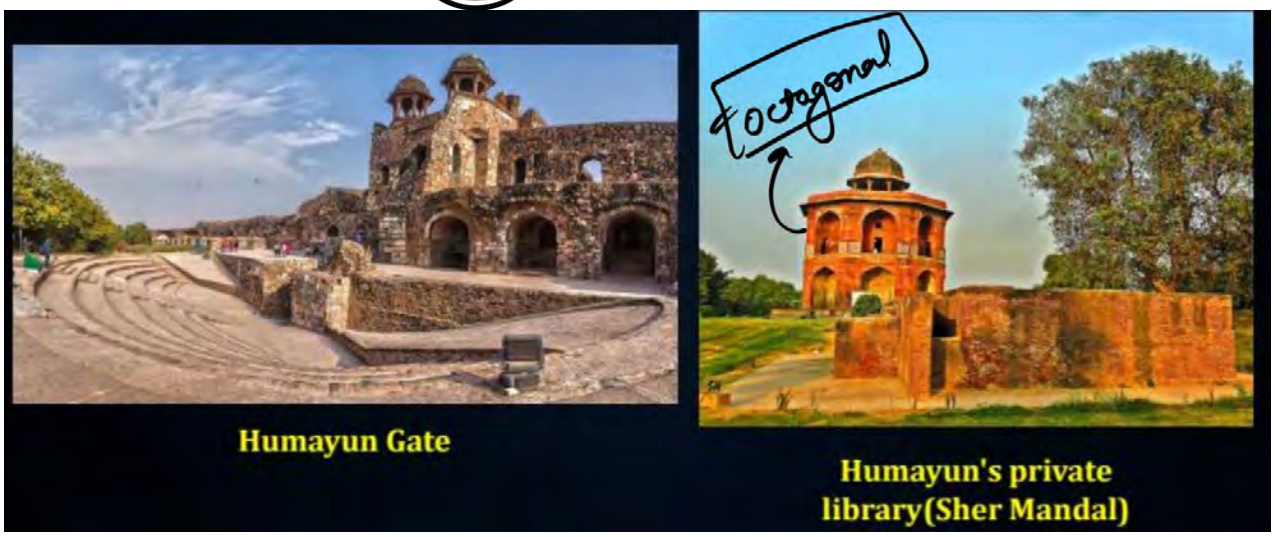


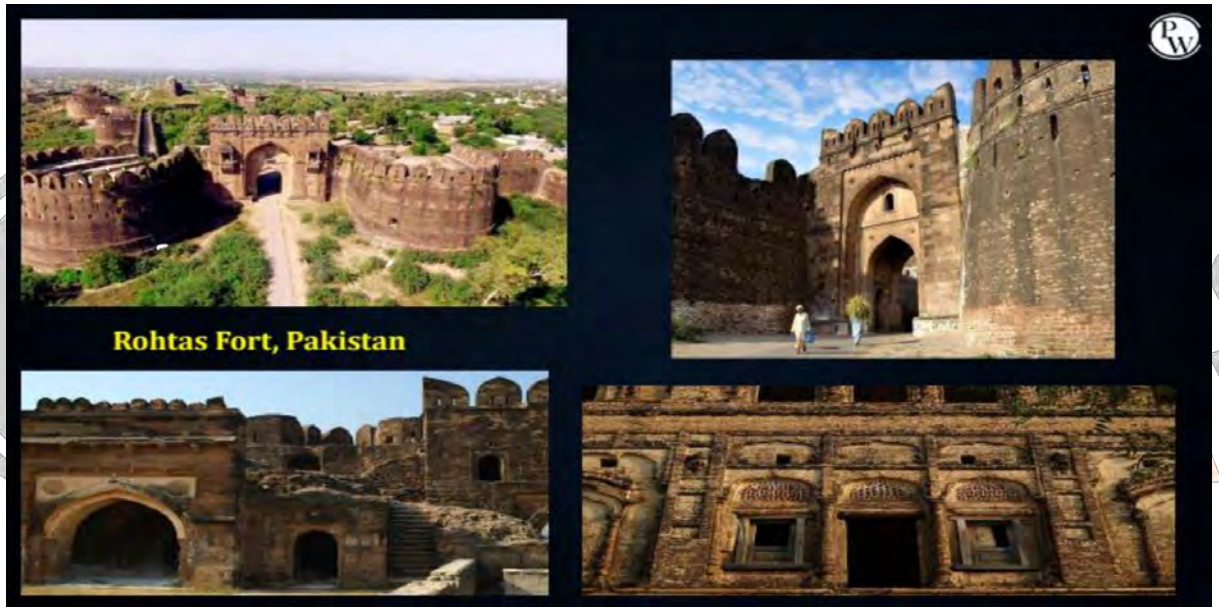
- **Salimgarh Fort:**
  - Salimgarh Fort, built in 1546, became part of the Red Fort complex and was later used as a prison by Aurangzeb.
- **British Era:**
  - Renamed Nurgarh by Humayun, the fort was used by various Mughal rulers for camping. Later, the British continued this practice after gaining control in 1857.


Sher Shah Suri Masjid Patna
Rohtasgarh Fort in Bihar


finial
dome
lobus.
octagonal
The tomb of Sher Shah Suri at Sasaram, Bihar

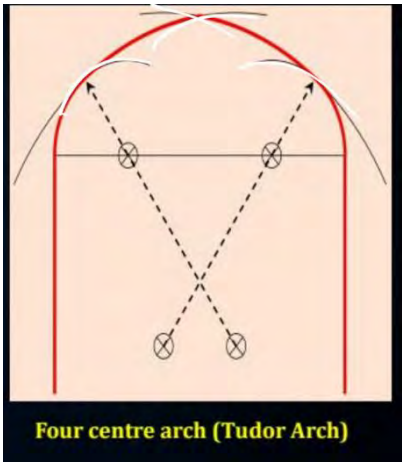

Purana Quila
West Gate, 'Bara Darwaza', present main Entrance, with its bastion





Akbar's Contribution to Mughal Architecture:

- **Central Asian Ancestral Tomb:**
  - Akbar's architects drew inspiration from the tombs of his Central Asian ancestors, notably Timur.
- **Charbagh Layout:**
  - The tomb was strategically placed in the center of a vast Charbagh garden, following the tradition of "eight paradises" or hasht bihisht.
- **Architectural Elements:**
  - Akbar introduced several innovative architectural elements, including the central towering dome, a prominent pishtaq (tall gateway), and a formal Charbagh layout.



❖ **Construction Materials:**

- Red stone and marble with edged finishing were extensively used in construction. Trabeated construction was widespread, and arches, mainly decorative, featured the newly introduced Tudor arch or four-centered arch.

❖ **Pillar Decoration:**

- Pillars showcased multifaceted shafts with bracket supports, adorned with bold carvings and intricate patterns, often complemented by vibrant colors on the interior.

❖ **Architectural Fusion:**

- Akbar's reign witnessed the fusion of artistic skills, evident in structures like temples in Mathura resembling Fatehpur Sikri's design and buildings inspired by Bengal's "Bangla Dome."

❖ **Fatehpur Sikri:**

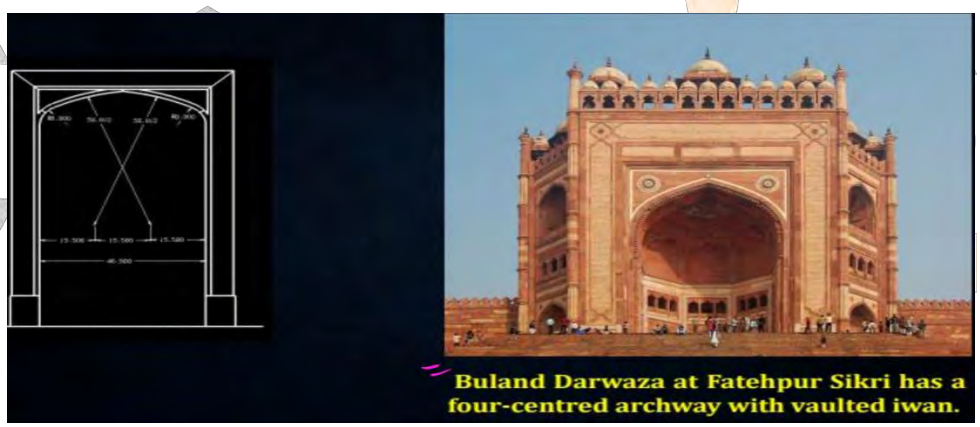
- In Akbar's capital, Fatehpur Sikri, buildings reflected architectural styles from Gujarat and Malwa.

❖ **Innovations in Tomb Building:**

- Akbar innovated tomb building by introducing features like the central towering dome, pishtaq, and the Charbagh layout, with examples like Humayun's Tomb.

❖ **Shared Legacy with Shah Jahan:**

- While Akbar initiated many buildings, some, like Moti Masjid, Diwan-i-Aam, Diwan-i-Khas, Jahangir Mahal, and Sheesh Mahal, were completed by Shah Jahan.



Buland Darwaza at Fatehpur Sikri has a four-centred archway with vaulted iwan.

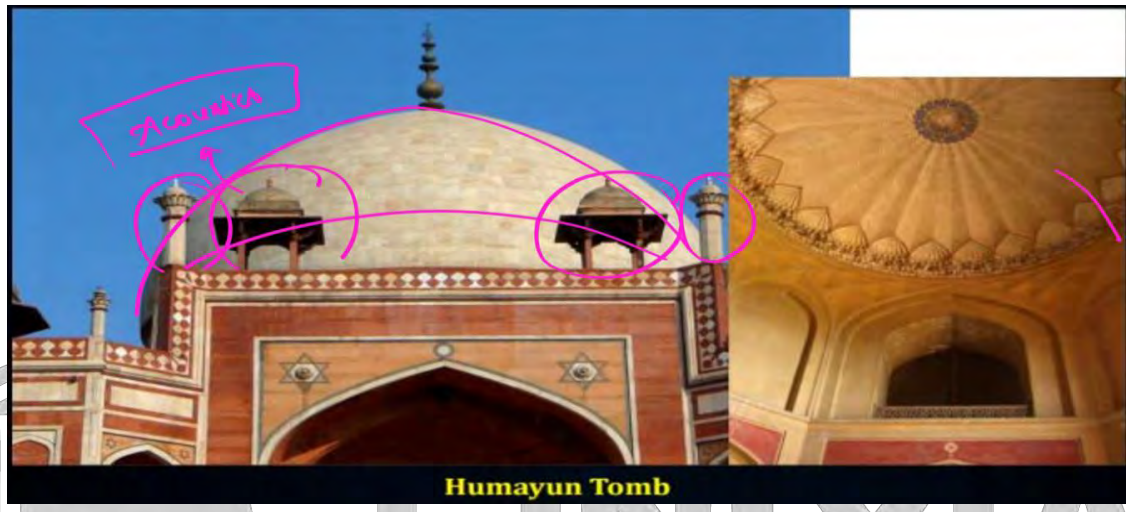


Gateway to the Arab Sarai, Delhi, (Humayun Tomb)

It is the finest example of decorative work, which reflects many traditional Hindu elements in the reign of Akbar

Humayun's Tomb:

- **Built by Haji Bega Begam:**
  - Humayun's Tomb in Delhi, built by Humayun's widow Haji Bega Begam, featured the innovative use of a double dome.
- **First Use of White Marble:**
  - Notably, this monument marked the first extensive use of white marble in Mughal architecture, setting a precedent for future constructions.



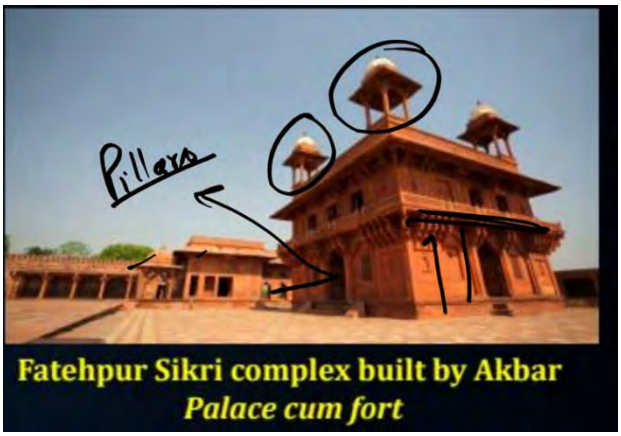


Fatehpur Sikri, Agra: Akbar's Architectural Marvel

- **Foundation and Significance:**
  - Akbar founded Fatehpur Sikri in 1571, following his victorious Gujarat campaign in 1573. The city earned the title "City of Victory."
- **Architectural Styles:**
  - The dynastic architecture at Fatehpur Sikri drew inspiration from Timurid forms and styles, showcasing a blend of Hindu and Persian influences.

❖ **Red Sandstone Construction:**

➢ Buildings were constructed massively, predominantly using red sandstone with influences from Gujarat and Malwa.





Some Important Architecture Of Akbar:

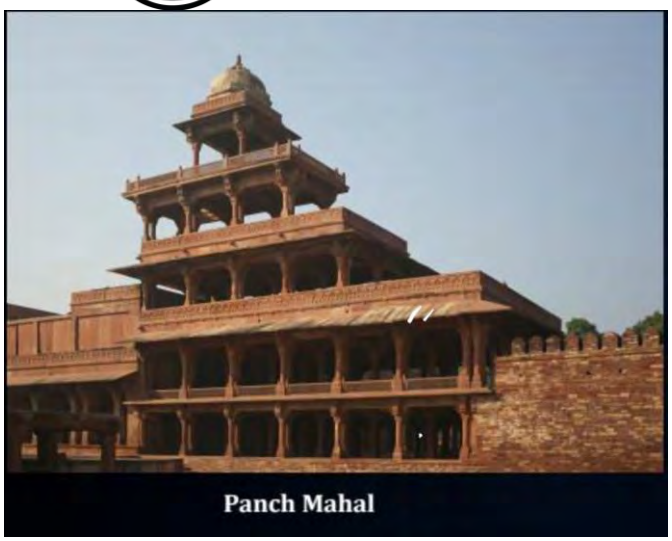
❖ **Ibadat Khana (House of Worship):**

➢ Built-in 1575, Ibadat Khana served as a meeting house for religious discussions initiated by Akbar. It highlighted his belief that truth transcended specific religions.



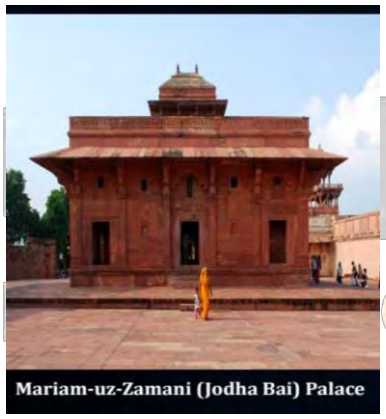
❖ **Panch Mahal:**

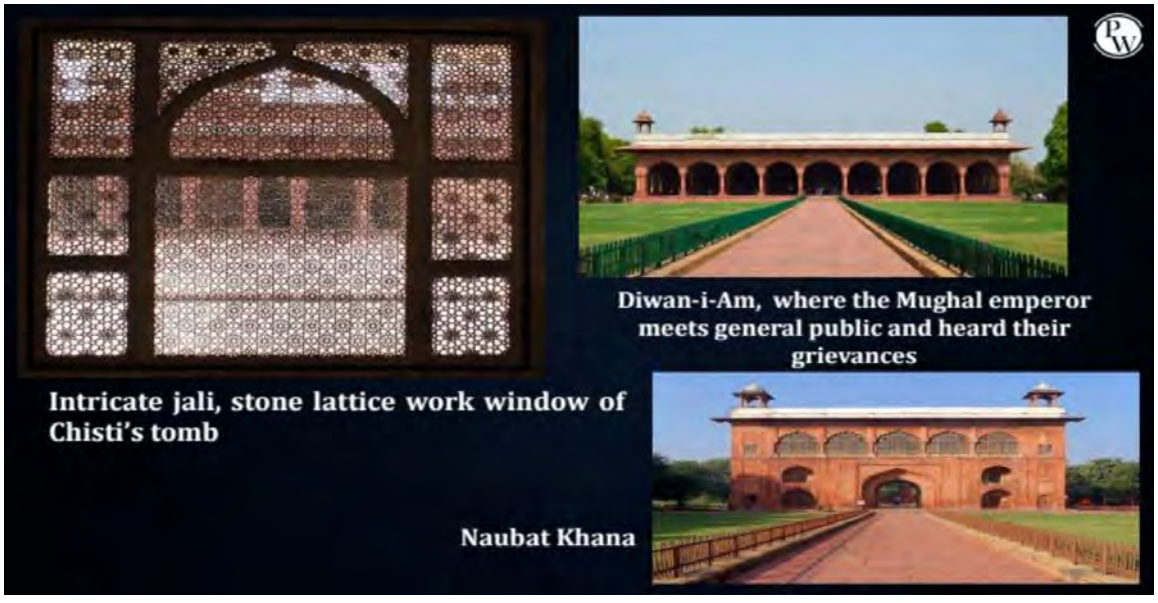
➢ A five-storied structure inspired by Persian badgir (wind-catcher). Exhibited a unique design with diminishing size as its height increased, reminiscent of Buddhist stupas.

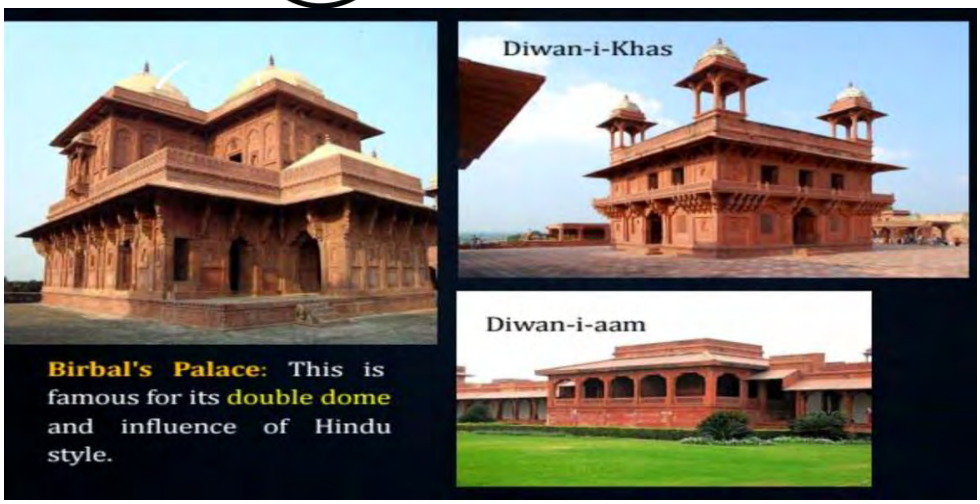


❖ **Mariam's Palace:**

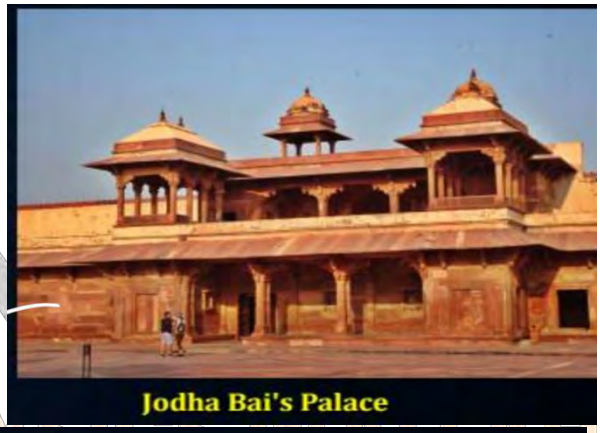
➢ Known for its wall paintings, Mariam's Palace featured depictions of Hanuman worshipping Ram. Also referred to as the Golden Palace.

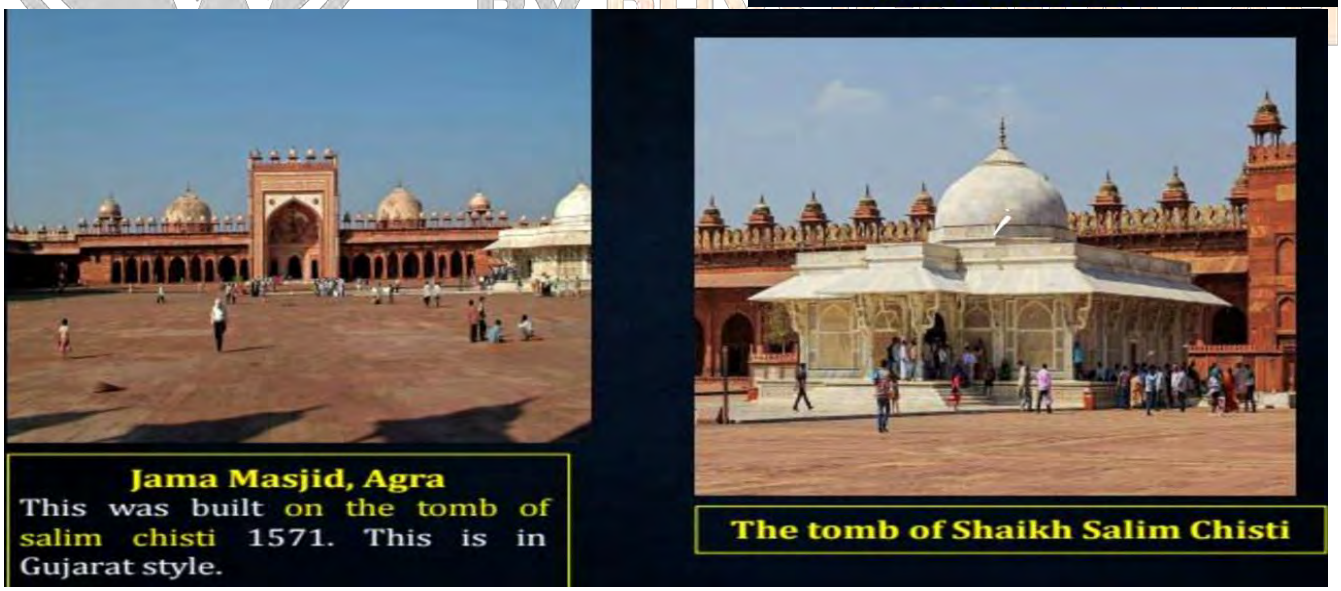


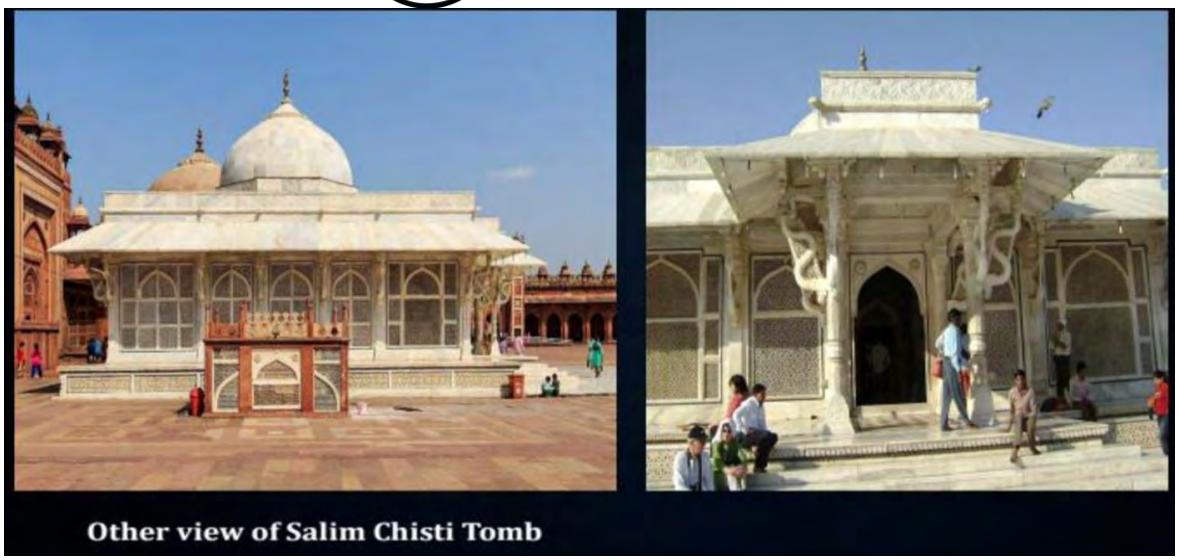




- **Hiran Minar:**
  - A tower with a flat-topped door, adorned with sandstone panels and closed arched panels. The interior had 53 steps leading to the top.
- **Jodha Bai's Palace:**
  - Exhibited Jain influence with its use of open space and ornamental Jain images.
- **Sultana Palace:**
  - Renowned for wood carvings, it showcased the influence of Kashmiri style.

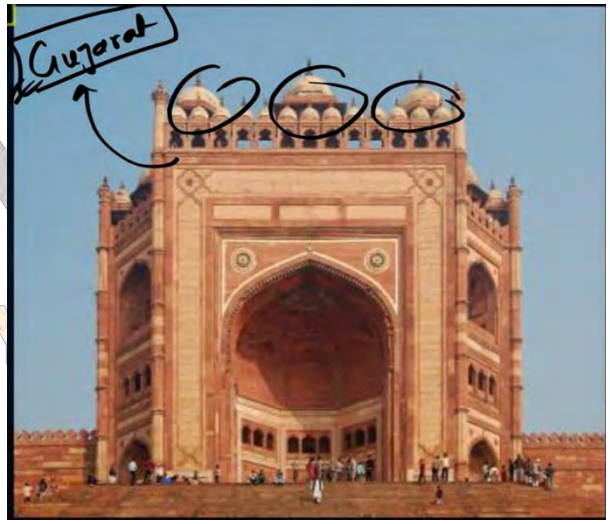






Buland Darwaza (Door of Victory):

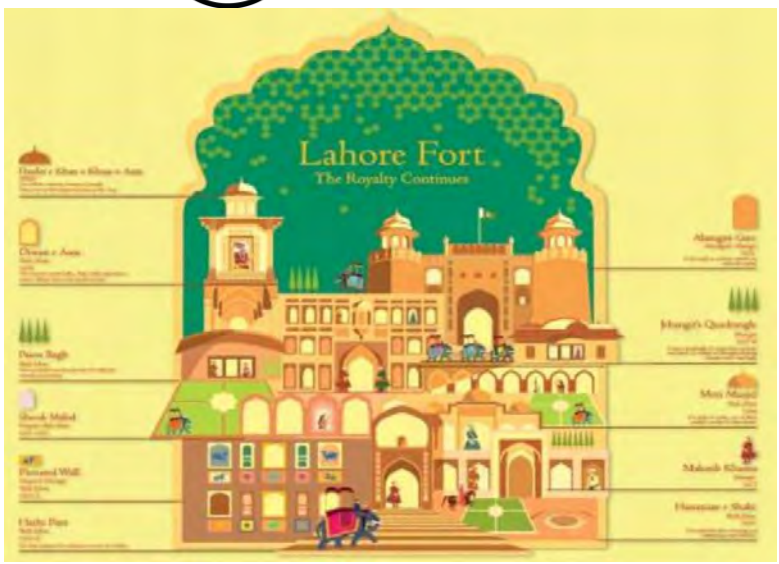
- Built in 1602 A.D. by Akbar, it stands as the world's highest gateway. Symmetrical in design, topped with free-standing kiosks (chhatris).



- Architectural Highlights:
  - Arched niches and marbles adorned the gateway, complementing the Jama Masjid courtyard. A Persian inscription recorded Akbar's conquests.
- Deccani Style Influence:
  - The Buland Darwaza exhibited traces of Deccani style, adding to the architectural diversity at Fatehpur Sikri.

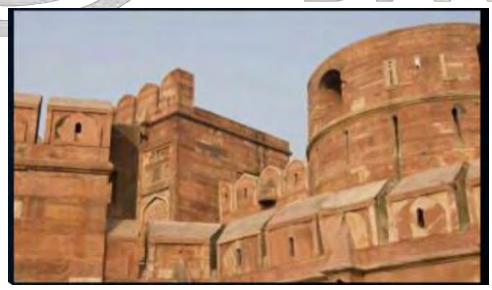
Mughal Forts: Architectural Legacy

- **Diverse Endeavors by Akbar:**
  - Akbar's architectural pursuits extended beyond tombs and mosques to encompass fortresses, villas, towers, sarais (rest houses), schools, and reservoirs.
- **Fortresses at Agra and Lahore:**
  - Akbar constructed two significant fortresses in Agra and Lahore, showcasing his grand architectural vision.
- **Lahore Fort:**
  - Situated on the banks of the Ravi, the Lahore Fort, contemporaneous with the Agra Fort, boasts a similar majestic scale.
  - Shah Jahan and later the Sikhs modified the buildings, yet substantial portions retain their original form.
  - Noteworthy are the carved decorations within the fort, depicting living elements.



Agra Fort:

- A powerful Mughal monument, the Red Fort of Agra, constructed in the 16th century, stands close to the Taj Mahal gardens.
- Spanning 2.5 km, the fort houses fairy-tale palaces like Jahangir Palace and Khas Mahal, along with audience halls and mosques.
- Predominantly built between 1565 and 1574, the fort's architecture reflects a fusion of Mughal and Rajput influences.



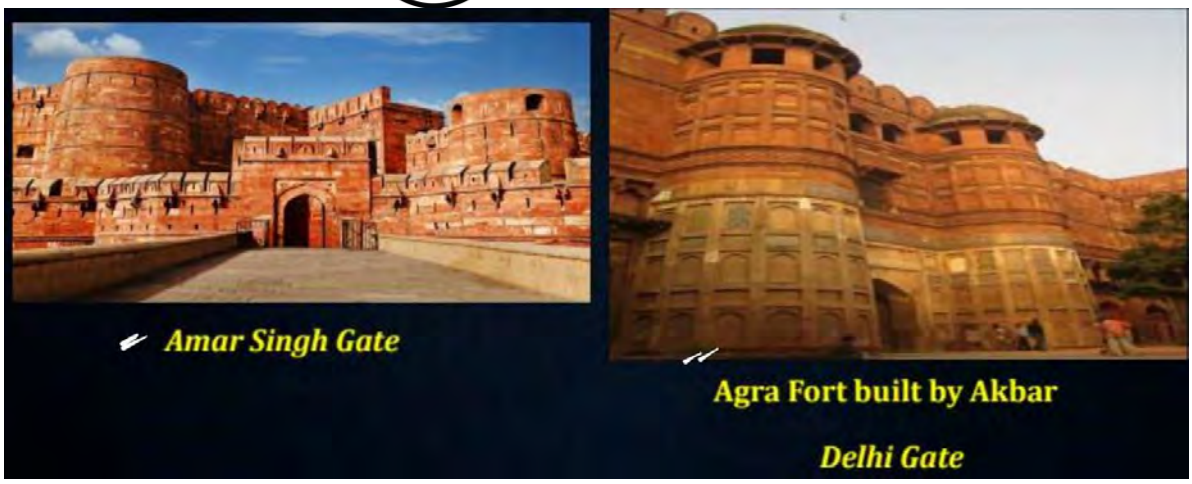


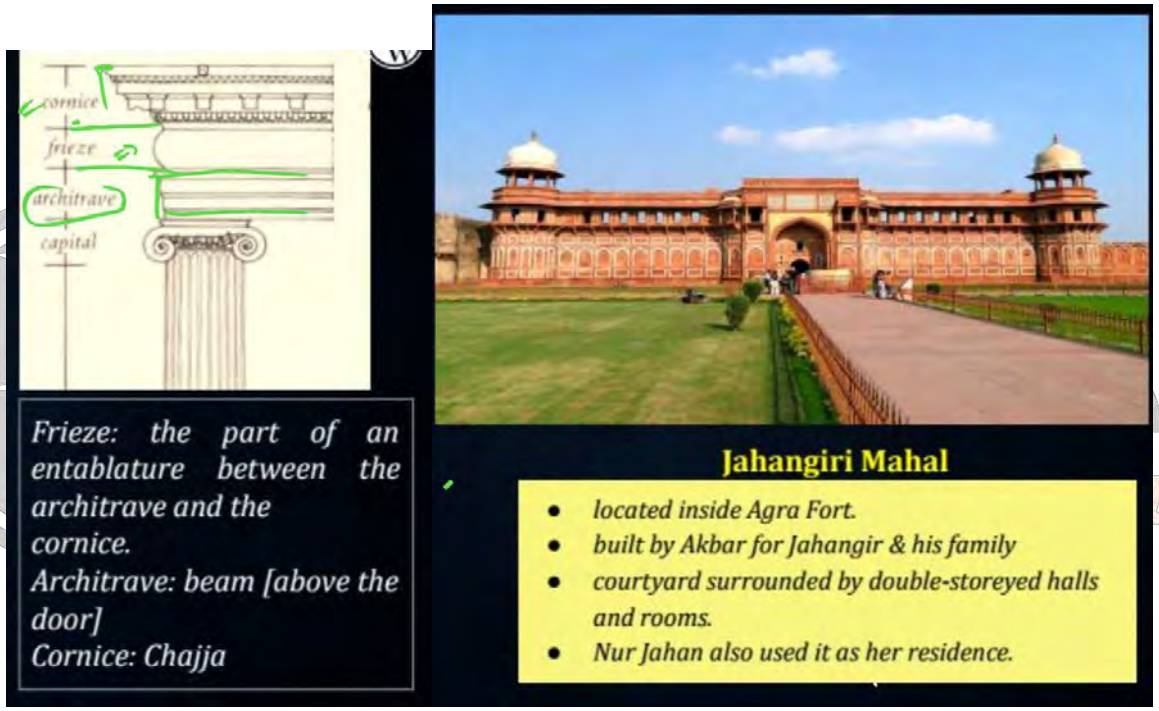
❖ **Key Structures in Agra Fort:**

- Jahangiri Mahal, constructed for Jahangir and his family, showcases intricate detailing.
- Moti Masjid and Meena Bazaars contribute to the fort's architectural richness.

❖ **Shah Jahan's Contributions:**

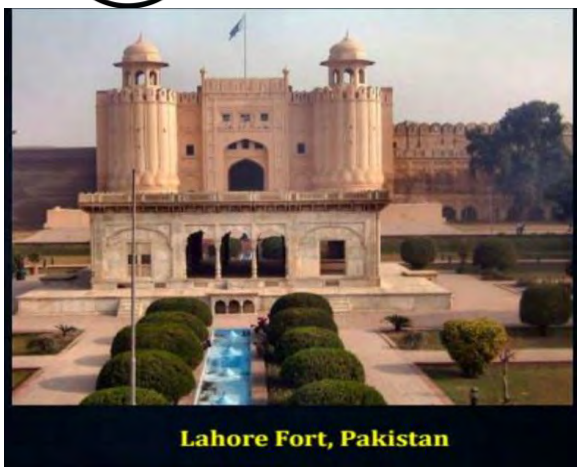
- Jahangir Mahal, an impressive structure, represents Shah Jahan's architectural legacy within the Agra Fort.

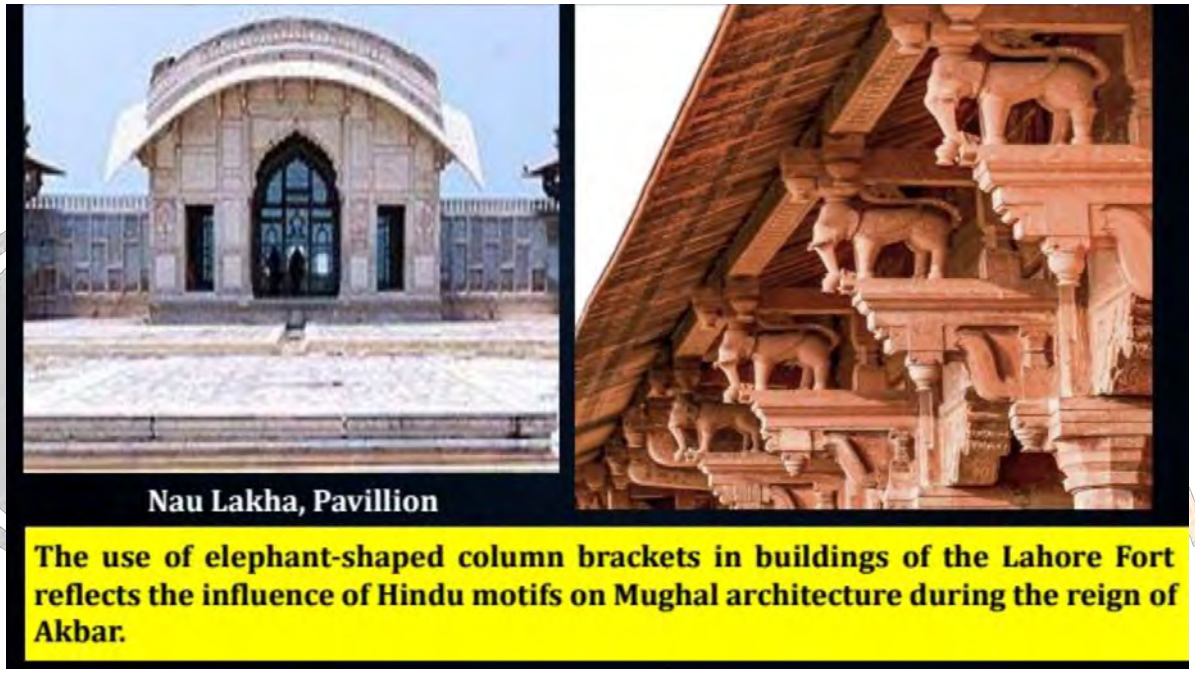




Mughal Forts - Akbar's Architectural Contributions

- **Agra Fort: Dual Gateways**
  - Agra Fort boasts two gateways – Amar Singh Gate and the distinctive Delhi Gate, also known as Elephant Gate.
- **Lahore Fort: Ornate Features**
  - Adorned with lion and elephant images in brackets and peacock images at the friezes.
  - The construction emphasizes the Beam and Bracket principle, deliberately avoiding the use of arches.

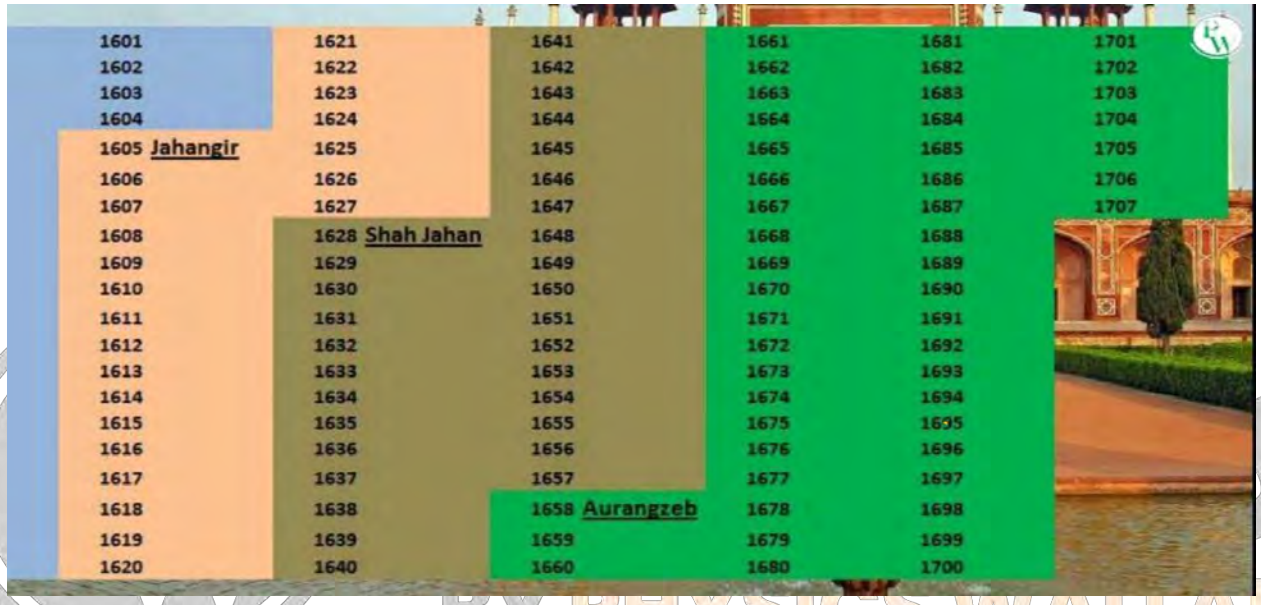

Lahore Fort, Pakistan



- **Ajmer Fort: Royal Monument**
  - Founded in 1566 during Akbar's reign, the Lahore Fort is recognized as a UNESCO World Heritage site.
  - Prominent sites include the Naulakha Pavilion and the Hall of Public Audience (Diwan-i-Aam).
- **Govind Dev Temple, Vrindavan: Unique Architecture**
  - Built in 1590 by King Man Singh of Amer, it incurred a cost of ten million rupees.
  - Plundered in 1670 during Aurangzeb's rule, only a three-storied structure remains.
  - The temple combines Western, Hindu, and Muslim architectural elements, featuring a raised plinth and a seven-storied structure.



- **Architectural Marvels in Govind Dev Temple:**
  - The main hall exhibits an impressive marble and silver altar.
  - The ceiling showcases a sculptured lotus weighing several tonnes.
  - Emperor Akbar is said to have donated red sandstones to the temple.
- **Akbar's Architectural Diversity:**
  - Akbar's architectural endeavors extended beyond the conventional tombs, mosques, and palaces.
  - His contributions include fortresses, villas, towers, sarais (rest houses), schools, and reservoirs.
  - After Akbar's death in 1605, Mughal building activities experienced a temporary pause.

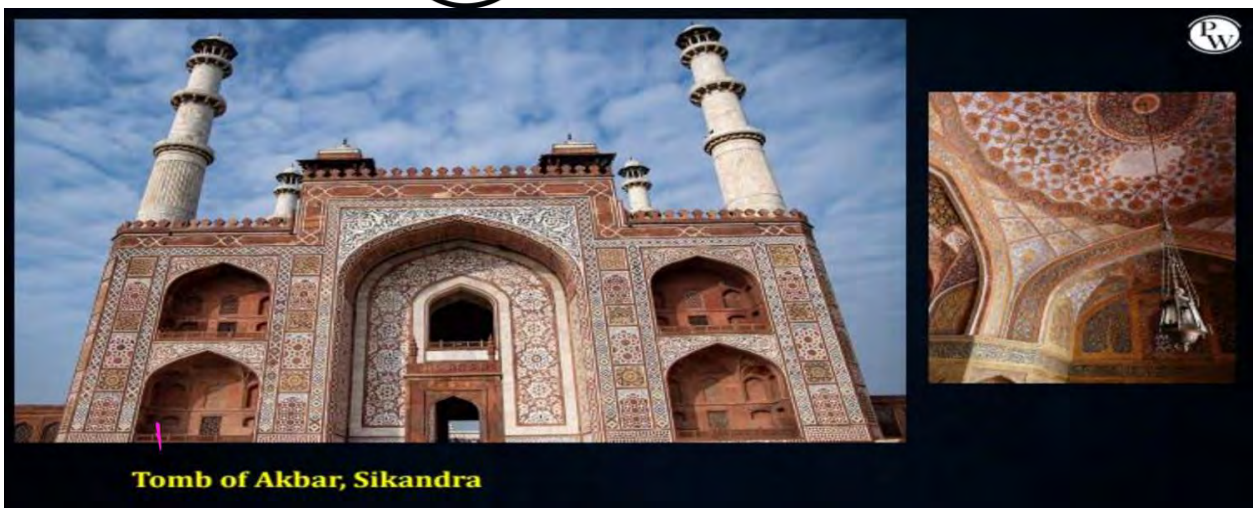


BY PHYSICS WALLAH

Jahangir's Contributions: Art, Architecture, and Gardens

- **Jahangir's Interests:**
  - Jahangir displayed a greater inclination towards painting and gardens rather than architecture.
- **Architectural Endeavors:**
  - During Jahangir's reign, construction included Akbar's tomb at Sikandra and various other buildings.
  - The Moti Masjid in Lahore was commissioned by Jahangir, showcasing his involvement in architectural ventures.
- **Gardens as Jahangir's Legacy:**
  - Jahangir's significant contribution lies in the creation of expansive formal gardens, embellishing cities in Kashmir and the Punjab.
- **Shalimar Bagh in Kashmir:**
  - One notable garden is Shalimar Bagh in Kashmir, a testament to Jahangir's garden design aesthetic.





❖ **Tomb of Itmad-ud-daulah:**

➢ Constructed during Jahangir's era, this tomb, located in Agra, is noteworthy for introducing the pietra dura technique for the first time.



❖ **Jahangir's Mausoleum at Shahdara:**

➢ The emperor envisioned his mausoleum at Shahdara near Lahore, but its completion fell under the reign of his widow, Nur Jahan.

❖ **Pietra Dura Technique:**

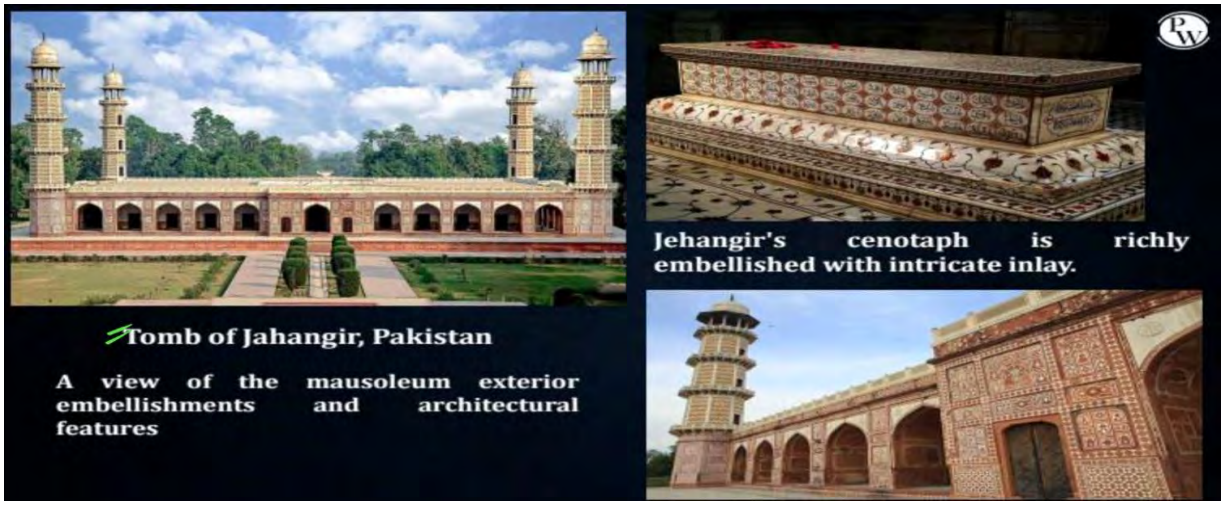
➢ Jahangir's era marked the introduction of pietra dura, a decorative art form involving highly polished colored stones intricately cut and fitted to create images.

❖ **Arabesque Method:**

➢ The Arabesque method, characterized by rhythmic linear patterns of scrolling and interlacing foliage, was a prevalent surface decoration in Jahangir's architectural ventures.

❖ **Floral Depictions:**

- Due to Quranic restrictions on depicting human beings and animals, Jahangir's architectural elements featured intricate floral and vegetative motifs.



Shah Jahan's Architectural Legacy

- **Distinctive Style:**
  - Shah Jahan's principal structures exhibit a Persian foundation with a notable use of white marble and intricate open-work tracery, contributing to their distinctive elegance.
- **Construction Boom:**
  - Shah Jahan's reign marked a significant period of construction, particularly in Agra and Delhi, showcasing a prolific era of architectural endeavors.
- **Diwan-i-Khas and Diwan-i-Aam:**
  - The halls of public and private audience, Diwan-i-Khas and Diwan-i-Aam, were meticulously designed, featuring forty-pillared halls within expansive courtyards, resembling mosques.
- **Architectural Philosophy:**
  - Shah Jahan's architecture conveyed the idea of the king as God's representative on earth, evident in the throne's pedestal resembling the Qibla, the direction of Muslim prayer.
- **Riverfront Garden Concept:**
  - The Taj Mahal exemplifies Shah Jahan's use of riverfront gardens, strategically placing the mausoleum on a terrace by the river, controlling noble access and limiting it to his eldest son.
- **Landmarks by Shah Jahan:**
  - Notable constructions include the Pearl Mosque and Taj Mahal in Agra, the Red Fort and Jama Masjid in Delhi, palaces and gardens in Lahore, a mosque in Thatta, a fort, palace, and mosque in Kabul, structures in Kashmir, Ajmer, and Ahmadabad.
- **Agra Fort Additions:**
  - Inside Agra Fort, Shah Jahan added structures like Shish Mahal, Diwan-i-Aam, Diwan-i-Khas, Moti Masjid, Nagina Masjid, and Musamman Burj, the spot where he later viewed the Taj Mahal during his imprisonment.

❖ **Jama Masjid of Agra:**

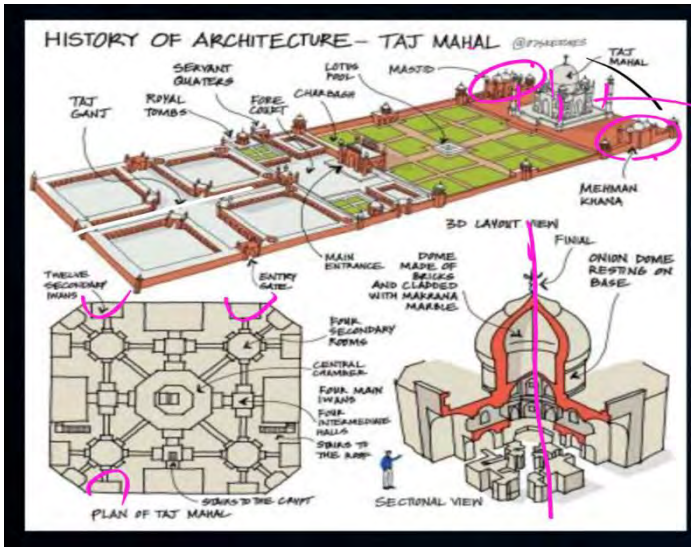
- Built by Shah Jahan's daughter, Jahanara, the Jami Masjid in Agra stands as a testament to the architectural finesse of the era.

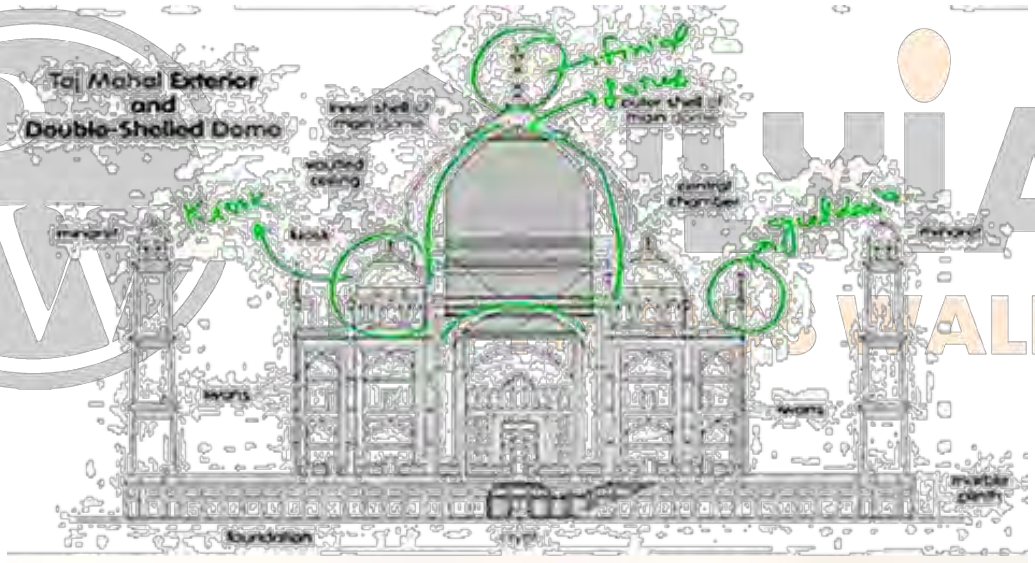
❖ **Shahjahani Mahal in Agra Fort:**

- Located between the white marble Khaas Mahal and red sandstone Jahangiri Mahal, the Shahjahani Mahal features a double dome and adds to the grandeur of Agra Fort.

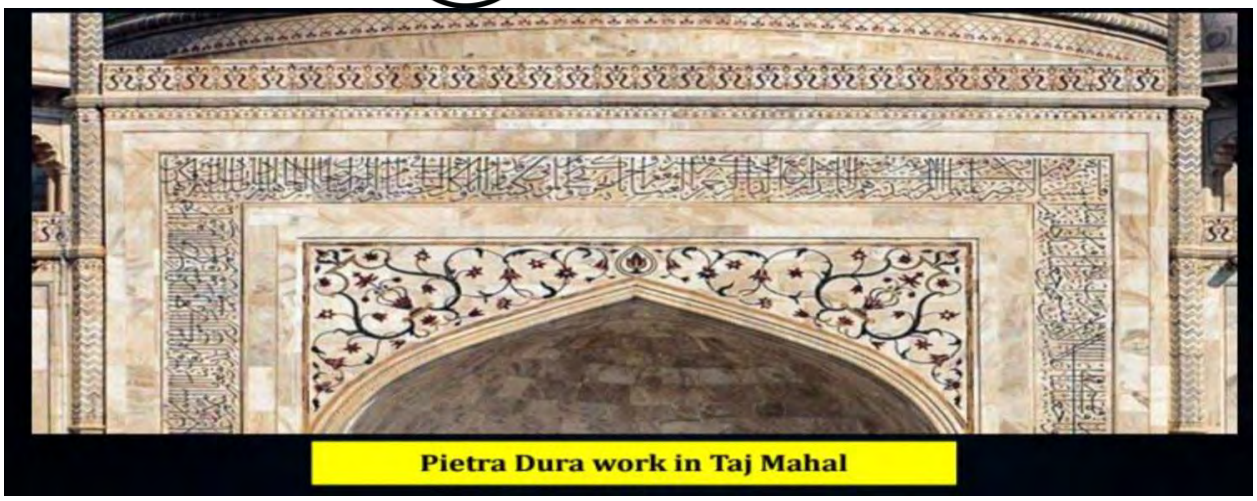
❖ **Taj Mahal:**

- Commissioned in 1632, the Taj Mahal involved around 20,000 artisans led by Ustad Ahmad Lahauri and Isa Muhammad Effendi, with the dome designed by Ismail Khan.



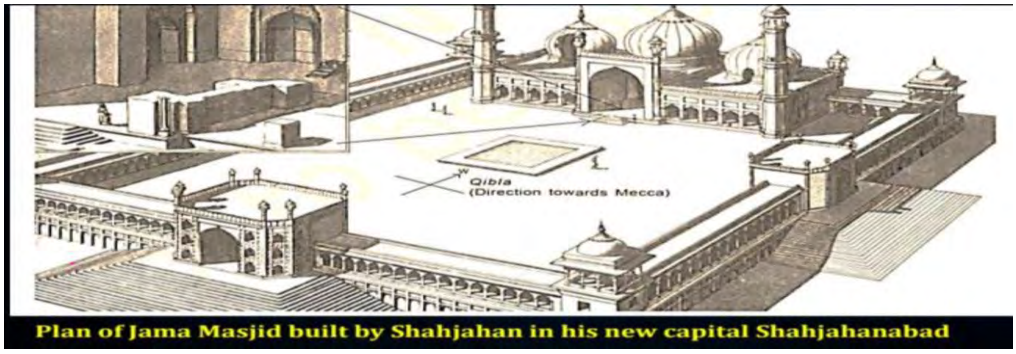





Pietra Dura work in Taj Mahal

- **Shahjahanabad in Delhi:**
  - Shah Jahan founded Shahjahanabad in Delhi (1639-1648), including iconic structures like the Red Fort ("Qila e Maula") and the Jama Masjid.
- **Red Fort Highlights:**
  - The Red Fort housed the Emperor's palace (Rang Mahal), Diwan-i-Aam (Peacock Throne's location), Diwan-i-Khas, and showcased impressive gates, a canal (Nahar-i-bahisht), and the inscription expressing the fort's heavenly beauty.
- **Peacock Throne's Fate:**
  - The Peacock Throne, once placed in Diwan-i-Aam, faced a notorious fate, being looted by Nadir Shah during the invasion of India in 1739 AD.


Jama Masjid, Delhi



Plan of Jama Masjid built by Shahjahan in his new capital Shahjahanabad

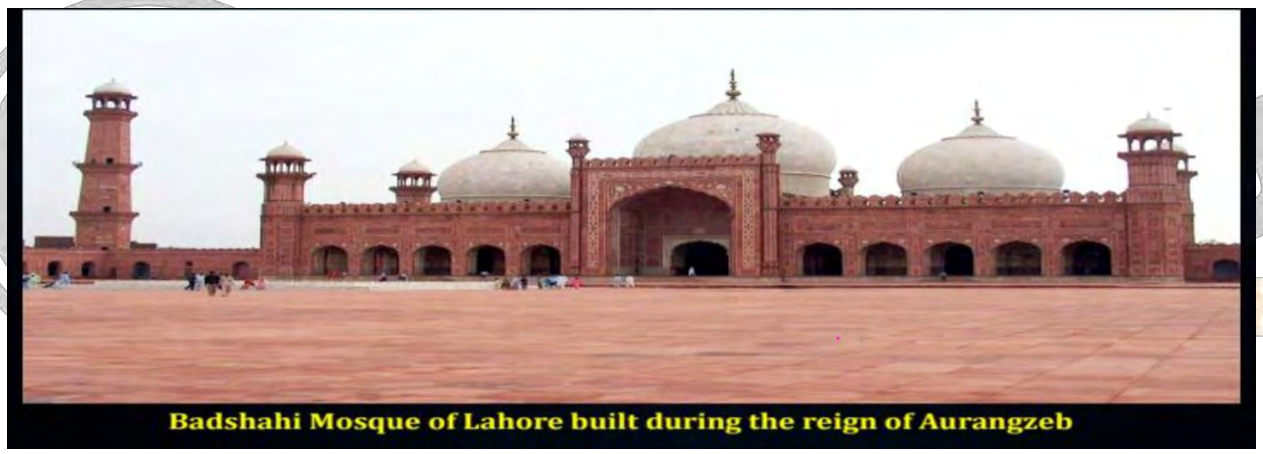


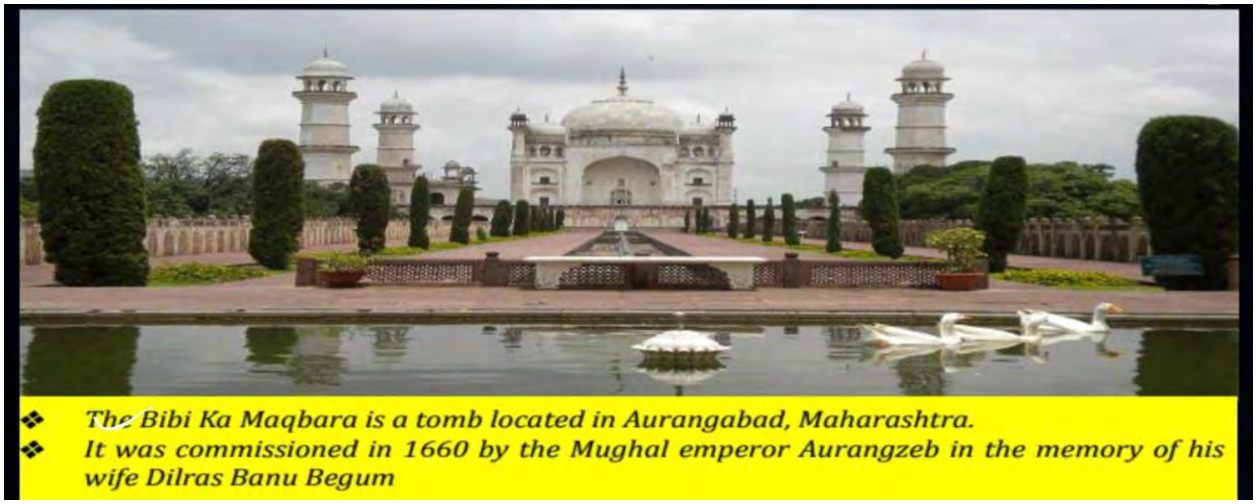


Aurangzeb's Architectural Contributions

- **Limited Architectural Legacy:**
  - Aurangzeb, unlike some Mughal rulers, did not have a significant inclination towards grand architectural projects.
- **Badshahi Mosque, Lahore:**
  - Notable among his constructions is the Badshahi Mosque in Lahore, completed in 1674, under the supervision of Fidai Khan Kuka.
- **Supervision and Engineering Skill:**
  - Fidai Khan Kuka, with his engineering expertise, played a pivotal role in designing and erecting the Badshahi Mosque, showcasing both size and stability.
- **Size and Dignity:**
  - The Badshahi Mosque stands as one of the largest mosques in the subcontinent, characterized by a spacious quadrangle leading to the sanctuary's facade, exuding a sense of great dignity.

- **Ornamentation and Puritanical Taste:**
  - The mosque's ornamentation, though boldly conceived, reflects Aurangzeb's puritanical taste, with a sparing use of decorative elements, setting it apart from Shah Jahan's more embellished structures.
- **Comparison with Delhi's Great Mosque:**
  - The Badshahi Mosque, while impressive, faces comparison with the Great Mosque at Delhi, hinting at the decline in architectural standards post-Shah Jahan.
- **Post-Shah Jahan Decline:**
  - Mughal architecture witnessed a decline, especially in the capital, following Shah Jahan's era, though sporadically interesting structures were erected.
- **Safdarjung's Tomb, Delhi:**
  - The tomb of Safdarjung in Delhi, constructed in 1783, serves as an example of declining architectural standards, indicative of the trend that became more apparent in subsequent hybrid structures.
- **Hybrid Structures at Lucknow:**
  - The architectural decline is further exemplified in Lucknow, where hybrid structures emerged, displaying a fusion of European and Mughal influences, marking a departure from the classical Mughal style.





Indo-Islamic style fully developed under Mughals:

- Arch and dome method (arcuate style)
- Pietra Dura technique
- Minar
- Use of light
- Mortar used as a cementing agent to
- Symmetry
- create arch and dome
- New life to hindu architecture
- Foresightening technique in Calligraphy
- Space and massive
- Avoided the representation of human being
- Charbagh Style
- Water was used
- Arabesque method

Mughal Gardens: A Flourishing Tradition

- **Abundance of Mughal Gardens:**
  - The Mughal era in India witnessed the creation of a multitude of enchanting gardens, contributing to the cultural and horticultural richness of the period.
- **Shalimar Bagh, Srinagar:**
  - Among the renowned Mughal gardens, Shalimar Bagh in Srinagar stands out, established in 1619 during Jahangir's reign.
- **Terraced Layout Plan:**
  - Shalimar Bagh's design mirrors palace architecture, featuring a terraced system with distinct sections:
    - ✓ Lowest part: Open to the common public
    - ✓ Middle section: Reserved for the emperor and his companions
    - ✓ Highest part: Designated as the private area for women (zenana)
- **Black Pavilion by Shah Jahan:**
  - At the heart of the women's section, within a formal pool, lies the Black Pavilion commissioned by Shah Jahan.
  - The pavilion boasts a 3-tiered tiled roof and reflects the architectural style of local Kashmiri wooden mosques.
- **Fatehabad Garden, Agra:**
  - Unlike his predecessors, Aurangzeb prioritized garden architecture over palace construction.
  - Fatehabad near Agra, though now largely dilapidated, features a central arcaded pavilion enclosed by a crenelated wall with a grand entrance.

- **Other Prominent Mughal Gardens:**
  - **Hasht Bahisht:** Originally laid out by Babur in Agra, now known as Ram Bagh.
  - **Nishat Bagh:** Established by Asaf Khan in Srinagar.
  - **Shalimar Gardens:** Shah Jahan's creation near Lahore.
  - **Hayat Bakhsh:** Found within the Red Fort in Delhi, commissioned by Shah Jahan.
  - **Shalimar Bagh in Delhi:** Another creation by Shah Jahan.
  - Wazir Bagh: Constructed by Dara in Kashmir.
  - Chahar Burj Bagh: Designed by Zeb-un-nisa near Lahore.
- **Cultural and Aesthetic Significance:**
  - Mughal gardens not only exemplified horticultural excellence but also served as cultural landmarks, blending nature with architectural splendor.

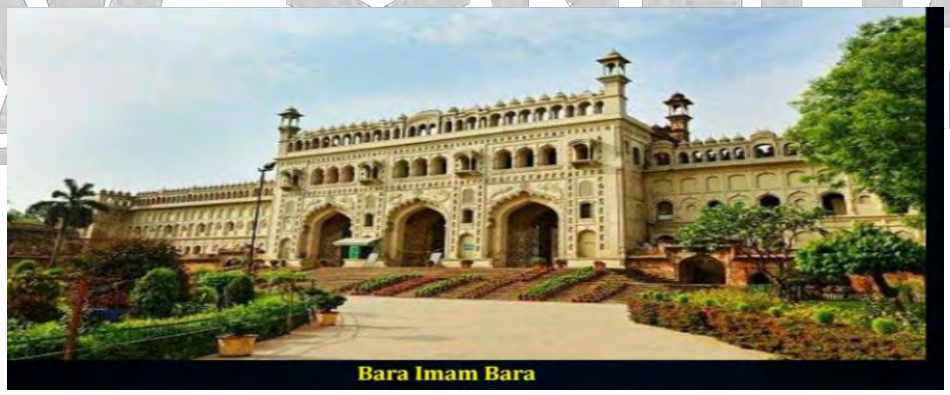
Mughal Road Infrastructure: Enhancing Connectivity

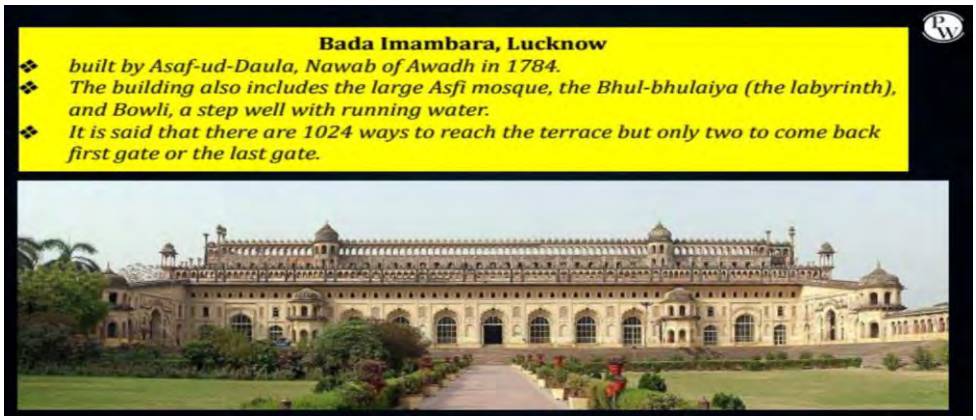
- **Akbar's Road Improvement Program (1570s):**
  - Akbar initiated a comprehensive road improvement program in the 1570s.
  - Key components included milestones, wells, reservoirs, and caravan sarais.
- **Caravan Sarais: Architectural Unification:**
  - Caravan sarais, such as those in Chata near Mathura and Chaderghat, showcased a uniform design.
  - Structures featured a large rectangular enclosure with octagonal towers.
  - Internally, 'iwans' led to cells along the walls, typically arranged in pairs with connecting doors.
  - Larger rooms were reserved for important travelers.
  - Some caravan sarais had dual entrances, often opposite each other.
  - Occasionally, the central axis served as a bazaar for visiting merchants.
  - Nur Mahal caravan sarai, constructed by Nur Jahan (1618-1620), stood out for its magnificent gateway adorned with carved figures resembling palatial architecture.
- **Milestones (Kos Minar): Markers of Progress:**
  - Milestones, known as kos minar or small towers, played a crucial role in marking roads.
  - Typically plain structures with an octagonal base and tapering cylindrical shaft.
  - Akbar's attention to the Agra to Ajmer pilgrimage route included the installation of road markers and small rest houses.
- **Jahangir's Road Enhancements:**
  - Under Jahangir's rule, road improvements persisted:
    - ✓ Trees were planted on the Agra to Bengal route.
    - ✓ Construction of wells and kos minar was executed on the Agra to Lahore road.
    - ✓ Provision of small stations on the Pir Panjal pass into Kashmir.

- **Continued Road Development:**
  - The Mughals invested in a network of roads, fostering connectivity and ease of travel across their vast empire.
  - The road infrastructure initiatives were aligned with the broader goals of trade facilitation and efficient administration.

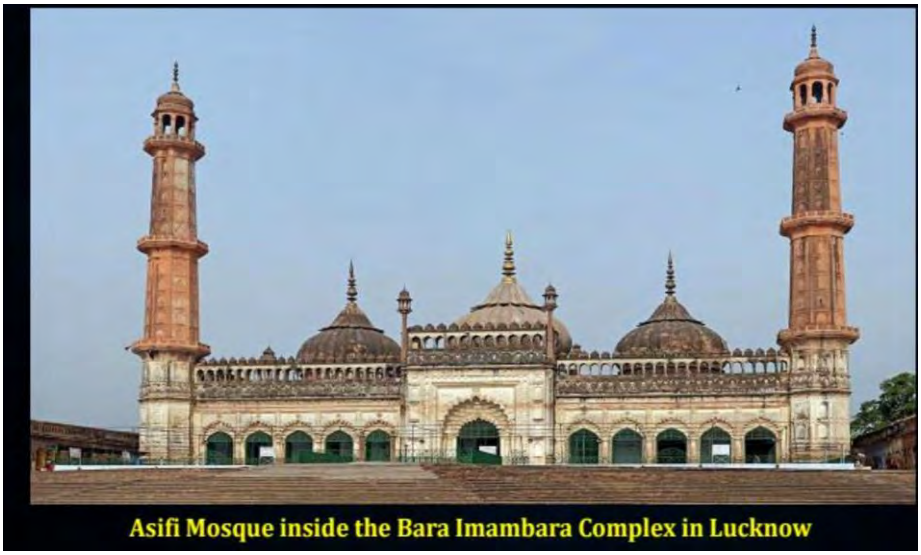
Awadh Architecture: A Blend of Tradition and Innovation

- **Geographical Focus:**
  - Primarily centered around Lucknow.
  - Constructed by the Nawabs of Awadh during the 18th-19th century AD.
- **Preservation and Experimentation:**
  - Aimed to preserve Mughal traditions while experimenting with innovative ideas.
  - Used a variety of materials, primarily mortar instead of marble or sandstone.
- **Diverse Structures:**
  - Encompassed the creation of both religious and secular structures.
- **Unique Mortar Composition:**
  - Mainly employed mortar made of brick dust, urad daal (lentil), rice husk, tree gum, etc.
- **Prominent Structures:**
  - **Bara Imambara, Lucknow (1784):**
    - ✓ Includes the Asfi mosque and the intriguing Bhul-bhulaiya (labyrinth).





- **Chota Imambara, Lucknow (1838):**
  - ✓ Constructed as a mausoleum for Nawab Muhammad Ali Shah and his mother.


Asifi Mosque inside the Bara Imambara Complex in Lucknow

- **Rumi Darwaza (Turkish Gate), Lucknow (1784):**
  - ✓ Situated between Bara Imambara & Chota Imambara, believed to be named after Sufi mystic Jalal ud-Din Muhammad Rumi.


Chota Imambara, Lucknow

Rumi Darwaza

Architecture in Kashmir: A Tapestry of History

- **Historical Phases:**
  - Developed during two crucial phases: early medieval Hindu rule and Muslim rule from the 14th century onwards.
- **Wooden Wonders:**
  - Indo-Islamic architecture in Kashmir boasts remarkable woodwork.
  - Kadals, wooden bridges, and ziarats, wooden shrines, stand as notable examples.
  - Deodar trees were predominantly used for wooden constructions.
- **Mughal Influence:**
  - Mughals introduced stone building art in the 16th and 17th centuries.

- Notable examples include the Fort of Hari Parbat, the Pattar or Stone Masjid (1623), and the mosque of Akhun Mulla Shah (1649).

❖ **Stone Architecture:**

- Mughals brought a distinct style of stone building to Kashmir.
- Key structures executed in grey limestone, including the Fort of Hari Parbat, the Pattar or Stone Masjid, and the mosque of Akhun Mulla Shah.

❖ **Famous Wooden Architectures:**

- Jami Masjid at Srinagar (constructed by Sikandar Butshikan in 1400 AD).
- Shah Hamdan in Srinagar.
- Reflects the ancient history of Kashmir through its wooden architectural marvels.



Sikh Style: Blending Influences in Punjab

❖ **Geographical Origin:**

- Developed in the region of modern-day Punjab.

❖ **Influences:**

- Heavily influenced by both Mughal and Rajput styles of architecture.

❖ **Distinct Features:**

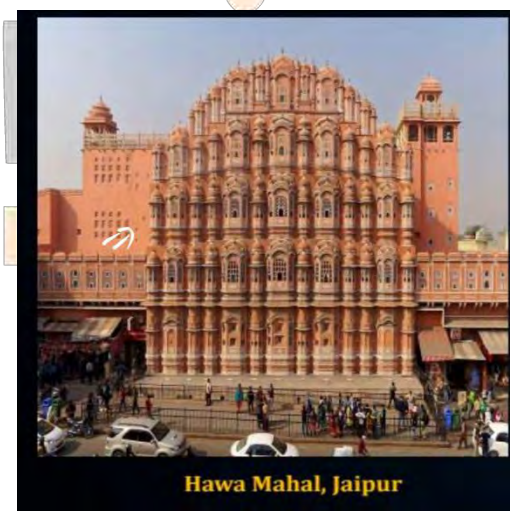
- **Chhatris (Kiosks):**
  - ✓ Use of multiple Chhatris or kiosks atop constructions.
- **Cornices and Onion Dome:**
  - ✓ Incorporation of shallow cornices and onion domes.
- **Fluted Domes:**
  - ✓ Buildings adorned with fluted domes covered in brass and copper guilds for decoration and support.
- **Decorative Arches:**
  - ✓ Arches embellished with numerous foliations.

❖ **Exemplar: Shri Harmandir Sahib (Golden Temple)**

Rajput Style: Echoes of Majesty



- **Era of Construction:**
  - Predominantly under Maharaja Jai Singh (1699-1743).
- **Architectural Influences:**
  - Highly influenced by Mughal architecture.
- **Unique Features:**
  - Hanging Balcony (Jharokha Darshan):
    - ✓ Main feature involved hanging balconies for Jharokha Darshan.
  - Hawa Mahal:
    - ✓ Exceptional monument showcasing Rajput style.
  - Architectural Communication:
    - ✓ Jharokha Darshan, a practice of addressing the public from balconies, adopted from Mughal emperors.
  - Cornice Design:
    - ✓ Cornices crafted in arch shapes, creating bow-shaped shadows.
- **Notable Monuments by Maharaja Jai Singh:**
  - Jantar Mantar at Jaipur, Delhi, and Ujjain.
- **Hawa Mahal: A Marvel of Design**
  - **Built in 1799:**
    - ✓ Constructed by Maharaja Sawai Pratap Singh, the grandson of Maharaja Sawai Jai Singh.
  - **Architect:**
    - ✓ Designed by Lal Chand Ustad.
  - **Distinctive Features:**
    - ✓ Five-floor honeycomb exterior with 953 Jharokhas, showcasing intricate latticework.
    - ✓ Innovative design allowing cool air to pass through, enhancing comfort during high temperatures.

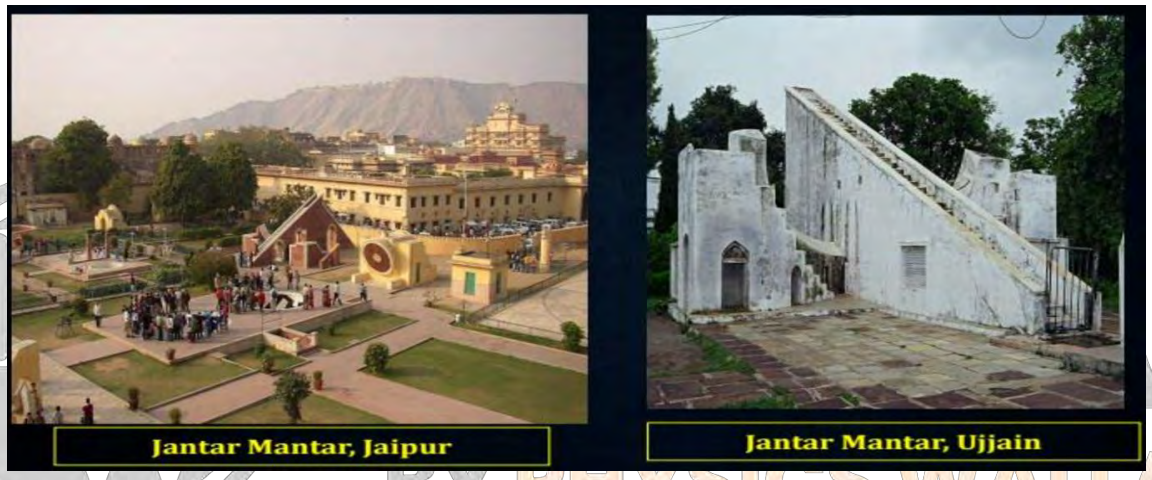


Jantar Mantar: Architectural Harmony with the Heavens

- **Location**:
  - Situated in modern-day New Delhi.
- **Meaning:**
  - "Jantar Mantar" translates to "instruments for measuring the harmony of the heavens."
- **Purpose:**
  - Comprises 13 astronomical instruments for measuring celestial movements.
  - Originally aimed at compiling astronomical tables and predicting celestial positions.

- Inscribed on the UNESCO World Heritage List in 2010.





Previous years question (Prelims)

#Q. With reference to the cultural history of India, consider the following statements: 2018

1. White marble was used in making Buland Darwaza and Khankah at Fatehpur Sikri.
2. Red sandstone and marble were used in making Bara Imambara and Rumi Darwaza at Lucknow

Which of the statements given above is/are correct?

(a) I Only (b) 2 Only
(c) Both 1 and 2 (d) Neither 1 nor 2

#Q. The arrival of Babur into India led to the

I. Introduction of gunpowder in the subcontinent
II. Introduction of the arch and dome in the region's architecture
III. Establishment of the Timurid dynasty in the region

Select the correct answer using the code given below.

(a) (i) and (ii) **(b) Only((iii) Only**
(c) (i) and (iii) Only (d) (i), (ii) and (iii)

#Q. Ibadat Khana of Fatehpur Sikri was 2013

(a) The mosque for the use of royal family

(b) Akbar's private chamber for prayer

(c) The hall in which Akbar held discussion with scholars of various religions.

(d) The room in which the nobles belonging to different religions gathered to discuss religious affairs.

Previous years question (Mains)

#Q1. Indo-Islamic architecture derives its character from both sources native as well as foreign, though not always in an equal degree." Substantiate. (200 words)

#Q2. What are the special features introduce by Tughlaqs in Indian Architecture?

❍❍❍❍

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DAILY CLASS NOTES

ART & CULTURE

Lecture – 18
Indian Music



Indian Music

Music in India:

Introduction:

- Music, often referred to as the language of the soul, is a universal art form that transcends cultural and religious boundaries.
- Dance serves as a profound expression of human emotions, complementing the language of music.
- The tradition of music in India dates back to the Stone Age, making it one of the oldest musical traditions globally.

Properties of Music:

- Musical sounds are characterized by four main properties: pitch (highness and lowness), tone quality, amplitude (loudness or softness), and length/periodicity.

Essential Elements of Music:

- Rhythm, Harmony, Meter, and Melody are fundamental elements of music, making it accessible and enjoyable even for laypersons.
- Sangeet, a term used for music in India, encompasses three arts: vocal music, instrumental music, and dance.

Definition of Music (According to Sangeet Ratnakar):

- "Geetam Vadyam Tatha Nrityam, Trayam Sangeetam Uchyate."
- Sangeet Ratnakar, composed by Sarngadeva in the 13th century, is a significant musicological text known as the "Ocean of Music and Dance."

Marg and Desi Music:

- Marg music flourished in religious ceremonies, while Desi music was popular during festivals and public entertainment.

Sarangadeva:

- Sarangadeva, part of the court of King Singhana II in the Yadava dynasty (1210–1247), authored Sangita-Ratnakara, a crucial musicological text.

Historical Sources on Music:

- **Natya Shastra by Bharata Mun**i (4th century) is the most authoritative text on music, dance, and drama in India, discussing shrutis, swars, and ragas.
- **Brihaddeshi by Matanga** (5th century) introduced ragas like shudha, chayalaga, and sankeerna, along with sargam for learning and performance.
- **Sangeet Ratnakara by Sarangdeva** (13th century) is a treatise on music.
- **Sangeet Sudhakar by Naresh Haripal** (14th century) mentions various aspects of different music forms.

Indian Music Evolution:

Stone Age:

- The development of music and dance traces its roots back to the Stone Age, persisting throughout Indian history.
- Bhimbetka cave paintings reveal scenes of communal dance, suggesting dance practices during the Stone Age (Mesolithic period).
- Given the close association between dance and music, it can be inferred that some form of music was likely practiced during the same period in the Indian subcontinent.

Indus Valley Civilization:

- The people of the Indus Valley Civilization were not only aware of musical instruments but actively engaged in musical practices.
- Excavated musical instruments from various sites include a seven-holed flute and Ravana hatta, made predominantly from bamboo, bone, and animal skins, resembling modern Veena and mridangam.
- A seal found at Lothal depicts a harp-like musical instrument, similar to the Veena.
- Shell models resembling bardy-like instruments (similar to a guitar) have been discovered at different locations.

Vedic Period - Shruti Literature:

- Both Laukik (secular) and classical forms of music are mentioned in the Vedic period, holding a respected place in society.
- Melodious singing of Rig Veda mantras is referred to as Sama (Veda).
- Music for Vedic Yajnas adhered to strict rules, while music for social occasions (Laukik) catered to the interests of the people.
- Vedic mantras, considered powerful and divine, were sung at Yajnas using different procedures for worldly and spiritual fulfillment.
- Jaimini Brahmana references both dance and music.

Samaveda:

- Samaveda is known as the Veda of melodies and chants.
- It is textually larger, listing all chant- and ritual-related score modifications of the verses.
- Samagana, a form of music, involves chanting Rigvedic hymns set to musical patterns, giving rise to various music forms like jatigan.
- Samagana represents the philosophy of uniting thought, sound, and music, and it serves the purpose of creating Samaveda.

Smriti Literature:

- Maha Puranas and Upapuranas contain abundant material and references to the art of music and dance.
- Vaayu Purana deals with technical aspects of music, including graamas, murchanaas, taanas, alankaaras, and varnas.

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- Naradiya Shiksha, Panini Shikshaa, and Yajnavalkya Shiksha provide information on the origin of svaras in Vedic hymns and svars of laukika gaana (secular music).
- The Ramayana references singing in unison and mentions Ravana playing the Veena.

Gandharva Veda:

- Gandharva Veda, one of the four main upavedas, involves skilled singing or mastery of music.
- A voluminous text on Gandharva Shastra is attributed to Rishis Narada and Thumburu, considered fundamental in Gandharva Veda.
- According to Sarangadeva, Gandharva music is exclusively devotional and practiced by saints for spiritual realization.

Thumburu:

- Thumburu, foremost among the Gandharvas, is a celestial musician performing in the courts of deities Kubera and Indra, singing the praises of Vishnu.

Origin:

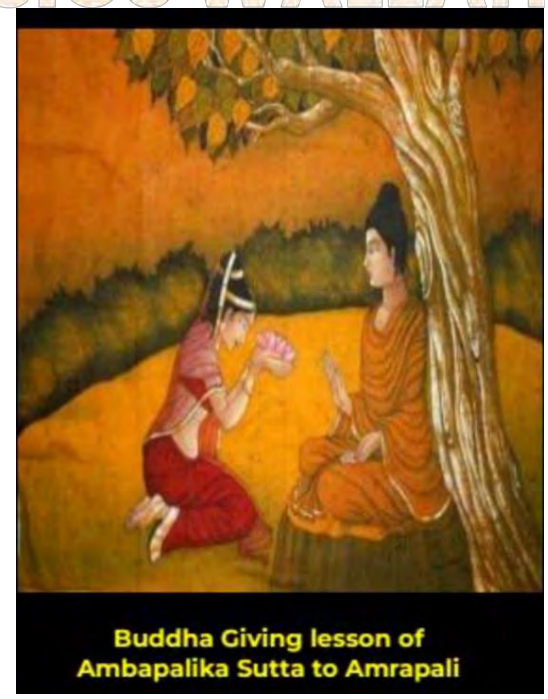
- Music is considered the soul of any culture, and its origin is traced to the mythological character Narada Muni.
- Narada Muni, depicted with a khartal and veena named Mahathi, uses them to accompany hymns, prayers, and mantras.
- Narada Muni is credited with introducing music to the earth.
- Vedic literature mentions Naad Brahma, the transcendental sound of the Vedas.

Panini:

- Panini, in the 4th/5th century BC, mentions music in several sutras and develops it on a scientific basis, giving it a classical bent.
- His classical music influences foreign countries like Egypt, Russia, Arabia, and Greece.
- Panini represents the seven swaras through seven letters, known as saptak, and writes about various musical instruments in Ashtadhyayi.

Post-Vedic Culture:

- Music thrived during the Mahajanpada era and the emergence of Buddhism and Jainism. The story of Amrapali and the mention of Ganika provide evidence of the prevalence of music during this time.
- Some rulers took a personal interest in music, contributing to its flourishing in the cultural landscape.
- Women like Amrapali (6th century BC) gained fame for their expertise in music and dance, enjoying high social status in Vaishali. Amrapali even donated a mango garden to Buddha.
- Taxila educational center played a pivotal role in the development of music and dance as disciplined subjects.



Buddha Giving lesson of Ambapalika Sutta to Amrapali

Story of Amrapali:

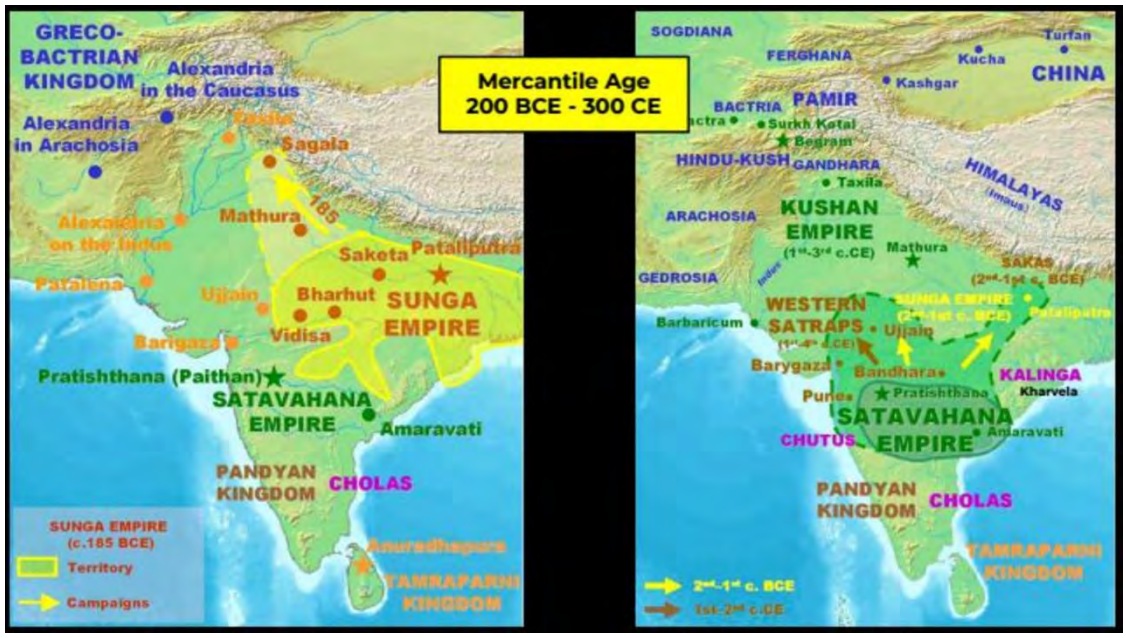
- Amrapali, also known as Ambapali, was a celebrated royal courtesan of Vaishali.
- During Buddha's visit to Vaishali, Amrapali sought his guidance, and Buddha preached life lessons through Ambapalika Sutta.

Ganika:

- Ganika is an ancient institution in India with roots traced back to the Vedic period.
- The term "Ganika" is derived from the gaana group, of which Ganika is a member.
- Ganikas were trained entertainers skilled in dance and music, specifically to entertain kings.
- The institution of Ganika finds mention in both Buddhist and Jainism literature, highlighting its historical significance in ancient Indian culture.

Mauryan Age:

- The richly flourishing music of the Maurya era is evident from the depictions of Yakshas and Yakshis in Buddhist sculptures.
- Despite Buddhist theology viewing music as a distraction, it thrived significantly during this period.
- Literary sources from the Mauryan age explicitly mention music-related activities, such as dancers performing in courtrooms, as recorded by Megasthenes in his book "Indica."
- Arthashastra, a significant treatise from this era, outlines taxation for the dancer class, emphasizing the societal and economic importance of music.
- Various classes of individuals directly related to music are mentioned in Mauryan age literary sources, including Ganika (prostitute/courtesan), Gayana (singer), Kuhaka (juggler/clown), Nartaka (actor/actress), Sutamagadha (praised singer), Turyakara (trumpeter), and Vadaka (musician).
- The prevalence of the Devadasi system across India during the Mauryan period is evident from the glimpses of social and cultural life provided by Kautilya. Over time, the established practice of exchanging Devadasis between temples and courts became prominent.

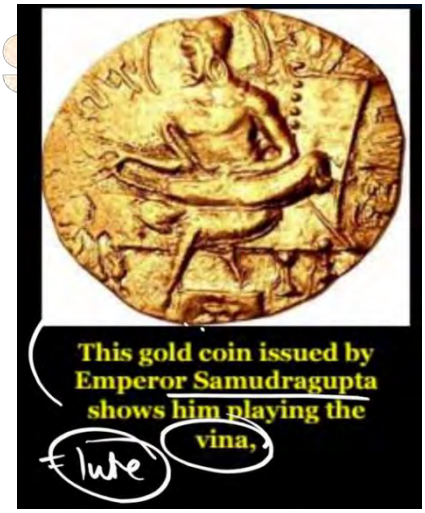


Post-Mauryan Age:

- Foreign invasions, including the Indo-Greeks, Scythians, Parthians, and Kushanas, occurred during the post-Mauryan age, leading to the exchange of music and dance cultures.
- The Satavahanas, also known as the Andhras, an ancient Indian dynasty based in the Deccan region, incorporated dance and music in their kingdom to entertain the king.
- Bhaja Caves feature images of women and table players, providing visual evidence of musical and artistic activities.
- The Hathigumpha inscription by Jain king Kharavela of the Kalinga kingdom details the integral role of music in the lives of people, also mentioning the dance form Odissi.
- In the Sangam age, music and dancing were closely associated with religious rites, as indicated by sources like Silpadikaran and Manimegglai.
  - Silappadikaram and Manimekalai literature mention Madhavi, a character who danced in the king's court.
  - The courtyards of kings were animated by roaming bands of musicians followed by women dancing to the accompaniment of music.
- Natyashastra notes that Viralis, female dancers, sometimes performed dances by torchlight at night.
- In the Saka age, Rudradaman, a Saka ruler from the Western Kshatrapas dynasty, had a fondness for music.
- In the Kushana Empire, in the court of Kanishka, Asvaghosha, a multifaceted personality, was known as a poet, musician, scholar, and Buddhist monk.

Gupta Age:

- The Gupta Age is renowned for its excellence in all fields of Indian art and culture.
- Kalidasa, a prominent figure from this era, mentions various musical instruments such as Parivadini Veena, Vipanchi Veena, Pushkar, Mridang, Vamshi, and Shankha.



- Different types of songs, including Kakaligeet, Streegeet, and Apsarogeeti, along with technical terms like Murchana, Swar Saptak, and Tana, are discussed in Kalidasa's works.
- Vatsyayana, in his magnum opus Kamasutra, lists 64 Kalas or arts, incorporating singing, dance, and playing musical instruments among them.
- Samudragupta is depicted on his coins playing the lute (Vina).
- The sculptures of Ajanta caves provide evidence of the importance of music during this period.
- Fa-hien, a traveler during the Gupta period, notes the remarkable prevalence of music in Indian society.
- From the Gupta Age onwards, various genres of Indian music were played in temples.

Natyashastra by Bharat Muni (5th century CE):

- Comprising 36 chapters in Sanskrit, Natyashastra is considered the fifth Veda and is the foremost expert on Dramaturgy.

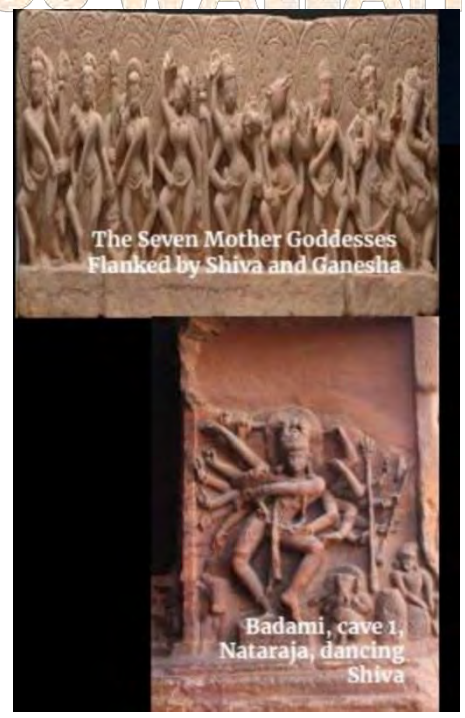
- Natyashastra covers a wide array of topics, serving as a comprehensive guide associated with theatrical performance.
- It encompasses dramatic composition, structure of play, stage design, genres of acting (emotions or Rasas), body movement, make-up, costumes, direction, musical scales, musical instruments, and the integration of music.
- Many subsequent treatises have been inspired and influenced by Natyashastra over the centuries.

Musical Concepts from Natyashastra:

- Melodies in the Gupta Age were derived from modes called jaatis, which originated from hepta-tonic progressions named murchhanaas.
- The concept of Vaadi, Samvaadi, Vivaadi, and Anuvaadi became clear during this period.
  - Vaadi is the dominant note in a musical phrase, compared to a king in the melody.
  - Samvaadi is a note with a harmonious relationship with the Vaadi.
  - Vivaadi is a dissonant note that creates a discordant effect, considered an enemy of the melody.
  - Anuvaadi is an assonant note subordinate in nature, akin to a servant.
- Bharat Muni explains the relationship of svaras and jaatis and details the rasas (sentiments) emanating from the sapta svaras and jaatis.
- Aarohi (ascending), Avrohi (descending), Sthaayi (repetition of the same note), and Sanchaari (combination of notes from different ranges) are outlined in Natyashastra.

Post-Gupta Age:

- Harshavardhan, an accomplished singer himself, discussed the making of music in his plays 'Nagananda,' 'Ratnavali,' and 'Priyadarshika.'
- The Chalukyan Kingdom's Badami sculptures provide insights into the musical culture of the time, with depictions of Saptamatrika and dancing Nataraja affirming the presence of music.



- **Pallavas:**
  - The Mamandur inscription from the Pallavas mentions notes and vocal music.
  - A Pallava inscription at Kudumiyan Malai highlights the contribution of the great musician Rudracharya.
- **Brihaddeshi by Matanga Muni (6th century):**
  - This Sanskrit treatise, considered the successor to Natyashastra, is the first text to introduce the concept of raga.
  - Distinguishes music genres into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music).
  - Brihaddeshi became an important work on Indian music before Islamic influences.
  - Based on Natyashastra, it clarifies unclear aspects in Bharata's text, defining itself as a treatise on sound - Naada.

- **Matanga's Contributions:**
  - Matanga defines svara as "that sound which is pleasing to the ear," asserting that svaras descend from the gods.
  - The concept of raaga reaches perfection in Matanga's work, introducing the term "Raaga" for the first time and discussing its aesthetic treatment in detail.
  - Matanga is the first musicologist to classify ragas into Shuddha, Chaayalaga, and Sankiran, some of which are found in the Shilappadikaram.
  - Matanga outlines the guidelines for elaborating a raaga, known as Raaga Aalaapa.
  - He mentions Sapta Geetees or styles of singing songs and introduces the term Gamaka while describing ragas and jaatis.

Era of Tripartite Struggle:

- **Rashtrakuta era:** Evidence from the Ellora cave architecture highlights their patronage of dance and music, showcasing their significance in this period.
- **Chola era:** The Cholas were avid patrons of music, as evident in the widespread depiction of the dancing Nataraja. Temples, particularly the Chidambaram temple, became centers for art and culture. The sculptures in the Chidambaram temple portray Nataraja dancing, accompanied by another man holding a mridangam. This era saw the emergence of Bharatnatyam as an integral part of the temple tradition under Chola rule.
- **Early medieval era in Rajput Kingdoms**: This period witnessed a keen interest in music, dance, and architecture among the Rajput rulers.


Natraja Dance: The scene from Chidambaram Temple

Sangita Makaranda of Narada (11th century):

- Sangita Makaranda, an ancient work on classical music written by Narada, serves as a comprehensive collection of definitions, descriptions, and comments on essential music elements. The content spans from Bharata Muni to Sharangdeva.
- The notable feature of Sangita Makaranda is its treatment of 93 Ragas, categorizing them as male, female, and neuter. This work provides a valuable insight into the understanding of classical music during this time.

Medieval India:

- **Yadavas of Deogir:** Patrons of music and dance, with Sarangadeva, a 13th-century figure, serving as an accountant in the court of King Simhana II.
  - Sarangadeva's work, Sangeet Ratnakar, is a crucial musicological masterpiece in both Hindustani and Classical Music traditions.
  - Also known as Saptadhyayi, it is divided into seven chapters, addressing musical instruments and concluding with a section on dance.
  - Authoritative treatise on Indian classical music, defining Sangeet as "Geetam Vadyam Tatha Nrityam, Trayam Sangeetam Uchyate."

- **Classification of Music:**
  - Sangeet Ratnakar classifies music into Marg (classical) and Desi (folk).
- **Five Major Styles in Classical Music:**
  - Shuddha', 'Bhinna', 'Ghodi', 'Sadharani,' and 'Vesura' are detailed in Sangeet Ratnakar.
- **Seven Chapters in Sangeet Ratnakar:**
  - **Svaragatadhyaya (sound system):** Refers to 22 shrutis and discusses Marg vs Desi Sangeet.
  - **Ragavivekadhyaya (raga)**: Classifies 264 ragas.
  - **Prakirnakadhyaya (performing practice):** Mentions Vaggeyakara.
  - **Prabandhadhyaya** (compositions, poetic meter).
  - **Taladhyaya (tala).**
  - **Vadyadhyaya (musical instruments):** Includes Ghana Vadya, Avanaddha, Sushira, and Tata.
  - **Nartanadhyaya (dance):** Explores dance forms and names like the turushka todi, reflecting Islamic cultural influences.
- **Other Texts:**
  - Commentary by Simhabhupala (1330 AD).
  - Kalanidhi of Kallinatha (1430 AD): A commentary on Sangita Ratnakar.
  - Naresh Haripal - Sangita Sudhakar: A work covering both Hindustani and Carnatic traditions.
- **Temples of Puri, Konark:** Evidence of musical instruments like cymbals during the rule of the Ganga dynasty, indicating Odisha as a center for dance and music. Odissi dance becomes part of the Devadasi system.

Delhi Sultanate (13th-16th century):

- **Discovery of New Musical Instruments:**
  - During this phase, there was a significant discovery of new musical instruments such as the rabab, tabla, and saranagi.
  - The Shehnai, a musical instrument, also has Indo-Islamic origins.
- **Music Rivalries in Sultanate Courts:**
  - Ziauddin Barani described organized music rivalries in the court of Sultan Muizzuddin Kaiqubad.
    - ✓ The Kilokhari Palace built by Kaiqubad hosted such rivalries.
    - ✓ Sultan Jalal-ud-din Khalji in his court patronized many musicians and dancers.
- **Amir Khusrau's Contribution:**
  - Amir Khusrau, a significant figure during this period, played a crucial role in the development of music.
    - ✓ Introduced new ragas like ghora and Sanam.
    - ✓ A follower of Sufi saint Nizamuddin Auliya.
    - ✓ In his poem titled Ghurrat-ul-Kamal, he mentioned the potential for three volumes on music.



- ✓ Credited with inventing 19 melodic forms (ragas), including Khayal, Tarana, and Qawwalis.
- ✓ Believed to have invented the Sitar by combining the Indian Veena and Iranian Tambura.
- ✓ Many attribute the invention of the Tabla to Amir Khusrau.
- ✓ Alai gave him the title tuti-i-hind or parrot of India.
- ✓ Witnessed the rule of eight sultans.

❖ **Tughlaqs and Lodis:**

➢ **Firoz Shah Tughlaq:**

- ✓ Translated Ragdarpan from Sanskrit into Persian, a famous Indian work on music.
- ✓ Compiled Ghunyat-ul-Munya, a treatise on music, in Persian at the instance of Malik Shamsuddin Abu Raja, the governor of Gujarat.

➢ **Sikandar Lodi:**

- ✓ Patronized music lavishly.
- ✓ Lahjat-i-Sikandari was written under his patronage, a notable contribution to classical music.

Bhakti and Sufi Saints:

❖ **Emergence of Classical Melodic Form:**

➢ Kabir's songs played a pivotal role in the emergence of a classical melodic form.

❖ **Invention of Vocal Form for Vaishnavites:**

➢ A special vocal form of music known as Vishnupad was invented for the Vaishnavite community.

❖ **Contribution of Sufi Saint Pir Bodhan:**

➢ Pir Bodhan, a renowned Sufi saint, was a notable musician during this era.

❖ **Patronage of Classical Music by Chishti Sufis:**

➢ Chishti Sufis actively patronized classical styles of music.

➢ Musicians took pride in performing before Sheikh Bahauddin of Barnawa, a revered Chishti Sufi.

- ✓ Tansen, in his old age, is said to have performed before Sheikh Bahauddin.
- ✓ Tansen sent his son to learn from Sheikh Bahauddin.

❖ **Role of Khanaqa in Sultanate Period:**

➢ During the Sultanate period, Khanaqa became a significant venue for Sama (spiritual listening) and Qawali (Sufi musical performance).

➢ Qawali, an energetic musical performance of Sufi Muslim poetry, aimed to induce a state of religious ecstasy and spiritual union with Allah (God).

❖ **Guru Nanak's Musical Propagation:**

➢ Guru Nanak, the founder of Sikhism, carried musical instruments like ektara to propagate ideas and knowledge related to humankind.

Development in Regional Kingdoms:

Yadavas of Devagiri:

- **Earliest Book on Music - Sangeet Ratnakar:**
  - Authored by Sharangdev (1210-1247), a musician and the auditor-general in the court of Yadava ruler Singdhana of Devagiri.
  - Describes 264 ragas, making it the earliest known book on music during the medieval period.
- **Sanskrit Commentary by Kallinath:**
  - Kallinath, a courtier of Vijayanagara ruler Mallikarjuna, wrote a Sanskrit commentary on Sangeet Ratnakar.
- **Treatise on Music by Lochan Kavi:**
  - Lochan Kavi wrote Raag Taringini, a treatise on music, in the 11th century.

Gwalior:

- **Raja Mansingh Tomar's Contribution (1486-1516 AD):**
  - Raja Mansingh Tomar of Gwalior played a crucial role in introducing and consolidating Dhrupad, a genre in Hindustani classical music.
  - Dhrupad is considered the oldest known style in Indian classical music.
  - Raja Mansingh Tomar transposed classical material known as Dhrupad/Dhruvapada from Sanskrit into Hindi.
  - He authored Man Kautuhal, introducing new musical modes.

Mewar:

- **Contribution of Maharana Kumbha:**
  - Maharana Kumbha authored Sangitaraja based on the Gita-Govinda.
  - Determined and set forth the music for each song in Gita-Govinda.
- **Musical Fondness of Baz Bahadur in Malwa:**
  - Baz Bahadur of Malwa was known for his fondness for music and dance.

Gujarat:

- **Musical Composition by Baiju in Bahadur Shah's Court:**
  - Musician Baiju, known as Baora (crazy), lived in the court of Bahadur Shah of Gujarat.
  - Composed a melody titled Bahaduri/Bahadur Shahi to commemorate his patron's fame.

Jaunpur - Hussain Shah Sharqi (15th century):

- **Patronage of Music by Hussain Shah Sharqi:**
  - Hussain Shah Sharqi was a patron of music and a great musician himself.
  - Played a significant role in developing Khayal as known today.
  - Invented Kalwanti Khayal, Jaunpuni Todi, Sindhu Bhairvi, Sindura, Rasuli Todi, and devised Hussainvi or Jaunpuri Raga.
  - Composed an Arabic raga known as Zangula or Jangala and further improved Khayal.

- **Ibrahim Shah Sharqi:**
  - ✓ **Patronage of Sangeet Shiromani:** Sangeet Shiromani, a famous book, was written in 1420 under the patronage of Ibrahim Shah Sharqi in Jaunpur.

Kashmir:

- **Sultan Zain-ul-Abidin's Patronage of Musicians:**
  - Sultan Zain-ul-Abidin's patronage of musicians led to the compilation of a commentary on the Sangeet Ratnakara.

Assam:

- **Musical Works in Assam:**
  - Subhankar Sangita Damodara and the Hastmuktavali are believed to have been written in Assam.

Nepal:

- **Patronage of Music and Dance by Jagajyotirmalla:**
  - In the 17th century, Jagajyotirmalla (1617-1633), the Malla king of Nepal, was a great patron of music and dance.
  - Special efforts were made to collect manuscripts from the south and from writers in Mithila.
  - His interest in music and dance led to the production of notable works such as Sangita Bhaskara and Sangitsarasangraha.

Bijapur:

- **Ibrahim Adil Shah II's Contributions:**
  - Ibrahim Adil Shah II of Bijapur (1580-1627) ascended the throne at the age of 9 and was known for his solicitude for the poor.
  - Known as "Friend of the Poor" and "Jagat Guru."
  - Both a poet and a musician, his poems in Kitab-i-Nauras were designed to be sung in different ragas, identified as maqams in the Perso-Arabic system.
  - Initiated his music performances with the invocation of Goddess Saraswati.

Development in the Vijayanagara Empire:

- **Sangitasara Attribution to Vidyaranya:**
  - Sangitasara, considered a forerunner of the Southern system, is ascribed to Vidyaranya, the saint-founder of the Vijayanagar kingdom.
- **Persian-Arabic Influence on Deccani/Karnataka Music:**
  - The Vijayanagar court shows considerable influence of Perso-Arabic music on Deccani/Karnataka music.
  - Kalanidhi of Kalinatha acknowledged this influence in his commentary on the Sangeet Ratnakara in the mid-15th century.
- **Vijaya Vithala Temple:**
  - The Vijaya Vithala temple in Hampi is known for its 56 carved pillars emitting musical notes.
- **Patronage of Krishnadevaraya:**
  - Krishnadevaraya, the Vijayanagar ruler, was a patron of music and dance.

- Pingali Surana's "Kala purnodaya" (16 CE) is a literary work by Surana, showcasing advanced techniques like flashbacks and character transformation.

❖ **Svaramela-kalanidhi by Ramamatya:**

- The earliest treatise in South India dealing with ragas under the Mela-Janya scheme is the "Svaramela-kalanidhi" (AD 1550) by Kondavidu's Ramamatya in Andhra Pradesh.
- Ramamatya, a minister under King Achutayaraya of Vijayanagar, standardized musical intervals on the keyboard and defined accordatura, range, and preferred strings for various notes.

Literary Sources in Indian Music:

❖ **Sangeeta Sudhakar (14th century) by Haripal:**

- First mention of Carnatic and Hindustani music.

❖ **Raag Tarangini by Lochan Kavi (15th century):**

- Attributed to Lochan Kavi, this work contributes to the musical literature.

❖ **Purandaradasa:**

- Haridasa philosopher and follower of Madhwacharya's Dwaitha philosophy.
- Revered as "Carnatic Sangeeta Pitamaha."

❖ **Chaturdandi-prakasika (1650) by Venkatamakhi:**

- Introduced the theoretical melakarta system to classify and organize ragas in Carnatic music.
- Forms the bedrock of the Carnatic system.

❖ **Sangitasaramrta by Tulaja:**

- Maintained close alignment with contemporary music practices.

❖ **Raga Vibodha by Somanatha (AD 1609):**

- Explored 23 melodies and 76 ragas, incorporating Hindustani conceptions about ragas.

❖ **Sangitaparijata by Ahobala (1724):**

- Described modes in terms of the length of the wire in tension on the Veena.

❖ **Lakshya-sangita by Bhatkhande:**

- Composed by Bhatkhande, contributing to the theoretical aspects of music.

Other Notable Contributions:

❖ **Devotional Music of Nayanars and Alvars:**

- Shaiviate Nayanars and Vaishnava Alvars of the Tamil region contributed to devotional music.
- Haridasas of Karnataka, notably Purandara Dasa, expressed moral teachings through Kannada songs (Padas).

❖ **Purandara Dasa (1480-1564):**

- Considered the Pitamaha (grandfather) of Carnatic music.
- A prominent figure in setting the stage for the golden age of Carnatic music.

❖ **Golden Age of Carnatic Music in Thanjavur:**

- Marked by the appearance of the musical trinity:

- ✓ Tyagaraja
- ✓ Muthuswami Dikshitar
- ✓ Shyama Shastri

Mughal Dynasty: A Musical Legacy

Babur and Humayun's Era:

- ❖ **Occasional Musical Presence:**
  - ➢ During the reigns of Babur and Humayun, music existed sporadically, primarily as a form of celebration, such as during childbirth ceremonies, embraced by both Hindu and Muslim communities.

Akbar's Reign: The Golden Age of Music:

- ❖ **Akbar's Patronage:**
  - ➢ In the Mughal Empire, a significant shift towards music occurred during Akbar's reign as he actively patronized the art, with his court artist Tansen being one of the Navratnas (Nine Jewels).
- ❖ **Musical Notations in Ain-i-Akbari:**
  - ➢ Abul Fazl, in his work Ain-i-Akbari, documented Akbar's involvement in music, highlighting Akbar's personal participation, including playing the Nakkara.
- ❖ **Musical Excellence in Akbar's Court:**
  - ➢ Abul Fazl reported that Akbar's court boasted 36 musicians proficient in vocal and instrumental music, with 10 musicians from Gwalior, classified into seven ranks based on expertise.
- ❖ **Tansen's Musical Prowess:**
  - ➢ Tansen, a luminary from Gwalior, held a prominent position in Akbar's court, with his exceptional talent being unparalleled in the last millennium, according to Abul Fazl.
  - ➢ Tansen's legendary renditions, such as Raga Megh inducing rain and Raga Deepak lighting candles, added to his mystique.
- ❖ **Kathak's Transformation:**
  - ➢ Akbar's support extended to Kathak dance, transforming it into a classical dance form, showcasing the emperor's diverse appreciation for the arts.

Shah Jahan's Artistic Court:

- ❖ **Shah Jahan's Musical Patronage:**
  - ➢ Shah Jahan continued the tradition of cultivating music in his court, demonstrating a high level of personal proficiency and appreciation for the art.

Tansen - Musical Maestro:

- ❖ **Miraculous Birth and Early Years:**
  - ➢ Tansen, originally Ram Tanu Pandey, was born mute until Saint Murshid Mohammad miraculously enabled him to speak by blowing air into his mouth.
- ❖ **Court Appointments:**
  - ➢ Initially served in the court of Raja Ram Baghela.
  - ➢ Later became the court artist for Raja Man Singh Tomar of Gwalior.

- **Transformation into Tansen:**
  - Earned the title "Tansen" from Vikramjit of Gwalior, successor to Raja Man Singh.
- **Akbar's Court Poet:**
  - Summonsed to the court of Akbar where he became the court poet.
  - Akbar conferred the title "Mian" upon Tansen.
- **Musical Innovation:**
  - Trained by his guru, Haridas, Tansen acquired special abilities known as nada siddha.
  - Created iconic ragas, including night raga Darbari Kanada, morning raga Mian Ki Todi, mid-day raga Mian ki Sarang, and seasonal raga Mian ki Malhar.
  - Compiled 300 dhrupads in Kalpadruma, part of Gauhar Bani.
- **Legacy and Recognition:**
  - Descendants and disciples are referred to as Seniyas.
  - Honored with the title "Sangeet Samrat" (Emperor of Music).

Aurangzeb - The Conservative Ruler:

- **Musical Aversion:**
  - Unlike his predecessors, Aurangzeb did not entertain music.
- **Musical Activities in the Harem:**
  - Music was patronized in Aurangzeb's harem by queens and nobles.
  - Surprisingly, numerous books on classical Indian music in Persian were written during his reign.
- **Conservative Edicts:**
  - Initially, Aurangzeb generously rewarded musicians during the first decade of his reign.
  - After 1668, he imposed a ban on singing and dancing in his court, allowing only instrumental music.
  - Despite the ban, Aurangzeb permitted his sons and nobles to continue supporting music in various forms.
- **Tuhfat Ul-Hind:**
  - Mirza Khan Ibn Fakhruddin wrote Tuhfat Ul-Hind, a significant contribution to musical theory, for Aurangzeb's grandson Jahandar Shah.
  - The work included a glossary in Braj dialect and covered various subjects in Hindi literature.

Muhammad Shah - Musical Renaissance:

- **Great Patron of Music:**
  - Muhammad Shah was a significant patron, leading to the development of music reaching new heights during his reign.
- **Sadarang and Adarang:**
  - Sadarang (Niyamat Khan) and Adarang (Firoz Khan) were renowned musicians in his court.
  - Sadarang introduced a new form of Khayal.

❖ **Regional Identity:**

- Awadh's Nawab Wajid Ali Shah was a fervent supporter of music and dance, showcasing a munificent patron.
- In Rajasthan (Jaipur), Maharaja Jai Singh expressed a fondness for music.

Revival and Evolution of Music in Modern India:

❖ **Late 19th to Early 20th Century Revival:**

- A revival in Indian music occurred during the late 19th and early 20th centuries, marking a significant resurgence in cultural expression.

❖ **Rabindranath Tagore's Contribution:**

- Rabindranath Tagore played a pivotal role by composing unique songs known as 'Rabindra Sangeet,' showcasing his distinctive musical creations.

❖ **Role of Music in Nationalist Movement:**

- Music became a powerful force during the nationalist movement, fostering a sense of unity and inspiring people to stand against oppression.

❖ **Folk Music during Swadeshi Movement:**

- The Swadeshi movement saw the emergence and development of folk music, reflecting the cultural ethos and sentiments of the time.

❖ **Gana Sangeet and Haveli Sangeet:**

- Gana Sangeet and Haveli Sangeet evolved as integral components during this era, contributing to both cultural and religious dimensions.

❖ **Haveli Sangeet in Worship Tradition:**

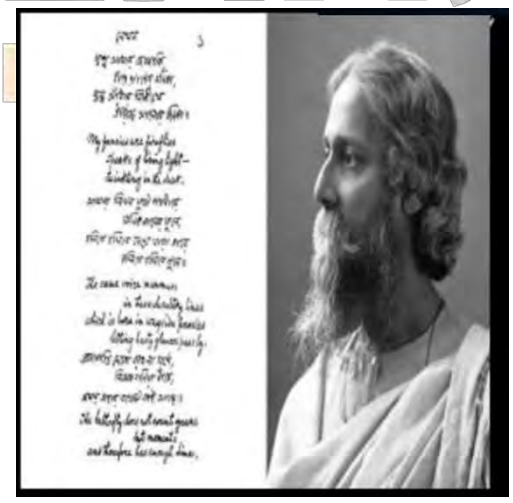
- Haveli Sangeet, a form of Hindustani classical music, found its roots in Mathura, Braj, and became an essential part of the daily devotional rituals of the Pushtimarg sect.

❖ **Dhrupad in Haveli Sangeet:**

- Dhrupad, a fundamental component, played a crucial role in shaping the musical landscape of Haveli Sangeet.

❖ **Devotional Songs to Krishna:**

- Haveli Sangeet takes the form of devotional songs sung daily to Krishna, adding a spiritual and devotional dimension to the musical traditions.



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DAILY CLASS NOTES

Art & Culture

Lecture - 19

Indian Music & Dance



Indian Music & Dance

Theory of Indian Music:

- **Introduction to Indian Classical Music:**
  - To understand the diverse forms of Indian music, it is crucial to comprehend the fundamental elements that constitute Indian classical music.
- **Three Pillars of Indian Classical Music:**
  - Indian classical music is structured around three main pillars: Raga, Tala, and Swara.
- **Key Elements of Indian Music:**
  - The foundational elements of Indian classical music include:
    - ✓ Shruti
    - ✓ Swara
    - ✓ Raga
    - ✓ Tala
    - ✓ Rasa
- **Shruti: The Microtone:**
  - Shruti, the microtone, represents the pitch of music.
  - It is the smallest pitch interval detectable by the human ear and produced by musical instruments or vocalists.
  - Natya Shastra acknowledges 22 shrutis, though their actual number is considered infinite.

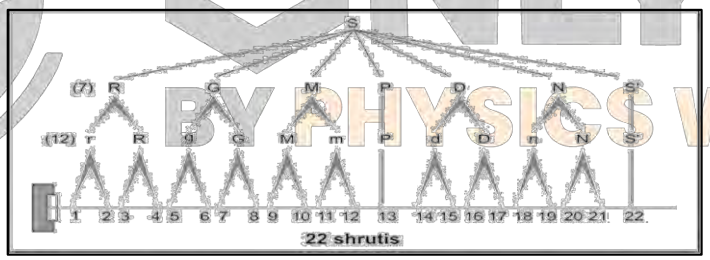


Fig: Evolution of 22 Shrutis from Shadja (Sa) (Fundamental) and their natural arrangement on a string

- **Swara: Categories of Sounds:**
  - Swara, initially associated with Vedic recitation, now denotes musical notes or scale degrees.
  - There are 7 swaras: Sa, Ri (Ri in Carnatic, Re in Hindustani), Ga, Ma, Pa, Dha, Ni.
  - Each swara has a full name associated with sounds from specific birds and animals.
- **Fullforms of Swaras:**
  - Sa - Sadaja
  - Ri/Re - Rishabha
  - Ga - Gandhara
  - Ma - Madhyama
  - Pa - Panchama
  - Dha - Dhaivata
  - Ni - Nishada

Name of the pitch	Function	Abbreviation
Shadja	Tonic	Sa
Rishabha	Supertonic	Re
Gandhara	Mediant	Ga
Madhyama	Sub-dominant	Ma
panchama	Dominant	pa
Dhaivata	Sub - mediant	Dha
Nishada	subtonic	Ni

- **Distinguishing Shruti and Swara:**
  - Shruti is the smallest pitch gradation, forming the foundation of music.
  - Swara, in contrast, represents selected pitches used by musicians to construct scales, melodies, and ragas.
- **Notation System in Hindustani Music:**
  - Hindustani music's notational system is defined by abbreviated swaras.
  - Natya Shastra identifies 22 shrutis and seven swaras per octave, with only 12 being audible.
  - These 12 include seven Suddha Swaras (Sa, Re, Ga, Ma, Pa, Dha, Ni) and five Vikrit Swaras.

Understanding Tala in Indian Music:

- **Definition of Tala:**
  - Tala is the rhythmic element in music, represented by a sequence of beats performed by singers using hands and fingers within fixed time cycles.
- **Variability in Rhythmical Cycles:**
  - Rhythmical cycles in Tala range from 3 to 128 beats, forming the foundational pulse of music.
- **Importance of Tala in Music:**
  - Tala serves as the basis or pulse of music, providing rhythm and revealing cyclic patterns in musical compositions.
- **Structural Elements of Tala:**
  - Tala moves in bars, with each beat divided into the smallest fraction, creating a structured rhythmic framework.
- **Common Tala in Carnatic Music:**
  - Adi Tala, with 8 beats per cycle, is widely used in Carnatic music as a common rhythmic pattern.

- **Tempo and Types of Tala:**
  - The tempo of music ranges between 3 to 108 types of tala.
  - Notable examples include Dadra, Kaharba, Rupak, Ektal, Jhaptal, Teental, and Ada Chautal, among others.
- **Diversity of Talas:**
  - Besides Adi Tala, other talas such as Jhampa Tala, Dhruva Tala, Eka Tala, Rupaka Tala, Matya Tala, and Triputa Tala exist, each with a different number of beats per cycle.
- **Tala and Laya Connection:**
  - Tala is intricately linked to Laya, signifying the repetitive nature of rhythmic patterns in any musical activity.
- **Tala and Mood Association:**
  - Different talas represent various moods, such as Chatusram (devotional and happy times), Tisram (festivity), Khandam (anger or frustration), Misram (romantic and joyous), and Sangamam (confusion).
- **Classical Indian Music Meter:**
  - Tala refers to the musical meter in classical Indian music, dividing musical time into simple and complicated meters.
- **Concept of Laya in Tala:**
  - The tempo of Tala, maintaining uniformity in time span, is termed as Laya.
- **Abundance of Talas:**
  - While some argue there are more than a hundred talas, only around 30 are currently known, with 10 to 12 commonly used in practice.
- **Popular Talas and Their Usage:**
  - Recognized and used talas include Dadra, Kaharba, Rupak, Ektal, Jhaptal, Teental, and Chautal, with Teen-tal, having sixteen beats, often preferred by music composers.
- **Contrast between Hindustani and Carnatic Music:**
  - The concept of Tala is independent of the accompanying music and has its own divisions.
  - In Carnatic music, there is a more rigid structure with 35 thalas, each further divisible into five 'ghaatis,' totaling 175 thalas, while Hindustani music lacks this specific structure.
- **Prominent Tala in Carnatic Music:**
  - Aditala stands out as one of the most prominent thalas in Carnatic music.

Understanding Raga in Indian Music:

- **Etymology of Raga:**
  - The term 'raga' originates from the Sanskrit word 'Ranj,' signifying delight, happiness, and satisfaction.
- **Melodic and Rhythmic Foundation:**
  - Ragas are the foundation of melody and rhythm in Indian music, defined not only by pitches but also by specific formulas, as classified in Matanga's Brihaddesi.

- **Types of Ragas or Raga Bhed:**
  - **Shuddha Raag:** The composition remains unchanged even if additional notes are played.
  - **Chhayalag Raag:** Altered notes impact the nature and form of the original composition.
  - **Sankeerna Raag:** Combines two or more ragas, with a requirement for the basic five notes in every raga.
- **Key Elements in a Raga:**
  - **'Vaadi':** The principal note, often the 'King,' forms the basis of the raga.
  - **'Samvaadi':** The second most important note, known as the 'queen,' is the fourth or fifth note relative to the principal raga.
  - **'Anuvaadi':** All other notes in the composition, excluding Vaadi and Samvaadi.
  - **'Vivadi':** Notes not present in the composition.
- **Aroha and Avaroha:**
  - **Aroha:** Ascending notes (e.g., Sa re ga ma pa dha ni).
  - **Avaroha:** Descending notes (e.g., ni, dha, pa, ma, ga, re, sa).
- **Laya: Speed Classification:**
  - Ragas classified into three speeds or Laya: Vilambit (slow), Madhya (medium), and Drut (fast).
- **Parent Scales and Main Ragas:**
  - In Carnatic music, there are 72 parent scales or melas for ragas.
  - In Hindustani music, six main ragas determine the repertoire.
- **Raga as a Determinant of Personality and Mood:**
  - Raga is not merely a musical scale; it's a unique arrangement of notes defining its distinct personality and mood.
- **Characteristic Arrangement of Notes:**
  - Ragas involve specific arrangements of swaras (notes) in varying sequences.
- **Thaat or Scale Basis:**
  - Raga is based on a specific thaat or scale.
- **Arohanam and Avarohanam Categorization:**
  - Ragas categorized based on increasing (arohanam) and decreasing (avarohanam) orders of swaras.
  - Sampoorna ragas have all seven notes.
- **Emotional Influence of Ragas:**
  - Ragas possess the ability to influence the mind and evoke emotions in the audience.
- **Raga Jati Classification:**
  - Three types of Jatis based on the number of notes in a Raga: Sampurna, Shadav, Audav.
- **Permutations of Jatis:**
  - Six additional Jatis formed by permuting the main Jatis, creating varied combinations.
    - ✓ Sampurna - Shadav
    - ✓ Sampurna - Audav
    - ✓ Shadav - Sampurna
    - ✓ Shadav - Audav
    - ✓ Audav - Sampurna
    - ✓ Audav - Shadav

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❖ **Introduction to Ragas:**

➢ In the Indian music system, there are six main ragas, each associated with specific times of the day and seasons, creating unique emotions and moods for both listeners and performers.

S.No	Music Raga	Season Associated	Time of Day	Emotions produced
1	Raga Hindol	Spring	Dawn time	Sweet and soft love
2.	Raga Bhairav	Autumn	Morning time	Tranquility
3.	Raga Megh	Rainy	Mid-day time	Bravery or courage
4.	Shri Raga	Winter	Evening Time	Satisfaction and gladness
5.	Raga Deepak	Summer	Night Time	Compassion
6.	Raga Malkauns	Winter	Midnight time	Intense love

Details of Important Ragas:

➢ **Raga Bhairav:**
- ✓ Considered the most important raga in Hindustani classical tradition.
- ✓ A morning raga portraying the solemnity and calmness of a strong mind.

➢ **Raga Marwa:**
- ✓ Sung during late afternoon hours until sunset.
- ✓ Evokes emotions of quiet resignation and gentle compassion.

➢ **Raga Pahadi:**
- ✓ An evening raga, extremely charming in nature.
- ✓ Combines both pensive and playful aspects.

➢ **Raga Yaman:**
- ✓ An evening raga sung from sunset till late evening.
- ✓ Manifests grace, majesty, and creates a mood of devotion and dedication.
- ✓ Suggests unconditional surrender for one's purpose in life.

➢ **Raga Jog:**
- ✓ Sung after midnight in the early morning hours.
- ✓ Utilizes lighter forms of music, possessing a magical quality.
- ✓ Indicates a state of enchantment.

➢ **Raga Malhar:**
- ✓ Also known as Raga Megh Malhar, associated with rain.
- ✓ Believed to be powerful enough to induce rainfall.
- ✓ Prominent performers include Tansen, Baiju Bawra, and Tamas Khan.

- **Raga Deepak:**
  - ✓ Tansen was a significant performer of this raga.
  - ✓ Tansen's rendition was believed to light up lamps.

❖ **Raga in Classical Music:**

- In classical music, there are 72 melas (parent scales) based on Venkatamakhi's work in the 17th century.
- Each raga has a specific time allocation:
  - ✓ **Poorva Bhaaga** (Sa, re, ga, ma): 12 am to 12 pm.
  - ✓ **Uttara Bhaaga** (pa dha ni sa): 12 pm to 12 am.

❖ **Structural Elements:**

- **Alap:** Slow beginning, the start of the raga.
- **Antara:** First main verse in the composition.
- **Mukhda:** Stanza in a song that comes after Antara.
- **Taan:** Fast tempo segment.
- **Alankar:** Glorifying aspect.

❖ **Classification Based on Timings:**

- Ragas are classified into Poorva and Uttara Bhaaga based on specific timings, each having distinctive note sequences.

Morning Ragas	Jaunpuri Todi, Lalit, Bhairav, Ahir Bhairva, Mian ki Todi, Vibhas, Bhatiyar, Suddh Sarong
Afternoon Ragas	Brindavani Sarong, Madhmad sarang, Dhani, Multani, Pilu, Sughrai, Bhimpalasi, Mand, Patdeep
Evening Ragas	Pooriya, Shyam Kalyan, Suddh Kalyan, Nand,Yuman, Shankar, Marwa, Shree, Hamsadhwani
Night Ragas	Durga Kedar, Kanhara, Darbari, Desh, Jhinjhoti, Sudh Nat, Maru Bihag Jaijaiwanti, Malkaus, Hamir, Kamod, Bageshwari

❖ **Definition of Thaat:**

- Bhatkhande defined Thaat as a musical scale comprising all seven notes, including Sa and Pa, with variations in Re, Ga, Ma, Dha, and Ni.
- Thaat serves as a classification system for ragas, encompassing ten scale types named after prominent ragas using specific note varieties.

❖ **Ten Thaats:**

- The ten Thaats are: Bilaval, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Kalyan, Marwa, Poorvi, and Todi.
- Each Thaat is a framework for various traditional ragas, with a specific set of note variations.

❖ **Thaat Characteristics:**
- ➢ A Thaat can only be sung in aarohi as the notes are arranged in ascending order.
- ➢ It should have seven notes out of the 12 (Seven Suddha Swaras and Five Vikrit Swaras), arranged in a specific ascending order.
- ➢ Thaat lacks emotional qualities, unlike ragas, and is not sung directly; it serves as the basis for the ragas produced from it.

❖ **Components of a Raga:**
- ➢ **Alap**:
  - ✓ Gradual exposition of the raga emphasizing Vaadi, Samvaadi, and other silent features in slow tempo.
  - ✓ Typically sung at the beginning of a performance in North Indian classical music.

Sthayee /Mukhuda	First part of the composition (maximum used)
Antara	Second part of the composition

  - ✓ Sung in Aakaar without pronouncing syllables, using only the sound 'aa' of the vowels.
- ➢ **Musical Composition Division:**
  - ✓ The musical composition is divided into two parts in Hindustani classical music.
- ➢ **Taan**:
  - ✓ Basic notes in fast tempo showcasing technical expertise, training, and dexterity.
  - ✓ Demonstrates complicated patterns with variations in rhythm, and speed is a crucial factor.
  - ✓ Some specific taans are sung in the aakaar notes.
  - ✓ Short taans of three or four notes are called Murki, sung rapidly and requiring considerable musical skill.
- ➢ **Alankar (Ornamentation):**
  - ✓ Ornamentation during the composition presented as a specific melodic sequence.
  - ✓ Involves patterns such as 'Sa re ga', 'ga ma pa', 'ma pa dha', etc.
  - ✓ Alankar adds embellishments to the musical piece, contributing to its artistic expression.

Difference between Thaat & Raga:

Basis of Difference	Thaat	Raga
Origin	These are scales which are produced from 12 swara (notes).	Raga 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 note.
Melody	It is not necessary for thaat to be melodious as they are not sung.	Ragas are sung and hence they are melodious.
Important Notes	Thaats don't have vaadi and samvaadi.	Raga have vaadi and samvaadi

Rasa in Indian Aesthetics:

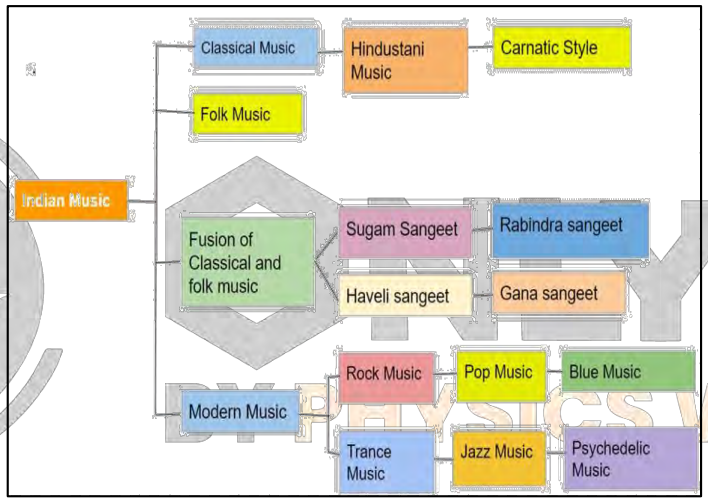
- **Emotional Impact of Ragas:**
  - Ragas aim to evoke emotional effects, known as rasa, in both the performer and the listener.
  - This emotional impact goes beyond personal feelings, representing an aesthetic delight.
- **Concept of Rasa:**
  - Rasa, synonymous with 'aesthetic delight,' is the essence of emotional experience in the context of artistic expression.
  - Natya Shastra by Bharata Muni delves into the concept of rasa, detailing eight rasas initially, later extended to nine with the addition of Shanti Rasa.
- **Abhinavabharati Commentary:**
  - Abhinavagupta's Abhinavabharati, a commentary on Natya Shastra, provides the most detailed analysis of the rasa theory.
  - It encompasses all nine rasas, alternatively termed as Navarasa or Naurasa.
- **Objectives of Art Performance:**
  - Rasa theory posits that while entertainment is one goal of art performance, it is not the primary objective.
  - The paramount aim is to transport the audience into a realm of wonder and bliss, transcending the mundane.
- **Components of Rasa:**
  - **Rasa is created through a combination of:**
    - ✓ Vibhava (determinants)
    - ✓ Vyabhicaribhava (transitory states)
    - ✓ Anubhava (consequents)
- **Navrasa:**
  - The concept of Navrasa encompasses nine fundamental emotional states expressed in art:
    - ✓ Shringara (romantic/erotic)
    - ✓ Hasya (humorous)
    - ✓ Karuna (pathos)
    - ✓ Raudra (anger)
    - ✓ Veera (heroic)
    - ✓ Bhayanaka (horrific)
    - ✓ Vibhatsa (disgustful)
    - ✓ Adbhuta (amazing)
    - ✓ Shanta (peaceful)



- **Broader Artistic Goal:**
  - The overarching objective is to elevate the audience beyond mere entertainment, creating a profound and transformative experience through the infusion of rasa.

Classification of Indian Music: Exploring Diverse Traditions

- **Overview of Indian Music:**
  - Indian music encompasses various types, ranging from classical traditions to contemporary and globally influenced styles.
  - A recent trend involves fusing classical heritage with genres like pop and jazz, gaining popularity among the masses.
- **Categories of Indian Music:**
  - **Classical Music:**
    - Primarily focuses on classical traditions, both contemporary and historical.
    - Emphasizes formal styles, invites technical deconstruction and criticism, demanding focused attention.
    - Two major traditions are Hindustani (North Indian classical music) and Carnatic (South Indian classical music), which diverged during the Mughal rule in the 15th century.



- **Gharana System: Social Organization in Music:**
  - **Definition:**
    - Gharana refers to a system of social organization connecting musicians or dancers through lineage or apprenticeship, tied to a specific musical style.
  - **Etymology**:
    - Derived from the Urdu/Hindi word 'ghar,' meaning 'family' or 'house,' indicating the place where the musical ideology originated.
  - **Comprehensive Ideology:**
    - Represents a comprehensive musicological ideology, differentiating one school from another.
  - **Influence on Music:**
    - Directly influences thinking, teaching, performance, and appreciation of music.
  - **Well-known Gharanas:**
    - Agra, Gwalior, Indore, Jaipur, Kirana, and Patiala are notable gharanas in singing Hindustani classical music.

- **Evolution of Classical Traditions:**
  - Classical music traditions in India, namely Hindustani and Carnatic, were not distinct until the 15th century.
  - During Mughal rule, these traditions separated and evolved into distinct forms, each with its unique characteristics.
- **Modern Trends in Indian Music:**
  - Contemporary trends involve experimenting with global music genres, leading to a fusion of classical and modern elements.
  - This fusion, incorporating pop, jazz, and other styles, has garnered significant attention and appreciation among a diverse audience.

Indian Music Classification: A Diverse Spectrum

- **Categories of Indian Music:**
  - **Classical Music:**
    - ✓ **Hindustani Tradition:**
      - Comprises various forms like Drupad, Dhammar, Khayal, Thumri, Tarana, Tappa, and more.
    - ✓ **Carnatic Tradition:**
      - A distinct South Indian expression of classical music.
  - **Folk Music:**
    - ✓ Represents regional and varied musical expressions.
  - **Other Forms:**
    - ✓ Encompasses Sugam, Rabindra, Gana, and Haveli music.
  - **Modern Music:**
    - ✓ Includes diverse genres such as Rock, Jazz, Pop, and Trance.
- **Origin and Evolution of Classical Music:**
  - Believed to have originated from the religious practices of the Aryan people who arrived in India around 3,000 years ago.
  - Roots traced back to recitals of Vedic hymns in Hindu temples.
  - Samaveda, emphasizing melody, served as a significant source, linking music with worship rituals.
  - The seven swaras (Sa, Re, Ga, Ma, Pa, Dha, Ni) represent scriptural deities.
  - By 300 BC, a distinction emerged between Marga Sangeet (music of the gods) and Desi Sangeet (music of the people), forming the basis for folk music.
  - Bharata's Natyashastra stands as the earliest treatise on music, drama, and dance.
- **Indian Classical Music: A Genre Overview:**
  - A genre of South Asian music with two major traditions: Hindustani (North Indian) and Carnatic (South Indian).
  - Traditions were not distinct until the 14th-16th century; separation occurred during the Islamic rule of the Indian subcontinent.

- **Hindustani Music:**
  - ✓ Emphasizes improvisation and explores all facets of a raga.
- **Carnatic Music:**
  - ✓ Features short, composition-based performances.
- Despite differences, common features between the two traditions persist.

❖ **Musical Evolution and Influence:**

- During the Islamic rule, Hindustani and Carnatic traditions diverged, each evolving into distinctive forms.
- Hindustani music flourishes through improvisation, while Carnatic performances tend to be shorter and composition-centric.
- The influence of these traditions extends across time, showcasing both unity and diversity in the rich tapestry of Indian classical music.

Hindustani Music: The Classical Melody of Northern India

❖ **Overview:**

- Classical music originating from the northern regions of India is termed Hindustani music.
- Foundational principles refined in ancient musical treatises like Natya Shastra by Bharata (2nd–3rd century CE) and Dattilam (probably 3rd–4th century CE).

❖ **Vocal Forms and Styles:**

- Major vocal forms or styles in Hindustani classical music include:
  - ✓ Drupad, Dhammar, Khayal, Thumri, Tarana, Tappa.

❖ **Instrumental Elements:**

- **Emotional Nature:**
  - ✓ Hindustani music is inherently emotional in nature.
- **Instrumental Predominance:**
  - ✓ Instrumental elements take precedence, with compositions often performed alongside instruments.
- **Solo Performances:**
  - ✓ Performances are generally solo, showcasing individual virtuosity.
- **Comparative Ease:**
  - ✓ Relatively easier in comparison to other classical forms.
- **Patronage and Flourishing:**
  - ✓ Flourished under both court patronage and individual efforts.
- **Temple Absence:**
  - ✓ In contrast to some other musical forms, Hindustani music had no significant role in temple settings.

❖ **Gharana Concept:**

- The concept of Gharana is integral to Hindustani music, representing distinct musical lineages.
- Examples include Gwalior Gharana, Agra Gharana, Jaipur Gharana, and Indore Gharana.

- **Prominent Personalities:**
  - **Instrumentalists:**
    - ✓ Ustad Bismillah Khan (Shehnai player).
    - ✓ Ustad Alla Rakha and Zakir Hussain (Tabla players).
    - ✓ Ustad Amjad Ali Khan (Sarod player).
    - ✓ Pandit Ravi Shankar (Sitar player).
  - **Vocalists:**
    - ✓ Pandit Bhimsen Joshi.
    - ✓ Kumar Gandharva.
    - ✓ Ustad Bade Ghulam Ali Khan.
  - **Significance:**
    - ✓ These personalities are noteworthy figures associated with the rich legacy of Hindustani music, contributing to its evolution and popularity.

Forms of Hindustani Classical Music

Dhrupad:

- **Historical Roots:**
  - One of the oldest forms of Hindustani classical music, Dhrupad's origins trace back to Natyashastra (200 BC-200 AD).
  - Rooted in older forms like Prabandha and Dhruvapada.
  - The term "Dhrupad" is derived from 'dhruva' and 'pada,' signifying both the poetic verse and the singing style.
- **Ancient Influences:**
  - Dhrupad finds mention in Hindu Sanskrit texts like Natyashastra and the Bhagavata Purana.
  - Originated from the Samaveda, chanted with melody and rhythm called Samgana.
- **Akbar's Patronage:**
  - Reached its zenith in the 13th century under Emperor Akbar's patronage.
  - Musical masters like Baba Gopal Das, Swami Haridas, and Tansen played key roles in its evolution.
- **Structural Characteristics:**
  - **Poetic Form:**
    - ✓ Dhrupad is a poetic form with an extended presentation style, prioritizing music over words.
  - **Alap**:
    - ✓ Begins with Alap, a wordless, purely musical introduction.
    - ✓ Gradual tempo rise during Alap sets the mood coinciding with the chosen raga.
  - **Dhrupad Composition:**
    - ✓ Follows Alap, accompanied by Pakhawaj playing with a rhythm mainly of 12 beats.

- **Dhrupad Style:**
  - **Sanskrit Syllables:**
    - ✓ Incorporates Sanskrit syllables, primarily of temple origin.
  - **Monophonic Nature:**
    - ✓ Modal and monophonic, devoid of chord progressions.
  - **Compositions:**
    - ✓ Typically composed in Sanskrit, Braj Bhasha, and occasionally in native languages like Punjabi, Rajasthani, Bengali, and Urdu.
- **Banis and Styles:**
  - **Sub-Forms:**
    - ✓ Dhrupad singing divided into four sub-forms based on the vanis (banis) they perform.
  - **Dagar Gharana:**
    - ✓ Emphasizes alap and is associated with the Dagar family, known for generations of training and performances.
  - **Darbhanga Gharana:**
    - ✓ Focuses on raga alap and composed songs, with an emphasis on layakari (rhythmic variations).
  - **Bettiah Gharana:**
    - ✓ Performs Nauhar and Khandar vani styles with unique techniques, prevalent in the Haveli style.
  - **Talwandi Gharana:**
    - ✓ Sings Khandar vani and is based in Pakistan, facing challenges in preserving its place in Indian music.
- **Gharanas and Personalities:**
  - **Major Gharanas:**
    - ✓ Udaipur, Gwalior, Banaras, Dagar, Batiyah, and Talwandi.
  - **Distinguished Figures:**
    - ✓ Mallik family, Gundecha Brothers, Dagar family, and Mishras, representing the diverse legacy of Dhrupad.
- **Evolution and Preservation:**
  - **Modern Performances:**
    - ✓ Dhrupad, today performed solo or in small groups, accompanied by pakhavaj or mridang.
    - ✓ Continues to evolve, with Gharanas preserving their unique styles and techniques.

Khayal:

- **Meaning and Origins:**
  - "Khayal" in Persian translates to "idea or imagination."
  - Attributed to Amir Khusrau, this style gained popularity for its improvisational nature.
- **Key Features of Khayal:**
  - Based on short songs, called 'Bandish,' ranging from two to eight lines.
  - Notable for its use of frequent taans (musical ornamentations).
  - Hussain Shah, a Sharqi ruler of Jaunpur Sultanate, was a significant patron in the 15th century.

- **Structural Elements:**
  - Alap has a reduced role compared to Dhrupad, allowing more room for improvisation.
  - **Typical Khayal performance includes:**
    - ✓ **Bada Khyal**: Slow tempo.
    - ✓ **Chhota Khyal:** Fast tempo, with Bada Khyal dominating the performance.
  - Singers render the same bandish differently, maintaining the constant text and raga.
  - Themes often revolve around romantic notions, including divine entities like praising God or a king.
- **Prominent Gharanas under Khayal:**
  - **Gwalior Gharana:**
    - ✓ One of the oldest, emphasizes both melody and rhythm. Exponents include Nathu Khan and Vishnu Palushkar.
  - **Kirana Gharana:**
    - ✓ Known for precise tuning and expression of notes. Pandit Bhimsen Joshi and Gangubai Hangal are eminent figures.
  - **Agra Gharana:**
    - ✓ Blends Khyal and Dhrupad-dhamar styles. Faiyyaz Khan revitalized it, renaming it Rangila Gharana. Major contributors include Mohsin Khan Niazi and Vijay Kichlu.
  - **Patiala Gharana:**
    - ✓ Founded by Bade Fateh Ali Khan and Ali Baksh Khan in the 19th century. Known for ghazal, thumri, and khyal. Notable composer: Bade Ghulam Ali Khan.
  - **Bhendibazaar Gharana:**
    - ✓ Founded in the 19th century, it gained fame for singers' breath control. Associated singers include Chhajju Khan, Nazir Khan, and Khadim Hussain Khan.
- **Noteworthy Personalities:**
  - **Pandit Bhimsen Joshi:**
    - ✓ Kirana Gharana exponent, Bharat Ratna awardee.
    - ✓ Renowned for performances in classical and popular genres.
    - ✓ He was a prominent Khyal proponent of Kirana Gharana and received Bharat Ratna in 2008.
    - ✓ Some major Ragas used by Shri Joshi include Suddha Kalyan, Miyan ki Todi, Multani, Bhimpalasi, etc.
    - ✓ He is widely recognised in India with his performance in “Mile Sur Mera Tumhara” video of 1988.
- **Language and Instruments:**
  - Compositions in languages like Brajbhasha, Bhojpuri, Punjabi, Urdu, Rajasthani, Marathi, and occasionally Sanskrit.
  - Instruments accompanying Khayal include Tanpura and Tabla.
- **Legacy and Associations:**
  - Exponents associated with various Gharanas have enriched the diverse tapestry of Khayal.
  - Geographical associations include Gwalior, Kairana, Patiala, Jaipur, Agra, and others.
  - Khayal continues to evolve, embracing linguistic diversity and intricate musical expressions.

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Tarana Style:

- **Key Characteristics:**
  - Emphasizes rhythm as a crucial element.
  - Marked by the use of meaningless syllables in a rapid tempo.
  - Structure involves a primary melody, repeated with variations, and a contrasting melody with higher notes.
- **Musical Composition:**
  - Focuses on rhythmic precision, demanding specialized training for singers.
  - Comparable to Tillana or Thillana in South Indian music, often employed in dance performances.
  - Re-invented by Amir Khusro and embraced by the 10th Sikh Guru, Guru Gobind Singh.
- **World's Fastest Tarana Singer:**
  - Pandit Rattan Mohan Sharma, representing the Mewati Gharana, holds the title "Tarana ke Baadshash" (King of Tarana).
  - Known for exceptional speed and mastery in rendering tarana compositions.

Dhammar:

- **Tala and Style:**
  - Dhammar is a tala (rhythmic cycle) employed in Hindustani classical music, particularly associated with the dhrupad style.
  - Typically played on the pakhawaj and tabla, defining the rhythmic foundation.
- **Musical Form:**
  - A composition in the dhrupad style set to dhamar tala is specifically termed a "dhamar."
  - The lyrical content often revolves around Krishna's playful teasing of milkmaids during the Holi Spring Festival.
- **Cultural Context:**
  - Composed in Brij Bhasha, it encapsulates the romantic and playful spirit of Krishna's interactions.
  - Considered a relatively light and gentle musical form, offering a contrast to more solemn styles.
- **Distinguished Tone:**
  - Dhamar carries a unique tonal quality, resonating with the gentle and romantic essence of the lyrical narratives.
  - Blends rhythmic precision with storytelling, creating a distinctive musical experience.

Semi-Classical Styles in Hindustani Music: A Melodic Fusion

- **Foundation on Swara (Note):**
  - Semi-classical styles are rooted in the essence of swara (musical note) as a foundational element.
- **Deviations in Raga Structure:**
  - Departing slightly from the standard raga structure, these styles incorporate lighter versions of ragas such as Bhoopali or Malkaush.
- **Rhythmic Variations:**
  - Employ lighter talas and embrace madhyan or dhrut laya, indicating a faster tempo in their rhythmic expressions.

- **Focus on Bhava and Lyrics:**
  - Places a greater emphasis on conveying emotions (bhava) and lyrical depth rather than extensive alap-jor-jhala.
- **Prominent Semi-Classical Styles:**
  - **Thumri:** Known for its emotive and romantic character, thumri weaves together intricate expressions of love and devotion.
  - **Tappa**: Recognized for its energetic and fast-paced tempo, tappa showcases virtuosity and rhythmic complexity.
  - **Ghazal:** Celebrated for its poetic narratives and soulful melodies, ghazal transcends traditional boundaries with its lyrical richness.
- **Artistic Fusion:**
  - Semi-classical styles represent a harmonious fusion of classical elements with a lighter, more accessible musical approach.
- **Expressive Diversity:**
  - These styles offer a diverse range of expressive possibilities, creating a bridge between the rigor of classical and the emotive appeal of lighter forms.

Thumri:

- **Mixed Ragas as Foundation:**
  - Thumri finds its essence in mixed ragas, contributing to its unique and versatile musical character.
- **Semi-Classical Identity:**
  - Recognized as a semi-classical form of Indian music, Thumri holds a distinctive place between classical and lighter musical expressions.
- **Romantic and Devotional Compositions:**
  - Compositions within Thumri traverse romantic and devotional themes, often drawing inspiration from the Bhakti movement, portraying a girl's love for Krishna.
- **Light and Lyrical:**
  - Exhibiting a light musical form, Thumri is characterized by its inherent lyrical richness and expressive nuances.
- **Language Palette:**
  - Lyrics typically embrace Uttar Pradesh dialects, including Awadhi, Brij Bhasha, Khadi Boli, and Urdu, enhancing the regional and linguistic diversity.
- **Feminine Voice and Sensuality:**
  - Typically sung in a female voice, Thumri is distinguished by its sensuality, allowing for an intimate and emotive delivery.
- **Improvisational Flexibility:**
  - Thumri permits singers to improvise during performances, offering greater flexibility in the interpretation and use of ragas.

- **Variants and Related Forms:**
  - Thumri serves as a generic term encompassing lighter forms like Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti, contributing to its diverse repertoire.
- **Kathak Connection:**
  - Intricately linked to the classical dance form Kathak, Thumri complements and enhances the expressive range of Kathak performances.
- **Historical Patronage:**
  - Nawab Wajid Ali Shah of Awadh played a crucial role in elevating Thumri's status during the 19th century, fostering its transformation.
- **Branches and Styles:**
  - Thumri branches into Poorab style and Punjab style, with the latter known for its faster and lively rendition.
- **Timeless Voices:**
  - Begum Akhtar, also known as Akhtaribai Faizabadi, stands as one of the most timeless voices in the realm of Thumri, earning accolades such as Padma Shri and Padma Bhushan.
- **Gharanas and Maestros:**
  - Various Gharanas, including Benaras, Lucknow, and Patiala, boast maestros like Rasoolan Bai, Siddheshwari Devi, Girija Devi, Nawab Wajid Ali Shah, Rang Piya, Ustad Bade Ghulam Ali Khan, and Begum Akhtar, contributing to Thumri's rich heritage.

Tappa:

- **Semi-Classical Vocal Tradition:**
  - Tappa stands as a distinctive form within Indian semi-classical vocal music, characterized by its unique rhythmic intricacies.
- **Rhythmic Emphasis:**
  - The essence of Tappa lies in the prominence of rhythm, featuring fast, subtle, and intricate constructions that captivate the listener.
- **Etymology:**
  - The term "Tappa" finds its roots in the Persian language, where it means "jump," aligning with the spirited and lively nature of the compositions.
- **Folk Origin in Punjab:**
  - Originating from the folk songs of camel riders in Punjab, Tappa's evolution reflects the cultural tapestry of the region.
- **Expressive Language:**
  - The term "Tappa" conveys the essence of jumping, bouncing, and skipping, emphasizing the quick and agile turns of phrases.
- **Crisp and Volatile Nature:**
  - Tappa is characterized by its crisp and highly volatile nature, creating a musical experience that is both dynamic and engaging.

- **Melodious Tunes and Emotive Themes:**
  - Tappa's tunes are melodious and sweet, serving as a canvas for expressing the emotional outbursts of a lover.
- **Historical Originator:**
  - Mian Ghulam Nabi Shari, or Shari Mian, originated Tappa and was a prominent singer in the court of Asaf-ud-Daula, the Nawab of Awadh.
- **Mughal Court Legitimization:**
  - Tappa gained recognition as a semi-classical vocal specialty when it found its way to the Mughal court of Muhammad Shah.
- **Distinguished Practitioners:**
  - Renowned personalities like Laxmanrao Pandit, Manvalkar, Ishwarchandra Karkare, Girija Devi, Shamma Khurana, and Jayant Khot have made significant contributions to the art of Tappa.
- **Centers of Excellence:**
  - Varanasi and Gwalior emerged as major centers for the flourishing of Tappa, appealing to both the wealthy elite and those with more modest means.
- **Baithaki Style Evolution:**
  - The "baithaki" style of Tappa evolved under the patronage of the zamindari classes in the late 19th and early 20th centuries, finding a place in their assembly halls and halls for entertainment known as jalsaghar.

Ghazal:

- **Poetic Structure:**
  - Ghazal is a poetic form characterized by rhyming couplets and a refrain, with consistent meter in each line.
- **Emotional Landscape:**
  - It serves as a poetic expression, encapsulating the pain of loss or separation, juxtaposed with the enduring beauty of love. Originating in 10th century Iran, a Ghazal typically comprises no more than 12 couplets.
- **Spread in South Asia:**
  - Ghazal expanded its influence in South Asia during the 12th century, owing to the impact of Sufi mystics and the courts of the new Islamic Sultanate, reaching its zenith during the Mughal period.
- **Amir Khusrau's Contribution:**
  - Amir Khusrau is credited as one of the early proponents of the art of crafting Ghazals, setting the stage for its evolution.
- **Sufi Connection:**
  - Many historical Ghazal poets, including Rumi and Hafiz, were either avowed Sufis or sympathizers, infusing Sufi ideas into their verses.
- **Evolution and Simplification:**
  - Over time, Ghazal has undergone simplification in terms of language and phrasing, making it accessible to a broader global audience.
- **Musical Adaptations:**
  - Ghazals are now sung in diverse styles, transcending classical and light classical genres. Notable figures associated with Ghazal include Muhammad Iqbal, Mirza Ghalib, Rumi, Hafez, Kazi Nazrul Islam, Jagjit Singh, Hariharan, Pankaj Udhas, and Talat Aziz.

Ragasagar: Harmonic Ocean of Melodies

- **Multiraga Composition:**
  - Ragasagar is a musical composition that seamlessly weaves together various ragas, signifying the vastness of musical possibilities akin to an ocean.
- **Musical Journey:**
  - The composition traverses through eight to twelve different ragas, each transition marked by the changing lyrics, creating a harmonious musical voyage.

Chaturang: A Symphony in Four Parts

- **Fourfold Composition:**
  - Chaturang signifies a musical composition structured in four distinct parts: a fast 'khayal,' 'tarana,' 'sargam,' and a concluding "paran" performed on tabla or pakhawaj.

Carnatic Music:

- **Origin and Geography:**
  - Carnatic music stands as the traditional and original form of Indian music.
  - Flourishing predominantly in South India, its focal regions include Andhra Pradesh, Karnataka, Tamil Nadu, and Kerala.
  - Tracing its roots to the Vijayanagar court, Carnatic music holds the distinction of being one of the world's oldest music systems.
- **Divinity in Music:**
  - Rooted in divinity, Carnatic music attributes its creation to the divine, with God Shiva acknowledged as its originator.
  - Characterized by its religious essence, Carnatic compositions find prominence in rituals and ceremonies.
  - Commencing every musical performance with the invocation of Goddess Saraswati, Carnatic music remains inherently devotional.

Carnatic Music Background: An Evolutionary Prelude

- **Narada's Sangita Makarandha (11th Century):**
  - The earliest text resembling current Hindustani classical music, where Narada named and classified the system in its earlier form before Persian influences.
- **Jayadeva's Gita Govinda (12th Century):**
  - Marks the early musical composition sung in the classical tradition, known as Ashtapadi music.
- **Sarangadeva's Sangita Ratnakara (13th Century):**
  - Reflects influences from Islamic culture, signifying a point of divergence between Carnatic and Hindustani traditions.
- **Naresh Haripal's Sangita Sudhakar (14th Century):**
  - A significant reference to both Hindustani and Carnatic music.
- **Codification in the 17th Century:**
  - Carnatic music found its codified form in the 17th century, shaped by revered Vaggeyakaras.
  - 'Vaggeyakara,' a unique term in Carnatic art, denotes individuals serving as lyricists and composers.

- **Venkatamakhin's Chaturdandi Prakashika (1650 CE):**
  - Pioneered the definition of parent scales (ragas), mathematically establishing 72 of them (melakarta system) based on seven notes' variants.
  - Developed during the Nayaka Kings' reign in Thanjavur.
- **Sangraha Choodamani by Govinda:**
  - Mentions the nomenclature still in use today, with other ragas categorized as janya ragas attached to the 72 parents based on their notes.

Structure of Carnatic Music:

- **Traditional Octave in Carnatic Music:**
  - Carnatic music is structured to be played in the traditional octave, following a kriti-based approach that places emphasis on the saahitya or lyrical quality of the musical piece.
- **Foundations: Swar, Raga, and Taal:**
  - The fundamental pillars of Carnatic music, Swar (musical notes), Raga (melodic framework), and Taal (rhythmic cycle), remain integral to its structure.
- **Varnam as a Prelude:**
  - Varnam, sung at the beginning of a recital, serves as an introduction that unveils the chosen raga. It comprises short metric pieces encapsulating the main features of the raga.
- **Role of Mridangam:**
  - Mridangam, a percussion instrument, plays a crucial role in Carnatic music, contributing to the rhythmic foundation of the compositions.
- **Kriti: An Evolved Musical Song:**
  - Kriti represents a highly evolved musical song in Carnatic style, adhering to a specific raga and rhythmic cycle.
  - **Components of a Kriti include:**
    - ✓ **Pallavi:** The initial one or two lines, often repeated in each stanza, providing a significant scope for improvisation.
    - ✓ **Anupallavi:** Two lines succeeding the Pallavi, sung at the beginning and sometimes at the end, not mandatory after each stanza.
    - ✓ **Charana:** The final and longest verse concluding the song.
    - ✓ **Rangamalika:** The concluding part of the composition.
- **Ragam Thanam Pallavi:**
  - A distinctive section of Carnatic compositions, where the Pallavi is considered the 'Piece de Resistance,' showcasing the artist's improvisational prowess.
- **Swara-Kalpana and Tanam:**
  - Swara-Kalpana: An improvised section performed with the drummer in medium and fast paces.
  - Tanam: The piece of melodic improvisation in free rhythm with mridangam.
- **Unique Role of Mridangam in Carnatic Music:**
  - Carnatic music predominantly employs the mridangam, with compositions without it being termed as 'Ragam.'
- **Purandara Dasa: The Pitamaha of Carnatic Music:**
  - Purandara Dasa (1484-1564) holds the revered title of Pitamaha, signifying the father/grandfather of Carnatic Music.

Vocal Elements in Carnatic Music: Harmonizing Tradition and Expertise

- **Predominance of Vocal Elements:**
  - Vocal elements take center stage in Carnatic music, with almost every composition intended for singing.
- **Group Performance Dynamics:**
  - Carnatic music performances involve a group of musicians, seamlessly blending various instruments with vocal renditions.
- **Complexity and Expertise:**
  - The performance of Carnatic music is intricate, demanding a high level of expertise from the musicians involved.
- **Patronage and Flourishing:**
  - Flourishing under the patronage of both courts and temples, Carnatic music also owes its growth to individual efforts.
- **Gharana Concept Exclusion:**
  - In contrast to some other musical traditions, Carnatic music operates without the concept of Gharana.

Eminent Personalities in Carnatic Music: The Trinity and Modern Icons

- **Trinity of Carnatic Music:**
  - Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri collectively form the revered Trinity of Carnatic Music.
- **Govindacharya's Melakarta System:**
  - Govindacharya played a crucial role in expanding the melakarta system, underscoring the significance of vocal music in Carnatic tradition.
- **Purandara Dasa: The Pitamaha:**
  - Purandara Dasa, often termed as the Pitamaha or father/grandfather of Carnatic Music, is credited with Dasa Sahitya compositions.
- **Modern Icons:**
  - Nityashri Mahadevan, Sudha Ranganathan, M.S. Subbulakshmi, and M. Balamuralikrishna stand out as prominent modern personalities associated with Carnatic music.

Early Proponents: Pioneering the Carnatic Legacy

- **Annamacharya (1408-1503):**
  - Recognized as the first known composer of Carnatic music, Annamacharya's sankirtanas praised Lord Venkateswara in Telugu.
- **Purandara Dasa (1484-1564):**
  - A foundational figure in Carnatic music, Purandara Dasa's devotion to Lord Krishna earned him the title of Pitamaha, believed to be an incarnation of sage Narada.
- **Kshetrayya (1600-1680):**
  - A notable Telugu poet and composer, Kshetrayya's Padams and Keertanas, centered on Lord Krishna, continue to resonate in Bharatnatyam and Kuchipudi performances.

- **Bhadrachala Ramadasu (1620-1680):**
  - A celebrated proponent, Bhadrachala Ramadasu's compositions, primarily in Telugu, glorify Lord Rama. He is recognized as a Vaggeyakara, contributing lyrics and music.
- **Vaggeyakaras in Telugu:**
  - The tradition of Vaggeyakaras in Telugu extends beyond Ramadasu, including Annamacharya, Tyagaraja, Syama Sastri, exemplifying the rich cultural tapestry of Carnatic music.

Regional Expansion of Carnatic Music: A Flourishing Epoch

- **Tanjore's Transformative Shift (17th Century):**
  - Carnatic music, evolving by the 17th Century, transitioned to Tanjore, thriving under the benevolent rule of Nayaks and later Maratha kings.
- **Royal Musicologists and Composers:**
  - Many kings in Tanjore were esteemed musicologists and composers themselves, contributing to the enrichment of Carnatic music.
- **Maratha Influence and Harikatha Tradition:**
  - Maratha influence led to the emergence of Harikatha, a tradition blending discourses on God's greatness with stories, introducing bhajans, folk songs, and operas to the Carnatic repertoire.
- **Percussion Refinement Through Harikathas:**
  - The art of percussion experienced refinement due to Harikathas, emphasizing rhythm and contributing to the evolution of Carnatic music.
- **Carnatic Trinity's Epoch-Making Arrival:**
  - The arrival of the Carnatic Trinity marked a transformative era, with Syama Sastry, Tyagaraja, and Muthuswami Dikshitar all hailing from Tiruvarur.
- **Divine Incarnations and Compositional Excellence:**
  - The Trinity, following Indian tradition, is collectively revered as divine incarnations, excelling as composers of outstanding Carnatic music.
- **Percussion's Integral Role:**
  - Percussion, integral to Carnatic music, gained prominence through bhajana and Harikatha traditions, relying on rhythm to create immersive musical atmospheres.
- **Temple Traditions and Nadaswaram Performances:**
  - Temple traditions, especially during processions, significantly influenced Carnatic music, with nadaswaram artists showcasing extensive raga alapana, scintillating pallavis, and rapid swaras.

Trinity of Carnatic Music: Pioneers of a New Era

- **Tyagaraja (1767-1847):**
  - A prominent figure in the Carnatic Trinity, Tyagaraja, born in Tiruvarur, played a pivotal role in reshaping the existing Carnatic music tradition through his prolific compositions.
- **Muthuswami Dikshitar (1775-1835):**
  - Another luminary of the Trinity, Muthuswami Dikshitar, born in Tiruvarur, significantly contributed to the evolution of Carnatic music, leaving an indelible mark with his compositions.

- **Syama Sastri (1762-1827):**
  - Completing the Trinity, Syama Sastri's birthplace in Tiruvarur is noteworthy. His musical prowess and compositions played a key role in ushering in a new era in Carnatic music.
- **Transformation of Carnatic Music Tradition:**
  - Collectively, the Trinity brought about a noticeable change in the historical trajectory of Carnatic music, creating a new era with their innovative contributions and compositional brilliance.



Syama Sastri: A Carnatic Maestro

- **Musician and Composer:**
  - Syama Sastri was a celebrated musician and composer within the Carnatic music tradition.
- **Oldest Among the Trinity:**
  - As a member of the Trinity of Carnatic music, he held the distinction of being the oldest.
- **Compositions in Telugu for Goddess Meenakshi:**
  - His compositions, primarily in Telugu, were dedicated to the goddess Meenakshi.
- **Affluent Background and Concert-Style Swara Jati:**
  - Unlike his peers, Syama Sastri hailed from an affluent family and did not rely solely on singing for sustenance.
  - He pioneered the creation of a concert-style swara jati in his compositions.
- **Blend of Supreme Bhakti, Manodharma Bhavam, and Absolute Talam:**
  - His compositions uniquely blended Supreme Bhakti (Utmost Devotion), Manodharma Bhavam, and Absolute Talam (Rhythm).

Muthuswami Dikshitar: Veena Maestro and Trailblazer

- **Sanskrit Compositions and Incorporation of Violin:**
  - Muthuswami Dikshitar predominantly composed in Sanskrit due to his Brahmanical background.
  - A Veena maestro, he introduced the violin, a Western instrument at the time, into Carnatic music.
- **Songs Based on Western Folk Tunes:**
  - Expressing his love for music, Dikshitar incorporated songs based on Western folk tunes into his repertoire.

- **Tanjore Quartet and Contributions to Bharatanatyam:**
  - His four disciples, known as the Tanjore Quartet, were significant contributors to the music for Bharatanatyam.
- **Philosophical Beliefs Through Compositions:**
  - Muthuswami Dikshitar, well-versed in Sanskrit, expressed his philosophical beliefs, especially those of Advaita, through his compositions.

Saint Thyagaraja: Iconic Composer of Telugu Paeans

- **Greatest Composer of Carnatic Music:**
  - Known as Tyagayya in Telugu, Saint Thyagaraja is hailed as one of the greatest composers in Carnatic music.
- **Devotion to Lord Rama:**
  - Composing mostly in Telugu, Thyagaraja showcased great affection for Lord Rama, dedicating many paeans in His honor.
- **Iconic Krithis and Musical Plays:**
  - Thyagaraja's Pancharatna krithis ("five gems") and compositions like Najeevadara are iconic in the realm of Carnatic music.
  - He also composed two musical plays in Telugu, Prahalada Bhakti Vijayam and Nauka Charitam.
- **Tyagaraja Aradhana: Annual Commemorative Festival:**
  - The Tyagaraja Aradhana, an annual music festival held in Thiruvaiyaru, commemorates the legendary contributions of Saint Thyagaraja.

Madras Emergence as a Musical Hub (Late 18th Century Onward)

- **Rise as a Musical Hub:**
  - Madras began its ascent as a musical hub in the late 18th century when affluent dubashes and businessmen patronized artists.
- **Legal Profession Preference Among Brahmins:**
  - With the establishment of the High Court, the Brahmin population, particularly from the music-loving Tanjore Kumbhakonam belt, inclined towards the legal profession.
- **Earliest Sabhas and Music Academy Establishment:**
  - The earliest sabhas, like Tondaimandalam Sabha in the 1880s, emerged as platforms for musical performances.
  - The Music Academy of Madras was founded in 1927 during the All India Congress Session, becoming a pivotal institution for Carnatic music.
- **Codification and Standardization Efforts:**
  - The Music Academy played a key role in codifying and standardizing various aspects of Carnatic music during its early days.
- **Prominent Figures:**
  - The Academy brought forth renowned performers like 'Tiger' Varadachariar (1876-1951), contributing to the prominence of Carnatic music in Madras.

Differences between Hindustani and Carnatic music:

Basis	Hindustani	Carnatic
Region	Developed in North India	Developed in South Indian
Influence	Arab, Persian and afghan influences	Completely indigenous
Freedom	Given freedom to improvise hence variations are there,	No such freedom is given
Sub styles	Sub styles are there hence 'gharanas' present	Carnatic has only one prescribed style of singing. But now different sub-styles with little variations are getting developed called "banis"
Instruments	Instruments have an equally important role. Table, sarangi, sitar, and santoor are essential to Hindustani classical.	More emphasis on vocal music. Veena, mridangam and mandolin are essential to Carnatic
Type	Emotional music	Intellectual and spiritual
Ragas	Six principle rages	It has 72 raga
Time	It has specific rages for a specific time	It does not adhere to such specifications
Tempo	The music grows in intensity depending on the emotion the performer is trying to express	Speed remains fairly constant and is generally in a fast tempo
Ornamentation	Ornamentation is used to enhance the emotion.	There is an oscillation between the notes to create a spiritual and more intellectual performance.

Commonalities Between Carnatic and Hindustani Music

- **Foundational Elements: Swara, Raga, and Tala:**
  - Both Carnatic and Hindustani music share the same fundamental elements of swara (note), raga (melodic mode), and tala (rhythmic cycle) as their building blocks.
- **Historical Roots and Religious Association:**
  - Hindustani music traces its origins to the Vedic period, while Carnatic music emerged during the Bhakti movement, establishing significant historical and religious connections for both.
- **Evolution from Ancient Hindu Traditions:**
  - Both genres, Carnatic and Hindustani, are integral sub-genres of Indian classical music, evolving from ancient Hindu traditions. Hindustani music, however, showcases distinct Persian and Islamic influences in North India.

- **Sanskrit Language and Vedic Traditions:**
  - The evolution of both musical styles is intertwined with Sanskrit language scripts and Vedic traditions, reflecting a deep-rooted connection to classical Indian culture.
- **Central Concepts of Melodic Mode (Raga) and Rhythmic Cycle (Tala):**
  - Both Carnatic and Hindustani music revolve around the central concepts of a melodic mode known as raga and rhythmic cycles governed by tala.
- **Common Instruments: Flute and Violin:**
  - Flute and violin serve as common instruments in both Carnatic and Hindustani music, contributing to the rich tapestry of sounds in each tradition.

Folk Music in India: A Cultural Tapestry

General Overview:

Geographical Diversity:

- India's diverse cultural landscape is mirrored in its folk music, with each state boasting unique musical traditions.
- Unlike classical music, folk music, rooted in the Natyashastra, lacks strict rules and is deeply connected to the people.

Themes and Musical Rhythm:

- Folk music encompasses diverse themes and is characterized by rich musical rhythms, often tailored for dance.
- Each state has its distinct types of folk music, contributing to the cultural identity.

Baul: Baul Sangeet:

- Baul music, associated with the Baul religious sect in Bengal, reflects influences from Hindu Bhakti movements and Sufi traditions.
- Known for mysticism, Baul songs are prevalent in West Bengal, Assam, and Tripura.

Wanawan: Jammu and Kashmir Folk Music:

- Wanawan, specific to Jammu and Kashmir, is sung during weddings and considered auspicious.

Pandavani: Mahabharata-inspired Folk Music:

- Pandavani, inspired by the Mahabharata, particularly the hero Bhima, involves both singing and playing instruments like the tambura.
- Teejanbai from Chhattisgarh is a celebrated artist in this genre.

Alha: Heroic Ballad from Madhya Pradesh:

- Alha, a heroic ballad from Madhya Pradesh, features intricate lyrics in languages like Braj, Awadhi, and Bhojpuri.
- Alha glorifies heroes linked to the Pandavas from the Mahabharata.

Panihari: Rajasthani Water-themed Folk Music:

- Panihari from Rajasthan revolves around themes of water scarcity and daily life around wells.
- Songs often touch on romantic encounters and daily concerns of village women.

Ovi: Maharashtra and Goa Women's Folk Songs:

- Ovi, originating from Maharashtra and Goa, comprises women's songs sung during leisure or household work.
- Typically four-line poems, Ovi songs cover themes like marriages, pregnancy, and lullabies.

Pai: Madhya Pradesh Festival Songs:

- Pai music from Madhya Pradesh is sung during festivals, especially those in the rainy season, focusing on farmer communities' hopes for good monsoons and harvests.
- Saira dance is often performed to Pai music.

Bhavageete: Emotional Songs in Karnataka and Maharashtra:

- Bhavageete, emotionally charged songs popular in Karnataka and Maharashtra, shares musical similarities with Ghazals and is sung at a slower pitch.
- Themes revolve around nature, love, and philosophy.

Mando: Goan Blend of Indian and Western Traditions:

- Mando, popular in Goa, represents a unique fusion of Indian and Western musical traditions.
- Instruments include guitars, violins, and the glumot drum.

Kolannalu or Kolattam: Andhra Pradesh Dance Combination:

- Kolannalu or Kolattam, a dance-music combination in Andhra Pradesh, akin to "Dandiya" or "Stick dance," involves rhythmic movements in two circles.

Henaze: Kashmiri Pandits' Ancient Singing Tradition:

- Henaze, a traditional form practiced by Kashmiri Pandits during festivals, appears as an ancient style of Kashmiri folk singing.

Maand: Rajasthani Folk Singing Style:

- Maand or Maand in Rajasthan is a folk singing style resembling thumri and ghazal, with notable singers like Allah Jilai Bai, Mangi Bai Arya, and Gavari Bai.

Khongjom: Manipur's Ballad Singing Tradition:

- Khongjom Parva, a ballad singing tradition in Manipur, has persisted for over 122 years, originating after the Anglo-Manipuri War of 1891.

Dandiya Raas (Gujarat): Traditional Folk Dance Associated with Navratri:

- Dandiya Raas, a traditional folk dance of Gujarat, particularly during Navratri, features scenes from Holi and Krishna's lila at Vrindavan, often performed alongside Garba.

Powada (Maharashtra): Ballads Honoring Heroes, Especially Shivaji:

- Powada, a folk type from Maharashtra, presents ballads honouring past heroes, with a focus on Shivaji and their heroic deeds.

Other major folk music traditions from the country are:

Name of the Music	State of Origin	Major themes
Sohar	Bihar	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
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.

Name of the Music	State of Origin	Major themes
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, Uttrakhand	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 religious sanamahism

Name of the Music	State of Origin	Major themes
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 celebrated the extra-marital romance

Community associated with music:

Community	State	Details
Langha (Muslim Tribal Community)	Gujarat and Rajasthan	Entertain Muslim Rajput by praising them through songs.
Manganiar or Merasi (Muslim Community)	Rajasthan	Use an instrument kamaicha to sing classical folk music.
Karta Bhajas	West Bengal	They have for classes and are indulged in chanting mantras leading to perfection as per their belief.
Bauls	West Bengal	Mystic group of singers in the countryside. They are one of the classes of Katabhaja.
Jogi	Rajasthan	
Bhopa	Rajasthan	

Community	State	Details
Barot,Charan, Gadhvi	Gujarat	

Muria tribes	Chhattisgarh	Sing songs called Relo.
Kamar Community	Chhattisgarh	Marriage song
Baghela	Madhya Pradesh	Semi-historical songs devoted to hardaul deity.
Pulayar hill tribe	Tamil Nadu	They perform melodies called talams.
Idu Mishmis	Arunachal Pradesh	Perform ritual dance and fertility dance.
Moken Tribe	Andaman and Nicobar	They have no religion and perform only ancestor worship. They perform a ritual tribal dance.
Bazigar (Goaar) Community	Punjab	They perform in festivals and occasions and display strength, balance and courage.

Western Music	Indian Classical Music
❖ Harmony and specifically tonal harmony has been the basic organizing principle in Western music - classical, folk, and popular - for centuries. ❖ In this system, a piece of music is in a certain key, which means it uses the notes of a particular major or minor scale. ❖ Most o the complexity of Western music lies in its harmonies and counterpoint	❖ One reason that Indian music sounds so different to the Westerner is that the major/minor tonal system is not used. The music of india does not emphasize harmony and does not feature counterprint. ❖ No chord progression at all instead, the interest and complexity of this music lie in its melodies and its rhythms.

Music Gharanas:

Gharana	Personality	Characteristics Form
Gwalior Gharana	Ustad Hassu Khan, Pandit Onkarnath Thakur, Vishnu Digambar Paluskar, Malini Rajurkar and Veena Sahasrabuddhe	Associated with Rag Khayal
Kirana Gharana	Abdul Karim Khan, Gangubai Hangal, Begum Akhtar, Bhimsen Joshi and Prabha Atre	Famous for its lucidity and simplicity

Jaipur-Atrauli Gharana	Ustad Alladiya Khan, Padma Talwalker, Kishori Amonkar, Shruti Sadolikar and Ashwini Bhide Deshpande	Focuses on expression of emotional mood
Rampur-Sahaswan Gharana	Ustad Inaayat Khan, Sulochana and Brihspati	Focuses on clarity of Swara
Patiala Gharana	Ustad Fateh Ali Khan, Bade Ghulam Ali Khan, Nirmala Devi, Naina Devi and Parveen Sultana	Focuses on rhythm during music performance
Banaras Gharana	Gopal Mishra, Rajan Mishra and Girija Devi	Associated with Khayal and Thumri singing

Evolution of Other Forms of Music: Classical and Folk Traditions

Overview:

- **Diverse Musical Genres:**
  - This category encompasses classical music and folk music, showcasing the richness and diversity of musical traditions in India.
- **Examples of Music Forms:**
  - Examples include Bhajan, Kirtan, Shabad, Qawwali, Abhanga, Tevaram, and Bhatiali, each representing distinct cultural and religious influences.

Impact of Islamic Rule:

Cultural Exchange Under Islamic Rule:

- The advent of Islamic rule, notably under the Delhi Sultanate and the Mughal Empire, facilitated cultural interchange. Musicians gained patronage in the courts, leading to a fusion of Hindu and Muslim musical ideas.
- **Fusion of Hindu and Muslim Ideas:**
  - As rulers adopted aspects from their kingdoms, a fusion of Hindu and Muslim ideas emerged, giving rise to innovative musical forms like qawwali and khyal.
- **Amir Khusrau's Influence:**
  - Amir Khusrau (1253–1325) played a pivotal role in systematizing aspects of Hindustani music. He introduced ragas like Yaman Kalyan and created the qawwali genre, blending Persian melody with a dhrupad-like structure.
- **Sadarang and Modern Khyal:**
  - Sadarang, a court musician in Muhammad Shah's era, is associated with the modern khyal form. His compositions suggest a potential link to the development of modern khyal.

Bhakti Tradition and Mughal Era:

Bhakti Tradition and Influential Figures:

- Musical innovations from pioneers merged with the Bhakti tradition, finding expression in popular languages through figures like Kabir and Nanak. Notable figures include Jayadeva, Vidyapati, Chandidas, and Meerabai.

Tansen's Innovations:

- Tansen, during the Mughal Empire, introduced innovations in ragas and compositions, contributing to the flourishing of music and dance.

Post-Mughal Period and Gharanas:

Continuation in Princely Kingdoms:

- After the Mughal Empire's dissolution, music patronage persisted in smaller princely kingdoms like Awadh, Patiala, and Banaras, fostering diverse styles known as gharanas.
- **Guru-Shishya Tradition and Limitations:**
  - Until the late 19th century, Hindustani classical music was imparted through the guru-shishya tradition, with benefits and drawbacks. Shishyas often served gurus, limiting access to music and restricting its reach within specific communities.
- **Social Perception:**
  - Hindustani classical music faced challenges of being perceived as a frivolous practice, shunned by intellectuals and the educated middle class, further confining its reach to palaces and dance halls.

Devotional Music Forms in India: Origins and Characteristics

Kirtan:

- Form of Vaishnavite congregational singing.
- Originated by Chaitanya Mahaprabhu.
- Involves chanting hymns or mantras.
- Musical instruments like Harmonium, Tablas, two-headed Mridang, and Cymbals are used.

Abhanga:

- Devotional poetry sung in praise of Hindu god Vitthal (Vithoba).
- "Abhang" signifies a flawless, continuous process in poem form.
- Word origin: "a" for "non-" and "bhang" for "ending" or "interrupting."

Tevaram:

- Denotes the first seven volumes of the twelve-volume Tirumurai collection.
- A Śaiva narrative of epic and puranic heroes, along with hagiographic accounts of early Saiva saints.

Bhatiali:

- Form of folk music in Bangladesh and West Bengal.
- Bhatiali is a river song mainly sung by boatmen navigating downstream.
- Derived from "bhata," meaning "ebb" or downstream.
- Prevalent in various parts of the greater riparian Bengal delta.

Shabad:

- **Definition and Origin:**
  - "Shabad" is based on sound or tone, representing sacred words.
  - In Sikhism, it refers to hymns or phrases within the Guru Granth Sahib.
  - Development and popularity attributed to Guru Nanak and disciple Mardana.
- **Types of Shabad Singing:**
  - Three types include raga-based Shabad singing, traditional Shabad from the Adi Granth, and the beater style.
  - Guru Granth Sahib organized by chapters of ragas, each containing numerous shabads of that raga.

Qawwali:

- **Devotional Nature:**
  - Devotional music praising Allah, Prophet Muhammad, or other Sufi/Islamic saints.
  - Composed in a single raga, typically written in Urdu, Punjabi, Hindi, with some Brajbhasa and Awadhi words.
- **Performance and Style:**
  - Typically performed in Sufi shrines.
  - Sung solo or in groups, featuring two lead singers and around eight accompanying members.
  - Instruments include tabla, dholak, and harmonium.
- **Intensity and Tempo:**
  - Gradual buildup of intensity and tempo aims to induce a transcendental state.
- **Origins and Disputes:**
  - Attribution of Qawwali's origin to Amir Khusrau is disputed.
  - Major Qawwals include Sabri Brothers, Nusrat Fateh Ali Khan, Aziz Warsi, among others.

Bhajan:

- **Popularity and Origin:**
  - Among the most popular devotional singing forms in North India.
  - Originated from the Bhakti movement, conveying the divine message through hymns.
- **Melodic Structure and Themes:**
  - Lyrics set to simple melodies, often sung in one or more ragas.
  - Stories from gods, goddesses, Mahabharata, and Ramayana are common themes.
- **Accompaniment and Renowned Exponents:**
  - Bhajans accompanied by instruments like chimta, dholak, dafli, and marfira.
  - Major contributors in medieval times include Meerabai, Tulsidas, Surdas, and Kabir.
  - Present-day gatherings in temples or home concerts feature renowned singers like Anup Jalota and Anuradha Paudwal.

Harikatha:

- **Recital and Themes:**
  - Recital of religious mythological stories accompanied by music.
  - Themes drawn from epics, Puranas, and lives of saints.
- **Popularity in South India:**
  - Highly popular medium of religious instruction in South India.
  - 20th-century notable artists include Smt. C. Saraswati Bai of Madras and Rajbans Khanna of Bombay.

Haveli Sangeet:

- **Genre and Origin:**
  - Form of Hindustani classical music primarily sung in havelis (mansions).
  - Essential component is dhrupad, originating in Mathura in Braj, northern India.
- **Geographical Development:**
  - Initially developed in Rajasthan and Gujarat, now practiced in various parts of the country.
  - Originated for temple premises but currently performed outside temples.
- **Community and Beliefs:**
  - Practiced by the Pushtimarg Sampradaya community, following Pushtimarg for salvation.

Music in the Modern Era: Revival, Rabindra Sangeet, and Gana Sangeet

Revival of Indian Music (Late 19th to Early 20th Century):

- **Revival Movement:**
  - Indian music experienced a revival in the late 19th and early 20th centuries.
  - This period marked a resurgence of interest and innovation in the musical landscape.
- **Key Figures in Freedom Struggle:**
  - Musicians actively participated in the freedom struggle, driven by patriotic fervor.
  - Notable examples include Kazi Nazrul Islam, Vishnu Digamabar Paluskar, and Subramania Bharati.

Rabindra Sangeet:

- **Origin and Unique Features:**
  - Gurudev Rabindranath Tagore originated Rabindra Sangeet.
  - Tagore incorporated Indian classical ragas, talas, and folk elements like Kirtans, Bhatiyali, and Baul.
- **Musical Innovations:**
  - Tagore created mixed ragas such as Bhairav Bhairavi, Darbari Todi-Bharavi and introduced new talas like Navarni and Roopakada.
  - Over 2000 Rabindra Sangeet compositions are cherished in Bengal.
- **Diverse Themes:**
  - Themes include worship of the one true god, nature's beauty, love, celebration of life, and prominently, patriotism.
  - Patriotism is a prevailing emotion, emphasizing placing the nation above individual needs.

Gana Sangeet:

- **Fusion Music in Chorus:**
  - Gana Sangeet is a form of fusion music sung in chorus or large groups.
  - Commonly focuses on patriotic sentiments and includes songs of social protest.
- **Social Messages:**
  - Songs address social issues, urging against practices like the exploitation of women and children.
  - Gana Sangeet aims to convey powerful social messages through musical expressions.
- **National Anthem:**
  - The national song "Vande Mataram" is a prominent example of Gana Sangeet.
  - It is sung in praise of the nation, symbolizing patriotism and unity.

Modernism in Indian Music: Diverse Influences and Cross-Cultural Collaborations

- **Definition of Modernism:**
  - Modernism refers to a period marked by diverse reactions that challenge and reinterpret established categories of music.
  - Innovations during this era introduced new approaches to organizing harmonic, melodic, sonic, and rhythmic elements in music.
- **Global Impact on Indian Music:**
  - The traditions of Indian music were influenced by the broader global modernism prevalent in various art forms.
  - Modernist movements across the world played a role in shaping and redefining musical expressions.
- **Emergence of New Genres:**
  - The impact of modernism gave rise to new music genres, including Jazz, pop-music, freestyle, alternative R&B, among others.
  - These genres brought fresh perspectives to the organization and presentation of musical elements.
- **Cross-Cultural Collaborations:**
  - Indian artists engaged in cross-cultural collaborations with musicians worldwide, resulting in a fusion of Indian classical music with new art forms.
  - **Notable Examples:**
    - ✓ In the early 1960s, Jazz pioneers like John Coltrane and George Harrison collaborated with Indian instrumentalists, incorporating sitar into their compositions.
    - ✓ During the late 1970s and early 1980s, rock and roll fusions with Indian music gained popularity in Europe and North America.
- **Intermingling of Traditions:**
  - The intermingling of Indian classical music traditions with global genres reflected a dynamic exchange of musical ideas.
  - This exchange contributed to the evolution of a rich and diverse musical landscape.

- **Impact on Indian Instruments:**
  - Indian instruments, such as the sitar, gained international recognition and became integral to the compositions of renowned global musicians.
  - The fusion of Indian and Western musical elements expanded the sonic palette of both traditions.
- **Broad Geographical Influence:**
  - The influence of modernism on Indian music extended across continents, creating a global musical dialogue that continues to shape contemporary compositions.

Fusion Music in India: Bridging Musical Traditions

- **Definition of Fusion Music:**
  - Fusion music, a genre combining two or more musical styles, witnessed a significant assimilation of East and West, including diverse Indian musical systems like Carnatic and Hindustani.
- **Pioneers of Fusion:**
  - The fusion trend originated in 1955 with Ali Akbar Khan's performance in the USA.
  - Sitar maestro Pandit Ravi Shankar played a crucial role in globalizing Indian Fusion Music, incorporating jazz elements into Indian musical traditions.
- **Characteristics of Fusion Music:**
  - Fusion music is characterized by variations in rhythm, tempo, and the division of long musical components into smaller parts.
  - These characteristics contribute to the eclectic and dynamic nature of fusion compositions.
- **Rabindra Sangeet as Fusion:**
  - Rabindra Sangeet, created by Rabindranath Tagore, exemplifies fusion music.
  - It blends ragas and talas of Indian classical music with folk elements like Kirtans, Bhatiyali, and Baul, showcasing a harmonious fusion of diverse musical influences.
- **All India Radio's Contribution:**
  - All India Radio played a pivotal role by introducing Bhramara Vinyasam, a new theme of fusion music, fusing various instruments to create innovative compositions.

Important Developments in the Music Industry:

- **Gandharva Mahavidyalaya:**
  - Established in 1901 by Digamabar Paluskar, Gandharva Mahavidyalaya aimed to impart knowledge of Indian classical music and dance, breaking the monopoly of gharanas.
  - The school, initially in Lahore and later shifted to Mumbai, emphasized Hindustani and Carnatic classical forms.
- **Prayag Sangeet Samiti:**
  - Founded in 1926 in Allahabad, Prayag Sangeet Samiti focused on imparting education in Hindustani Classical music.
  - It contributed to the promotion and dissemination of classical music in the region.

❖ **Marris College of Music (Bhatkhande Institute):**

- Established in 1926 by Vishnu Narayan Bhatkhande, this premier institute in Lucknow emphasizes both music theory and practical training.
- Renamed Bhatkhande Music Institute Deemed University, it has played a crucial role in music education.

❖ **All-India Music Academy (1919):**

- Founded in 1919, this academy aimed at research, study, and a better understanding of the art of music in India.
- It provided a platform for the academic exploration and development of music.

❖ **SPIC MACAY (1977):**

- Kiran Seth founded SPIC MACAY in 1977 as a voluntary youth movement to promote Indian classical music, dance, yoga, and meditation among the youth.
- Evolving into a global organization with chapters worldwide, it organizes free-entry events to connect the younger generation with Indian cultural roots.

❖ **Sangeetha Kalanidhi:**

- Awarded annually by the Madras Music Academy, Sangeetha Kalanidhi is a prestigious title for Carnatic musicians.
- The Madras Music Academy, established in 1927, has been a pioneer in promoting and preserving South Indian classical music.

❖ **Sangeet Natak Akademi (1952):**

- Established in 1952, the Sangeet Natak Akademi was the first national academy by the Government of India for performing arts.
- Focused on showcasing and promoting the enormous intangible heritage of India through music, dance, and drama.

❖ **Bharat Ratna in Classical Music:**

Year	Name
1988	M.S. Subbulakshmi
1999	Ravi Shankar
2001	Lata Mangeshkar (not for classical singing)
2001	Bismillah Khan
2008	Pandit Bhimsen Joshi

Important Personalities of Indian Classical Music

- **Amir Khusro (1253 – 1325):**
  - Ab'ul Hasan Yamin ud-Din Khusrau, also known as Amir Khusrow Dehlavi, was a multifaceted personality—Sufi musician, poet, and scholar from India.
  - An iconic figure in the cultural history of the Indian subcontinent, Khusrow was a mystic and spiritual disciple of Nizamuddin Auliya of Delhi.
  - He wrote poetry primarily in Persian and Hindavi, contributing significantly to Urdu literature.
  - Referred to as the "voice of India" and the "father of qawwali," Khusrow introduced the ghazal style of the song to India.
- **Raja Man Singh (1486-1516 AD):**
  - Raja Mansingh Tomar of Gwalior played a pivotal role in introducing and consolidating Dhrupad in Indian classical music.
  - Known for connecting Indian music with the common people, he replaced traditional Sanskrit songs with Hindi ones, making music more accessible.
  - Credited with composing volumes of songs, including Vishnupadas, Dhrupads, and Hori and Dhamar songs associated with Holi.
  - Mankutuhal, a treatise created under his patronage, contributed to the rich cultural landscape.
- **Sharangdeva (1210-1247 AD):**
  - Sarangdeva, the author of the famous Sangeet Ratnakara, lived during the 13th century and was patronized by the Yadavas of Devgiri.
  - His treatise, Sangeet Ratnakara, is highly regarded, forming the foundation for both Hindustani and Carnatic music.
  - Divided into seven chapters, the Saptadhyayi covers the construction and techniques of playing 14 kinds of drums.
  - Reflecting Islamic influence on Indian music, the book introduces Ragas with names like Turushka Todi and Turushka Gaud, showcasing the evolving musical landscape.
- **Sangeet Ratnakara:**
  - Considered as significant as Bharata's Natya Shastra, Sangeet Ratnakara, authored by Sharangdeva, offers profound insights into the musical traditions of its time.
  - By explaining the construction and techniques of playing various drums, the treatise showcases the evolving nature of Indian music during the 13th century.
  - Sarangdeva's work remains influential, serving as a cornerstone for understanding the basic concepts of both Hindustani and Carnatic music.
- **Tansen (Ramtanu Pande/Mohammad Ata Ali Khan):**
  - Legendary musician of Akbar's court, Tansen's early training occurred in Raja Mansingh Tomar's music school.
  - Born in a Brahmin family, he received blessings from Sufi mystic Mohammad Ghaus in Gwalior during his childhood.
  - Swami Haridas, renowned for Vishnupadas and devotional compositions in the Dhrupad style, was Tansen's earliest guru.
  - The name "Tansen" was bestowed upon him by Akbar.

- **Bhilakshani Todi (Raga):**
  - Legend has it that Bilas Khan, son of Miyan Tansen, created this raga after his father's death.
  - During an attempt to sing Todi, his father's favorite raga, at Tansen's wake, Bilas, overwhelmed with grief, mixed up notes, giving birth to Bhilakshani Todi.
  - The story goes that Tansen's corpse moved one hand in approval of this new melody.
- **Sadarang and Adarang:**
  - Niyamat Khan (Sadarang) and his nephew Firoz Khan (Adarang) popularized Khayal in the court of Muhammad Shah Rangila.
  - While Khayal pre-existed, their influence contributed to its widespread popularity, eventually overshadowing Dhrupad.
- **Nawab Wajid Ali Shah of Awadh (1822-1887):**
  - Munificent patron of music, dance, drama, and poetry, Nawab Wajid Ali Shah was also a gifted composer.
  - Using the pen name "Akhtarpiya," he authored over forty works, including poems, prose, and thumris.
  - His bhairavi thumri "Babul Mora Naihar Chhooto Jaay" gained popularity, with a notable rendition by Kundan Lal Saigal in the 1930s movie "Street Singer."
  - Wajid Ali Shah significantly contributed to the elevation of Kathak dance, guiding it to new heights of popularity and glory.

Female Trinity of Carnatic Music:

The renowned trio of Damal Krishnaswamy Pattammal, M. S. Subbulakshmi, and M. L. Vasanthakumari, known as the Female Trinity of Carnatic Music, played a pivotal role in breaking gender barriers and promoting women in mainstream Carnatic music.

- **Damal Krishnaswamy Pattammal:**
  - Born on 19 March 1919 and passing away on 16 July 2009, she was an influential Carnatic musician and playback singer for Tamil film songs.
  - Her musical career spanned over 65 years, showcasing her encyclopedic knowledge. Pattammal was an authority on Muthuswami Dikshitar's compositions.
  - Breaking conventions, she was the first Brahmin woman to publicly perform this genre of music. Additionally, she was a trailblazer as the first woman to perform Ragam Thanam Pallavi, traditionally considered a male stronghold.
- **M.S. Subbulakshmi:**
  - Madurai Shanmukhavadivu Subbulakshmi, born on September 16, 1916, and passing away on December 11, 2004, was a prominent Carnatic singer from Madurai, Tamil Nadu.
  - Notably, she became the first musician to be awarded the Bharat Ratna, the highest civilian award in India.
  - Recognized for her mastery, she received the Ramon Magsaysay award in 1974, acknowledged as the leading exponent of classical and semi-classical songs in the Carnatic tradition.

- **M.S. Vasanthakumari:**
  - Popularly known as MLV, Madras Lalitangi Vasanthakumari, born on 3 July 1928 and passing away on 31 October 1990, was a Carnatic musician and playback singer for Indian films.
  - A prime disciple of G. N. Balasubramaniam, she held the distinction of being the youngest among the established musicians of her era and the youngest female recipient of the Sangita Kalanidhi award.
  - MLV's music was characterized by a unique blend of traditional and male attributes, setting her apart as a distinctive force in Carnatic music.

Classification of Musical Instruments:

Introduction:

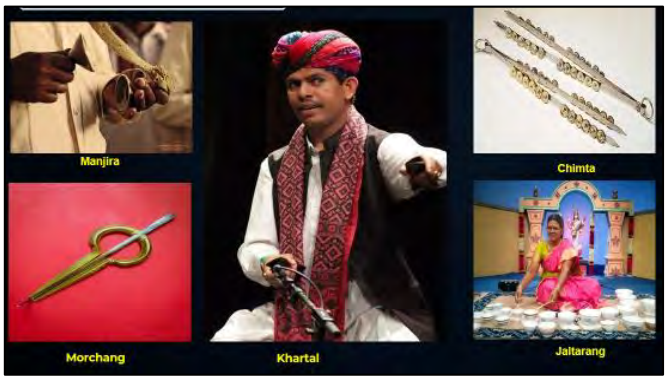
- Bharata Muni, the author of Natya Shastra, pioneered the first systematic classification of musical instruments, emphasizing their pivotal role in enhancing the beauty of both music and dance.
- The categorization is based on the manner in which sound is produced, reflecting the diverse roles instruments play in the artistic expressions of music and dance.

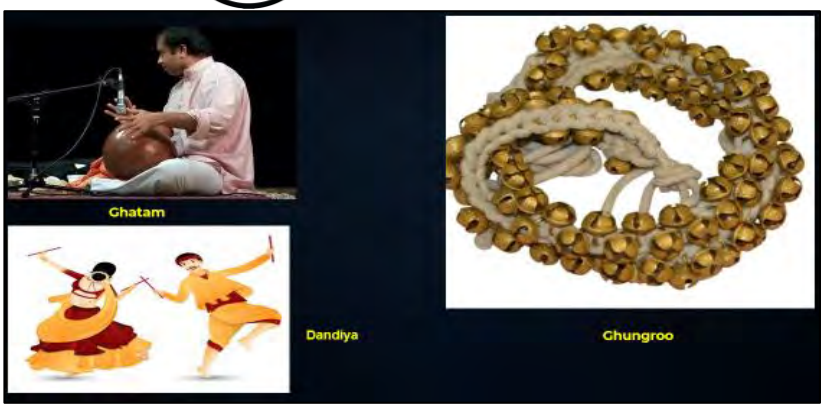
Four Categories:

- Bharata Muni's classification comprises four fundamental categories:
  - Ghana Vadya
  - Avanadha Vadya
  - Sushira Vadya
  - Tata Vadya

Ghana Vadyas (Idiophones):

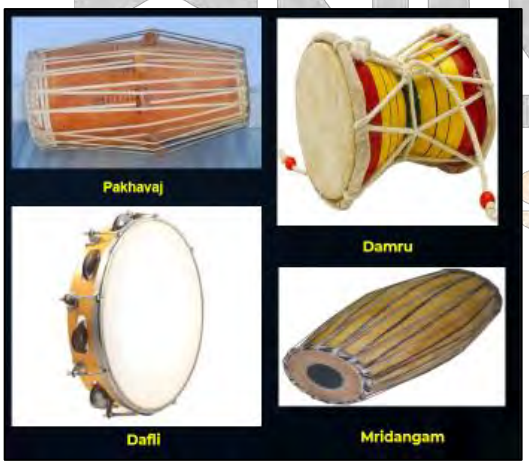
- Instruments in this category produce sound through the vibrations of the entire instrument.
- Ghana Vadyas, while less prominent in classical music due to their incapability of producing definite pitches for melody, hold significance in various musical traditions.
- **Examples include:**
  - Ghungroo
  - Cymbals
  - Other examples are Manjira, Khartal, Chimta, Morchang (Morsing), Jaltarang, and Ghatam.
- These instruments contribute unique textures and rhythmic elements to the musical ensemble.





Avanaddha Vadyas (Membranophones):

- Instruments in this category produce sound through the vibration of a stretched membrane.
- The term "Avanaddha" signifies 'to be covered'.
- Sangeet Ratnakara mentions 21 different types of drums falling under this category.
- Examples include:
  - Tabla
  - Nagada/Naqqara
- These instruments utilize stretched membranes to generate distinct percussive tones.



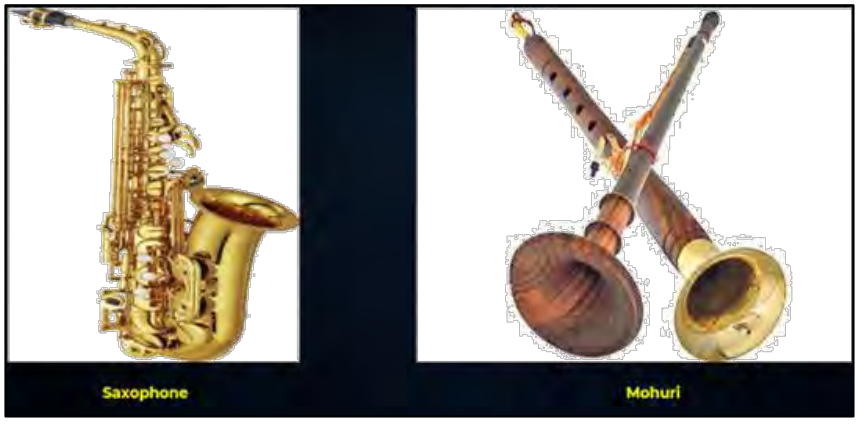


Sushira Vadyas (Aerophones):

- Instruments in this category produce sound through the movement of air.
- Sound is generated either by blowing air directly or by using bellows.
- Examples include:
  - Flute
  - Shehnai
- These instruments create melodious tones through controlled airflow.







Tata Vadyas (Chordophones):

- Instruments in this category produce sound through the vibration of stretched strings.
- Varied in shape, size, and string count, examples include:
  - Sitar
  - Sarod
  - Veena
  - Guitar
- The diversity in these instruments offers a wide range of tonal possibilities.







Mythological Associations:

- Subhankara's Sangita Damodara associates different categories with celestial beings:
  - Tata Vadyas were favored by the gods.
  - Sushira Vadyas were preferred by Gandharvas.
  - Avanaddha Vadyas were favored by the Rakshasas.
  - Ghana Vadyas were played by Kinnars.

#Q1. With reference to cultural history of India, consider the following statements :

1. Most of the Tyagaraja Kritis are devotional songs in praise of Lord Krishna.
2. Tyagaraja created several new ragas.
3. Annamacharya and Tyagaraja are contemporaries.
4. Annamacharya kirtanas are devotional songs in praise of Lord Venkateshwara.

Which of the statements given above are correct? 2018

(a) 1 and 3 only **(b) 2 and 4 only**

(c) 1, 2 and 3 (d) 2, 3 and 4

#Q2. A community of people called Manganiyars is well-known for their 2014

(a) Martial arts in North-East India

(b) Musical tradition in North-West India

(c) Classical vocal music in South India

(d) Pietra dura tradition in Central India

#Q3. With reference to Dhrupad, one of the major traditions of India that has been kept alive for centuries, which of the following statements are correct? 2012

i. Dhrupad originated and developed in the Rajput kingdoms during the Mughal period.
ii. Dhrupad is primarily a devotional and spiritual music.
iii. Dhrupad Alap uses Sanskrit syllables from mantras.

Select the correct answer using the codes given below:

(a) (i) and (ii) **(b) (ii) and (iii)**

(c) (i), (ii) and (iii) (d) None of these

❍❍❍❍

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DAILY CLASS NOTES

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Lecture -20

Indian Dances



Indian Dances

Origin and Evolution of Indian Classical Dances: A Divine Creation

- **Divine Origin and Creator:**
  - Indian classical dances are considered divine as they trace their origin to God Shiva, the first performer of dance.
  - Shiva's dance, known as Tandava, symbolizes the cosmic cycle involving creation, preservation, and destruction.
- **Transmission of Knowledge:**
  - The name Tandava originates from Tandu, an attendant of Shiva, who observed and transmitted the knowledge to Bharata Muni under Shiva's instructions.
  - Shiva, in his Nataraja form, is revered as the first dancer of the universe and the supreme lord of dance.
- **Complementary Dance Forms:**
  - When Shiva performed Tandava, Parvati accompanied him by performing Lasya, a feminine dance form.
  - Tandava is masculine, representing cosmic cycles, while Lasya is graceful, gentle, and sometimes erotic, accompanied by the soft beating of heels or toes.
- **Symbolism and Cosmic Energy:**
  - Tandava symbolizes the cosmic cycle, influencing the creation, preservation, and destruction of the universe.
  - Two variants of Tandava exist: Ananda Tandava during creation and preservation, and Rudra/Raudra Tandava during acts of destruction.
- **Forms of Eternal Energy:**
  - Tandava dance represents five principal forms of eternal energy: Srishti (creation), Sthiti (preservation), Samhara (destruction), Tirobhava (illusion), and Anugraha (emancipation).
- **Roots in Mythology and Tradition:**
  - The origin of dance is also linked to Kali's dance, Krishna Leela, and the dances of Apsaras like Urvashi, Meneka, Rambha, and Tilottama.
- **Variants of Tandava and Natya Shastra Influence:**
  - Ananda Tandava is performed in a happy mood during the acts of creation and preservation.
  - Rudra/Raudra Tandava is performed in a violent/aggressive mood during acts of destruction.
  - Most present Indian classical dances originate directly or indirectly from the tradition of Natya Shastra.
- **Branches of Indian Classical Dance:**
  - Two branches include Agama Nartanam, performed inside temples during rituals (classified as Margi or soul-liberating dance), and Carnatakam, performed in royal courts, emphasizing intellectual artistry.

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INDIAN DANCE FORM: A Comprehensive Overview

- **Origins and Divine Significance:**
  - According to Bharata's Natya Shastra, Lord Brahma created Natya Veda as a pastime by combining aspects of the four Vedas.
  - Natya Veda includes Pathya from Rig Veda, Abhinaya from Yajur Veda, Geet Gaas from Sam Veda, and Rasa from Atharva Veda.
  - Natyashastra details techniques of Indian drama, dance, and music, encompassing postures, emotions, attire, stage, ornaments, and audience.
- **Cultural Tradition and Mythological Connections:**
  - Indian mythology exemplifies the divine importance of dance, from Lord Shiva's tandava dance symbolizing the cycle of creation, preservation, and destruction to Parvati's feminine response.
  - Dance serves as a powerful force for expression, communicating innermost feelings and emotions without words.
- **Historical Significance and Social Entertainment:**
  - Historical evidence, such as community dancing engravings at Bhimbetka and the Bronze dancing girl sculpture from the Harappan Civilization, underscores the role of dance as a means of social entertainment.
- **First Formal Documentation:**
  - The earliest formal mention of dance is found in Bharata's Natyashastra, a comprehensive treatise on Indian classical dance.
  - Compiled between 200 BC and 200 AD, the work meticulously describes dance techniques, postures, emotions, ornaments, stage, and audience.
  - Bharata Muni defines dance as the 'complete art,' encompassing music, sculpture, poetry, and drama within its scope.

Key Aspects of Indian Classical Dance: A Detailed Exploration

- **Lasya and Tandava in Indian Classical Dance:** As per Natya Shastra, there are two basic aspects of Indian classical dance.
  - **Lasya:** Symbolizes grace, bhava, rasa, and abhinaya, representing feminine features in dance.
  - **Tandava:** Symbolizes male aspects, emphasizing rhythm and movement in the dance.
- **Elements of Dance According to Abhinaya Darpan:** Abhinaya Darpana of Nandikesvara (5th-4th century BC) famous treatise, dance has been broken into three basic elements:
  - **Nritta:** Basic, rhythmic dance steps devoid of expression or mood.
  - **Natya:** Involves dramatic representations, narrating stories through the dance recital.
  - **Nritya:** Focuses on sentiments and emotions evoked through dance, incorporating mime and various expression methods, including mudras.
- **Nine Rasas Expressing Emotions:**
  - Love, Heroism, Pathos, Humor, Anger, Fear, Disgust, Wonder, and Peace.



- Natya Shastra by Bharat Muni is a prominent source for understanding dance characteristics.
- Each Rasa is expressed through specific hand gestures or hasta mudras.

❖ **Hasta Mudras for Each Rasa:**

- Shringara for Love
- Roudra for Anger
- Bibhaisa for Disgust
- Veera for Heroism
- Haant for Peace
- Haasya for Laughter
- Karma for Tragedy
- Bhayanak for Horror
- Adbhuta for Wonder

❖ **Significance of Natya Shastra:**

- Natya Shastra, written by Bharat Muni, serves as a crucial reference for Indian aestheticians.
- Defines and establishes characteristics of various dance forms, providing a foundation for the art.
- **Time and Language:**
  - ✓ Natyashastra was written by Bharat Muni in the 5th century CE, written in Sanskrit and consisting of 36 chapters.
- **Significance and Status:**
  - ✓ Regarded as the "fifth Veda," Natyashastra is considered a foundational text for performing arts.
  - ✓ Bharat Muni is recognized as the first and foremost expert on Dramaturgy.
- **Scope and Universality:**
  - ✓ The Natyashastra encompasses a vast scope, asserting that there is no knowledge, craft, technique, or activity that is not found within its contents.
- **Influence and Inspiration:**
  - ✓ Over the centuries, numerous treatises have been inspired and influenced by the Natyashastra, attesting to its enduring impact.
- **Theatrical Association:**
  - ✓ Natyashastra is closely associated with theatrical performance, providing a comprehensive guide for various aspects of the dramatic arts.

- **Elements Covered:**
  - ✓ The Natyashastra covers a wide range of elements related to dramatic composition, including the structure of plays, stage design, and genres of acting, emphasizing the concept of emotions known as Rasas.
- **Comprehensive Coverage:**
  - ✓ It addresses body movement, makeup, costume design, direction, musical scales, and the integration of music within dramatic performances.
- **Foundational Influence:**
  - ✓ The Natyashastra serves as a foundational source for understanding the intricacies of performing arts, guiding practitioners in both theoretical and practical aspects of their craft.

Indian Classical Dance: A Comprehensive Overview

- **Definition and Roots:**
  - Indian classical dance encompasses various performance arts rooted in musical theatre styles.
  - The Sanskrit text, Natyashastra, serves as the foundational guide for theory and practice.
- **Number and Regional Diversity:**
  - The number of classical dances ranges from eight to more, depending on different sources and scholars.
  - Distinct dance styles have evolved in various regions of India, each with unique nuances.
- **Natyashastra Influence and Guru-Shishya Parampara:**
  - All classical dance forms adhere to the basic rules outlined in Natyashastra.
  - The transfer of knowledge is emphasized through the Guru-Shishya Parampara, where gurus pass down traditions to disciples.
  - Students live with their masters, akin to a family, refining their dance training.
- **Present Classification of Classical Dance Forms:**
  - As per Sangeet Natak Akademi, there are presently eight classical dance forms in India.
  - These include Bharatnatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri, Kathak, and Sattriya.
- **Influences from Strong Traditions:**
  - Four strong traditions significantly influence classical dance forms: Shastra, Sculpture, Folk traditions, and Ancient literature.
  - Each dance form draws inspiration from stories reflecting the life, ethics, and beliefs of the Indian people.
- **Devotional Exercise and Devadasis:**
  - Classical dances were traditionally performed regularly at temples before deities as a devotional exercise.
  - This practice gave rise to devadasis, who later became performers in royal courts.

Various Postures in Classical Dances: Understanding Bhangas

- **Bhangas in Classical Dances:**
  - Deviations of the body from the central plumb line are termed as Bhangas, representing bends or flexions.

❖ **Abhanga:**

➢ Abhanga is a posture with a slight bend, one hip raised gracefully, and the body's weight supported on one leg.

❖ **Samabhanga:**

➢ Samabhanga is an equal bend or equipoise posture where the body remains straight with respect to the central line. The knee may be bent or straight.



❖ **Atibhanga:**

➢ Atibhanga involves a significant bend, with the torso diagonally inclined to one side of the central line and the knees bent.

❖ **Tribhanga**:

➢ Tribhanga is a triple bend posture, with the hip raised, torso curved to the opposite side, and the head tilted at an angle.

Classical Dance Forms in India: Origins and Recognition

❖ **Classical Dance Origin and Definition:**

➢ The term 'classical' originated from Sangeet Natak Akademi, referring to art forms based on Natya Shastra.

❖ **Presently Recognized Classical Dances:**

➢ As per Sangeet Natak Akademi, there are eight classical dances in India: Mohiniyattam, Kathakali, Kuchipudi, Bharatanatyam, Odissi, Kathak, Manipuri, and Sattriya.

❖ **Recognition Discrepancy:**

➢ Sangeet Natak Akademi recognizes eight classical dance forms, while the Ministry of Culture recognizes nine, including Chhau.

Classical Dances	State of Origin
Bharatnatyam	Tamil Nadu
Odissi	Odisha
Kathakali	Kerala
Mohiniyattam	Kerala
Kuchipudi	Andhra Pradesh
Kathak	Uttar Pradesh
Sattriya	Assam
Manipuri	Manipur

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Mohiniyattam: Dance of an Enchantress - Features and Evolution

- **Meaning and Origin:**
  - Mohiniyattam translates to "The Dance of an Enchantress."
  - Associated with causing havoc to the wicked and bringing delight to the good.






- **Etymology**:
  - The name is derived from 'Mohini' (beautiful) and 'attam' (dance).
- **Mythological Connection:**
  - Mohiniyattam finds its origin in the Mohini incarnation of Vishnu.
  - Primarily a solo female dance form.
- **Themes and References:**
  - Themes revolve around love and devotion to Lord Vishnu or Lord Krishna.
  - First referenced in Vyavaharamala by Mazhamangalam Narayanan Namboodiri.
- **Historical Significance:**
  - Gained prominence under the rulers of Travancore.
  - Comprehensive study defined in the book "Balaramabharatam" by scholar-king Karthika Thirunal Bala Rama Varma.
- **19th Century Popularization:**
  - Maharaja Swathi Thirunal popularized Mohiniyattam in the 19th century in Travancore.
  - Vadivelu structured a repertoire including Cholkettu, defining the beginning performance.
- **Post Swathi Thirunal Era:**
  - After Swathi Thirunal, a dark age ensued, but Vallathol Narayana Menon later helped repeal the ban on temple dancing.
  - Kerala Kalamandalam was initiated in 1930 under the patronage of Kakkad Karanavappad, initially focusing on Kathakali training.

Distinctive Features and Elements:

- **Movement Characteristics:**
  - Rhythmical swaying of the body with an unbroken and smooth flow of movement.
- **Lasya Aspect:**
  - Emphasizes the Lasya aspect, representing beauty and grace, mainly performed by female dancers.
- **Costume and Aesthetic Blend:**
  - Typical costume is generally white or off-white with gold brocade.
  - Combines elements from Bharatanatyam and Kathakali.

- **Basic Dance Movements:**
  - 'Atavakul' or 'Atavus' comprises a collection of 60 basic dance movements.
- **Musical Accompaniments:**
  - Musical instruments include cymbals, veena, drums, and flute.
- **Prominent Personalities:**
  - Gopika Varma, Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon, among others, are prominent figures in Mohiniyattam.

Kathakali: Ballet of the East - An In-depth Exploration

- **Dance Drama and Moniker:**
  - Kathakali is renowned as a dance drama, often referred to as the 'Ballet of the East.'
  - It specializes in portraying religious and mythological stories, symbolizing the victory of good over evil.
- **Etymology and Connection:**
  - The term Kathakali originates from 'Katha' (story) and 'Kali' (drama), closely linked to the Sanskrit drama tradition of Koodiyattam.
- **Costume and Makeup:**
  - Kathakali is characterized by elaborate costumes and striking makeup.
  - Revived by Malayalam poet Vallathol Narayana Menon, who established the Kalamandalam institution for Kathakali in 1930.
- **Historical Context:**
  - Originally performed exclusively by males, with the first notable female Kathakali dancer being Ragini Devi, an American dancer.
  - Typically staged outdoors after sunset, featuring a Nilavilakku lamp and a tirasila curtain.
- **Expression through Symbols:**
  - Dancers do not speak; communication occurs through symbolic gestures known as mudras.
- **Origins and Integration:**
  - The original form of Kathakali was termed Ramanattam, evolving from folk dances like Kudiyattam, Theyyams, Mudiyattam, and the martial art of Kalariyapattu.
  - Involves a seamless blend of dance and drama, with themes drawn from epics and puranas.
- **Distinctive Features:**
  - Kathakali is typically an all-male troupe performance.
  - Minimal use of props in the recital.
  - Elaborate facial makeup, colored costumes, masks, jackets, and ornate headgear known as "kireetam."
- **Symbolism in Colors:**
  - Colors hold significance: green for nobility, red patches for royalty, black for evil, yellow for saints and women, complete red for intense evil, and white beard for higher consciousness.

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- **Language and Music:**
  - Songs in Kathakali use Manipravalam, a mix of Malayalam and Sanskrit.
  - Music plays a crucial role, in enhancing the dramatic narrative during performances.
- **Gestures and Rasas:**
  - Kathakali's crown jewel lies in its gestures, representing rasas through eye and eyebrow movements.
  - Nine facial expressions called 'Navarasas' convey various emotions, accompanied by extensive hand gestures, demanding rigorous training.
- **Culmination and Symbolic Meaning:**
  - The arrival of dawn, marked by the sound of drums, Chhenda, and maddala, signals the beginning and end of a Kathakali recital.
  - Symbolizes the element of sky or ether, with themes influenced by the Ramayana, Mahabharata, Puranas, or Vedas.
- **Prominent Personalities:**
  - Notable figures associated with Kathakali include Krishna Prasad, Ram Gopal, Koppan Nair, Kesavan Namboodiri, V. Kunju Nair, Vasu Pisharody, Ramankutty Nair, Kanju Karup, and Shanta Rai.



Kuchipudi: A Dynamic Dance Drama from Andhra Pradesh

- **Historical Roots and Village Origins:**
  - Originally performed by groups known as Kusselavas, traveling from village to village.
  - The name Kuchipudi is derived from the village of Kusselavapuri or Kuchelapuram in Andhra Pradesh.

- **Patronage and Evolution:**
  - Gained prominence under the Vijayanagara and Golconda rulers.
  - Initially a male dance form, it now includes female performers.
- **Formalization by Siddhendra Yogi:**
  - In the 17th century, Siddhendra Yogi formalized and systematized Kuchipudi, authoring plays like 'Bhama Kalapam.'
- **Multidimensional Dance Drama:**
  - Kuchipudi is a dance drama encompassing Nritta, Nritya, and Natya.
  - Notably, dialogue delivery is an integral aspect, with dancers speaking as well as dancing.
- **Expressive Elements:**
  - The dance form reflects life's varied moods, incorporating rhythmic patterns, melodic gestures, subtle facial expressions, and vigorous leaps.
  - Known for sensuous and bold eye movements.
- **Revival in the 20th Century:**
  - Remained confined to villages until the 20th century when Balasaraswati and Ragini Devi revived it.
  - Lakshminarayan Sastri introduced solo recitals and female participation.
- **Characteristic Features:**
  - Involves challenging foot movements, usually performed by a team.
  - Stories from Bhagavata Purana dominate, with a prevalent theme of Shringara rasa.
  - Encompasses Nritta, Natya, and Nritya, akin to Bharatnatyam but with distinct features.
- **Performance Elements:**
  - Each principal character introduces themselves with a 'daru,' a composition showcasing identity and skill.
  - Complete Kuchipudi shows include nritta and nritya in solo or group performances.
- **Distinctive Dance Sequences:**
  - Sollakath or Patakshara involves body movement (Nritta).
  - Kavutvams combines extensive acrobatics (Nritya).
- **Elementary Manifestation:**
  - Reflects earthly elements in the human body, merging dance and drama seamlessly.
  - Dancers may take on the role of singers, making it a dance-drama performance.
- **Solo Elements and Artistic Expressions:**
  - Popular solo elements include Manduk Shabdam, Balagopala Tarangam, and Tala Chitra Nrityam.
  - Manduk Shabdam narrates the story of a frog, while Balagopala Tarangam involves balancing a pot on the head.
- **Musical Accompaniments and Language:**
  - Kuchipudi recitals are accompanied by Carnatic music, with violin and mridangam as principal instruments.

- Performances are in Telugu.

❖ **Renowned Proponents:**

- Famous practitioners include Radha Reddy, Raja Reddy, Yamini Krishnamurthy, Indrani Rahman, Guru Jayarama Rao, Chinta Krishna Murthy, Shanta Rao, Chandrakala, and Swapnasundari.



Bharatanatyam: The Soulful Dance of Tamil Nadu

❖ **Solo Dance Tradition:**

- Bharatanatyam is exclusively performed by women, with its roots in the ancient tradition of devadasis (temple dancers).
- Carnatic music provides the musical backdrop for Bharatanatyam performances.

❖ **Intricate Movements and Poses:**

- Combines 64 principles of hand, feet, face, and body movements.
- Encompasses a stunning array of 108 poses showcasing the dance's expressive range.

❖ **Nattuvanars and Bharata Muni:**

- Men known as Nattuvanars are instrumental in teaching Bharatanatyam but do not perform it.
- The dance form finds its origins in Natya Shastra, and its name is derived from Bharata Muni.

❖ **Roots in Temple Dance:**

- Originating from the solo dance tradition of temple dancers, it was initially known as "Dashiattam."
- Inspiration is drawn from sculptures in the ancient Chidambaram temple in Tamil Nadu.

- **Metaphysical Element:**
  - Known as the "fire dance," symbolizing the metaphysical element of fire within the human body.
  - The dance movements resemble an intense flame in joyful motion.
- **Revival in Modern Times:**
  - Revived in the 20th century by E. Krishna Iyer and Rukmini Devi Arundale.
  - Kalakshetra, established by Rukmini Devi Arundale in 1936, played a pivotal role in teaching and promoting Bharatanatyam.
- **Prominent Dancers:**
  - Renowned practitioners include Rukmini Devi, Yamini Krishnamurthy, Padma Subramanyam, Mallika Sarabhai, and Anita Ratnam.
- **Distinctive Ornaments and Attire:**
  - Bharatanatyam dancers adorn unique 'Temple Jewellery' and wear anklets called gajjalu.
  - The costume, resembling an Indian saree, is specially designed for the dance.
- **Textual Influence and Unique Characteristics:**
  - Abhinaya Darpana by Nandikesvara is a key source for studying the technique and grammar of body movement.
  - Bharatanatyam is an ekaharya form, where one dancer takes on multiple roles in a single performance.
- **Tanjore Quartet's Contribution:**
  - Pioneering teachers known as the "Tanjore quartet" made significant contributions to Bharatanatyam's development.
  - They defined essential elements, leading to Bharatanatyam also being called Tanjore Natyam.
- **Symbolism and Mudras:**
  - Often referred to as the 'fire dance,' emphasizing both Tandava and Lasya aspects, with significant focus on 'mudras.'
  - Principal mudra, 'Katakamukha Hasta,' symbolizes 'Om.'
- **Varied Components:**
  - Alarippu, Jatiswaram, Shabdam, and Varnam constitute the foundational elements of a Bharatanatyam recital.
    - ✓ **Alarippu** - It is an invocatory piece of performance that includes basic dance postures and is accompanied by rhythmic syllables. It is meant to seek the blessings of God.
    - ✓ **Jatiswaram** - It is the Nritta component and is devoid of expressions, it includes the different poses and movements.
    - ✓ **Shabdam** - It is the dramatic element with expressed words, which includes the abhinaya in the song. It is generally in praise of the glory of God.
    - ✓ **Varnam** - It is the Nritya component. It is a combination of dance and emotions and is the most important part of the whole performance. It is synchronised with tala and raag, to express the story.

- Padam, Javali, and Thillana add emotional depth, love lyrics, and pure dance to the performance.
  - ✓ **Padam** - It refers to a mastery over the abhinaya (expression) of the spiritual message, by the artist. Music becomes light, dance becomes emotional.
  - ✓ **Jawali** - These are short love-lyrics performed at a faster tempo.
  - ✓ **Thillana** - It is the concluding stage of the performance, and comprises pure dance (Nritta) with exuberant movement and intricate rhythmic variations.

❖ **Eminent Proponents:**

- Distinguished figures like Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, and Mallika Sarabhai have left an indelible mark on Bharatanatyam.





Odissi: The Classical Dance of Odisha

❖ **Geographical and Historical Roots:**

- Odissi is a classical dance originating from the state of Odisha, India.
- It boasts the oldest archaeological evidence found in the Udayagiri caves in Odisha, depicting its gestures and postures.

- **Historical Nomenclature:**
  - Referred to as Odra-Magadhi in Natya Shastra, emphasizing its connection to the region.
- **Maharis, Devadasis, and Vaishnavism Influence:**
  - Initially practiced by "maharis" and patronized by Jain King Kheravela.
  - Performed in the Jagannath temple of Puri by Maharis and Devadasis until Vaishnavism's influence shifted the dynamics.
- **Transition to Gotipuas and Nartala:**
  - With the decline of the Mahari system, young boys known as 'Gotipuas' were recruited and dressed as females to continue the dance tradition.
  - Another variant, 'Nartala,' persisted in the royal courts.
- **Prominent Figures in Odissi:**
  - Renowned personalities associated with Odissi include Indrani Rahman, Kumkum Mohanty, Sonal Mansingh, and Sanjukta Panigrahi.
- **Distinctive Features and Postures:**
  - Rhythmical foot stamping and characteristic postures such as Tribhangi, Samabhangi, Abhangi, and Atibhangi define Odissi.
  - Tribhangi involves a three-directional positioning of the head, pelvis, and knee, exemplified in the Nataraja form of Shiva.
- **Elements of Odissi Dance:**
  - **Mangalacharan (Beginning):** Offering a flower to mother earth.
  - **Batu Nritya:** Dance with Tribhanga and Chowk postures.
  - **Pallavi:** Involving facial expressions and song representation.
  - **Tharijham:** Pure dance before the conclusion, which can be Moksha or Trikhanda Majura.
- **Influence of Natyashastra and Lord Jagannath:**
  - Odissi adheres to the rules of Natyashastra and reflects the philosophy of Lord Jagannath.
  - Verses from the Sanskrit play Gita Govinda are commonly used in Odissi performances.
- **Geometric Spiral Patterns and Symbolism:**
  - Odissi often involves geometric spiral patterns in its dance.
  - Symbolizes the element of water in its movements and expressions.
- **Musical Accompaniment and Instruments:**
  - Accompanied by Hindustani classical music and instruments like Manjira (Cymbals), Pakhawaj (Drums), Sitar, Flute, etc.
- **Incorporation of Gita Govinda and Distinct Attire:**
  - The lyrics of Gita Govinda, written by Jayadeva, are frequently used in Odissi.
  - Women dancers wear an elaborate hairstyle, silver jewelry, long necklaces, etc.
- **Famous Proponents:**

- Guru Pankaj Charan Das, Guru Kelucharan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), and Anandini Dasi (Argentina) are notable figures associated with Odissi.



Kathak: The Traditional Dance of Uttar Pradesh

- **Historical Roots and Evolution:**
  - Kathak finds its origins in the Ras Leela of Brajbhoomi, serving as the traditional dance form of Uttar Pradesh.
  - The name "Kathak" is derived from the storytellers or 'Kathikas' who recited verses from epics through gestures and music.
- **Mughal Era and Degeneration:**
  - During the Mughal era, Kathak initially flourished but later degenerated into a lascivious style, transforming into a court dance.
  - Persian influence seeped into the dance, impacting costumes and dancing styles.
- **Development of Gharanas:**
  - Kathak is marked by the development of different gharanas based on the Hindustani style of music.
  - ✓ **Lucknow Gharana:** Flourished under Nawab Wajid Ali Shah, emphasizing expression and grace.
  - ✓ **Jaipur Gharana:** Initiated by Bhanuji, focusing on fluency, speed, and long rhythmic patterns.
  - ✓ **Raigarh Gharana:** Developed under Raja Chakradhar Singh, unique for its emphasis on percussion music.
  - ✓ **Banaras Gharana:** Developed under Janakiprasad, featuring a greater use of the floor and symmetry.

❖ **Decline and Revival:**

- Kathak faced a decline during British rule, associated with lowly activities and denounced by Victorian administrators.
- Lady Leela Sokhey played a pivotal role in reviving the classical style of Kathak in the 20th century.
- Kalka Prasad Maharaj and his sons Shambhu Maharaj, Acchan Maharaj, and Lacchu Maharaj attracted global attention towards Kathak.

❖ **Characteristic Elements of Kathak:**

- Footwork and Pirouettes: Intricate footwork and pirouettes, involving spinning on one foot, define the essence of Kathak.
- Components of a Kathak Recital:
  - ✓ **Ananda:** The introductory item for the dancer's entrance.
  - ✓ **Thaat:** Soft and varied movements.
  - ✓ **Todas and Tukdas:** Small pieces with fast rhythms.
  - ✓ **Jugalbandi:** Competitive play between the dancer and tabla player.
  - ✓ **Padhant:** Reciting complicated bols (syllables) and demonstrating them.
  - ✓ **Tarana:** Pure rhythmic movements before the conclusion.
  - ✓ **Kramalaya:** The concluding piece with intricate and fast footwork.
  - ✓ **Gat Bhaav:** Dance without music, outlining different mythological episodes.

❖ **Musical Accompaniment and Costumes:**

- Kathak is generally accompanied by Dhrupad music, with the introduction of Taranas, Thumris, and Ghazals during the Mughal period.
- Female Kathak dancers typically wear sarees or lehengas, while traditional male costumes comprise a dhoti for the lower body and a bare upper body.





Manipuri Dance: A Devotional Tradition of Manipur

- **Mythological Origin and Theme:**
  - Manipuri dance traces its mythological roots to the celestial dance of Shiva and Parvati in the valleys of Manipur, accompanied by local 'Gandharvas.'
  - With the advent of Vaishnavism in the 15th century, Krishna became the central theme of Manipuri dance, primarily performed by females.
- **Geographical Association:**
  - This classical dance form belongs to the state of Manipur, showcasing the cultural richness of the region.
- **Devotional Essence:**
  - Manipuri dance stands out as the most devotional among all classical dances in India, aiming to impart a profound spiritual experience.
- **Revival and Popularization:**
  - Raja Bhag Chandra of Manipur in the 18th century played a crucial role in reviving Manipuri dance.
  - Rabindranath Tagore further popularized it beyond Manipur by inviting Manipuri dance teachers to Shantiniketan.

- **Religious Focus and Meaningfulness:**
  - The dance is inherently religious, striving to convey a spiritual experience to the audience.
  - Considered one of the softest and most meaningful dances globally, Manipuri dance distinguishes itself through its gentle and expressive movements.
- **Prominent Personalities Associated:**
  - Notable figures contributing to Manipuri dance include Bimbavati Devi, Kalabati Devi, Guru Nileshwar Mukharjee, Guru Bipin Singha, Guru Senarik Rajkumar, and Guru Haricharan Singha.
- **Distinctive Features of Manipuri Dance:**
  - **Emphasis on Devotion:** The dance places a strong emphasis on devotion rather than sensuality.
  - **Veiled Faces:** Dancers cover their faces with a thin veil, downplaying the importance of facial expressions.
  - **Gentle Gestures**: Hand gestures and the gentle movement of feet hold significant importance.
  - **Tandava and Lasya**: While Manipuri dance incorporates both Tandava and Lasya, greater emphasis is placed on the latter.
  - **Unique Costumes:** Females wear distinctive long skirts, focusing on slow and graceful movements of hands and knee positions.
  - **Ras Leela**: A recurring theme in Manipuri dance recitals is the Radha-Krishna love story, known as Ras Leela.
  - **Intricate Drum (Pung):** The drum (pung) plays a vital role in the recital, adding intricacy to the performance.
  - **Musical Accompaniments:** Flute, Khartals (wood clappers), dhols, etc., accompany the music, often using compositions of Jayadeva and Chandidas.
  - **Influences from Thang-Ta and Sankirtana:** Manipuri dance draws inspiration from Thang-Ta, a traditional martial art of Manipur, integrating various external weapons, and Sankirtana.
- **Renowned Proponents:**
  - Jhaveri sisters Nayana, Suvarna, Ranjana, and Darshana, along with Guru Bipin Singha and N Madhabi Devi, stand as influential proponents of Manipuri dance.



Sattriya Dance: A Devotional Tradition of Assam

- **Introduction by Vaishnava Saint Sankaradeva:**
  - Sattriya dance, in its modern form, was introduced by the Vaishnava Saint Sankaradeva in the 15th century AD in Assam.
- **Origin and Name:**
  - The art form derives its name from the Vaishnava monasteries known as 'Sattras,' where it was primarily practiced.
  - It finds mention in the ancient text 'Natya Shastra' of sage Bharat Muni and draws inspiration from the Bhakti Movement.
- **Features of Sattriya Dance:**
  - An amalgamation of various dance forms prevalent in Assam, primarily Ojapali and Devdasi.
  - Focuses on the devotional aspect of dance, narrating mythological stories of Vishnu.
  - Encompasses Nritta, Nritya, and Natya elements.
  - Often performed in groups by male monks known as 'Bhokots' as part of their daily rituals or on festivals.
  - Based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir, and Mirabai.
  - Major accompanying instruments include Khol (drum), Cymbals (Manjira), and Flute, with songs composed by Shankaradeva known as 'Borgeets.'
  - Emphasis on rhythmic syllables, dance postures, and footwork, combining both Lasya and Tandava elements.
- **Traditional Rules and Costumes:**
  - Sattriya dance has strictly laid down rules concerning hand gestures and footwork.
  - Male dancers wear Dhoti and 'Paguri' (turban), while females adorn traditional Assamese jewelry, 'Ghuri,' and 'Chador' made in Pat silk cloth.
- **Evolution in Modern Times:**
  - In contemporary times, Sattriya dance has evolved into two separate streams: Gayan-Bhayanar Nach and the Kharmanar Nach.
  - Prominent personalities associated with Sattriya dance include the mother-daughter duo Indira P.P. Bora and Menaka P.P. Bora.
- **Ankia Naat and Bhaona:**
  - Ankia Naat, a type of Sattriya, involves play or musical drama, written in an Assamese-Maithili mix language called Brajavali.
  - A specific presentation of Ankia Naat is referred to as Bhaona, often based on stories of Lord Krishna.
  - Traditional theatre aimed at removing superstitions and unethical beliefs, Ankia Naat captivates audiences, providing a higher spiritual experience.



Chhau Dance: A Blend of Martial Traditions and Mythological Narratives

- **Origin of the Word "Chhau":**
  - The term Chhau originates from 'Chhaya,' meaning shadow.
- **Themes and Narratives:**
  - Religious themes derived from Ramayana, Mahabharata, Puranas, Shaivism, Shaktism, and Vaishnavism are portrayed in Chhau.
  - It is a form of mask dance incorporating rigorous martial movements to narrate mythological stories. Some narratives include natural themes like Sarpa Nritya (serpent dance) or Mayur Nritya (peacock dance).
- **Main Styles of Chhau Dance:**
  - Three main styles of Chhau dance include:
    - ✓ Saraikela Chhau in Jharkhand.
    - ✓ Mayurbhanj Chhau in Odisha.
    - ✓ Purulia Chhau in West Bengal.
- **Distinct Characteristics:**
  - Chhau artists do not wear masks, emphasizing martial, tribal, and folk traditions.
- **UNESCO Recognition:**
  - In 2010, UNESCO inscribed Chhau in the Representative List of Intangible Cultural Heritage of Humanity.
- **Cultural Heritage in Eastern India:**
  - Chhau dance in Eastern India, spanning Orissa, Jharkhand, and West Bengal, is a unique blend of martial traditions, temple rituals, and folk performances.

- It encompasses episodes from epics, traditional folklore, local legends, and abstract themes through dance and music ensemble, primarily featuring indigenous drums.

❖ **Connection with Festivals and Rituals:**

- In its traditional context, Chhau dance is intimately connected with the festivals and rituals of the region.
- Notably, the Chaitra Parva celebrated in April, marking the advent of spring and the beginning of the harvesting season.

❖ **Musical Ensemble:**

- Melody is interwoven and provided by reed pipes like Mohuri, Turi-Bheri, and Shehnai.
- While vocal music is not used in Chhau, melodies draw from the Jhumur folk repertoire, devotional Kirtan, classical Hindustani 'ragas,' and traditional Oriya sources.

❖ **Accompaniment Instruments:**

- Dhol, Dhumsa, Nagada, Chadchadi, and Jhanj provide accompaniment to Chhau dance.

❖ **Recognition by Ministry of Culture:**

- The Ministry of Culture recognizes Chhau dance as one of the classical dances, affirming its cultural significance and heritage.



Differences between Classical Dance and Folk Dance:

Feature	Classical Dance	Folk Dance
Origin	Traces roots to the Sanskrit text on theatre and drama, Natyashastra	Developed by people to reflect their lives
Focus	Technicalities, grace, composure, stance, and abhinaya	Energy, enthusiasm, and fun
Difficulty	Quite complex and technical	Quite easy to learn
Training	Requires many years of formal training	No formal training required
Performance	Solo and group	Mainly group
Development	Developed in high society, in temple complexes and royal courts	Developed among common people
Examples in India	Bharatanatyam, Kathak, Odissi, Kathakali, Kuchipudi, Sattriya, Manipuri, and Mohiniyattam	Ghoomer, Garba, Bihu, Lavani, Dandiya, Kalbelia, Rouff, Chari, and Bhangra

Classical Dance: Preserving Tradition and Elegance

- **Highly Evolved Form:**
  - Classical dance refers to a highly evolved and sophisticated dance form.
- **Institutionalized Training:**
  - It is characterized by formal institutions dedicated to imparting training and maintaining standardized techniques.
- **Rooted in Natya Shastra Tradition:**
  - Classical dances find their origin in the tradition of Natya Shastra, carrying a divine essence in their roots.
- **Expert Performers:**
  - Performers of classical dances are experts who undergo extensive training, honing their skills over years.
- **Limited in Number:**
  - The classical dance forms in India are limited to eight, each holding a unique cultural significance.
- **Recognition by Sangeet Natak Akademi:**

- Classical dances receive recognition from the Sangeet Natak Akademi, an autonomous institution established by the Government of India in 1952 under the Ministry of Culture.

❖ **Examples:**

- Mohiniyattam, Kathakali, Kuchipudi are examples of classical dances.

Folk Dance: Celebrating Culture and Diversity

❖ **Lower Level of Evolution:**

- Folk dances belong to a lower level of evolution compared to classical dances.

❖ **Absence of Institutionalization:**

- Unlike classical dances, folk dances lack institutionalization and are often passed down informally through generations.

❖ **Unrelated to Natya Shastra Tradition:**

- Folk dances have no direct association with the Natya Shastra tradition; instead, they often revolve around agricultural and harvesting seasons.

❖ **Accessible to Everyone:**

- Folk dances can be performed by anyone, requiring no specialized knowledge or extensive training.

❖ **Abundance of Folk Dances:**

- Folk dances encompass a wide variety, reflecting the diverse cultures and traditions across regions.

❖ **No Formal Recognition Required:**

- Folk dances do not necessarily seek formal recognition, thriving in their local and cultural contexts.

❖ **Examples:**

- Garba, Bihu, Raas, Goaf, Hudo, Lavani, Ghoomor are examples of folk dances, each deeply embedded in regional cultures.

Folk Dance:

Enriching Culture Through Spontaneity: Folk Dances of India

❖ **Abundance of Folklore and Legends:**

- India's diverse cultural landscape, rich in folklore, legends, and myths, contributes to a vibrant amalgamation of local song and dance traditions.

❖ **Spontaneous and Crude Expression:**

- Folk dance forms, often lacking formal training, are characterized by their spontaneity and simplicity, reflecting the raw and unrefined expressions of the masses.

❖ **Inherent Beauty in Simplicity:**

- The lack of formal training imparts a natural and effortless beauty to folk dance, making it a genuine and authentic representation of the community's artistic expressions.

❖ **Confined Knowledge Transmission:**

- Traditionally, these art forms are confined to specific communities or localities, passed down through generations within particular sects of people.

Attributes of Folk Dance: An Insight into Tradition

- **Performed by Common People:**
  - Folk dances involve the participation of common people who lack formal training, making them an inclusive and community-driven expression.
- **Natural, Original, and Effortless:**
  - The authenticity of folk dances lies in their natural, original, and effortless movements, portraying a genuine reflection of the community's cultural identity.
- **Community Participation:**
  - In many instances, entire village communities actively participate in folk dances, fostering a sense of unity and collective expression.
- **Non-Purposeful Performance:**
  - Folk dances are not driven by a desire for appreciation or rewards; instead, they serve as a means to express joy, entertain, and strengthen community bonds.
- **Integral to Everyday Life:**
  - These dances are integral to the fabric of everyday life, intertwined with religious beliefs, customs, ceremonies, and rituals of common people.
- **Seasonal and Life-Related Themes:**
  - Most folk dances are associated with specific agricultural seasons or significant day-to-day activities, capturing the essence of common people's lives.

Folk Dances Across States: A Glimpse into Cultural Diversity

- ***Include specific examples of folk dances from different states.***
  - Folk dances vary across states, showcasing the diversity of cultural expressions within India. Examples include [list specific dances from different states].

Diverse Dance Forms of Andhra Pradesh: A Cultural Tapestry

Lambadi Dance: Celebrating Nomadic Tradition

- Performed by Banjaras:
  - Lambadi dance is an integral part of the cultural heritage of Andhra Pradesh and is predominantly performed by the Banjaras, a nomadic tribal group.
- Occasions of Celebration:
  - Traditionally, Lambadi dance takes center stage during significant social events, especially marriages, and serves as a cultural expression for the Banjara community.

Veeranatyam: A Sacred Dance with Historical Roots

- Ancient Dance Form:
  - Veeranatyam, a venerable dance form in Andhra Pradesh, holds profound religious significance, with roots deeply embedded in the state's cultural history.
- Performed by Veerabhadriya Community:

- The Veerabhadriya community, formerly known as Veeramusti, claims lineage from Veerabhadra and passionately performs this vigorous dance using instruments like Tambura, Soolam, Dolu, Tasha, and Veeranam.

❖ Mythological Inspiration:

- The dance narrates the enraged movements of Shiva, expressing his anger when Sati was insulted, drawing inspiration from Hindu mythology.

Bhamakalpam: The Tale of Satyabhama's Emotions

❖ Focus on Satyabhama:

- Bhamakalpam, a captivating dance, revolves around the character of Satyabhama, the beautiful yet jealous wife of Lord Krishna.

❖ Emotional Narrative:

- The dance intricately weaves a tale of Satyabhama's emotions, where 'Bhama' signifies the woman's original name, and 'Kalpam' conveys complaints or jealousy.

❖ Physical Strength Resembling Kuchipudi:

- Bhamakalpam showcases physical strength similar to Kuchipudi dance, reflecting the dynamism and vigor inherent in its performance.

Burrakatha: Musical Narration Enriched with Dance

❖ Instruments and Storytelling:

- Burrakatha, characterized by the use of a tambura (Burr) played by the main storyteller, involves dynamic storytelling, musical accompaniment, and coordinated dance movements.

❖ Interactive Performance:

- The main performer engages in storytelling, music playing, and dance, while co-performers contribute by playing drums, addressing the main performer, and enhancing certain narrative events with short sentences.

Diverse Folk Dances of Assam: A Cultural Kaleidoscope

Bihu Dance: Celebrating Assamese Festivals

❖ **Festival Association:**

- Bihu dance is intricately linked to the Bihu festival, one of the three major festivals celebrated in Assam—Rongali (Bohag Bihu), Kongali (Kati Bihu), and Bhogali (Magh Bihu).

❖ **New Year Celebrations:**

- Often performed as part of New Year celebrations, Bihu dance involves the vibrant participation of young men and women.

❖ **Colorful Traditional Attire:**

- Dancers adorn colorful traditional costumes to enhance the festive spirit, embodying the pomp and gaiety of the occasion.

❖ **Performance Elements:**

- The dance features group formations, rapid hand movements, and brisk footsteps, reflecting the dynamic and lively nature of Assamese celebrations.

❖ **Outdoor Tradition:**

- Traditionally performed outdoors under trees or in natural settings, Bihu dance captures the essence of Assam's cultural connection with nature.

❖ **Musical Instruments:**

- Instruments such as Dhol (Drum), Taal, Pepa (Buffalo horn instrument), Toka, Baanhi (Flute), Xutuli, and Gogon accompany the dance, enriching the auditory experience.

Bagurumba: Bodo Elegance in Dance

❖ **Alternative Name:**

- Also known as Bardwisikhla dance, Bagurumba is a traditional dance performed by the Bodo community during the Bwisagu festival, usually in mid-April (Vishuva Sankranti).

❖ **Traditional Attire:**

- Bodo women don colorful dokhna and aronai while performing the Bagurumba dance, contributing to the visual vibrancy of the performance.

Bhortal Dance: Narahari Burha Bhakat's Creation

❖ **Artistic Origin:**

- Developed by Narahari Burha Bhakat, a prominent Satriya artist, Bhortal dance is performed in groups, showcasing a harmonious blend of rhythm and movement.

❖ **Zhiya Nom Beat:**

- The dance unfolds to the lively beats of 'Zhiya Nom,' a fast-paced rhythm that adds dynamism and energy to the performance.

Jhumur Dance: Tea Tribes Tradition

❖ **Community Affiliation:**

- Jhumur dance is a traditional form belonging to the Tea tribes community of Assam, symbolizing their cultural identity and heritage.

❖ **Inclusive Participation:**

- Young girls and boys actively participate in the Jhumur dance, fostering a sense of community and togetherness.

Jaubani: Dimasa Cultural Expression

❖ **Performed by Dimasas:**

- Jaubani is a dance form performed by the Dimasa people, an indigenous tribe residing in Assam and Nagaland.

❖ **Instrumental Performance:**

- Distinctive for its use of instrumental music, Jaubani relies on the melodic tones of instruments rather than vocal songs to convey its cultural narrative.

- **Cultural Significance:**
  - Rooted in Dimasa traditions, Jaubani serves as a cultural expression, embodying the heritage and customs of the ethnolinguistic Dimasa community.

Gujarat's Vivid Folk Dances: A Tapestry of Tradition

Garba: Illuminating the Night with Dance

- Origin and Significance:
  - Named after "garba deep," a sacred lamp, Garba is a cultural dance deeply rooted in Gujarat, especially popular during the Navaratri festival.
- Inclusivity in Participation:
  - Originally a women's dance, Garba now witnesses active participation from both men and women, fostering a sense of unity and celebration.
- Devotional Element:
  - Performed during Navaratri, Garba is accompanied by songs that praise the Mother Goddess, creating a spiritual ambiance during the vibrant dance.

Dandiya Raas: The Dynamic Mock Fight

- Energetic Dance Form:
  - Dandiya Raas is a dynamic dance characterized by the lively use of polished sticks or dandiyas, symbolizing a playful yet spirited mock fight between Durga and Mahishasura.

Padhar: A Community Celebration

- Community Affiliation:
  - Padhar, a unique dance form, is associated with the Padhar community, showcasing their cultural expression through rhythmic excitement and frenzy.

Tippani: Rhythmic Vocational Dance

- Occupational Essence:
  - Tippani transcends the realm of mere performance, as it is a vocational dance enacted by women laborers, featuring the rhythmic beating of the ground with a wooden block.
- Instrumental Component:
  - The dance incorporates a wooden block with a long handle, sometimes adorned with small bells, enhancing the auditory experience of the rhythmic beats.

Gof: A Tapestry of Woven Ropes

- Derivative of Dandiya Raas:
  - Gof, derived from Dandiya Raas, introduces a creative element with colored ribbons or ropes, intricately woven and unwoven by dancers to craft diverse patterns.
- Global Resonance:
  - Resembling the Maypole dance of Europe, Gof brings a global resonance to Gujarat's traditional dance forms through its dynamic and visually captivating patterns.

Hudo: Dance of Courtship

- Cultural Context:
  - Hudo, also known as Rudo, is a dance of courtship performed during the Triniteshwar Mahadev Mela, an event dedicated to facilitating match-making among young boys and girls.
- Expressive Clapping:
  - Accompanied by rhythmic clapping, Hudo intertwines dance steps with the expressive nuances of courtship, adding a cultural layer to the matchmaking festivities.

Ghado: Pots in Harmony with Dance

- Symbolism of "Ghado":
  - Ghado, meaning pot, is a traditional dance where women gracefully carry metal pots, typically used for fetching water, while singing folk songs in a circular motion.
- Comparative Element:
  - Drawing parallels with the Panihari dance of Rajasthan, Ghado epitomizes the harmonious fusion of daily life activities with cultural expression.

Supdu: A Celebration of Daily Life

- Implements of Choreography:
  - Supdu, named after a grain-cleaning basket, intricately choreographs dance moves using everyday implements, offering a vibrant celebration of Gujarat's rural life.
- Ode to Daily Activities:
  - The songs accompanying Supdu delve into the daily activities of Gujarat's villages, transforming routine chores into a lively and engaging dance spectacle.

Jharkhand: A Tapestry of Folk Dances

Santhal: A Unifying Celebration

- Inclusive Performance:
  - Both women and men actively participate in the Santhal dance, fostering inclusivity and community celebration.
- Harvest Festival Tradition:
  - Santhal dance finds its rhythm during harvest festivals, resonating with the agricultural cycles and bringing people together in festive spirit.

Domkach: A Folk Rhythm from Jharkhand

- Folk Dance Essence:
  - Domkach embodies the essence of Jharkhand's folk traditions, manifesting through vibrant dance performances.

Kurukh Dance: Cultural Expression of the Kurukh Tribe

- Tribe-Centric Celebration:

- The Kurukh tribe expresses its cultural vibrancy through folk dances performed on various occasions, including harvests, festivals, and marriages.

❖ Linguistic Connection:

- In the Kurukh language, dance is referred to as "Dandi," emphasizing the linguistic and cultural richness embedded in their dance traditions.

Kashmir: A Symphony of Folk Expressions

Rouf: Harvest Harmony in Kashmir

❖ Seasonal and Festival Performance:

- Rouf, a cultural dance in Kashmir, unfolds during the harvest season and festive occasions, providing a rhythmic celebration of agriculture.

❖ Female Artistry:

- Traditionally performed by women, Rouf brings together a community, with dancers forming rows, interlocking arms, and singing Rouf songs.

❖ Instrumental Simplicity:

- In a notable simplicity, Rouf songs resonate without any musical instrument accompaniment, showcasing the raw beauty of their rhythmic dance.

Bhand Pather: Theatrical Commentary on Society

❖ Folk Theatre Dynamics:

- Bhand Pather, a traditional folk theatre in Kashmir, emerges as a powerful fusion of play and dance, offering a poignant commentary on social traditions and vices.

Kud Dance: A Nocturnal Celebration under the Stars

❖ Nighttime Revelry:

- The Kud Dance unfolds its rhythmic spectacle during the night, illuminated by the stars, creating a magical ambiance for cultural celebration.

Kerala: Where Tradition Meets Rhythmic Grace

Kolkali: Men's Dance of Dynamic Coordination

❖ Wooden Sticks Choreography:

- Kolkali, a men's dance form in Kerala, showcases performers using short wooden sticks, engaging in a circular dance that emphasizes dynamic coordination.

❖ Gradual Tempo Elevation:

- The dance unfolds with pairs of dancers striking sticks together in rhythmic unison, gradually elevating the tempo for an energetic performance.

Kaikottikali: Women's Dance Around the Brass Lamp

❖ Female-Centric Artistry:

- Kaikottikali, a women's dance, features a circular formation as dancers move around a brass lamp, creating a visually captivating spectacle.

- Rhythmic Clap and Song:
  - Dancers, while clapping hands, sing songs reflecting on subjects of general interest to women, infusing the performance with cultural depth.

Madhya Pradesh: A Tapestry of Folk Expressions

Reena Dance: A Diwali Delight

- Regional Fame:
  - Reena Dance, a renowned folk dance, takes center stage in parts of central India, particularly gaining popularity in Madhya Pradesh's Dindori District.
- Festive Attraction:
  - This competitive dance becomes a major attraction during the festive season of Diwali, captivating audiences with its cultural significance.
- Community Participation:
  - Exclusive to the female members of the Baiga and Gond communities, Reena Dance showcases community participation and preserves cultural traditions.

Gedi: Stilted Rhythms of Madhya Pradesh

- Cultural Identity:
  - Gedi, also known as Dito Endanna, is a traditional dance performed by the Gond tribe, contributing to the cultural mosaic of Madhya Pradesh and Chhattisgarh.
- Unique Instrumentation:
  - Utilizing a pair of bamboo poles with footrests as stilts, dancers create rhythmic beats by striking them on the ground, adding a unique auditory element to the performance.
- Agricultural Celebration:
  - Performed during the crop-sowing season, Gedi embodies the celebratory spirit tied to agricultural practices in the region.

Maharashtra: Where Tradition Dances in Beauty

Lavani: Beauty in Motion

- Artistic Etymology:
  - Lavani derives its name from "Lavanya," meaning beauty, encapsulating the essence of this vibrant and expressive dance form.
- Female Artistry:
  - Exclusively performed by women, Lavani showcases the artistry and grace of female dancers, creating a captivating visual spectacle.
- Historical Roots:
  - Initially utilized during wartime for soldier entertainment and morale-boosting, Lavani holds historical significance beyond its aesthetic appeal.

Lezim: Rhythmic Beats of Celebration

- Instrumental Core:
  - Lezim, named after the instrument it features, involves a wooden stick with a flexible string adorned with cymbals, producing lively clashing sounds.
- Ganesh Chaturthi Traditions:
  - Performed during the Ganesh Chaturthi festival, Lezim adds a rhythmic and joyous dimension to the celebrations, becoming an integral part of the cultural festivities.

Koli: Coastal Rhythms of Maharashtra

- Occupational Essence:
  - Rooted in coastal regions, Koli dance draws inspiration from the life of fishermen, portraying the essence of the Koli community.
- Inclusive Performance:
  - Both women and men actively participate in Koli, fostering community involvement and celebrating the coastal heritage of Maharashtra.
- Cross-Cultural Connection:
  - Similarities with Padhar Nritya in southern Gujarat, especially in portraying a fishing boat, highlight the cross-cultural connections in traditional dance forms.

Mizoram: Harmony of Bamboo and Tradition

Cheraw: Weaving Bamboo Tales

- Bamboo Dance Tradition:
  - Popularly known as Bamboo Dance, Cheraw unfolds its vibrant tales during various festive occasions, captivating audiences with its unique bamboo-centric choreography.
- Bamboo Skipping Artistry:
  - Long poles of bamboo become an integral part of the dance, as performers skillfully skip between them without getting caught, showcasing agility and precision.

Chailam: Festival Harmony in Circles

- Festive Occasion Performance:
  - Chailam takes center stage during the Chapchar Kut festival, an essential celebration in Mizoram, featuring men and women standing alternatively in circles.
- Interconnected Dance Form:
  - The dance involves an interconnected formation, with women holding onto the waist of men, creating visually captivating circles that move to the beats of traditional instruments.
- Musical Ensemble:
  - Central to the dance are musicians in the middle, playing drums and the mithun's horn, contributing to a lively musical ensemble that complements the dance sequences.

Punjab: Vibrant Rhythms and Expressions

Bhangra: Harvest Festivities in Motion

- Inclusive Evolution:
  - Originally a male-dominated dance, Bhangra has evolved to include women performers, reflecting the changing dynamics while preserving its cultural essence.
- Harvest Festival Roots:
  - Rooted in traditional harvest festivals, Bhangra's spirited performances celebrate the agricultural abundance with dynamic movements and lively music.
- Stunt Finales:
  - Bhangra performances culminate with impressive stunt formations, showcasing the dancers' physical prowess and adding an exhilarating climax to the cultural spectacle.
- Musical Ensemble:
  - The beats of Bhangra resonate with musical instruments such as Dhol, Ektara, and Chimta, creating a rhythmic tapestry that accompanies the dancers' energetic moves.
- Vibrant Attire:
  - Bhangra dancers adorn themselves in colorful traditional clothing, adding visual vibrancy to the performance and emphasizing the festive spirit.

Giddha: A Symphony of Women's Expression

- Female Artistry:
  - Exclusive to women performers, Giddha seamlessly combines dance, song, and mimicry to express themes of daily life, reflecting the vibrant cultural tapestry of Punjab.
- Energetic Simplicity:
  - While Giddha maintains a simple style, its vigor and energy remain unmatched, creating a dynamic performance that engages both participants and audiences.

Tamil Nadu: Celebrating Harvest and Devotion

Kummi: Harvest Joy in Dance

- Participation of Women and Girls:
  - Young girls and women actively participate in Kummi, a dance form entwined with the celebration of harvest festivals, Pongal, temple festivities, and Navaratri.

Kolattam: Rhythmic Play with Sticks

- Festive Participation:
  - Performed by young girls and women, Kolattam is named after the sticks (kola) used in the dance, serving as both a rhythmic tool and a symbolic element.
- Festival Occasions:
  - Kolattam finds its rhythm during festivals like Navaratri and Janmashtami, blending devotion and cultural expression.

Poikkal Kudirai Attam: The Dance of the Dummy Horse

- Cultural Variant:
  - Similar to the Kachchi Ghodi of Gujarat and Rajasthan, Poikkal Kudirai Attam involves dancers carrying a horse-like figure on their hips, combining vibrant visuals with lively drumming.

Kavadi Attam: Devotion in Motion

- Male-Centric Devotion:
  - Exclusively performed by males, Kavadi Attam involves dancers carrying Kavadi, a wooden pole with pots filled with coconut water or milk, in devotion to Lord Murugan.

Rajasthan: Colors, Cultures, and Captivating Dance Forms

Ghoomar: Spinning Elegance

- Graceful Origin:
  - Named after "ghoomna," meaning 'to spin,' Ghoomar is an enchanting dance performed by women, featuring graceful twirls and dazzling skirt movements.
- Cultural Heritage:
  - Originating among the Bhils of Rajasthan, Ghoomar later gained popularity among women from Jaipur's royal families, becoming a cherished dance form for festive and auspicious occasions.

Dang Lila: Rhythmic Striking Celebrations

- Instrumental Dynamics:
  - Dang Lila resembles Gujarat's Raas dance but incorporates longer sticks for rhythmic striking, creating a distinct auditory experience.
- Festival Context:
  - Traditionally performed during Holi and Navaratri festivals, Dang Lila captures the festive spirit with dynamic movements and percussive beats.

Gorbandh: Dance of Camel Ornaments

- Desert Artistry:
  - Rooted in the desert traditions of Rajasthan, Gorbandh centers around the creation of a unique ornament used to decorate camels, offering a cultural narrative through dance.

Terataal: Nightlong Tribute in Bells

- Kamad Tribe Tradition:
  - Exclusive to the women of the Kamad tribe, Terataal involves tying thirteen small bells to their feet and hands, creating a mesmerizing dance in praise of their god, Baba Ramdev.
- Devotional Celebration:
  - This dance form, lasting throughout the night, combines rhythmic movements and melodic sounds from the bells, symbolizing a heartfelt tribute to their deity.

Odisha: A Tapestry of Traditional Dances

Laudi Khela: Martial Rhythms for Holi Celebrations

- Alternative Name:
  - Also known as Gauda Nacha, Laudi Khela is a martial dance deeply embedded in the cultural fabric of Odisha's coastal districts.
- Festive Dedication:
  - The dance unfolds during Dola Purnima (Holi), serving as a vibrant tribute to Lord Krishna and Radha, with each dancer wielding two sticks, striking them rhythmically.
- Musical Accompaniment:
  - Singha (buffalo's horn) and flute accompany the dance, enriching the auditory experience and elevating the festive atmosphere.

Ghumura Dance: Echoes from the Medieval Sun Temple

- Historical Roots:
  - Ghumura Dance, prominently depicted in the Sun Temple of Konark, reflects its historical roots tracing back to the medieval period.
- Festive Associations:
  - Traditionally linked with Nuakhai and Dasahara celebrations in Kalahandi and South Western Odisha, Ghumura Dance carries both cultural and celebratory significance.
- Darbari Dance Heritage:
  - Ghumura served as a Darbari dance in the princely state of Kalahandi, contributing to its cultural heritage and finding expression even in times of war.

Goti Pua: Expressive Dance in Pairs

- Linguistic Insight:
  - The term 'goti' signifies 'one' or 'single,' while 'pua' translates to 'boy.' Interestingly, Goti Puas, though named 'single boys,' perform in pairs.
- Cross-Dressing Tradition:
  - Goti Puas, adorned in feminine attire, challenge gender norms by cross-dressing, adding a unique layer to the expressive dance form.
- Musical Ensemble:
  - Goti Pua presentations feature a trio of musicians skillfully playing the pakhawaj, gini (cymbals), and harmonium, enhancing the dance's rhythmic cadence.

Baagha Naacha (Tiger Dance): Acrobatic Ode to the Wild

- Striking Visuals:
  - Exclusively performed by males, Baagha Naacha involves body painting with yellow and black stripes resembling a tiger, creating a visually striking spectacle.
- Musical Ambiance:

- Accompanied by a drummer and a bell player, the dance unfolds with acrobatic movements in rhythmic synchronization, celebrating the strength and agility of a tiger.

❖ Cultural Tradition:

- Beyond its visual and rhythmic appeal, Baagha Naacha contributes to Odisha's cultural landscape, embodying both artistic expression and physical prowess in a traditional context.

Other Folk Dances of India: A Vibrant Kaleidoscope of Culture

Bhagavata Mela: Thanjavur's Dance Drama Tradition

❖ Geographical Focus:

- Bhagavata Mela graces Tamil Nadu, especially the Thanjavur region, unfolding as an annual Vaishnavism tradition in Melattur and surrounding areas.

❖ Cultural Blend:

- Originating from a historic migration of Kuchipudi practitioners from Andhra Pradesh to Tanjavur, Bhagavata Mela intertwines cultural threads and celebrates Vaishnavite themes through dance-drama performances.

Yakshagana: Karnataka's Theatrical Extravaganza

❖ Regional Prowess:

- Yakshagana flourishes in Karnataka, specifically in districts like Dakshina Kannada, Udupi, and Kasaragod (Kerala), weaving together dance, music, dialogue, costume, and stage techniques in a distinctive style.

Tarangamel: Goa's Colorful Youthful Celebration

❖ Festival Connection:

- Heralding from Goa, Tarangamel takes center stage during Dussehra and Holi, amplifying the festive spirit and celebrating the vibrant youthfulness of the region.

❖ Visual Spectacle:

- The dance dazzles with rainbow-like costumes adorned with multi-colored flare and streamers, creating a captivating visual spectacle during its performance.

Kabellia: Kalbelia's Sensuous Serpentine Dance

❖ Rajasthani Elegance:

- Kabellia, a sensuous folk dance, unfolds in the cultural tapestry of Rajasthan, performed exclusively by the women of the Kalbelia Community.

❖ Serpentine Resonance:

- The dance's costumes and movements emulate serpents, with the 'Been' (wind instrument) providing the musical heartbeat. Recognizing its cultural significance, UNESCO inscribed Kalbelia folk songs and dances on the Intangible Cultural Heritage list in 2010.

Dangi: Harvest Tales from Himachal Pradesh

❖ Folklore Depiction:

- Rooted in one of Himachal Pradesh's oldest folklores, Dangi captivates with performances primarily led by female dancers.

❖ Harvest Season Celebrations:

- The dance unfolds during the harvest season in the sacred precincts of the Naina Devi temple, depicting themes ranging from royal love stories to intricate business transactions.

Dadra: Lucknow's Semi-Classical Musical Dance

❖ Geographical Affiliation:

- Dadra, a semi-classical dance, flourished in Uttar Pradesh, particularly among the courtesans of Lucknow.

❖ Musical Harmony:

- Accompanied by music of the same style, Dadra was a cultural jewel among Lucknow's courtesans, weaving together dance and melodious tunes.

Jawara: Harvest Rhythms of Bundelkhand

❖ Regional Harmony:

- Jawara, the harvest dance, finds its roots in the Bundelkhand region of Madhya Pradesh.

❖ Basket-Balancing Act:

- Dancers showcase their agility by balancing a basket (ariawar) on their heads, accompanied by lively instrumental music that forms an integral part of this traditional dance.

Matki: Malwa's Festive Solo Dance

❖ Occasional Spotlight:

- Matki, a dance originating from the Malwa region, steps into the limelight during weddings and festive occasions.

❖ Earthen Pot Balancing Act:

- Often performed solo, Matki involves women skillfully balancing multiple earthen pots on their heads, creating a spectacle that is both visually enchanting and culturally rich.

Gaur Muria (Bison Horn): Ritualistic Dance of Bastar

❖ Cultural Significance:

- Gaur Muria stands as an essential ritualistic dance of the Muria tribes in Chhattisgarh's Bastar region.

❖ Bison-Inspired Movements:

- Executed in groups by both men and women, the dance intricately imitates the movements of a bison, adding a unique flavor to the cultural landscape.

Alkap: Rural Dance-Drama of Rajmahal Hills

❖ Geographical Presence:

- Alkap weaves its dance-drama narrative in the Rajmahal hills of Jharkhand, and the regions of Murshidabad and Malda in West Bengal.

❖ Folklore and Mythology:

- Troops of 10-12 dancers bring popular folklore and mythological stories to life, interspersing dance with comical sketches (kap) in this traditional performance art associated with the Gajan festival.

Biraha: Bihar's Male-Driven Portrayal of Women's Pain

- Cultural Expression:
  - Biraha, along with its variant, Bidesia, emerges as a popular form of entertainment in rural Bihar, becoming a portrayal of women's pain when their partners are away.
- Male-Exclusive Artistry:
  - Unique to this dance form is its male-exclusive domain, where male performers take on the roles of female characters, bringing forth stories of longing and separation.

Jat-Jatin: Mithila's Artistic Portrayal of Married Life

- Regional Aesthetic:
  - Jat-Jatin finds popularity in the northern parts of Bihar, especially in the Mithila region.
- Unique Theme:
  - This dance form distinguishes itself through its representation of the tender love and quarrels of a married couple, offering a unique artistic portrayal of marital life.

Paika: Odisha's Martial Ode to Battle

- Geographical Arena:
  - Paika, a martial folk dance, unfolds its vibrant expressions in the southern parts of Odisha.
- Martial Arts Essence:
  - Armed with wooden spears and shields, the dancers showcase their skills and agility in intricate formations, adding a martial arts character to this traditional dance.

Danda-Jatra: Oldest Folk Art Narrating Social Harmony

- Ancient Roots:
  - Danda Nata, or Danda Jatra, stands as one of India's oldest folk arts, finding prominence mainly in Odisha.
- Narrative Focus:
  - Integrating dance, drama, and music, the art narrates stories and lore about Shiva, emphasizing themes of social harmony and brotherhood.

Thang Ta: Manipur's Martial Display of Sword and Spear

- Cultural Heritage:
  - Thang Ta claims exclusivity as Manipur's martial dance, with "Thang" representing sword and "Ta" representing spear.
- Creative Aggression:
  - The dance unfolds as a unique display of skill, creativity, and agility, portraying a mock fight sequence where performers leap to attack and defend with swords and spears.

Rangma: Nagas' Colorful War Dance

- Cultural Tapestry:

- Rangma takes center stage as the war dance of the Nagas, adding vibrant colors and cultural richness to the region's festive celebrations.

❖ Symbolic Enactment:

- Dressed in colorful costumes and ornate headgear, dancers enact mock war formations, paying tribute to the snow lion and Khang-Chen Dzong Pa (Kanchenjunga Peak).

Singhi Chham: Sikkim's Lion-Inspired Mask Dance

❖ Symbolic Representation:

- Singhi Chham, a popular mask dance of Sikkim, pays homage to the snow lion, symbolized by dancers adorned in furry lion costumes.

❖ Cultural Tribute:

- The dance unfolds as a vibrant tribute to Khang-Chen Dzong Pa (Kanchenjunga Peak), infusing the performance with cultural symbolism.

Mayilattam: Kerala's Peacock Dance

❖ Feathered Elegance:

- Mayilattam, Kerala's folk dance, features young girls dressed as peacocks, captivating audiences with colorful headgears, beaks, and feathers.

❖ Varied Dance Forms:

- Similar dances like Kaalai Attam (bull dance), Karadi Attam (bear dance), Aali Attam (demon dance), and Pampu Attam (snake dance) enrich the cultural repertoire of the region.

Butta Bommalu: Andhra Pradesh's Basket Toy Dance

❖ Artistic Expression:

- Butta Bommalu, meaning "basket toys," emerges as a popular dance form in Andhra Pradesh's West Godavari district.

❖ Character-Mask Enticement:

- Dancers wear masks resembling toy-like characters, showcasing delicate movements and non-verbal music, adding an element of entertainment to this folk dance.

Padayani: Kerala's Colorful Infantry Rows

❖ Religious Context:

- Padayani, a martial dance performed in Southern Kerala's Bhagavati temples, derives its name from "rows of infantry."

❖ Colorful Narratives:

- Dancers adorned in huge masks (kolams) present interpretations of divine and semi-divine narratives, with characters like Bhairavi, Kalan, and Yakshi, contributing to the vibrant spectacle.

Chakyar Koothu: Kerala's Solo Serpent Performance

❖ Artistic Fusion:

- Chakyar Koothu, an art form from Kerala, merges solo performance, serpent symbolism, and a unique blend of prose and poetry.

❖ Cultural Identity:

- Traditionally performed by the Chakyar community, known for their priestly role, the dance features vibrant attire, including a colorful headgear, large black mustache, and red spots covering the body.

Pata Kunitha: Mysore's Religious Bamboo Spectacle

❖ Geographical Affiliation:

- Pata Kunitha unfolds as a popular dance form in the Mysore region, offering a religious spectacle primarily performed by men.

❖ Bamboo Elegance:

- Men use long bamboo poles adorned with colorful ribbons (putu), creating a visual spectacle that captures the essence of the region's cultural exuberance.

Jhoomar: Tribal Sikh Harvest Dance

❖ Tribal Heritage:

- Jhoomar, performed by tribal Sikhs in Punjab and adjoining areas, takes center stage during harvest festivals, featuring circular movements and rhythmic drum beats.

❖ Traditional Threads:

- Originating from Balochistan, the dance showcases the importance of arm movements synchronized with drum tunes, preserving cultural continuity.

Raut Naach: Yadav Community's Diwali Celebration in Chhattisgarh

❖ Festive Occasion:

- Raut Naach, a celebratory dance, graces Chhattisgarh during the festival of Diwali, with the Yadav community taking the lead in its performance.

Karma Naach: Tribal Celebrations in Chota Nagpur Plateau

❖ Tribal Festivities:

- Karma Naach unfolds during the tribal festival of 'Karma,' becoming a cherished tradition among various tribes in Eastern India, especially in the Chota Nagpur Plateau.

❖ Circle of Unity:

- Dancers form circles, their arms interlinked, dancing to the beats of the occasion, creating a rhythmic spectacle that symbolizes unity and cultural expression.

Dumhal: Jammu and Kashmir's Colorful Drum Dance

❖ Cultural Rhythms:

- Dumhal graces the cultural landscape of Jammu and Kashmir, particularly celebrated by the Wattal tribe.

❖ Traditional Attire:

- Performers, adorned in colorful costumes and tall conical hats, dance and sing to the rhythmic beats of drums, making it a vibrant and festive display.

Fugdi: Konkan's Women-Centric Festival Dance

- Geographical Presence:
  - Fugdi captivates the Konkan region of Maharashtra and Goa, creating a festive ambiance during cultural celebrations.
- Women's Dance Formations:
  - Women take the stage, dancing in varied formations, often in circles or rows, expressing cultural richness through their rhythmic movements. The dance boasts diverse sub-types based on local customs.

Cheraw: Mizoram's Bamboo Dance Extravaganza

- Cultural Alias:
  - Cheraw, popularly known as Bamboo Dance, unfolds as a folk dance spectacle in Mizoram during festive occasions.
- Bamboo Dynamics:
  - Dancers skillfully skip through long bamboo poles, avoiding entanglement, adding a dynamic and rhythmic element to the performance. Its foreign origin enhances its cultural uniqueness.

Dalkhai: Odisha's Festival Overture

- Festival Association:
  - Dalkhai, predominantly performed during Odisha's Dussehra festival, becomes a cultural portrayal by tribes, employing various musical instruments.
- Narrative Tapestry:
  - Events from epics like Ramayana and Mahabharata, stories of Lord Krishna, and the use of a distinctive word signifying "girlfriend" at the beginning and end of each stanza contribute to the dance's rich narrative tapestry.

Hulivesha: Coastal Karnataka's Tiger-Inspired Festival Dance

- Geographical Footprint:
  - Hulivesha captivates Coastal Karnataka, with male dancers painted as tigers dancing to honor Goddess Durga during Navaratri.
- Fierce Devotion:
  - Through vivid portrayals of an angry tiger, the dance pays homage to the goddess, creating a unique blend of devotion and artistic expression.

Tippani: Saurashtra's Women-Centric Folk Dance

- Regional Origin:
  - Originating from Saurashtra in Gujarat, Tippani unfolds as a women-centric folk dance, where women rhythmically beat the floors with tippani, two long wooden sticks joined by a square wooden or iron block.

Garadi: Puducherry's Victory Celebration

- Cultural Commemoration:

- Garadi, a famous folk dance in Puducherry, stands as a jubilant celebration commemorating Lord Rama's victory over Ravana.

❖ Vanar Dancers:

- Dancers, distinguished as "Vanars" (Monkeys), revel in the victory, showcasing cultural symbolism and artistic expression in their performances.

Tera Tali: Rajasthan's Unique Musical Dance

❖ Cultural Heritage:

- Tera Tali, performed by the "Kamar" tribe of Rajasthan, unfolds as a unique musical dance where women sit on the ground with cymbals (Manjiras) tied to different parts of their bodies.

Hojagiri: Tripura's Graceful Pot-Balancing Dance

❖ Cultural Elegance:

- Hojagiri, a famous folk dance of Tripura, involves the graceful lower-half movements of a group of women or young girls, balancing earthen pitchers and other props.

❖ Lakshmi Puja Tradition:

- Traditionally performed during Lakshmi Puja, the dance captures attention with its delicate balancing act, showcasing cultural grace and devotion.

Khukuri Dance of Sikkim: Blade Artistry in Cultural Expression

❖ Prop-Centric Performance:

- Khukuri Dance of Sikkim adds a unique flavor by incorporating the Khukuri knife as a central prop, infusing various tricks into the dance routine.

❖ Dance and Blade:

- Dancers skillfully perform intricate moves using the Khukuri, turning the dance into a mesmerizing display of artistry and cultural expression.

Cham Dance: Tibetan Buddhism's Lively Masked Performance

❖ Religious Affiliation:

- Cham Dance, associated with certain sects of Tibetan Buddhism, emerges as a lively masked and costumed dance with deep religious significance.

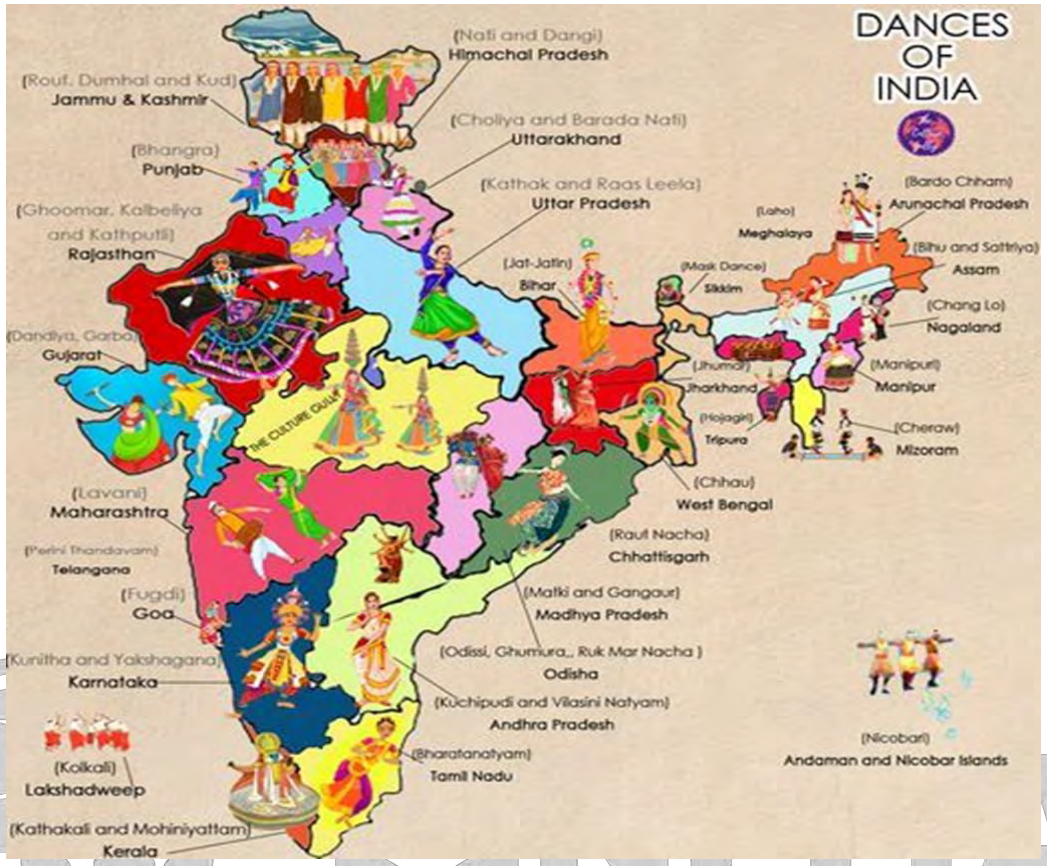
❖ Moral Narratives:

- Accompanied by monks playing traditional Tibetan musical instruments, the dance imparts moral instructions related to compassion and aims to bring merit to its spectators during cultural and religious festivals in various regions.

Dhediya Dance: Prayagraj's Energetic Folk Expression

❖ Cultural Hub:

- Dhediya Dance, a cultural gem, thrives in Prayagraj, contributing to the vibrant cultural tapestry of the region.



State	Folk Dance
Andhra Pradesh	Vilasini Natyam, Bhamakalpam, Veeranatyam, Dappu, Tappeta Gullu, Lambadi, Dhimsa, Kolattam
Arunachal Pradesh	Buiya, Chalo, Wancho, Pasi Kongki, Ponung, Popir
Assam	Bihu, Bichhua, Natpuja, Maharas, Kaligopal, Bagurumba, Naga dance, Khel Gopal
Bihar	Jata Jatin, Bakho-Bakhain, Panwariya
Chhattisgarh	Gaur Maria, Panthi, Raut Nacha, Pandwani, Vedamati, Kapalik

Gujarat	Garba, Dandiya Raas, Tippani Juriun, Bhavai
Goa	Tarangamel, Koli, Dekhni, Fugdi, Shigmo, Ghode, Modni, Samayi nrutya, Jagar, Ranmale
Haryana	Jhumar, Phag, Daph, Dhamal, Loor, Gugga, Khor
Himachal Pradesh	Jhora, Jhali, Chharhi, Dhaman, Chhapeli, Mahasu
Jammu & Kashmir	Rauf, Hikat, Mandjas, Kud Dandi Nach
Jharkhand	Alkap, Karma Munda, Agni, Jhumar, Janani Jhumar, Mardana Jhumar, Paika, Phagua
Karnataka	Yakshagana, Huttari, Suggi, Kunitha, Karga
Kerala	Ottam Thullal, Kaikottikali
Maharashtra	Lavani, Nakata, Koli, Lezim, Gafa, Dahikala Dasavtar
Madhya Pradesh	Jawara, Matki, Aada, Khada Nach, Phulpati, Grida Dance, Selalarki, Selabhadoni
Manipur	Dol Cholam, Thang Ta, Lai Haraoba, Pung Cholom
Meghalaya	Ka Shad Suk Mynsiem, Nongkrem, Laho
Mizoram	Cheraw Dance, Khuallam, Chailam, Sawlakin, Chawnglaizawn, Zangtalam

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Nagaland	Rangma, Zeliang, Nsuirolians, Gethinglim
Odisha	Savari, Ghumara, Painka, Munari
Punjab	Bhangra, Giddha, Daff, Dhaman, Bhand
Rajasthan	Ghumar, Chakri, Ganagor, Jhulan Leela, Jhuma, Suisini, Ghapal
Sikkim	Chu Faat, Sikmari, Singhi Chaam or the Snow Lion, Yak Chaam, Denzong Gnenha, Tashi Yangku
Tamil Nadu	Kumi, Kolattam, Kavadi
Tripura	Hojagiri
Uttar Pradesh	Nautanki, Raslila, Kajri, Jhora, Chappeli
Uttarakhand	Garhwali, Kumayuni, Kajari, Jhora, Raslila

SANGEET NATAK AKADEMI: India's Cultural Pillar

- **National Mandate:**
  - Sangeet Natak Akademi stands as India's national academy dedicated to the realms of music, dance, and drama, playing a pivotal role in preserving and promoting the country's cultural heritage.
- **Foundation and Autonomy:**
  - Established in 1952 by the Government of India, it operates as an autonomous body under the Ministry of Culture, reflecting the government's commitment to fostering artistic excellence.

AIMS AND OBJECTIVES: Guiding Cultural Enrichment

- **Coordination of Institutions:**
  - The Akademi takes on the crucial role of coordinating the activities of regional and state-level institutions focusing on dance, drama, and music, fostering a harmonious and collaborative cultural landscape.
- **Research Advancement:**
  - A champion of intellectual pursuits, the Akademi actively promotes research in Indian dance, drama, and music, contributing to the scholarly understanding and documentation of these art forms.

- **Cultural Resource Establishment:**
  - With an eye on heritage preservation, it establishes libraries and museums dedicated to dance, drama, and music, becoming custodians of valuable cultural resources.
- **Ideas Exchange Platform:**
  - Encouraging a vibrant exchange of ideas, the Akademi becomes a nexus for the cross-pollination of artistic concepts, fostering diversity and innovation in the creative realms.
- **Theatre Center Promotion:**
  - Recognizing the importance of theatrical hubs, it encourages the establishment of theatre centers, acting as focal points for the development and promotion of dramatic arts.
- **Training Institution Advocacy:**
  - Paving the way for artistic education, the Akademi supports the creation of institutions dedicated to training in the art of theatre, nurturing the next generation of performers and practitioners.
- **Assistance to Theatrical Organizations:**
  - Acknowledging excellence, the Akademi extends support to meritorious theatrical organizations, contributing to the sustenance and growth of impactful artistic endeavors.
- **Diverse Theatre Initiatives:**
  - A catalyst for cultural diversity, it encourages the development of open-air theatre, children's theatre, amateur dramatic activities, and rural theatres, ensuring a broad spectrum of theatrical expressions.
- **Folk Arts Conservation:**
  - At the heart of cultural preservation, the Akademi takes responsibility for reviving and conserving folk dance, folk music, and folk drama across various regions of the country, safeguarding India's rich folk heritage.
- **Cultural Festivals and Platforms:**
  - Actively sponsoring dance, drama, and music festivals, seminars, and conferences nationwide, the Akademi provides platforms for artists to showcase their talents and facilitates cultural discourse.
- **Recognition of Artistic Excellence:**
  - Individual brilliance is celebrated as the Akademi recognizes outstanding achievements of artists through awards, prizes, and distinctions, contributing to the acknowledgment and encouragement of artistic merit.
- **Education Standards Oversight:**
  - Upholding educational standards, the Akademi takes on the responsibility of maintaining the quality of education in music, dance, and drama, ensuring a robust foundation for aspiring artists and students alike.

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DAILY CLASS NOTES

Art & Culture

Lecture - 21

Folk Dance, Theatre, Puppetry & Martial Arts



Folk Dance, Theatre, Puppetry & Martial Arts

Folk Dances: Covered in the last lecture.

Q1. Consider the following pairs of tradition vs State: 2018

1. Chapchar Kut festival: Mizoram
2. Khongjom Parba ballad : Manipuri dance
3. Thang-Ta dance: Sikkim

Which of the pairs given above is/are correct?

(a) 1 only **(b) 1 and 2**
(c) 3 only (d) 2 and 3

Q2. Consider the following pairs: 2014

(i) Mohiniattam :Odisha
(ii) Garba: Gujarati
(iii) Yakshagana. Karnataka

Which of the pairs given above is/are correctly matched?

(a) (i) only **(b) (ii) and (iii) only**
(c) (i) and (iii) only (d) (i), (ii) and (iii)

Q3. With reference to the famous Sattriya dance, consider the following statements: 2013

Sattriya is a combination of music, dance and drama.

(i) It is a centuries-old living tradition of Vaishnavites of Assam.
(ii) It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.

Which of the statements given above is/are correct?

(a) (i) only (b) (i) and (ii) only
(c) (ii) and (iii) only **(d) (i), (ii) and (iii)**

Q4. In the context of cultural history of India, a pose in dance and dramatics called 'Tribhanga' has been a favourite of Indian artists from ancient times till today. Which one of the following statements best describes this pose? 2013

(a) One leg is bent and the body is slightly but oppositely curved at waist and neck
(b) Facial expressions, hand gestures and make-up are combined to symbolise certain epic or historic characters
(c) Movements of body, face and hands are used to express oneself or to tell a story
(d) A little smile, slightly curved waist and certain hand gestures are emphasised to express the feelings of love or eroticism

Q5. How do you distinguish between Kuchipudi and Bharatnatyam dance? 2012

(i) Dancers occasionally speaking dialogues are found in Kuchipudi dance but in Bharatnatyam.

(ii) Dancing on the brass plate by keeping the feet on its edges is a features Bharatnatyam but Kuchipudi dance does not have such a form of movement

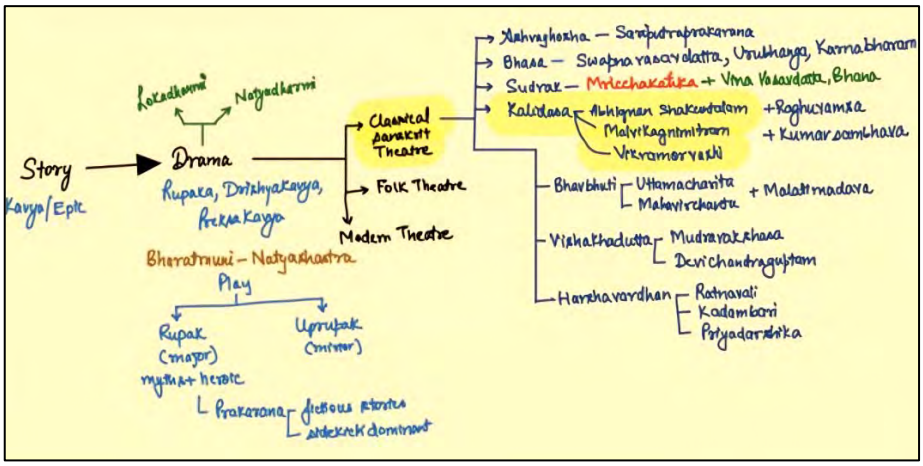
Which of the statements given above is/are correct?

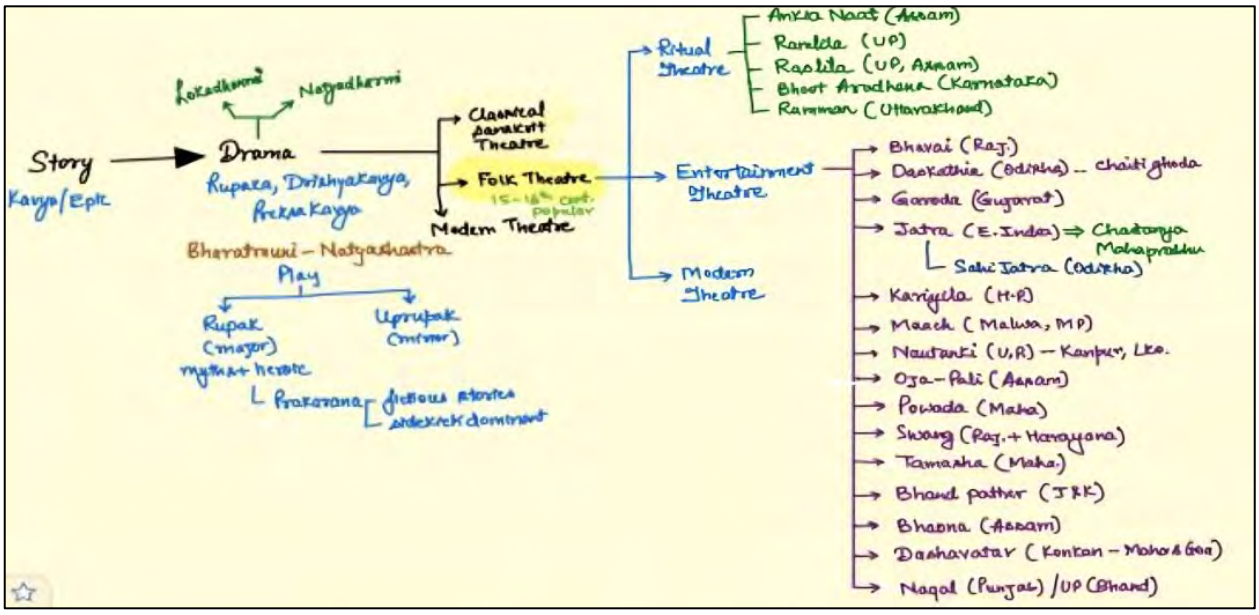
(a) (i) only (b) (ii) only

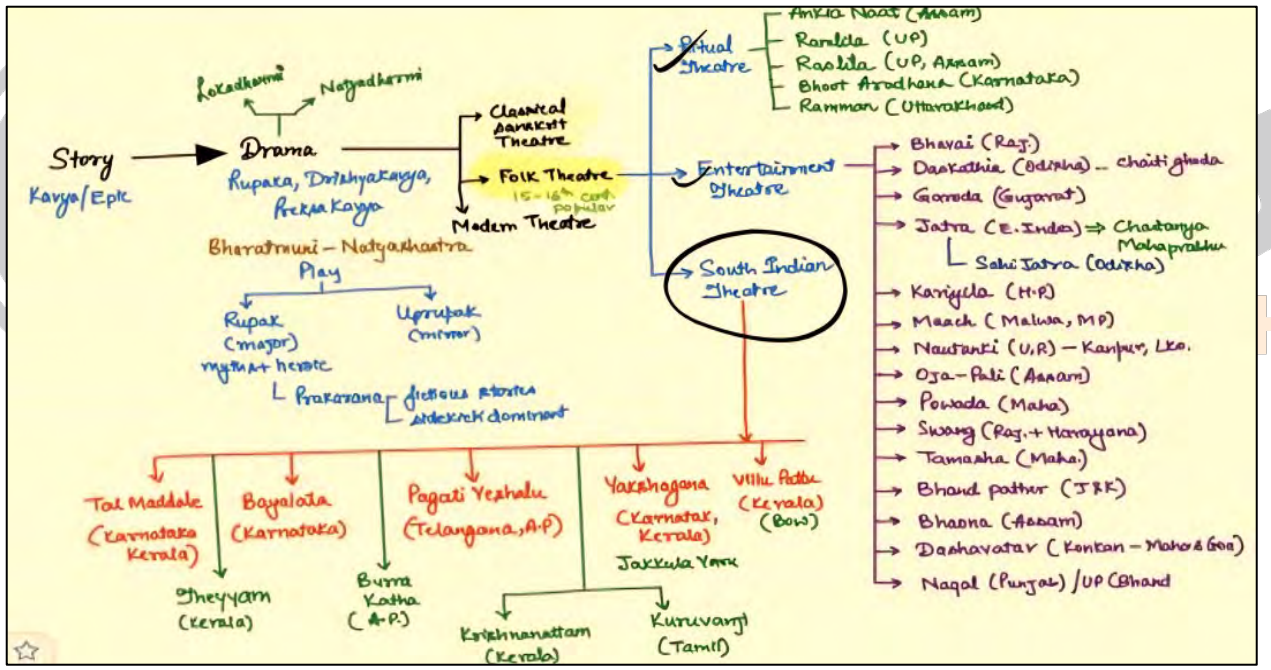
(c) Both (i) and (ii) (d) Neither (i) nor (ii)

Indian Theatre/Drama: A Timeline of Evolution:

- **Ancient Roots:**
  - **Vedic Period:** The earliest sparks of drama flicker in the sacred texts of the Vedas, suggesting its deep-seated presence in Indian culture.
- **Classical Flourishing:**
  - **Sanskrit Literature:** Sanskrit plays like Kalidasa's Shakuntala represent the golden age of Indian drama, characterized by:
    - ✓ **The "Five Gems":** The central characters of Nayak (hero), Nayika (heroine), Vidhushak (jester), Sutradhara (narrator), and Prati-Nayak (antagonist) provide a framework for storytelling.
    - ✓ **Happy Endings:** A typical feature of Sanskrit dramas, often emphasizing moral lessons and divine intervention.
- **Expanding Traditions:**
  - **Folk Drama:** Beyond the Sanskrit stage, vibrant regional folk theatre traditions flourished across India, from the Bhands of North India to the Yakshagana of Karnataka, carrying stories and celebrating local customs.
- **Modern Transformation**:
  - **19th Century:** Indian theatre enters a new era, starting with Dinbandhu Mitra's Neel Darpan, raising social awareness through powerful plays. Parsi theatre further adds vibrant elements.
  - **1940s:** Prithvi Theatre, founded by Prithviraj Kapoor, becomes a landmark institution, fostering modern Indian theatre.
  - **Indian People's Theatre Association (IPTA):** The Indian People's Theatre Association champions social realism and political themes.
  - **1959:** The National School of Drama is established, nurturing generations of actors and playwrights.







Golden Age and Beyond:

- **1960s-70s:** Considered the zenith of modern Indian theatre, with celebrated playwrights like Vijay Tendulkar and Girish Karnad creating groundbreaking works.
- **Post-1980s:** While facing challenges, Indian theatre continues to evolve, with diverse voices and experimental forms emerging across the country.

Classical Sanskrit Theatre:

- **An explosion of senses:** Classical Sanskrit theatre isn't just a play; it's a multi-sensory feast. Get ready to be swept away by a captivating blend of music, dance, acting, and evocative recitation.

- **Different ways to describe a drama:** Sanskrit scholars used terms like "Rupaka" (shape) and "Drishyakavya" (visual poem) to describe this unique art form, highlighting its visual and poetic qualities. "Preksakavya" (audience poem) emphasizes the active role viewers play in co-creating the experience.

Two ways to tell a story: Ancient texts discuss two main types of drama:

- **Lokadharmi:** This style reflects daily life, immersing you in realistic portrayals of people and situations. It's like watching a slice of life unfold on stage.
- **Natyadharmi:** This path embraces stylized presentation, employing symbolic gestures, grand costumes, and heightened emotions. Imagine a world where every movement and expression carries a deeper meaning.

Variety is the spice of life: Sanskrit theatre boasts a diverse vocabulary for its various forms. Here's a peek into some key terms:

- **Anka:** Acts within a play.
- **Bhana:** One-act farces, often featuring witty satire.
- **Dima:** Short, allegorical plays.
- **Ithamgra:** Plays with a surprise twist in the plot.
- **Nataka:** Heroic dramas with larger-than-life characters.
- **Prahasana:** Comedies filled with laughter and lighthearted themes.
- **Prakarana:** Social dramas exploring real-world relationships and conflicts.
- **Svakarna:** Monologues showcasing emotional depth and introspective journeys.
- **Vithi:** Street plays interact directly with the audience.
- **Vyayog:** Plays with fantastical elements and supernatural beings.

Different Playwrights by Prominent Personalities:

Dramatists	Book	Theme
Bhasa	Svapnavasavadatta	❖ The romantic narrative about the king Udayana and Vasavadatta.
Ashvaghosh	Sariputra Prakarna	❖ Conversion of Sariputra by the Buddha.
Sudraka	Mricchakatikam	❖ Love affair of a rich merchant with the daughter of a courtesan.
Kalidasa	Malavikagnimitra, Vikramorvashi, and Shakuntalam	❖ Love affair of Malavika and Agnimitra. ❖ Love affair of Urvasi and Purarva. ❖ Love affair of Shakuntala and Dushyant.
Bhavabhuti	Malati Madhava	❖ Love and horror
Vishakhadatta	Mudrarakshasa	❖ Court politics

Harsha	Ratnavali, Priyadarsika, Nagananda	❖ About a beautiful princess named Ratnavali, and a great King named Udayana. ❖ Romantic theme, contains a play within a play, called Garbhanka. ❖ Popular story of Jimutavahana's self-sacrifice to save the Nagas.

Regional Drama (Rural):

❖ These dramas are present in the region of east, west, north and southern India.

Theatre Tradition from the North:

Regional Drama	Origin	Features
Bhand Pather	Jammu & Kashmir	❖ Social satire and mythical stories are often performed by masked actors. ❖ It is performed to deliver messages to the society. ❖ Music is provided with swamai, nagara and dhol. ❖ It is a satirical and realistic drama. 
Nautanki	Uttar Pradesh	❖ It is the traditional theatre of Uttar Pradesh. ❖ References to Nautanki can be found in a 16th-century book named Ain-e-Akbari, written by Abul Fazal. ❖ Nautanki mandalis called akharas were formed during performances. ❖ Lyrical dialogues were delivered in the theatre. ❖ Gulab Bai of Kanpur gave a new dimension to this theatre art. 

Ramlila	Uttar Pradesh & North India	An epic portrayal of Ramayana is celebrated as a devotional performance.
Ramman	Uttarakhand	Folk theatre celebrating local deities and legends, usually performed by men.
Kariyila	Garhwal region, Uttarakhand	Performed at village fairs and festivals, showcasing rural life and traditions.
Maach	Madhya Pradesh	❖ A traditional theatre of Madhya Pradesh, it literally means stage/play. ❖ In this, songs are given prominence in between the dialogues. ❖ It is generally based on mythological themes. 
Swangs	North India (Rohtak & Hathras styles)	Short satirical skits featuring witty dialogue and social commentary.
Naqal	Punjab	Dramatic storytelling with song and dance, often dealing with historical or social themes.

Theatre Tradition from the East:

Regional Drama	Origin	Key Features
Jatra	Bengal	❖ Linked to Chaitanya's Bhakti movement. ❖ Focuses on music and stylized delivery/oration. ❖ Often themed around spiritual devotion or historical narratives. 

Sumang Leela	Manipur	❖ Courtyard play performed by men dressed as women. ❖ Blends graceful dance, vibrant costumes, and lyrical storytelling. ❖ Celebrates traditional themes and cultural values.
Ankia-nat (Bhoana)	Assam	❖ Popularized by playwright-saint Shankardev. ❖ Combines live music, dance, and elaborate costumes. ❖ Explores religious, mythological, and social themes.
Ojapali	Assam	❖ Dynamic performance incorporating songs, dialogues, gestures, improvisation, and dramatization. ❖ Often satirical and humorous, engaging the audience in interactive storytelling.
Daskathia	Odisha	❖ Characterized by the use of a pair of wooden instruments for music creation. ❖ Renowned for "Prahlad Natak," a popular play based on Hindu mythology. ❖ Celebrates ancient traditions and showcases rhythmic storytelling.

Theater Tradition from Western India:

Regional Drama	Origin	Key Features
Bhavai	Gujarat	❖ Unique blend of devotional themes with romantic sentiments. ❖ Utilizes vibrant costumes, energetic dances, and captivating storytelling. ❖ Often explores mythological narratives and celebrates local folklore. 
Tamasha	Maharashtra	❖ Renowned for its humorous and often risqué content. ❖ Features playful dialogues, witty satire, and lively dance sequences. ❖ Offers social commentary and celebrates the spirit of community through performance. 
Garoda	Gujarat	❖ Popular art form of the Garoda community, featuring intricate puppetry. ❖ Combines music, storytelling, and beautifully crafted puppets to bring myths and legends to life. ❖ Captivates audiences with its visual spectacle and engaging narratives.

Dashavatar	Konkan Region (Maharashtra, Goa)	❖ Traditional performance showcasing the ten avatars of Lord Vishnu. ❖ Utilizes elaborate costumes, masks, and dynamic movements to portray mythological tales. ❖ Celebrates Hindu faith and devotional practices through dramatic storytelling. 
Powada	Maharashtra	❖ Heroic ballads narrating the brave deeds of Chhatrapati Shivaji, the Maratha king. ❖ Features powerful recitations, rhythmic music, and dramatic enactments. ❖ Inspires patriotism and celebrates historical figures and cultural identity.

Theatre Tradition of South India:

Regional Dance	Origin	Key Features
Yakshagana	Karnataka	❖ Vividly painted masks, elaborate costumes, and dynamic storytelling. ❖ Blends music, dance, drama, and puppetry to depict mythological and historical narratives. ❖ Enjoyed royal patronage in the Vijayanagara Empire. 
Tal Maddale	Karnataka	❖ Considered the precursor to Yakshagana, focusing on rhythmic drum accompaniment. ❖ Features energetic footwork, acrobatic movements, and synchronized drumming patterns. ❖ Celebrates traditional themes and community spirit.
Bhuta Aradhana	Karnataka	❖ Ritualistic dance honouring local deities and ancestral spirits. ❖ Features vigorous movements, trance-like states, and vibrant costumes adorned with bells. ❖ Offers glimpses into spiritual beliefs and ancient traditions.

Bayalata	Karnataka	❖ Performed in open-air theatre during deity worship ceremonies. ❖ Combines storytelling, acrobatic feats, and vibrant visuals like colourful costumes and props. ❖ Celebrate community unity and devotion through expressive dance.
Therukoothu	Tamil Nadu	❖ Street theatre form primarily focused on epics like Mahabharata and Ramayana. ❖ Utilizes painted faces, elaborate costumes, and rhythmic singing to narrate and enact mythical tales. ❖ Captivates audiences with interactive performances and lively storytelling. 
Koodiyattam	Kerala	❖ India's oldest surviving classical theatre form, emphasizing facial expressions and gestures. ❖ Known for its rigorous training, stylized movements, and intricate plot structures. ❖ Offers a unique window into ancient theatrical traditions and artistic expression. 
Burrakatha	Andhra Pradesh	❖ Narrative dance-drama with a main artist, narrator, and co-artists providing rhythm and chorus. ❖ Combines storytelling, music, dance, and vibrant costumes to explore historical legends and social themes. ❖ Offers a dynamic blend of performance styles and audience engagement. 

Villu Paatu	Tamil Nadu	❖ Story-telling through rhythmic song and dance using a bow-shaped instrument called 'Villu'. ❖ Primarily focuses on folk tales and local legends, celebrating cultural heritage. ❖ Utilizes simple props, energetic movements, and captivating vocals to engage audiences.
Theyyam	Kerala	❖ Ritualistic dance performed by trained artists embodying powerful deities and spirits. ❖ Features elaborate costumes, masks, face paint, and vigorous movements reflecting divine energy. ❖ Offers a glimpse into deep-rooted spiritual beliefs and ancient ritualistic practices.
Krishnattam	Kerala	❖ 17th-century dance-drama tradition dedicated to Lord Krishna's life and stories. ❖ Characterized by graceful movements, elegant costumes, and expressive dance sequences. ❖ Celebrates devotion, spirituality, and the beauty of storytelling through dance.
Pagati Veshalu	Telangana	❖ Role-playing dance drama featuring a main character in disguise and supporting actors. ❖ Combines elements of storytelling, dance, music, and humour to explore social themes and community life. ❖ Offers a vibrant and engaging performance style celebrating cultural traditions.

The Modern Tapestry of Indian Theatre:

Pre-Independence Bengal:

❖ **Fertile Ground:** Bengal served as a cradle for modern Indian theatre, nurturing pioneers like Tagore's experimental theatre and the politically charged performances of the Indian National Theatre.

Post-Independence Growth:

❖ **IPTA (1940s):** The **Indian People's Theatre Association** revolutionized the scene, championing socialist realism and social justice themes through powerful plays.

❖ **Prithvi Theatre:** Established by Prithviraj Kapoor, it became a landmark institution, fostering modern theatre and acting techniques.

Regional Voices:

❖ **Shombhu Mitra (Bengal):** A celebrated playwright and director, he explored social realities and historical narratives through innovative approaches.

❖ **People's Art Club of Kerala:** This collective pushed boundaries with socially conscious and experimental performances, reflecting the vibrant Kerala theatre scene.

National Recognition:

❖ **1950s - Indian National Theatre:** Established by the government, it aimed to showcase diverse regional performances and promote national drama.

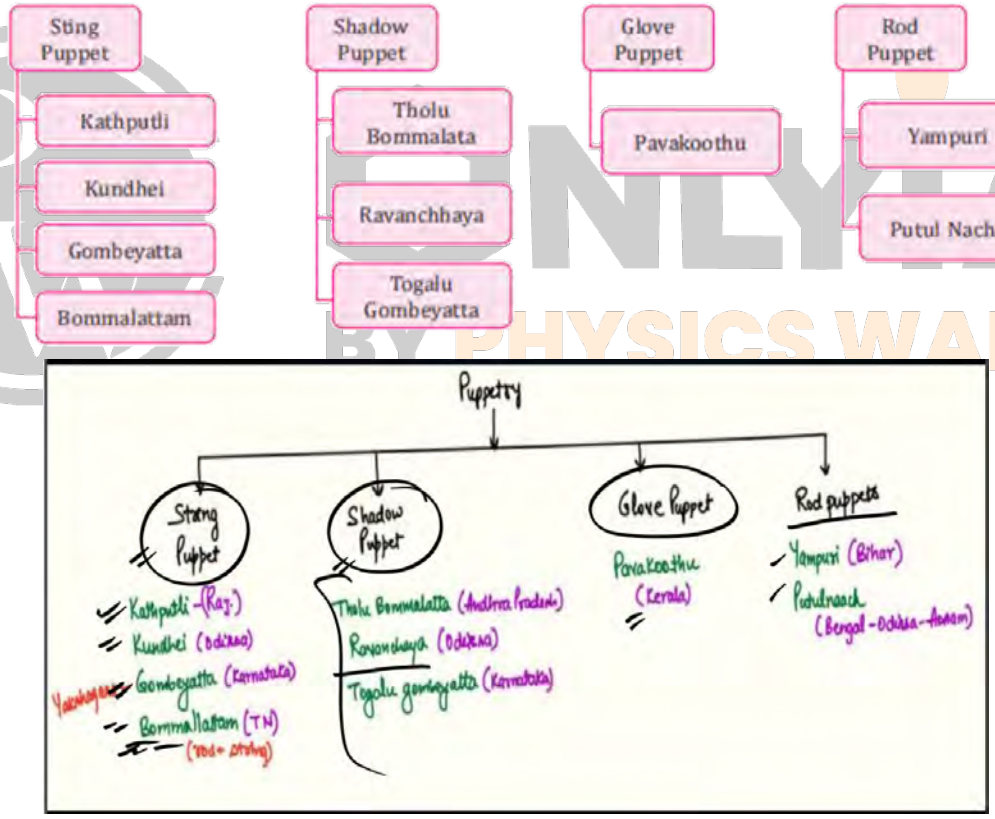
- **1959 - Ebrahim Alkazi & National School of Drama (NSD):** Alkazi's leadership transformed the NSD into a premier institution, training generations of actors and shaping modern Indian theatre.

Golden Age (1960s-70s):

- **A Stellar Constellation:** This period saw the emergence of iconic playwrights like Utpal Dutt, Vijay Tendulkar, Badal Sarkar, Habib Tanwin, and Girish Karnad.
- **Diverse Voices and Bold Exploration:** These giants tackled varied themes, from social inequalities and political satire to psychological depths and mythological reinterpretations. Their innovative styles and powerful storytelling redefined Indian theatre.

Indian Puppetry:

- Traces of puppetry appear as early as 4000 years ago during the Harappan civilization.
- The **earliest reference to the art of puppetry** is found in the **Tamil classic 'Silappadikaram'** written around the 1st or 2nd century B.C and the Sanskrit epic Mahabharata.
- **Natyashastra**, written from the 2nd century BC to the 2nd century AD., **does not refer to the art of puppetry** but the producer- cum-director of the human theatre which has been termed as **Sutradhar** meaning the holder of strings.



String Puppetry:

- **About:**
  - String puppets, also known as marionettes, have a long and illustrious history in India.
  - **Marionette**: A marionette is a puppet controlled from above using wires or strings depending on regional variations. A marionette's puppeteer is called a marionette.

❖ **Examples:**

Kalasutri of Bahuliya (Maharashtra) 	❖ The performers of kalasutri bahulya (kalasutri, string, and bahulya, puppet), are descendants of puppeteer families who originally came from Rajasthan and Gujarat.
Kathputli (Rajasthan) 	❖ It is the most popular form of puppetry. ❖ Its name is derived from the words 'Kath' (wood) and 'putli' (doll). ❖ The puppets are dressed in traditional Rajasthani garb.
Gombeyaata (Karnataka) 	❖ They are modelled after the various characters from the Yakshagana theatres. ❖ This puppetry is distinguished by the use of more than one puppeteer to manipulate the puppets.
Bommalattam (Tamil Nadu) 	❖ It is the largest puppetry form. ❖ It combines rod and string puppetry elements. The strings are attached to an iron ring that the puppeteer wears on his head.

Glove Puppets:

- Glove puppets are also known as sleeve, hand, or palm puppets.
- The head is made of papier mache, cloth, or wood, and it has two hands that emerge from just below the neck. The remainder of the figure is made up of a long flowing skirt.

Example:

Pavakoothu (Kerala) 	❖ Here manipulation of fingers happens. ❖ It came into existence during the 18th century due to the influence of Kathakali, on puppet performances.

Rods Puppets:

- Rod puppets are an extension of glove puppets but are often much larger and supported and manipulated by rods from below.

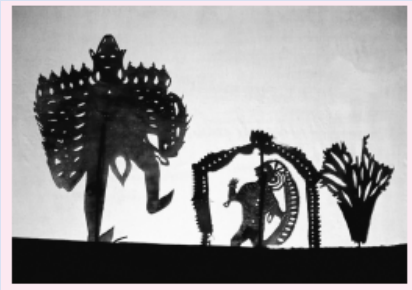
Examples:

Yamapuri in Bihar 	❖ It depicts death, the Hindu god of death and the Heaven of Hindu tradition.
Putul Nach in Bengal 	❖ It means doll dance and spread across some of the northeastern states like Tripura also.

Shadow puppets:

- India has the most diverse range of shadow puppet types and styles. Shadow puppets are two-dimensional figures.

Examples:

Togalu Gombeyatta from Karnataka 	❖ Gombe means Doll. The performance usually starts with an invocation to the Hindu god Ganesha placed under a tree, surrounded by peacocks, rooster and parrots accompanied by the Hindu goddess of learning Saraswati, clowns Killikyeta and his wife Bagarakka
Ravana Chhaya from Odisha 	❖ Rabana Chhaya performances are held at night, the shadow of the puppets being projected onto a white curtain against the light of an oil lamp.
Tholu Bommalattam from Andhra 	❖ The performance begins with a series of sung invocations and a line of ornate, strikingly stylized puppets pinned in overlapping fashion onto the sides of the screen.

Tribal Puppetry:

Chadar Badni - Santhals Of Jharkhand 	❖ Chadar Badar is a traditional puppet of Santhal which was in the news recently. ❖ Chadar Badar, also known as Santhal Puppetry, is a tribal performing art practised primarily by the Santhal people in the Indian states of Jharkhand, West Bengal, Odisha, Bihar, and Assam.

Tradition of Martial Arts in India:

- The tradition of martial arts in India has a **rich and diverse history that dates back thousands of years.**
- These martial arts were **developed for various purposes**, including defence, games, health and fitness, entertainment, and ritualistic practices.
- One of the **most ancient and influential traditions of martial arts in India** is the **Kalari tradition**, often referred to as the **"mother of martial arts"** in the country.
- Jogo da pau, or "stick game," is a Portuguese martial art that also focuses on the use of sticks. It is believed to have an Indian influence on it.

Some Examples of Martial Art in India:



Martial Art	Region	Notable Information
Kalaripayattu 	Kerala	❖ Known as the "mother of martial arts." ❖ Kalari refers to a specific type of training hall where martial arts are practised and taught.
Silambam 	Tamil Nadu	❖ Traditional martial art from Tamil Nadu. ❖ The record of its origin can be traced to Lord Murugan and Sage Agastya who created the art of Silambam.

Kuttu Varisai 	Tamil Nadu	❖ Mentioned in Sangam literature. ❖ It means 'empty hand combat'.
Gatka 	Punjab	❖ Weapon-based martial forms. ❖ Performed by Sikhs of Punjab. ❖ The name Gatka refers to someone whose freedom is due to grace.
Sqay  Students Practicing Sqay	Kashmir	❖ Traditional martial art from Kashmir. ❖ Sqay is a Kashmiri martial art style, similar to sword fighting.
Thang Ta 	Manipur	❖ Associated with Manipuri dance. ❖ Created by the Meitei people of Manipur
Thoda 	Himachal Pradesh	❖ It is a mixture of martial arts, sports and culture.
Mardani Khel 	Maharashtra	❖ It is traditional Maharashtrian Armed martial art. ❖ Widely practised in the district of Kolhapur
Musti Yuddha 	Uttar Pradesh	❖ It is an unarmed martial art form resembling boxing. ❖ It used techniques like kicks, punches, and knee and elbow strikes.

Pari Khanda 	Jharkhand	❖ It entails fighting with a sword and shield.
Paika 	Odisha	❖ It is a peasant military training school in Odisha. ❖ It is a combination of dance and combat.

UNESCO'S LIST OF INTANGIBLE CULTURAL HERITAGE:

INTRODUCTION

- Intangible cultural heritage means the traditions or living expressions inherited from our ancestors and passed through generations as a way of life. These include oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and the knowledge and skills to produce traditional crafts.
- Conservation of intangible cultural heritage is of paramount importance in maintaining cultural diversity amidst growing globalization. Further, a wider understanding of the intangible cultural heritage of different communities helps in enhancing intercultural dialogue and encourages mutual respect.
- UNESCO established its lists of Intangible Cultural Heritage with the aim of ensuring the better protection of important intangible cultural heritages worldwide and to create awareness of their significance.
- **UNESCO's programme has compiled two lists**
  1. The Representative List of the Intangible Cultural Heritage of Humanity
     - It comprises of cultural practices and expressions that help demonstrate the diversity of this heritage and raise awareness about its importance.
  2. The List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
     - It is composed of those cultural elements that concerned communities and countries consider vulnerable and require urgent measures to keep them alive.
     - The representative list is important from the exam's Perspective.

UNESCO'S LIST OF INTANGIBLE CULTURAL HERITAGE:

India has the following 15 items in the Representative List of the Tangible Cultural Heritage of Humanity:

Representative List of the Intangible Cultural Heritage (ICH) of Humanity:

S.No.	ICH Element	Year of Inscription
1.	Tradition of Vedic chanting	2008
2.	Ramlila, the traditional performance of the Ramayana	2008
3.	Kutiyattam, Sanskrit theatre	2008

4.	Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India	2009
5.	Mudiyettu, ritual theatre and dance drama of Kerala	2010
6.	Kalbelia folk songs and dances of Rajasthan	2010
7.	Chhau dance	2010
8.	Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India	2012
9.	Sankirtana, ritual singing, drumming and dancing of Manipur	2013
10.	Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India	2014
11.	Yoga	2016
12.	Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz	2016
13.	Kumbh Mela	2017
14.	Durga Puja in Kolkata	2021
15.	Garba of Gujarat	2023

#Q1. With reference to Manipur Sankirtana, consider the following statements:

1. It is a song and dance performance.
2. Cymbals are the only musical instruments used in the performance.
3. It is performed to narrate the life and deeds of Lord Krishna.

Which of the statements given above is/are correct?

(a) 1, 2 and 3 **(b) 1 and 3 only**

(c) 2 and 3 only de beste (d) 1 only

❍❍❍❍

DAILY CLASS NOTES

Art & Culture

Lecture - 22

Bhakti & Sufi Movement



Bhakti & Sufi Movement

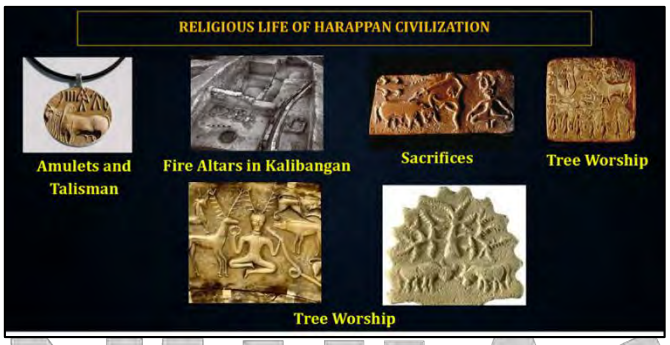
Religious Evolution in India:

- **Introduction:**
  - Religion has been integral to human life since the early stages of evolution, around 2 million years ago.
  - As humans encountered complex terrestrial and extra-terrestrial developments, they attributed divine significance to these phenomena, leading to the origin of religious and philosophical ideas.
- **Earliest Religious Evidence:**
  - The oldest graves in the Indian sub-continent, discovered at Kurnool (Andhra Pradesh), date back to the Upper Paleolithic age.
  - Burial practices from these graves indicate early human contemplation about death, with dead bodies not being discarded randomly.
- **Religious Development in Harappan Civilization:**
  - During the Harappan civilization, religious life was well developed, evidenced by archaeological findings despite the absence of literary information about daily life.
- **Vedic Aryans and the Vedas:**
  - The Vedas offer detailed insights into the religious ideas, beliefs, and practices of Vedic Aryans.
  - The Vedic period played a significant role in shaping the religious landscape of ancient India.
- **Intellectual Revolution (6th Century BC):**
  - The 6th century BC marked an intellectual revolution in Indian history, witnessing the emergence of 62 heterodox sects.
  - Buddhism and Jainism, among these sects, became prominent, introducing new ideas and philosophies that responded to and reacted against the limitations of Brahmanical religion.
- **Decline of Vedic Religion and Rise of Brahmanical Religion:**
  - The liberal Vedic religion was gradually replaced by a rigid and complex Brahmanical religion by the 6th century BC, dominated by Brahmana priests.
  - This transformation failed to satisfy the religious needs of the people as the rituals were beyond the reach and understanding of the common masses.
- **Socio-economic Incompatibility:**
  - Brahmanical religion's socio-economic dimensions were out of sync with the changing needs of the time.
  - Opposition to money lending (usury), a critical necessity for the emerging economy, contributed to dissatisfaction among the masses.
- **Incongruities in Brahmanical Religion:**
  - Inconsistencies in the ideas and practices of Brahmanical religion, coupled with its impractical rituals, fueled discontent.
  - The dissatisfied masses began seeking a new religious path, leading to the birth of 62 heterodox sects in the 6th century BC.

Religious Practices in Harappan Civilization:

- Mother Goddess was the chief deity of the Harappan people as revealed by the discovery of the large number of female figurines (small images) from Harappan settlements.
- A male deity termed Pashupati Shiva or proto-Shiva was also worshipped by the people of the Harappan civilization. This was revealed by the famous Pashupati seal found at Mohenjodaro.

- In this seal, a Yogi-like figure is sitting on a stool cross-legged. This Yogi is surrounded by a tiger, a buffalo, an elephant, and a rhinoceros. Two deer/goats are standing underneath the stool. This Yogi is termed as Pashupati Shiva because his features are quite similar to the features of God Shiva of later periods.
- Animal worship was practiced. The bull was held sacred by the people of the Harappan civilization.
- The pipal tree depicted on some Harappan seals indicates that tree worship was also practiced.
- A fertility cult was prevalent during this time. People practiced phallus (Shiva linga) worship and Yoni worship. The Great Bath found at Mohenjodaro indicates that water worship was also common*.
- Amulets and talismans were also used by people of the Harappan civilization.
- Fire altars discovered at Banawali, Lothal, and Kalibangan reveal that fire worship was also done.
- Black marks found on seals and figurines discovered at various Harappan settlements indicate that oil and fragrance were burnt in front of deities to please them. Items of common use found in graves indicate that the people of the Harappan civilization believed in the idea of life after death.



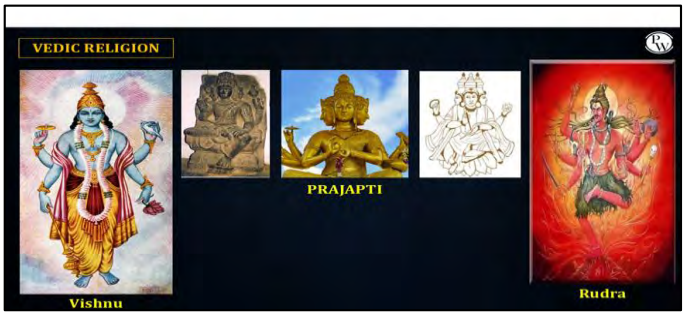
- Since no identifiable religious structure such as a temple or mosque has been discovered anywhere in the whole of the Harappan area, it appears that religion was a private affair in the life of the Harappan people, and public life was characterized by a secular outlook. The co-existence of multiple beliefs and practices in Harappan settlements indicates that the people of Harappan civilization were tolerant and broad in their religious outlook.

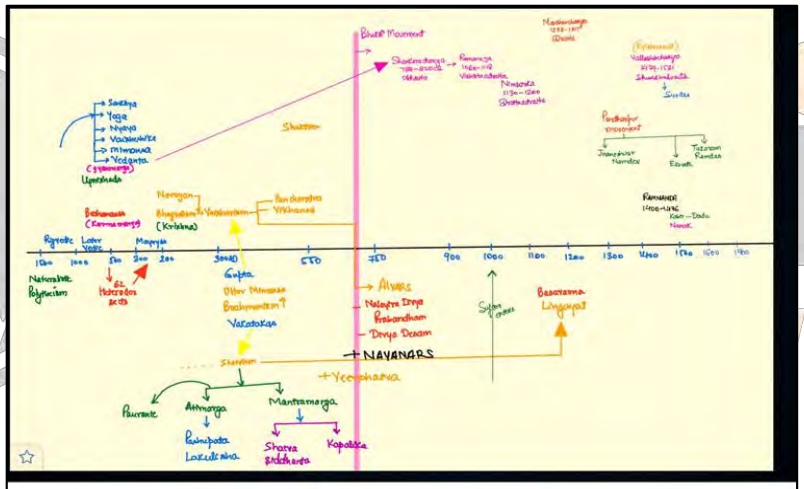
Vedic Religion:

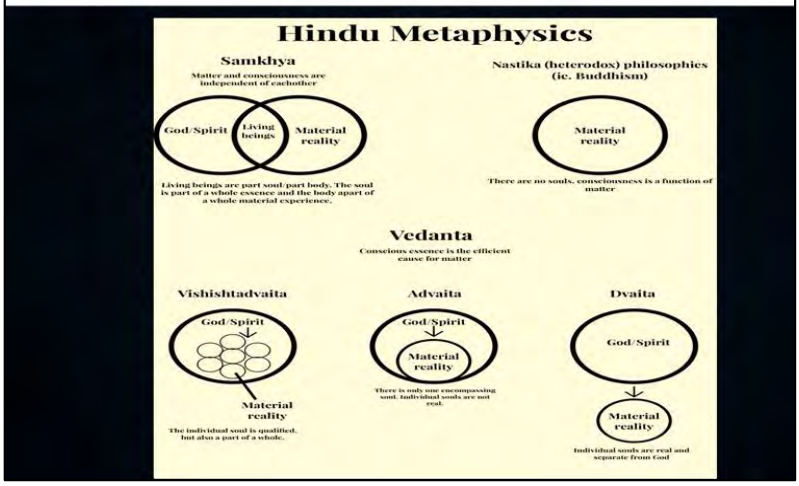
- Vedic religion was primarily characterized by the personification of the forces of nature.
- It followed naturalistic polytheism.
- There were many striking similarities between the ideas found in the Vedic religion in India and those in the Iranian Avestan religion. Vedic gods Indra, Mitra, Varuna, and Nasatya are mentioned in Iranian Avesta as Indara, Mitras, Uruvanass, and Nasatianna respectively.
- Vedic people considered their gods living human beings to whom they attached human attributes. It appears that when Aryans failed to understand the real reasons behind various natural happenings around them, they started treating these natural events as their deities.
- The predominance of male gods was another important feature of Vedic religion. Female deities were accorded a secondary or lower status.
- The religion of Vedic Aryans was henotheistic or Kat-henotheistic in nature. In this system of religion, people believe in multiple deities but one particular deity is considered as supreme on one particular occasion. The same honor is given to some other deity on a different occasion. Henotheism is the worship of a single, supreme god while not denying the existence or possible existence of other lower deities.
- Kathenotheism is a term coined by the philologist Max Müller to mean the worship of one god at a time. It is closely related to henotheism, the worship of one god while not rejecting the existence of other gods. Müller coined the term about the Vedas, where he explained each deity is treated as supreme in turn.
- Sacrifice (Yajna) was the pivot of the Aryan religion. It incorporated the use of formulae, the performance of rituals, the active role of the priestly class, and the large-scale slaughter of animals.
- During the early Vedic age rituals and sacrifices were simple but during later Vedic age sacrifices became more elaborate and complex. The importance and social prestige of the priestly class also increased.

- During the early Vedic age, the role of the priestly class was not very significant. 16 categories of priests are mentioned in Rig Veda. Brahmana priest was one of them. Most of the rituals and ceremonies were performed by the householder himself without any support of priests. The householder was considered the priest of the 17th category. The householder was termed as 'Yajamana' when any priest performed a sacrifice (Yajna) for him. During the later Vedic age, the role of the priestly class in religious activities became important. Brahmana priests emerged as the most important priestly class.
- Hymns were used by priests during rituals and ceremonies during the Vedic age. There were specific priests associated with different Vedas. A Hotri priest was associated with Rig Veda, an Adhvaryu priest was associated with Yajurveda, and an Udgatri priest was associated with Samaveda.
- Gayatri Mantra composed by sage Vishwamitra was used commonly during rituals and sacrifices by Aryans. This hymn was a part of the 3rd Mandala (chapter) of Rig Veda. It was dedicated to the god Savitr or Sun god.
- During the early Vedic age, religious ceremonies aimed to achieve material gains, that is, to get the boons of property, cattle, long life, and victory in wars. During the later Vedic age, religious ceremonies were guided by spiritual objectives, that is, to attain heaven or have a better life.
- The prevalence of the cult of the domestic hearth was another feature of Vedic religion. The kitchen fire was held sacred. Most of the offerings were made in it. The Aryans believed that offerings made in the fire were carried to gods sitting in heaven by a smoke deity known as 'Dhumaketu'. He was the mediator between human beings and gods.
- During the early Vedic age, the concept of life after death was vague. Rig Veda contains reference to the world of Father (heaven) and the house of clay (hell) ruled by Yama. The blessed ones were believed to reach the world of Father after their death and the cursed ones were houses of clay.
- The Vedic gods were divided into 3 categories: Terrestrial Deities: Agni, Soma, and Prithvi Atmospheric Deities: Indra, Rudra, Marut, Parjanya, and Vayu Celestial Deities: Surya, Varuna, Usha, Vishnu, Asvins, Mitra, Savitr, Dyaus, Pushan
- Though only one hymn is addressed to Varuna in Rig Veda, he was the chief deity during the early Vedic age. He was the upholder of cosmic order termed as Rta. Rita can also be understood as the fundamental moral law that governs the functioning of the universe.
- Indra and Agni were other prominent deities during the early Vedic age.
- During the later Vedic age new gods such as Vishnu, Rudra, and Prajapati came into prominence. Gods like Indra, Varuna, and Agni lost their supreme position during this age.
- New philosophical concepts like Metempsychosis (transmigration of soul at death), Samsara, and Karma also emerged during the later Vedic age.
- During the early Vedic age, religion was liberal and progressive but during the later Vedic age religion was marked by the growth of pessimistic ideas. This trend resulted in the development of philosophical speculations, penance, meditation, and asceticism.
- During the last phase of the later Vedic age, a new dimension became visible in religious life which has been described in detail in the Upanishads. The Upanishads are also known as 'Vedanta', that is, the end of the Vedas because they are the last part of Vedic literature. Upanishads emphasize the efficacy of 'Jnana Marga' (path of knowledge) to attain salvation or moksha.
- Monotheistic elements are visible in Upanishadic philosophy. Brahm was considered the originator of the universe and he was the only reality.
- Mundaka Upanishad contains the famous phrase 'Satyameva Jayate' which is inscribed below the Emblem of India.
- Brihadaranyaka Upanishad contains the first reference to the transmigration of the soul.


VEDIC RELIGION
Yajna - 'Yajamana'
Vishwamitra
Yajna & Gods
Gayatri Mantra


VEDIC RELIGION
PRAJAPTI
Vishnu
Rudra




Hindu Metaphysics
Samkhya
Matter and consciousness are independent of eachother
God/Spirit
Living beings
Material reality
Living beings are part soul/part body. The soul is part of a whole essence and the body apart of a whole material experience.
Nastika (heterodox) philosophies (ie. Buddhism)
Material reality
There are no souls, consciousness is a function of matter
Vedanta
Conscious essence is the efficient cause for matter
Vishishtadvaita
God/Spirit
Material reality
The individual soul is qualified, but also a part of a whole.
Advaita
God/Spirit
Material reality
There is only one encompassing soul. Individual souls are not real.
Dvaita
God/Spirit
Material reality
Individual souls are real and separate from God

Brahmanism:

- Brahmanism is the belief system that developed from the Vedas during the Late Vedic Period (c. 1100-500 BCE) originating in the Indus Valley.
- Brahmanism's reforms led to the development of Hinduism (known to adherents as Sanatan Dharma) while those who rejected Brahmanism, and so also Hinduism, formed their own philosophical and religious sects of which Charvaka, Jainism, and Buddhism became the most well-established.
- It saw the fusion of Vaishnavism, Shaivism, and Shaktism. Aggregation of many religious faiths, cults, customs, and rituals.
- Worship of God and Goddess (Vishnu, Rudra, Female Goddess) mentioned in the Vedic era.

Other belief system

- Bhagvatism
- Vaishnavism
- Shaivism
- Shaktism

Bhagvatism

- Bhagavatism originated in post-Mauryan times and centered around the worship of Vishnu or Bhagavata.
- It's thought to be influenced by Upanishads.
- It recognized the idea of a supreme God (Hari) and emphasized the necessity of devotional worshiping by overriding the existing traditional practices like the slaughter of animals.
- It propagated the philosophy of the combined pursuit of bhakti, karma, and jnana marga to achieve moksha.
- Bhagavad Gita and Chhandogya Upanishad mention the teachings and wisdom of Krishna.
- Due to its popularity various kings put their name on Hari. For example- Vasudev Krishna of the Kushana dynasty.

Mention of Krishna

- Literary Sources Chhandogya Upanishads Ghat Jataka Ashtadhyayi Mahabhashya
- Archeological Evidence Besnagar pillar Coins of Kushana period Cave inscription in Satavahana kingdom. Mathura School of Arts Syrian sources mentioned the worshipping of Krishna.

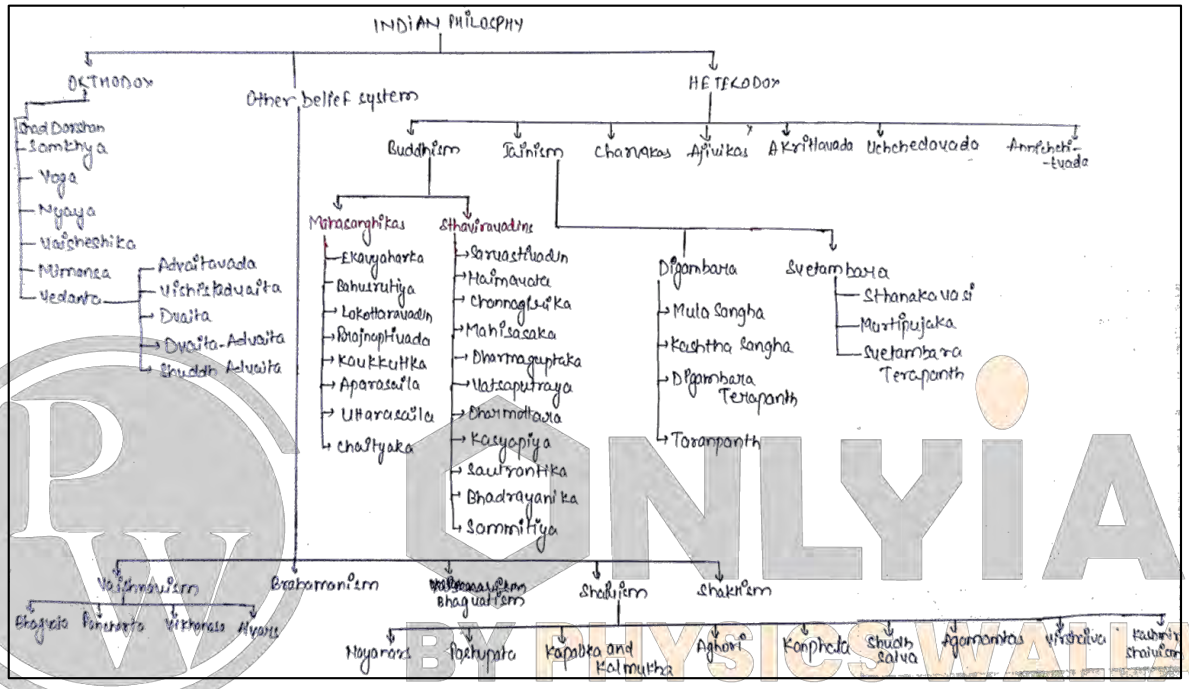
Vaishnavism

The name was given to the faith and practices of those Hindus who hold Vishnu and the goddess Lakshmi as supreme deities.

- It is closely connected to Bhagavatism
- Its beliefs and practices are based upon Vedic and Puranic texts such as the Bhagavad Gita, Vishnu Purana, and Bhagavata Purana.
- It originated in the pre-Gupta period and absorbed Bhagavatam in the era of Guptas.
- Early Vaishnavism strengthened its connection to the Vedic tradition with the absorption of the Narayana cult The Narayan cult originated in the region of Badari, the northern ridge of the Hindu Kush arc. Narayana is considered the founder of the Pancharatra, a form of Tantric Vaishnavism and one of the earliest Vaishnava sects along with the Bhagavata
- Vaishnavas are divided into four major sects:
- Bhagavata Influenced by Bhagavad Gita
- Pancharatra It is systematized by Shandilya.
- Pancharatra practice is based upon a corpus of texts known as the Pancharatra Agamas.
    - Its philosophy is concerned with affording god a monistic presence within the physical world without having the physical world exert any limitation upon him.

Vaishnavas are divided into four major sects:

- Vikhanasa Its name stands for the followers and the fundamental philosophy itself with the name derived from the founder, Sage Sri Vaikhanasa It is part of Krishna Yajurveda. Worship of Dashavatara Its principle focuses on rituals and worship of Lord Vishnu rather than the philosophy of Uttara Mimansa.
- Alvars Group of South Indian mystics who from the 7th to the 10th century wandered from temple to temple singing ecstatic hymns in Tamil in adoration of the god Vishnu. They compared the soul to a woman who yearns for her lord's love. Its verses were compiled by Nathamuni (824 - 924 CE). The verses of alvars are compiled as Nalayira Divya Prabandham the 108 temples revered are classified as Divya Desam. Alwar Saints- Poigai Alvar, Bhoothathalvar, Nammalvar, Periyalvar.



Shaivism: Understanding the Tradition

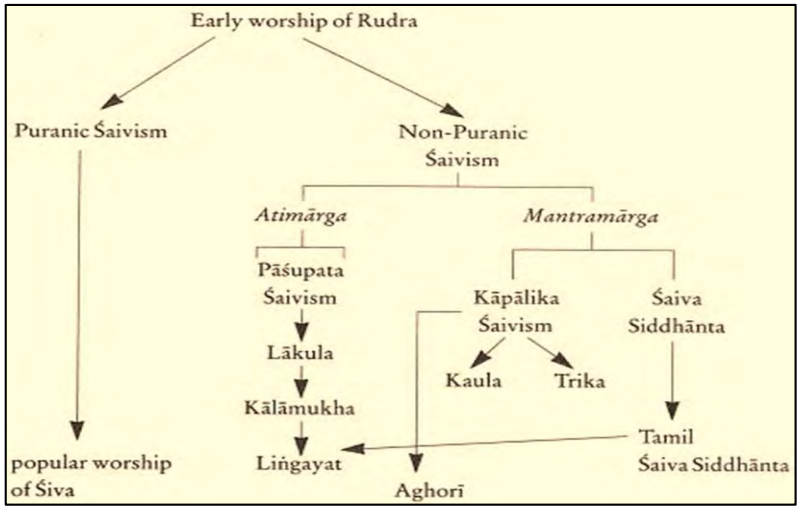
- **Supreme Being Worship:**
  - Shaivism is a major Hindu tradition centered around the worship of Shiva (Rudra) as the Supreme Being.
  - The worship is deeply symbolic, with the most common symbol being the linga, a phallic column representing Shiva's paradoxical virility and chastity.
- **Symbolism in Worship:**
  - In Shaivism, the yoni (female genitalia) represents Shiva's Shakti, symbolizing the personification of his cosmic power.
  - Various forms of Shiva are revered, including Mahakal, Mahayogi, Dakshinamurthy, and Nataraj.
- **Historical Roots:**
  - In ancient India, the worship of Pashupati Mahadeva can be considered proto-Shiva, indicating the historical depth of Shaivism.
- **Philosophical Diversity:**
  - Shaivism boasts a rich literature representing multiple philosophical schools, encompassing non-dualist (abheda), dualist (bheda), and non-dual-with-dualism (bhedābheda) perspectives.
  - Notable mentions of Shaivism can be found in texts like the Svetasvatara Upanishad, Mahabhasya, Mahabharata, and Ramayana.

- **Prominent Teachers:**
  - Influential figures in Shaivism include Aghora Shivacharya (Agamta), Shrikant Shivacharya (Suddha), and Basvacharya.
- **Historical Flourishing:**
  - Shaivism experienced a significant flourishing under the Gupta-Vakataka Dynasty.
  - The Pallava period witnessed the rise of Maynard culture, indicating the cultural spread of Shaivism.
- **Gupta Dynasty and Purana Literature:**
  - During the Gupta Dynasty (c. 320–500 CE), Purana literature developed, with extensive chapters dedicated to Shaivism.
  - Important Shaiva Puranas from this period include the Shiva Purana and the Linga Purana, highlighting the growing importance of Shaivism.
- **Atimarga in Shaivism:**
  - The Atimarga branch of Shaivism places a strong emphasis on liberation (salvation) as the primary goal of spiritual pursuits.
  - This path is specifically designed for Shaiva ascetics, as opposed to householders who follow the Mantramarga, seeking both salvation and yogi-siddhi powers.
- **Atimarga Divisions:**
  - Atimarga is further divided into the Pashupata Atimargi and the Lakula Atimargi, each with its distinct characteristics and practices.



Kushan coin of Vima Kadphises (2nd century CE), with a possible Shiva, holding a trident and next to a bull, his mount, as in Shaivism

Shiva with Trishul, worshipped in Central Asia. Penjikent, Uzbekistan, 7th–8th century CE.



Pashupata: A Comprehensive Exploration

- **Origins and Monist Tradition:**
  - Pashupata, deriving from Pashu (beast) and Pati (lord), is the oldest heritage of Shaivism and emerged around the start of the common era.
  - It follows a monist tradition, emphasizing that Shiva resides within oneself, in every being, and in everything observed.
- **Ascetic Path to Liberation:**
  - Pashupata advocates an ascetic path to liberation, traditionally restricted to Brahmin males.
  - The spiritual goal is to reach a state where external rituals become unnecessary, and every moment and action transforms into a spiritual ritual.
- **Fivefold Path of Spiritual Practice:**
  - Pashupata outlines a fivefold path, progressing from external practices to internal practices and ultimately meditative yoga.
  - The goal is to overcome all suffering (Dukkha) and attain a state of bliss (Ananda).
- **Attributed to Lakulisha:**
  - Lakulisha, a sage from Gujarat in the 2nd century CE, is credited with founding Pashupata.
  - He authored the Pashupata Sutras, and other texts include commentaries (bhasya) by Kaudinya, Ganakarika, Panchartha bhashyadipika, and Rasikara-bhashya.
- **Prominence and Spread:**
  - Pashupata gained prominence in regions like Gujarat, Rajasthan, Kashmir, and Nepal.
  - In the late medieval era, Pashupata ascetics became extinct.
- **Lakula Atimargi:**
  - Derived from Pashupatas, Lakula Atimargi developed its fundamental text, the Pashupata Sutras.
  - Differing radically from Vedic teachings, Lakula ascetics disregarded Vedic and social customs, reflecting their deity Rudra's classical depiction.
- **Celibacy and Freedom:**
  - While strictly celibate, Lakula Shaiva ascetics recognized no forbidden acts or words, freely doing as they pleased.
  - Though their primary texts were lost, they had canons on theology, rituals, and epistemology.
- **Mantramarga for Householders and Monks:**
  - Mantramarga, growing from the Atimarga tradition, aimed not only for liberation but also sought special powers (siddhi) and pleasures (bhoga).
  - Created the Shaiva Agamas and Shaiva tantra texts, influencing various Hindu traditions, Buddhism, and Jainism.
- **Theistic and Monistic Themes:**
  - Mantramarga contains theistic and monistic themes, co-evolving and influencing each other.
  - Shaiva Siddhanta, a major subtradition, emphasizes dualism, while Srikantha, influenced by Ramanuja, formulates Shaiva Vishishtadvaita.
- **Spread and Dominance:**
  - Shaiva Siddhanta becomes the dominant form of Shaivism, spreading outside India into Southeast Asia's Khmer Empire, Java, Bali, and Cham.

- **Origins and Philosophy of Saiva Siddhanta:**
  - Saiva Siddhanta, dating from the 5th century, propounds a dualistic philosophy.
  - The ultimate goal is to become an enlightened soul through Shiva's grace, emphasizing loving devotion to Shiva.
  - Key text: Composed by Meykandar in the 13th century.
- **Three Universal Realities:**
  - Saiva Siddhanta's theology presents three universal realities: Pashu (individual Self), Pati (lord, Shiva), and Pasha (Self's bondage through ignorance, karma, and Maya).
  - The tradition teaches ethical living, service, loving worship, yoga, continuous learning, and self-knowledge for liberation.
- **Founder and Texts:**
  - Founded by Aghora Shivacharya.
  - Texts include Vedas, Hindu Agamas, Thirumurai (Tamil Saiva poetry), and Saiva Siddhanta Shastras.
  - Predominantly adherents in South India and Sri Lanka.
- **Kashmiri Shaivism (Pratyabhijna):**
  - Expounded by Abhinava Gupta (993-1015 AD).
  - Vasugupta founded the Pratyabhijna school in the 9th century.
  - Idealistic and monistic, inspired by Samkhya, Advaita, Vedanta, and Pancharatra doctrines.
- **Suddhasaivas or Shiva Advaita:**
  - Founded by Srikanta, and based on Vedantasara (Essence of Vedanta) by Sadananda Yogendra Saraswati.
  - Philosophy: Supreme Siva identified with Brahman; liberation through deep meditation on Siva.
- **Nayanars:**
  - A group of 63 poet-saints devoted to Shiva in Tamil Nadu during the 3rd to 8th centuries CE.
  - Compiled by Sundarar, their names are detailed in works like Tevaram.
  - Tevaram music originated from Tamil poetry, and they worship Adiyogi.
- **Kapalika and Kalmukha:**
  - A non-puranic and tantric form of Shaivism flourished from the 10th to 13th centuries.
  - Practiced magical rituals for siddhis, disregarding social and religious conventions.
  - Unconventional practices included eating and drinking from a skull and engaging in ritual sexual union.
- **Aghori**:
  - Successors of the Kapalika cult, engage in post-mortem rituals.
  - Dwell in charnel grounds, use human bones for crafting, and practice activities like cannibalism and animal sacrifices.
- **Nanapanthis, Siddhas, and Yogis:**
  - Discourage ritualistic and conventional religious practices, promoting renunciation and meditation.
  - Popular among low-caste sections, emphasizing meditation on the formless ultimate reality for salvation.
- **Kanphata Yogis or Gorakhnathis:**
  - Followers of Gorakhnath from the 12th century.
  - Distinguished by large earrings (kanphata).
  - Blend Pasupata teachings with Tantrism and Yoga, stressing mastery of the body for spiritual perfection.
  - Oppose caste distinctions, and term death as samadhi.

- **Virashaivas Tradition:**
- Transmitted by Panchacharyas: Renukacharya, Darukacharya, Ekorama, Panditharadhya, Vishwaradhya.
- They established five peethas (sacred seats) across India, each symbolizing Shiva's divine presence.
- The Panchacharyas recorded their teachings in the Shri Siddhantha Shikhamani (13th Century).
- **Lingayatism Origin and Bhakti Movement:**
- Founded and revived by Basava in Karnataka during the 12th century.
- Emerged as a reaction against Brahmanical Hindu values, caste restrictions, and feudal economy.
- Part of the broader Bhakti movement in South India from the 8th century onwards.
- **Veerashaivas and Lingayat Arguments:**
- Both worship Shiva, but Lingayats specifically follow Basavanna and the sharana writers.
- Lingayats reject Vedas, shastras, smritis, and Upanishads, emphasizing work in the present and breaking caste barriers.
- Lingayatism incorporates and rejects aspects of broader Hindu traditions.
- **Lingayat Philosophy and Beliefs:**

Reject karma based on caste, deny paap, and punya concepts.

Scorn temple and idol worship, opting for the ashtanga symbolizing Parashiva.

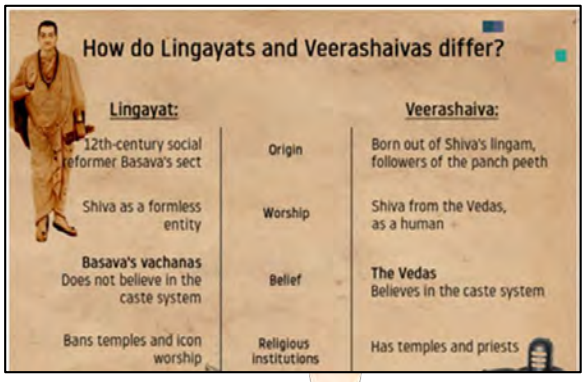
Emphasizes qualified monism, akin to the philosophy of the South Indian philosopher Ramanuja.

- **Social Reforms and Linguistic Approach:**
- Lingayats declare work as worship, striving to break caste barriers through inter-caste dining.
- Fought against gender and birth-based discrimination, abhorred superstitions.
- Addressed people in Kannada, emphasizing vernacular language over Sanskrit.
- **Lingayat Literature:**
- Various Vachanas like Shat-sthala-vachana, Kala-jnana-vachana, Mantra-gopya, Ghatachakra-vachana, and Raja-yoga-vachana.
- Contributions from saints and Sharanas like Allamaprabhu, Akka Mahadevi, Siddaarama, and Basava.
- Basava Purana is a biographical epic poem narrating Basava's life, written in Telugu by Palkuriki Somanathaa in the 13th century.
- **Channabasvanna's Contributions:**
- Channabasvanna propagated the "shatasthala" philosophy associated with the six holy places of Veerashaiva Lingayat creed.
- Succeeded to the Shunya Simhasana at Anubhava Mantapa, Kalyana, after Allama Prabhu's departure.
- Composed many Vachanas under the pen name Kudala Channasangama, holding together Shivasharanas and Jangmas.

Basavanna and Lingayatism: A Holistic Examination

1. **Basavanna's Multifaceted Role:**
   - Mahatma Basaveshwar [1131-1196]: Statesman, philosopher, poet, social reformer, Lingayat saint during Kalyani Chalukya/Kalachuri dynasty.
   - Served as minister in King Bijjala's court at Kalyani.
2. **Vachana Reformist Movement:**
   - Led by Basaveshwara in the 12th century.
   - Focused on the welfare of all, addressing class, caste, and gender issues.
   - Rejected discrimination, superstitions, and rituals.
   - Introduced Ishtalinga necklace for all, irrespective of birth, symbolizing devotion to Shiva.

3. **Anubhava Mantapa and Social Vision:**
   - Established Anubhava Mantapa, encouraging open discussions on spiritual and mundane aspects for men and women.
   - Vision: Human freedom, equality, rationality, and brotherhood.
   - Strong opposition to caste hierarchy, promoting the idea that the birthless have no caste distinctions.
4. **Lingayatism and Bhakti Principles:**
   - Worked for upliftment of underprivileged classes and women.
   - Emphasized equality irrespective of class, caste, creed, and gender.
   - Rejected 'janeu' (sacred thread worn by upper-caste Hindus).



5. **Contemporary Developments:**
   - Karnataka laid foundation for the 'New Anubhava Mantapa' in Basavakalyan, adopting Kalyani Chalukya architecture.
   - Rejects Hindu Brahmanical ritualism and sacred texts like Vedas.
6. **Lingayat Literature and Basava Purana:**
   - Basavarajadevara Ragale (by Harihara, c.1180): Earliest account on Basavanna's life.
   - Basava Purana (by Palkuriki Somanatha): Full account of Basava's life and ideas in 13th-century Telugu.
7. **Lingayatism vs. Veerashaiva:**
   - Main difference: Veerashaiva accepts Vedic texts and practices caste and gender discrimination.
   - Basavanna protested these and offered an alternative dharma.

Practice	Veerashaiva	Lingayat
The Founder	vPanchacharya	vBasavanna
Religious script	Vedas, Agama, Siddhanta Shikhamani	Vachana literature
Caste and gender equality	vNo equality vIt puts Aradhyas at the top of the ladder, while there is no gender equality.	Complete equality of men and women in religious, political and social practices.
Worship	The statue of Shiva and Shiva as envisaged in the Vedas with snake around the neck etc.	Shiva (ishtalinga) as a formless, timeless entity that resides in each and every life form
Temples and priest	Has a system of temples and priests.	Bans temple worship, Worship only ishtalinga

8. **Lingayat Identity Crisis and Legal Contradictions:**
   - Lingayats form 17% of Karnataka's population.
   - Some seek legal recognition as a separate religion, distinct from Hinduism and Veerashaivas.
   - Arguments involve historical evidence, worship practices, Supreme Court rulings, and constitutional provisions.
9. **Supporting Arguments for Separate Religion:**
   - Historical evidence presented by scholars like M. M. Kalburgi and SM Jaamdar.
   - Strict monotheistic worship of Linga, distinct from Hindu practices.
   - Supreme Court's definition of religion and constitutional provisions.
10. **Opposing Arguments for Separate Religion:**
   - Fear of societal fragmentation.
   - Lingayats already included under Hindu laws.
   - Lingayatism's assimilation of some Hindu aspects weakens the demand for separate recognition.
11. **Tahir Mahmood's Perspective:**
   - Pluralism within broad Hinduism differs from sectarian diversity in dogmatic religions like Islam or Christianity.
   - Emphasizes the assimilation of Hindu aspects in Lingayatism.



Bhakti Movement:

- It was a religious reform Bhakti movement during medieval times which emphasized single-minded intense devotion to God.
- Bhakti movement was based on the doctrine that the relationship between god and man is through love and worship rather than through performing any ritual or religious ceremonies.
- The origin of Bhakti movement is traced in Vedas, but it's real development took place after the 7th
- It was initiated by Shaiva Nayanars & Vaishnavite Alwars in south India, later spread to all regions.
- Emotional Side of Vaishnavism represented by: Alvars through collective songs – "Prabhandam".
- Intellectual side of Vaishnavism represented by: "Acharyas"

Saints Of Bhakti Movement: Nayanars, Alvars, And Their Devotion

NAYANARS	ALVARS
Devotees of Shiva	Devotees of Vishnu
Thirumarai – Compilation of hymns of Nayanars by the highest priest of Raja RajaCholaI, Nambiyandar Nambi. The details of the lives and of the saints are described in the work 'Tevaram' which is also called the Dravida Veda.	Divya Prabandha– Compilation of the hymns of the Alvars saints – poets.
Imp saints – ❖ Tiru Neelakanta, ❖ Meiporul, ❖ Viral Minda, ❖ Amaraneedi, ❖ Karaikkal Ammaiyar (woman)	Imp saints – ❖ Andal (only female Alwar saint who is referred to as the 'Meera of the South') ❖ Thirumazhisai Alvar ❖ Thiruppaan Alvar ❖ Nammalwar ❖ Kulasekara

The Bhakti movement saints were divided into two schools depending on the way they imagined God:

Nirgun	❖ Believe invisible formless god, without attributes. ❖ Nirguna bhakta's poetry was Jnana-shrayi or had roots in knowledge. ❖ Nirgun Saints: **1.** Guru Nanak **2.** Ravidas **3.** Kabir
Sagun	❖ Believe God with form & attributes. ❖ Saguna bhakta's poetry was Prema-shrayi, or with roots in love.[❖ Saguna Saints: **1.** Tulsidas **2.** Surdas **3.** Meerabai

Features Of Bhakti Movement: Unity, Rejection, Equality, And Local Voices:

- ❖ Unity of God or one God though known by different names.
- ❖ Condemnation of rituals, ceremonies and blind faith.
- ❖ Rejection of idol worship.
- ❖ The Bhakti movement promotes the Surrender of oneself to God.
- ❖ Emphasized both Nirguna and Saguna Bhakti movement.
- ❖ Salvation through Bhakti movement.
- ❖ Open-mindedness about religious matters.

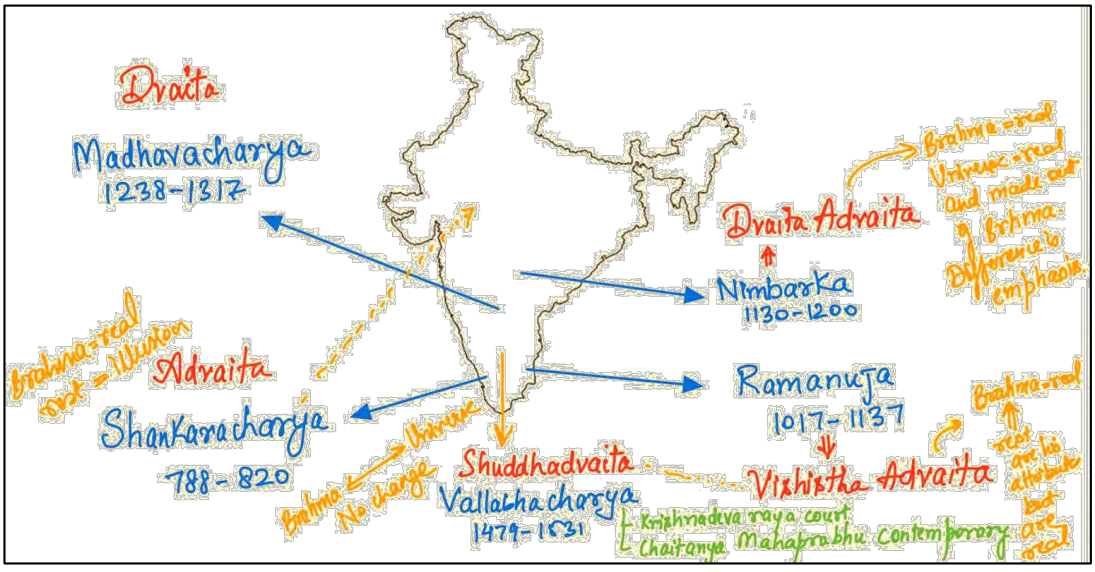
- Rejected castes distinctions & believed in equality of all humans.
- Rebelled against the upper caste's domination and the Sanskrit language.
- Use of local or regional languages for Preaching.
- Creation of literature in the local language.

Causes For The Emergence Of Bhakti Movement:

- Influence of Vaishnavism
- Evil practices of the Hindus
- Fear of spread of Islam
- Influence of Sufi sects
- The emergence of great reformers.

Vedanta Saints And Their Contribution: Advaita, Vishishtadvaita, And Bhakti Movement Paths:





VEDANTA SAINTS	CONTRIBUTION OF THE BHAKTI MOVEMENT
Shankaracharya (788 – 820 AD	❖ Birth- Kelara, Death- Uttarakhand (Kedarnath) ❖ Guru – Govinda Bhagavath pada ❖ Integrated the essence of Buddhism in Hindu thought and interpreted the ancient Vedic religion ❖ Consolidated the doctrine of Advaita Vedant (Non-Dualism)- God & created world is one and The individual soul is not different from Brahman. ❖ Organizer of the Dashanami monastic order and unified the Shanmata tradition of worship. ❖ Brhat-Sankara-Vijaya by Citsukha is the oldest biography of Adi Shankara
Ramanujarcharya (1017-1137 A.D)	❖ Birth – Tamilandu ❖ Guru – yadav preksha ❖ Propagator of Vishishtadvaita Vedanta or qualified monism – There exists a plurality and distinction between Ātman (soul) & Brahman (metaphysical, ultimate reality). ❖ Exponents of the Sri Vaishnavism tradition within Hinduism ❖ Literary works: Vedartha Sangraham, Sri Bhashyam, Gita Bhashyam
Nimbarka	❖ He was the contemporary of Ramanuja. ❖ He propounded the philosophy of 'bheda-bheda' -the God, the soul and the world were identical yet distinct
Madhvarchaya (1238-1319 AD)	❖ He was a critic of Adi Shankara's Advaita Vedanta and Ramanuja's Vishishtadvaita Vedanta teachings. ❖ He preached "Dvaita" or dualism, where divinity was separate from the human conscience/soul. ❖ Liberation- only through the grace of God ❖ Book – Anuvyakhyana.
Nathpanthis, Siddhas, and Yogis	❖ Criticized the ritual and other aspects of conventional religion and the social order, using simple, logical arguments. ❖ They advocated renunciation of the world. ❖ To them, the path to salvation lay in meditation on the formless god. ❖ To achieve this they advocated intense training of the mind and body through practices like yoga asanas, breathing exercises and meditation. ❖ These groups became particularly popular among "low" castes.

SAINTS	THEIR CONTRIBUTION TO THE BHAKTI MOVEMENT
Ramanada (14-15th century)	❖ He was a follower of the Bhakti movement, particularly under the influence of Ramanuja. ❖ Founder of Sant-parampara (literally, the tradition of Bhakti movement saints) in north India. ❖ Substitute the worship of Rama in place of Krishna. ❖ He has 12 disciples – "Avadhutas". ❖ Disciple(s): Kabir, Ravidas, Bhagat Pipa, Sukhanand, sena & sadhana. ❖ Literary works: Gyan-lila and Yog-cintamani (Hindi), Vaisnava Mata Bhajan Bhaskara and Ramarcanapaddhati (Sanskrit). ❖ His verse is mentioned in Guru Granth Sahib.
Kabir Das (1440-1510 AD)	❖ Disciple of the Bhakti movement, Ramananda ❖ He was the first to reconcile Hinduism and Islam. ❖ He was a Nirguna saint within the Bhakti movement and openly criticized the orthodox ideas of major religions like Hinduism and Islam. ❖ Denounced idol-worship, fastings, pilgrimages and religious superstitious beliefs, bathing in holy rivers, formal worship like nama. ❖ His poems are called "Banis" (utterances) or 'Dohe'. His works are compiled in the famous book "Bijak". ❖ Kabir says: "Ram Rahim are the same".
Guru Nanak Dev (1469-1538 AD)	❖ Birth – Talwandi Village & Death Kartarpur (Both are in Pakistan) ❖ Founder of Sikh religion & the first Guru of ten Sikh Gurus. Initially worked as an Accountant. ❖ Preached middle path & need of Guru for liberation. ❖ He composed hymnes and sang along with the help of an instrument called "Rabab" played by his attendant "Mardana". ❖ Traveled across Asia including Mecca & Baghdad and spread the message of "Ik Onkar" – One God. ❖ Opposes idol worship, pilgrimage and caste system, and emphasized purity of character and conduct. ❖ Called God as "Waheguru" that is shapeless, timeless, omnipresent & invisible (Nirgun Bhakti movement) ❖ He started Guru-Ka-langer (Community Kitchen) ❖ He promoted "Tauhid-e-wazidi"
Purandar Das (1483-1564)	❖ One of the chief founding-proponents of South Indian classical music (Carnatic Music). ❖ He is often quoted as Karnataka Sangeeta Pitamaha

Dadu Dayal (1544-1603 AD)	❖ Disciple of Kabir ❖ He was a supporter of Hindu-Muslim unity ❖ His followers were called Dadu Panthis
Chaitanya Mahaprabhu (1486-1533 AD)	❖ Founder of modern Vaishnavism in Bengal. ❖ He was a Saguna and popularized "Kirtans" (religious songs) as a form of worshiping God. ❖ Popularized the chanting of "Hare Rama, Hare Krishna". ❖ He made famous the practice of worshiping Radha and Krishna together. He gave the "Achintya Bheda-Abheda" philosophy. ❖ Didn't reject scriptures or idol worship called god as Hari. ❖ He wrote "Siksastakam", a text in Sanskrit, where he elaborated his philosophy. ❖ He is the inspiration behind the world renowned ISKCON (International Society for Krishna Consciousness) that was founded in the 20th century.
Shankaradeva (1499-1569 AD)	❖ Spread the Bhakti movement cult in Assam ❖ Translated Ramayana & Mahabharata into Assamese ❖ He started the Bhakti movement (Neo-Vaishnavite movement). He believed in the worship of 'Ekasarana' (One God) in the form of Krishna. ❖ He is also called Krishna by different names like Hari, Narayan and Rama. ❖ His most famous work is "Kirtana Ghosha", written in a simple language understood by the masses. ❖ He wrote in Assamese and Brajavali (mixture of Maithili and Assamese).
Vallabhacharya (1479-1531 AD)	❖ Exponent of Krishna cult ❖ Founded philosophy of "Shuddhadvaita" (Pure Non dualism) and his philosophy is known as 'Pushti Marg'. ❖ He worshiped Krishna under the title "Srinathji"
Guru Ghasidas (1756-1836 AD)	❖ He was a famous saint from Chhattisgarh and he established the "Satnami Community" there. ❖ He strongly believed in equality and criticized the oppressive caste system. ❖ He was a monotheist and was against idol worship.
Surdas (1483-1563 AD)	❖ Disciple of Vallabhacharya ❖ He wrote "Sursagar" and "Sursurvali". ❖ Showed intense devotion to Radha and Krishna ❖ Regarded as the outstanding devotional poet in Brajbhasha
Mirabai (1498-1546 AD)	❖ Staunch devotee of Lord Krishna ❖ Composed number of songs and poems in honour of Krishna. ❖ She composed 'bhajans' (short religious songs) which are sung even today.

Haridas (1478-1573 AD)	❖ A great musician saint who sang the glories of Lord Vishnu
Tulsidas (1532-1623 AD)	❖ Depicted Rama as the incarnation ❖ Wrote "Ramcharitmanas" ❖ He was Varkari
Namdeva (1270-1350AD)	❖ Disciple of Visoba Khechar ❖ He was a devotee of Vittoba (Vishnu) ❖ Opposed Caste system ❖ Only Nirguna saint in Maharashtra. ❖ He belongs to Varkari tradition.
Dnyanesvar (1275-1296 AD)	❖ He was the founder of the Bhakti Movement in Maharashtra in the 13th century. ❖ Wrote "Dnyaneshwari", a commentary on the Bhagavad-Gita. ❖ His other work is "Amrutanubhav " on Yoga and philosophy. ❖ He was a worshiper of Vithoba (Vitthala) who is considered a manifestation of Vishnu. ❖ He was a follower of Nath Yogi Tradition. He also drew inspiration from the Upanishads and Bhagavad Gita.
Eknath (1533-1599)	❖ Wrote commentary on verses of the Bhagavad-Gita ❖ Devotee of Vithoba. He criticized the Caste distinctions.
Tukaram (1598-1650)	❖ Contemporary of Maratha king Shivaji ❖ Devotee of Vithal ❖ He founded the Varkari sect ❖ His teachings are contained in Abhangas.
Ram Das (1608-1681)	❖ Author of "Dasbodh" ❖ His teachings inspired Shivaji to establish an independent kingdom in Maharashtra.

Vernacular Literature: Kabir To Guru Nanak In Vernacular Literature:

Hindi	Kabir, Surdas, Tulsidas, etc.
Marathi	Jnanadeva, Namdev, Eknath, etc.
Bengali	Chaitanya Mahaprabhu and Chandidas
Rajasthani (Braj)	Meerabai, Bihari, etc.
Punjabi	Guru Nanak
Assamese	Sankaradeva

Impact Of Bhakti Movement: Equality, Vernacular Voices, And Unity

❖ The Bhakti movement saints were social reformers. The evil practice of Sati and caste rigidities received some setbacks.

- Women were encouraged to join kirtans. Mirabai, Laila (Kashmir) and Andal composed verses that are popular even today.
- In place of Sanskrit, Bhakti movement saints preached through the medium of local languages which could be understood very easily. Surdas used 'Brij' Tulsi Das composed his works in 'Awadhi'. Sankaradeva popularized Assamese, Chaitanya spread their message in Bengali, Mirabai in Hindi and Rajasthani.
- The impact of the Bhakti movement extended beyond linguistic changes. Practices such as Kirtan at a Hindu Temple, Qawaali at a Dargah (by Muslims), and singing of Gurbani at a Gurdwara all find their roots in the Bhakti movement of medieval India (800-1700).
- It popularized the idea of equality & brotherhood.
- Preached an inclusive path to spiritual salvation.
- Rulers adopted liberal religious policies under the impact of the Bhakti movement.

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DAILY CLASS NOTES

Art & Culture

Lecture - 23

Bhakti & Sufi Movement (Part - 02)



Bhakti & Sufi Movement (Part - 02)

Second Phase of Bhakti Movement: Covered in the previous class notes.

Women in the Bhakti Movement: Akkamahadevi, Janabai, Mirabai, and Bahinabai:

The Bhakti movement, spanning roughly from the 7th to the 17th centuries in India, witnessed significant participation of women, challenging prevailing societal norms and leaving behind a rich legacy of devotional poetry and spiritual insights.

- **Akkamahadevi (12th Century):** Akkamahadevi was one of the early poets of Kannada literature and a prominent person in the Lingayat Shaiva sect. She composed 430 Vachana poems, a form of spontaneous mystical poems, and two short writings called Mantrogopya and the Yogangatrividh. She considered the god Shiva ('Chenna Mallikarjuna') as her husband, traditionally understood as the 'madhura bhava' or 'madhurya' form of devotion1.
- **Janabai (13th Century):** Janabai was a Marathi religious poet in the Hindu tradition in India. She worked as a maid servant in the household of Damasheti, who was the father of the prominent Marathi religious poet Namdev. She composed many high-quality religious verses of the abhang form. Her compositions were preserved along with those of Namdev.
- **Mirabai (16th Century):** Mirabai, a 16th-century Hindu mystic poet and devotee of Krishna, is a celebrated Bhakti saint, particularly in the North Indian Hindu tradition3. She was known for her songs of devotion to Krishna and for forsaking traditional women's roles to devote life to Krishna worship. She wrote hundreds of songs and initiated a mode of singing the songs, a raga.
- **Bahinabai (17th Century):** Bahinabai was a Varkari female-saint from Maharashtra, India. She was considered a disciple of another Varkari poet-saint Tukaram. She composed devotional abhangas in the Varkari tradition, expressing her love for Lord Vithoba. Her writings reflect her deep spirituality and devotion.

Contribution of the Bhakti Movement:

- **Religious, Social, and Cultural Reforms:**
  - The Bhakti movement played a pivotal role in instigating essential reforms across religious, social, and cultural spheres.
- **Opposition to Discrimination:**
  - Bhakti saints actively spoke out against caste and gender discrimination, striving to establish a more egalitarian social order.
- **Promotion of Harmony and Brotherhood:**
  - Advocating religious harmony, Bhakti saints preached the idea of universal brotherhood, bridging gaps between different religious communities.
- **Interfaith Reconciliation:**
  - Some Bhakti saints worked towards bringing Hindus and Muslims closer, contributing to the harmonization of their conflicting interests.
- **Emphasis on Purity of Thought and Action:**
  - Bhakti saints emphasized the importance of purity in both thought and action, guiding followers towards a righteous and virtuous life.
- **Popularization through Vernacular Languages:**
  - The use of vernacular languages in Bhakti teachings facilitated the spread of religious ideas to the masses, making it more accessible.

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- **Growth of Vernacular Languages and Literature:**
  - This emphasis on vernacular languages, such as Hindi, Marathi, and Gujarati, not only spread religious teachings but also contributed to the growth and development of these languages and their respective literature.
- **Opposition to Elaborate Rituals:**
  - Bhakti saints strongly opposed the prescription of elaborate rituals by traditional priests, advocating for a simpler, more personal connection with God.
- **Shift to Bhajans and Kirtans:**
  - Instead of adhering to rituals, the Bhakti movement popularized worship through bhajans and kirtans, creating a more direct and personal form of connecting with the divine.

Factors Limiting the Impact of the Bhakti Movement:

- **Lack of Coherent Philosophy:**
  - The Bhakti movement faced challenges due to the absence of a unified and coherent philosophy, making it difficult to present a consolidated front for widespread acceptance and impact.
- **Dependency on Individual Leadership:**
  - The movement's effectiveness was hindered by its reliance on individual leaders. The success and influence of Bhakti were often tied to charismatic leaders, making it less resilient in the absence of such figures.
- **Absence of Institutional Development:**
  - Bhakti lacked robust institutional development, unlike some other religious movements. This limited its ability to establish a lasting and organized structure for long-term influence.
- **Silent Opposition from Brahmanical Ideals:**
  - The Bhakti movement faced subtle opposition from Brahmanical ideals, with elements within the Brahmin community not fully embracing the egalitarian values promoted by Bhakti saints.
- **Unconscious Perpetuation of Caste System:**
  - Despite the Bhakti movement's intentions to challenge the caste system, it inadvertently perpetuated caste divisions, as certain followers continued to adhere to caste norms and practices.
- **Competition with Jainism and Buddhism:**
  - Bhakti faced competition from well-established religions like Jainism and Buddhism, making it challenging to carve out a distinct and influential space in the religious landscape.
- **Offering an Alternative but Optional Path:**
  - While Bhakti offered an alternative path to spiritual realization, its nature as an optional choice limited its ability to bring about widespread societal change, as individuals could opt to stick with existing practices.
- **Resistance to Brahmanical Ritual Institutions:**
  - Bhakti movement resisted the traditional Brahmanical ritual institutions, but this resistance also led to a lack of acceptance among those who held onto established ritualistic practices.
- **Economic Disparities and Patronage:**
  - The socio-economic disparities were not adequately addressed within the Bhakti movement, leading to a scenario where followers often remained socio-economically disadvantaged. The dependence on patronage further exacerbated these inequalities.

Sufi Movement:

- In the beginning of 12 AD, some religious people in Persia turned to asceticism due to the increasing materialism of the Caliphate. They came to be called the 'Sufis'.
- In India, the Sufi movement began in 1300 A.D & came to South India in the 15th century.
- Sufism is the mystical arm of Islam. Sufis represent the inner side of the Islam creed (tasawwuf).
- Sufism(tasawwuf) is the name given to mysticism in Islam.
- Sufi means wool: People who wear long woolen clothes are called sufis.
- It was a liberal reform Bhakti movement within Islam. It stressed the elements of love and devotion as an effective means of the realization of God.
- It is based on Pir-Murid (Teacher- student)
- Sufism sprang from the doctrine of Wahdat-ul-wajood (unity of being) propounded by Ibn-ul-Arabi [1165-1240 AD].
- Early Sufi saints – Rabia, Mansur bin hallal.
- Sufi orders are broadly divided in two : Ba-sara– Those who followed Islamic law & Be-shara– who did follow Islamic law.
- In Sufism, self-discipline was considered an essential condition to gain knowledge of God. While orthodox Muslims emphasize external conduct, the Sufis lay stress on inner purity.
- Sufism entered in India between 11th and 12th Al-Hujwari was first Sufis who settled in India and died in 1089 AD who is popularly known as Data Ganj Naksh (Distributor of unlimited treasure).
- Multan and Punjab were the early centers and later on, it spread to Kashmir, Bihar, Bengal and the Deccan.

The Essential Characteristics Of Sufism:

- **Fana:** Spiritual merger of the devotee with Allah
- **Insan-e-Kamil:** Perfect human with all good virtues,
- **Zikr-Tauba:** remembrance of god all the time(zikr),
- **Wahdatul-wajood:** one god for the entire universe; unity of god and being.
- **Sama**: spiritual dance and music to promote their concepts, though music is un-Islamic.

Three Stages In The History Of Sufism: Khanqah, Tariqa, And Tarifa Stages

STAGE	PERIOD	CHARACTER
1st Stage: Khanqah	10th century	Also called the age of Golden Mysticism
2nd Stage: Tariqa	11-14th century	When Sufism was being institutionalized and traditions and symbols started being attached to it.
3rd Stage: Tarifa	15th century onwards	The stage when Sufism became a popular movement.

Sufism And Music: Music, Poetry, And Cultural Evolution

- Sufism encourages music as a way of deepening one's relation with God, remembering God by zikr (reciting name) sama or performance of mystical music.
- Sufis too composed poems and a rich literature in prose, including anecdotes and fables, The most notable writer of this period was Amir Khusrau the follower of Nizamuddin Auliya.

- Sufi saints are credited with the invention of sitar and tabla.
- It contributed to the evolution of classical music. Khayal style owes a lot to sufism.
- Amir Khusro was a disciple of Nizamuddin Auliya. He gives a unique form to sama.
- Khusrow is sometimes referred to as the "Parrot of India". His songs are sung in several dargahs across the country. Khusrow is regarded as the "Father of Qawwali".

Important Features: Rejection, Orders, And Spiritual Principles

- The Sufis rejected the elaborate rituals and codes of behaviour demanded by Muslim religious scholars.
- They believed that God is 'Mashuq' and Sufis are the 'Ashiqs'.
- Sufism was divided into 12 orders (Silsila) and each under a mystic Sufi saint of which 4 most popular ones were Chistis, Suhrawardis, Qadiriyahs and Naqshbandis.
- Silsila is the continuous link between Murshid (teacher) and Murid (student). They lived in Khanqah -hospice of worship.
- Names of Silsila were based on the names of founding figures E.g. – Qadri Silsila based on the name of Shaikh Abdul Qadri & Place of origin E.g. – Chishti (place in Afghanistan).
- Sufism took roots in both rural and urban areas and exercised a deep social, political and cultural influence on the masses.
- Sufism believes that devotion is more important than fast (Roza) or prayer (Namaz).
- Sufism discards the caste system.
- Sufism has adapted extensively from the Vedanta school of the Hindu philosophy.
- The cardinal doctrines of the Sufism include: Complete surrender to the will of God; Annihilation of the self; Becoming a perfect person
- These three cardinal principles altogether make the Doctrine of Fana which means annihilation of human attributes through Union with God.
- In Sufism, a perfect being is also called a Wali (saint), a word that literally means 'sincere friend'.

Important Silsila/orders Of Sufism: Chisti, Suhrawardi, And Nakshabandi Legacies

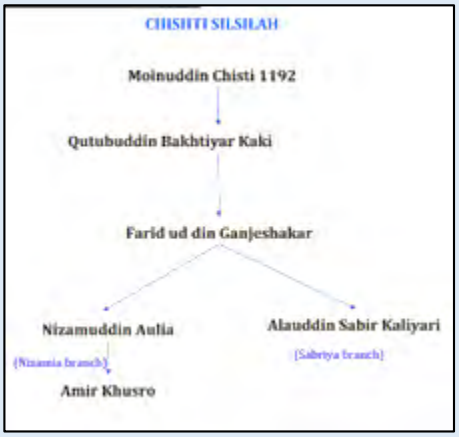
Chisti	❖ Founder -Kwaja Abdul Chisti. ❖ Originated in Persia and Central Asia. ❖ Moinuddin Chishti introduced the Chisti order in India. ❖ Baba Farid (Farīduddīn Ganjshakar) was a disciple of Moinuddin & his poems included in Guru granth sahib. ❖ Nizamuddin Auliya was called sidh/perfect due to yogi breathing exercises. ❖ Sama was mostly associated with Chisti. ❖ Belong to Ba sharia.
Suhravardi	❖ Founder – Shaikh Shihabuddin Surhavardi. ❖ Main centre was Multan. ❖ Saints of this order were also rich and held important government positions. ❖ Associated with Delhi Sultanate. ❖ A famous saint is Bahauddin Zachariah. ❖ Belong to Ba-sharia

Nakshabadi	❖ Founder – Baha-ud-Din Naqshband Bukhari ❖ Khwaja pir mohammad introduced Nakshabadi order in India during Akbar reign. ❖ Orthodox Sect. ❖ Mujaddid opposed Shia, philosophy of Wahadat-ul-Shahdud , wrote 'Red-i-Khafid' arrested by Jhangir

Major Orders:

a) Chishtiya Order:

- **Founder:** Khwaja Moin-Uddin Chishti
- **Migration:** Originated in Central Asia; Migrated to India from Persia-Arab lands.
- **Mission and Service**: Khwaja Moin-uddin Chishti came to India with the mission of serving Islam and the Muslims in the country.
- **Historical Context:** The rise in Muslim population in India after invasions led to the need for looking after the minority. Sufis like Khwaja Moin-uddin were sensitive to the plight of the Muslim minority.
- **Role in Invading India:** Believed, though not conclusively proven, to have invited Mohammad Ghauri to liberate Muslims from the cruelty of Ajmer King Prithivi Raj.
- **Teachings and Impact:** Chishty teachings, carried forward by disciples like Khwaja Qutbuddin Bakhtiyar Kaki, Fareeduddin Ganj-e-Shakar, Nizam uddin Auliya, and Naseeruddin Charagh, emphasized communal harmony, spiritual satisfaction, and religious tolerance.
- **Social Welfare**: Chishty saints, including Shaikh Nizamudin Aulia, were revered for their service to both common masses and aristocrats, offering food and shelter without discrimination.



Sufi Saints and Orders in India: A Comprehensive Overview

❖ **Qutubuddin Bakhtiyar Kaki:**

- Discipleship: Direct disciple of Khwaja Moinuddin Chisti.
- Relocation to Delhi: Moved to Delhi during the reign of Iltutmish, fulfilling the wish of his spiritual master.
- Political Connection: Qutub-ud-din Aibak initiated the construction of Qutub Minar, linking politics with religion, with later dedication by Sultan Iltutmish.

❖ **Fariduddin Ganjshakar (Baba Farid):**

- Propagation of Sufism: Spread Sufism primarily in the Punjab region.

- Philosophical Beliefs: Advocated against hunger as the root cause of trouble.
- Literary Contribution: Developed Punjabi as a literary language, contributing significantly to Punjabi literature.
- Inclusion in Sikh Texts: His poetry found a place in the Guru Granth Sahib, the sacred text of Sikhs.
- Philosophical Alignment: Embraced "panthetic monoism" or Wahadat-ul-wajud, aligning with Vedantic philosophy.

❖ **Sheikh Nizamuddin Auliya:**

- Versatility in Practices: Mastered yogic practices, earning the title 'Siddh' or perfect.
- Discipleship: Mentor to Amir Khusrau, the legendary poet and musician.
- Relation with Rulers: Refused to meet Sultan Ala-ud-din Khilji, faced disagreements with Sultan Ghiyas-ud-din Tughluq.
- Tomb Construction: Sultan Muhammad-bin-Tughluq constructed his tomb in Delhi against his wish.

❖ **Sheikh Nasiruddin Mahmud (Chiragh of Delhi):**

- Service to Sultan: Initially appointed as a servant by Muhammad-bin-Tughluq.
- Resistance to Transfer: Refused to leave Delhi when the capital was moved to Daulatabad.
- Conflict with Rulers: Sultan's dissatisfaction with Chishti saints' isolation led to conflicts.

❖ **Sheikh Salim (Fatehpur Sikri):**

- Connection with Royalty: Akbar built Fatehpur Sikri in his honor; believed to have blessed Jahangir's birth.
- Gesture of Gratitude: Akbar walked barefoot from Agra to Fatehpur Sikri to thank Sheikh Salim.

❖ **Sheikh Nizam-ud-din Faruqi:**

- Blessings to Nobility: Blessed Khusro, the rebellious son of Jahangir.
- Role in Mysticism: Advocated drawing close to God through renunciation and service to humanity.

❖ **Sheikh Hamiduddin of Nagaur (1274):**

- Title and Contributions: Given the title 'Sultan-e-Tarkeen,' translated Persian books into Hindi.
- Lifestyle: Known for vegetarianism and a frugal lifestyle.

❖ **Sheikh Burhanuddin Garib:**

- Foundation of Chishti Community: Established the Chishti community in South India.
- Significance of Bijapur: Bijapur emerged as a notable center for the Sufi movement.

❖ **Hasan Sijzi Dihlawi (d.1328), Bu Ali Qalandar Panipati (d.1323), Hazrat Nasiruddin Roshan Chiragh-i Dehli (d.1356):**

- Contributions: Noted Sufi figures with Hasan Sijzi known for his writings, Bu Ali Qalandar, and Hazrat Nasiruddin Roshan Chiragh-i Dehli titled 'Lamp of Delhi.'

❖ **Muhammad Bandanawaz Gisudara (d.1422):**

- Chishtiyya Silsila in Southern India: Spread Chishtiyya silsila in southern India with Bahmani Sultans' patronage.
- Language Contribution: First Indian Sufi to write in Dakhani, the southern branch of Urdu.

Amir Khusro (1251-1325): A Multifaceted Cultural Icon

❖ **Discipleship and Service under Sultans:**

- Disciple of Nizamuddin Auliya: Amir Khusro was a dedicated disciple of the Sufi saint Nizamuddin Auliya, known for his spiritual guidance.
- Service under Sultans: Khusro served under five Sultans, starting from Sultan Ghiyasuddin Balban in 1265 AD to Ghiyasuddin Tughlaq (1320-1324).

❖ **Cultural Contributions:**

- Sufi Musician, Poet, and Scholar: Amir Khusro was a Sufi musician, poet, and scholar, making profound contributions to the cultural history of South Asia.
- Iconic Figure: Regarded as an iconic figure, he played a pivotal role in shaping the artistic and literary landscape of the region.

❖ **Poetic Mastery:**

- Language and Styles: Proficient in Persian and Hindavi, Khusro's works included various poetic forms like ghazal, masnavi, qata, rubai, do-baiti, and tarkib-band.
- Ghazal Development: Significantly contributed to the development of the ghazal style of poetry, leaving an enduring impact on Indian and Pakistani literary traditions.

❖ **Musical Innovations:**

- Father of Qawwali: Regarded as the "father of qawwali," Amir Khusro introduced this musical style to the Indian subcontinent, influencing its cultural fabric.
- Raag Compositions: Created three raagams - Yaman, Ghora, and Sanam - showcasing his versatility in musical compositions.

❖ **Notable Works:**

- Extensive Literary Output: Authored over 90 books, covering a diverse range of subjects.
- **Major Works:**
  - ✓ Dewan Tuhfat-us-Saghir: His first divan, containing poems composed between the age of 16 and 19.
  - ✓ Dewan Wast-ul-Hayat: The second divan, with poems composed at the peak of his poetic career.
  - ✓ Dewan Ghurrat-ul-Kamaal: A collection of poems composed between the age of 34 and 43.
  - ✓ Baqia-Naqia: Compiled at the age of 64.
  - ✓ Qissa Chahar Darvesh: The Tale of the Four Dervishes.
  - ✓ Nihayatul-Kamaal: Compiled probably a few weeks before his death.
  - ✓ Tughluq Nama: A historical account in prose about the Tughluq dynasty (1320).
  - ✓ Jawahar-e-Khusrovi: Often referred to as the Hindawi divan of Amir Khusro.

❖ **Controversial Works:**

- Khazain-ul-Futooh: One of his more controversial books, written in prose (1311–12).
- Afzal-ul-Fawaid: An assortment of prose containing the utterances of Nizamuddin Auliya.

b) Qadriya Order:

- **Founder:** Abdul Qadir Jilani
- **Migration:** Sufis of this order migrated to India from Persia-Arab lands.
- **Comparison with Chishtiya:** Similar to Chishtiya but with allegiance to Abdul Qadir Jilani.
- **Introduction to India:** Abdul Qadir of Badayun introduced the Qadriya order in the last decades of the 14th century.

- **Significance:** The Qadriya order gained popularity in the Muslim world, including India, due to the initiation of Ibnul Arabi into the fold.
- **Doctrine:** Followers supported the controversial theory of the unity of existence (Wahdat-ul Wujood).
- **Impact in India**: Considered less significant in India compared to other major orders.

c) Suharwardi Order:

- **Founder:** Sheikh Shahabuddin Suharwardi Maqtul
- **Doctrine and Controversy:** Executed due to beliefs in incarnation (Hulul) of God in man; introduced the doctrine of light (Nur) into Sufism.
- **Introduction to India:** Introduced later than Chishtiya; Bahauddin Zakarya, the first sufi, spread it in Northern India.
- **Spiritual Inclination**: Bahauddin Zakarya, born to migrants, had a spiritual inclination from an early age and practiced Suharwardi teachings.
- **Wealth Accumulation**: Unlike Chishtis, Suharwardis considered wealth accumulation essential for better service to humanity.
- **Legacy:** After Bahauddin Zakarya, his descendants like Sheikh Rukn-ul-din and Sheikh Sadr-ul-uddin continued the Suharwardi legacy.

d) Naqshbandiyyah Order:

- **Founder:** Khwaja Baha-ul-din Naqshband
- **Origins:** Originated in Perso-Arab world, introduced in India after Babar's invasion.
- **Prominent Figures:** Khawja Naseer-ul-din Ubaidullah Ahrar popularized the order; influenced Timurid princes.
- **Mission in India:** Emphasized eradicating alien elements in Islam from native religions; less tolerant compared to Chishtis, Qadris, and Suharwardis.
- **Divergence from Other Orders:** Distinguished by tracing their origin from the first caliph, Abu Bakr; puritanical and advocated for the imposition of jaziya (tax) on Hindu subjects.
- **Political Criticism:** Shaikh Ahmad Sir Hindi criticized Akbar for his policies; vehemently opposed the "Sulah-e-Kul" policy and the "Deen-e-Ilahi" founded by Akbar.

e) Nakshbandiya Order:

- **Origins and Introduction to India:** Originated in Perso-Arab world; introduced in India with Babar's invasion.
- **Leadership and Influence:** Khwaja Kalan and other disciples propagated teachings of predecessors Ubaid ulah Ahrar and Baha ul-din.
- **Theological Controversy:** Early Nakshbandies inclined towards wahdat-ul-wujood (unity of existence), later led by Shaikh Ahmad Sir Hindi propounded the unity of appearance (wahadul-ul-shahood).
- **Conflict and Consequences:** Theological debate led to acrimonious consequences; controversy between unity of existence and unity of appearance generated harsh criticism.
- **Prominent Sufis:** Notable saints like Khwaja Khurd, Ahmad Sir Hindi, Khawaja Masoom, Shah Wali-ulah, Shah Abdul Azeez emerged from Nakshbandiya order.
- **Shah Wali-ullah's Contribution:** Shah Wali-ullah, a scholar in theological sciences, practiced Nakshbandi teachings and attempted reconciliation between the unity of existence and unity of appearance theories.
- **Political Role:** Shah Abdul Azeez aimed to inspire Muslims for the restoration of political power during the decline of the Mughal dynasty and the rise of the British.

Minor Orders:

- **Firdausiya and Kubraviya Orders:**
  - **Origin:** Both orders originated from the Suharwardiya order.
  - **Firdausiya Founder:** Founded by Sharf-uldin Yahya Manyari, with its center in Phulwari near Patna, Bihar.
  - **Significance**: The Firdausiya order gained popularity in Bihar and Bengal.
  - **Kubraviya Connection:** The Kubraviya order, although not extensively detailed here, also owes its origin to the Suharwardiya order.
- **Shattariya Order:**
  - **Origin**: Emerged from the Qadriya order.
  - **Founder:** Founded in the name of Abdullah Shattari.
  - **Geographical Influence:** Particularly popular in the eastern region of Uttar Pradesh.
  - **Philosophy:** Abdullah Shattari emphasized simplicity and stressed a personal approach to worship, known as "Tariqah."
- **Chisties and the Absence of Minor Orders:**
  - **Loyalty to Teachers:** Unlike other major orders, the Chisties remained loyal to their teachers and did not initiate orders in their own name.
  - **Reasoning:** This loyalty could be attributed to the deep reverence and respect for their original teachers within the Chishtiya order.
- **Limited Impact and Perception of Minor Orders:**
  - **Societal Influence:** The minor orders, including Firdausiya and Shattariya, did not exert a lasting influence on society.
  - **Limited Geographical Reach:** Some orders were confined to specific regions, such as Firdausiya's popularity in Bihar and Bengal.
  - **Short-lived Existence:** Some minor orders existed for a brief period and faded away with the demise of their founders.
  - **Sufi Perception:** Sufis associated with these minor orders often faced challenges in gaining respect, being sometimes perceived as charlatans or heretics.

Sheikh Shihabuddin Suhrawardi	**1.** Accepted royal Service **2.** Introduced Suhrawardi order in India **3.** Wrote the Awarif ul-Maarif, or "The Knowledge of the Spiritually Learned"
Sheikh Nizamat Ullah	**1.** Preaches fundamentals of Islam **2.** Introduced Qadri order in India
Khwaja Pir Mohammad	**1.** Introduced Naqshbandi order in India **2.** Orthodox Sect Mujaddid opposed Shia, philosophy of Wahadat-ul-Shahdud **3.** Wrote 'Red-i-Khafid'
Sheikh Sarfudin Yahya	**1.** Branch of Suhrawardi **2.** Popularized Firdausi order in India **3.** Hewas a disciple of Khwaja Nizamuddin Firdausi

Miyan Bayazid Ansari (Pir Roshan)	**1.** Wrote the bookKhai-ul-Byan **2.** Introduced Rashaniya order during Akbar's reign
Mullah Mohammad Mahdi	**1.** Opposed orthodox Muslims **2.** Introduced Mahadawi order in India
Nuruddin Noorani (Wali)	**1.** Opposed orthodox Muslims **2.** Introduced Risi order in India
Abu Wali Qalander	**1.** Wandering monks were called Darveshes **2.** Introduced Qalandaria order in India
Abdullah Shattari	**1.** Introduced Shattari order in India during Lodhi Dynasty **2.** Tansen was the follower of this order **3.** Claimed direct contact with God

Importance of Sufis: Shaping Socio-Economic and Political Dynamics

- **Land Grants and Economic Empowerment:**
  - Inam Grants for Sufi Saints: Many Sufi saints were recipients of land grants or inam grants. This allowed them to establish an economic foundation that could be passed down to their descendants.
  - Social Mobility: These grants facilitated the socio-economic ascent of the sheikh's descendants, creating a pathway for them to climb the social hierarchy.
- **Institutionalizing the Cult of the Sheikh:**
  - Cult Institutionalization: The practice of granting land institutionalized the cult of the sheikh, emphasizing the spiritual lineage and authority that continued through generations.
  - Economic Base: The economic base provided by these grants fortified the influence of the sheikh's family within both religious and societal realms.
- **Royal Appointments and Political Influence:**
  - Predicting Future Kingship: Sufi sheikhs were often depicted predicting future kingships for civilians. These predictions, veiled as royal appointments, showcased the intertwining of spiritual and political authority.
  - Leasing Political Sovereignty: Sufis extended their spiritual authority globally and leased their political sovereignty to kings. This involved charging monarchs with responsibilities such as administration, warfare, and taxation.
- **Vernacular Language Usage for Outreach:**
  - Communication with Wider Audience: Some Sufis wrote in vernacular languages to convey their messages to a broader audience beyond the elite. This demonstrated their openness to establishing connections with non-elite Hindu elements.
  - Working Relationship with Diverse Groups: The use of vernacular languages reflected a pragmatic approach by Sufis, fostering a working relationship with a diverse socio-cultural landscape.
- **Sufi Shrines: Multi-Faceted Impact:**
  - Economic, Social, and Political Effects: Sufi shrines wielded significant economic, socio-political influence, impacting both villagers and ruling sultans. Despite their multifaceted impact, their primary purpose remained as religious institutions.
  - Religious Brotherhood and Equality: Sufi shrines promoted religious brotherhood and equality among the masses, fostering a sense of communal harmony and shared spirituality.

Key Term/Concept	Meaning
a) a) Kanqah	The Pir, or preceptor, who practised Sufism and resided in a hospice
b) b) Sama	Ecstatic music that was religious in nature
c) c) Tauba	Forgiveness for horrible actions
d) d) Vara	Refusing to take something that wasn't freely provided
e) e) Julad	Kindness
f) f) Fakr	Poverty
g) g) Suhr	To observe tolerance
h) h) Sukar	Acceptance of responsibility
i) i) Khauf	Symbolises fear
j) j) Tawakkhul	To observe contentment
k) k) Riza	Giving up is the way to salvation
l) l) Ziyarat	Visitation of tombs is a custom
m) m) Ba-shara	Who followed Islamic law
n) n) Beshara	Who are exempt from the Sharait law

Sikhism: A Comprehensive Overview

Introduction:

- **Origin and Significance:**
  - Punjab's Birth: Sikhism, an Indian philosophy, emerged in the late 15th century CE in the Punjab region.
  - Global Presence: Currently, it ranks as the world's fifth-largest religion.
  - Sikh Meaning: "Learner" in Punjabi; members form the Sikh community, or Panth ("Path"), seeking spiritual guidance.
- **Founder and Succession:**
  - Guru Nanak (1469–1539): Established Sikhism and led by ten successive Gurus.
  - Transition to Guru Granth Sahib: Upon Guru Gobind Singh's death in 1708, the eternal Guru's spirit transferred to the Guru Granth Sahib (Adi Granth), becoming the sole Guru.

Origin Debates:

Separation from Hinduism:

- Sikh Claim: Sikhs assert their distinctiveness from Hinduism.
- Scholarly View: Some scholars argue Sikhism's early phase existed within Hinduism.

Guru Nanak's Roots:

- Sant Tradition Influence: Guru Nanak, initially a Hindu, aligned with the Sant tradition associated with Kabir.
- Divine Expression: Sants, often poor and illiterate, expressed divine experiences through hymns.

Philosophy and Teachings:

Core Tenets:

- **Sikh Definition:** One who believes in the Formless Being, the Ten Gurus, Guru Granth Sahib, and teachings of the Gurus.
- Monotheistic with Pantheistic Elements: Advocates belief in Ik Onkar, signifying One Universal God with pantheistic nuances.

  Concept of God and Maya:
  - Waheguru: The wondrous, shapeless, timeless, creator, and incomprehensible God.
  - Maya: Temporary illusion hindering the pursuit of God; worldly attractions offer transient satisfaction, distracting from devotion.

Eradicating Distractions:

- Panj Chor (Five Thieves): Ego, anger, greed, attachment, and lust as distractions.
- Supreme Purpose: Reconnecting with Akal, the Timeless One, hindered by egotism.

Miri-Piri Doctrine:

- Guru Hargobind's Revelation: Integrates social and political aspects (Mir) with spiritual guidance (Piri).
- Service and Devotion: Overcoming egotism through constant divine name remembrance (naam simran) and selfless service (seva).

Sikhism's View of God's Role:

- God as True King: Dispensing justice through karma and divine grace.

Singing and Music:

Gurbani and Shabad Kirtan:

- Sikh Hymns: Gurbani refers to the gurus' hymns; Shabad Kirtan is the singing of Gurbani.
- Morning Prayers: Include Japji Sahib, Jaap Sahib, and Tav-Prasad Savaiye.

Scriptures:

Adi Granth and Guru Granth Sahib:

- Compilation: Bhai Gurdas compiled Adi Granth under Guru Arjan's supervision (1603-1604).
- Guru Granth Sahib: Compiled by Guru Gobind Singh (1678), incorporating Guru Tegh Bahadur's hymn.

Influence and Terminology:

- Inclusion of Hindu Concepts: Uses Hindu terminology, references Vedas, Puranas, and Qur'an.
- Selective Emphasis: Focuses on nitnem banis over specific rituals from Hindu and Muslim practices.

Dasam Granth and Janamsakhis:

- Dasam Granth: Attributed to Guru Gobind Singh; important but lacks the Guru Granth Sahib's authority.
- Janamsakhis: Biographies of Guru Nanak providing a hagiographic insight into Sikhism's early days.

Festivals:

Key Celebrations:

- Vaisakhi: Commemorates the formation of Khalsa in 1699.
- Hola Mohalla: A martial festival showcasing Sikh martial skills.
- Gurpurbs: Celebrations of Guru Gobind Singh's and other Gurus' birthdays.

Sikh Gurus and the Khalsa: An In-depth Exploration

Initiation and the Khalsa:

- **Khalsa Establishment:**
  - Guru Gobind Singh's Designation: The term "Khalsa," meaning "pure and sovereign," is bestowed upon Sikhs fully initiated through the amrit sañcār (nectar ceremony).
  - Collective Identity: Khalsa represents a community of devoted and initiated Sikhs.
- **Ten Gurus and Authority:**
  - Evolution of Sikhism: Ten Gurus (1469-1708) shaped Sikh traditions and philosophy successively.
  - Guru Nanak's Appointment: Guru Nanak, the first Guru, initiated a disciple as his successor. Guru Gobind Singh, the final human Guru, marked the culmination

Guru Nanak (1469-1539):

Founding Guru:

- Birthplace and Background: Born in Talwandi (Pakistan), Guru Nanak laid the foundation of Sikhism.
- Nirguna Bhakti Sant: Identified with the Sant tradition, emphasizing divine experience in all things.

Teachings of Guru Nanak:

- Social Equality: Discouraged caste distinctions and social discrimination.
- Spiritual Unity: Preached unity of God and dismissed formalism and ritualism.
- Moral Principles: Advocated purity of character, justice, righteousness, and liberty.
- Five Principles: Emphasized truth, lawful earning, benevolence, right intention, and service to the Lord.

Guru Angad (1539-1552):

Second Guru's Contributions:

- Alphabet Formalization: Formalized the Gurmukhi alphabet and compiled Guru Nanak's teachings.
- Social System Establishment: Introduced a system to popularize Guru Nanak's ideas.
- Encounter with Humayun: Second Mughal Emperor visited Guru Angad, post-Battle of Kannauj.

Innovations by Guru Angad:

- Langar Institution: Systematized the langar institution, offering free communal meals.
- Physical and Spiritual Training: Introduced the Mall Akhara system, focusing on exercises, martial arts, and health guidance.

Guru Amardas (1552-1574):

Third Guru's Initiatives:

- Manji System: Introduced the manji system, appointing trained clergy for organized religious administration.
- Udasi Sect Controversy: Confronted challenges from the Udasi sect promoting ascetic renunciation.
- Social Reforms: Advocated against Sati practice and the Purdah System.

Guru Ramdas (1574-1581):

Fourth Guru's Legacy:

- Founding Amritsar: Credited with establishing the holy city of Amritsar.
- Musical Contributions: Composed hymns, contributing to Indian classical music.
- Manji System Expansion: Extended the manji system by incorporating the masand institution.

Guru Arjun Dev (1581-1606):

Martyrdom and Contributions:

- Compilation of Adi Granth: Compiled the first official Sikh scripture, the Adi Granth.
- Mughal Emperor's Orders: Arrested and martyred under Jahangir's orders for refusing to alter the scripture.
- Spiritual Transformation: His execution transformed Sikhism into a political and military force.

Guru Har Govind (1606-1644):

Sixth Guru's Tenure:

- Militarization of Sikhism: Introduced militarization, symbolized by wearing two swords representing temporal power and spiritual authority.
- Akal Takht Construction: Built the Akal Takht, symbolizing the highest earthly authority of the Khalsa.

Guru Har Rai (1644-1661):

Seventh Guru's Philosophical Focus:

- Intellectual and Spiritual Role: Emphasized intellect and spirituality, supporting Dara Shikoh over Aurangzeb.

Guru Har Kishan (1661-1664):

Eighth Guru's Short Tenure:

- Youthful Leadership: Became the youngest Guru, facing conflict with his brother Rama Raya.
- Demise: Passed away due to smallpox.

Guru Tegh Bahadur:

Ninth Guru's Contributions:

- Saccha Badshah Title: Acquired the title, spreading Sikhism in the North East.
- Resistance Against Aurangzeb: Opposed Aurangzeb's religious intolerance and heavy taxation policies, leading to his arrest and execution.

Guru Gobind Singh (1675-1708):

Tenth Guru's Legacy:

- Multifaceted Leadership: Spiritual master, warrior, poet, and philosopher.
- Khalsa Formation: Founded the Khalsa, a warrior community, introducing the Five Ks as articles of faith.
- Scripture Finalization: Credited with the Dasam Granth and enshrining Guru Granth Sahib as the eternal Guru.
- Literary Contributions: Authored the Jafarnama, contributing sacred hymns to Sikh prayers.

Zoroastrianism:

Zoroastrianism, an ancient monotheistic religion with a fascinating history and complex theology, stands as a testament to humanity's enduring quest for meaning.

Foundational Pillars:

- **Monotheism:** Zoroastrians worship Ahura Mazda, the all-knowing, benevolent creator god, representing wisdom, goodness, and light. He is opposed by Angra Mainyu, the embodiment of evil and darkness.
- **Dualism:** This central concept posits an ongoing struggle between good and evil, not just cosmically but within each individual. Choosing good thoughts, words, and deeds aligns one with Ahura Mazda, while evil choices empower Angra Mainyu.

- **Ethics and Morality:** Upholding ethical principles like good thoughts, good words, and good deeds ("Humata, Hukta, Huvarshta") is central to achieving a good afterlife.
- **Free Will and Responsibility:** Humans possess free will to choose their path, and choices determine their eventual fate.
- **Afterlife:** The soul faces judgment after death by the Chinvat Bridge. Righteous souls cross to paradise, while the wicked fall into the House of Lies. A final battle between good and evil will usher in a renewed, perfect world.

Key Figures and Texts:

- **Zoroaster:** The religion's founder, believed to have received divine revelation around 1500 B.C.E.
- **Avestas:** The sacred scriptures containing hymns, prayers, and philosophical teachings.
- **Yasna:** The liturgical core of Zoroastrianism, recited by priests during fire rituals.

Practices and Rituals:

- **Fire Worship:** Fire symbolizes righteousness and illuminates the path to Ahura Mazda. Fire rituals are central to worship, with priests tending sacred fires in fire temples.
- **Good Works:** Charity, helping others, and contributing to the community are highly valued actions.
- **Prayers and Recitations:** Devotees recite prayers and hymns daily, often facing fire or sunlight.
- **Festivals:** Several annual festivals celebrate key events and figures in Zoroastrian history.

Historical Journey and Global Presence:

- **Origins:** Flourished in ancient Persia (modern-day Iran) from around 1500 B.C.E.
- **Spread and Decline:** Once widespread across empires, its influence waned with the rise of Islam.
- **Today:** Smaller communities exist in Iran, India, North America, and other parts of the world.

Modern Adaptations and Challenges:

- **Modernization:** Adapting rituals and interpretations to fit contemporary life.
- **Interfaith Dialogue:** Engaging with other faiths to promote understanding and cooperation.
- **Preserving Heritage:** Efforts to revitalize languages, customs, and traditions.

Significance and Enduring Legacy:

- **Influence on Other Religions:** Scholars suggest possible influence on concepts like angels, demons, and the Last Judgment in Judaism and other Abrahamic religions.
- **Ethical Framework:** Emphasis on good deeds and social responsibility remains relevant.
- **Unique Perspective:** Offers a distinct view of monotheism, good vs. evil, and the human condition.

Judaism:

Judaism, an ancient monotheistic religion with a rich tapestry of traditions and beliefs, has shaped its followers and the world for millennia.

Core Beliefs:

- **Monotheism:** Belief in one all-powerful and omnipresent God, Yahweh, who established a covenant with the Jewish people through Abraham, Moses, and the prophets.
- **Torah:** The central text, comprising the Five Books of Moses (Genesis, Exodus, Leviticus, Numbers, Deuteronomy) considered God's revealed word.
- **Halakha:** The body of Jewish law and traditions derived from the Torah and interpretations by rabbis throughout history, guiding religious practice and everyday life.
- **Ethics and Morality:** Upholding ethical principles like justice, compassion, and social responsibility is central to Jewish life.
- **Messiah:** Hope for a future redeemer who will usher in an era of peace and justice.

Key Figures and Texts:

- **Abraham:** Considered the father of the Jewish people, establishing the covenant with God.
- **Moses:** Leading the Israelites from slavery in Egypt, receiving the Torah at Mount Sinai.
- **Prophets:** Individuals like Isaiah, Jeremiah, and Amos transmitting divine messages and social critiques.
- **Rabbis:** Religious scholars who interpret and adapt Jewish law throughout history.
- **Talmud:** A vast collection of rabbinic teachings and interpretations, alongside legal discussions and stories.

Practices and Observances:

- **Synagogue:** Central place of worship and community gatherings, featuring prayer, study, and rituals.
- **Shabbat:** Weekly day of rest and devotion, starting at sunset Friday and ending Saturday night.
- **Jewish Holidays:** Observance of numerous holidays throughout the year commemorating historical events, agricultural cycles, and spiritual themes, like Passover, Rosh Hashanah, and Yom Kippur.
- **Dietary Laws (Kashrut):** Specific guidelines outlining permitted and forbidden foods, aiming for holiness and ethical consumption.
- **Life Cycle Events:** Rituals mark significant life stages like birth, coming of age, marriage, and death.

Denominations and Movements:

- **Orthodox Judaism:** Strict adherence to traditional interpretations of Halakha and rituals.
- **Conservative Judaism:** Open to some adaptation of Halakha while maintaining core traditions.
- **Reform Judaism:** Emphasizes ethical principles and individual understanding while adapting rituals and traditions to modern life.
- **Reconstructionist Judaism:** Focuses on individual reconstruction of Jewish identity and practice.

Historical Journey and Global Presence:

- **Origins:** Emerging in the ancient Levant region around 4,000 years ago.
- **Diaspora:** Displacement and dispersal of Jewish communities across the globe throughout history.
- **Holocaust:** Tragic genocide of millions of Jews in Europe during World War II.
- **Establishment of Israel:** Creation of a Jewish state in 1948 after centuries of longing and struggle.
- **Today:** Over 15 million Jews worldwide, with major communities in Israel, the United States, and other countries.

Modern Challenges and Adaptations:

- **Assimilation and Intermarriage:** Navigating the balance between maintaining Jewish identity and adapting to diverse contexts.
- **Secularization and Changing Values:** Engaging with modern realities and evolving beliefs.
- **Internal Debates:** Discussions about the role of women, LGBTQ+ inclusion, and other social issues.

Significance and Enduring Legacy:

- **Impact on Western Civilization:** Contributions to ethics, philosophy, and social justice movements.
- **Rich Cultural Heritage:** Literature, music, art, and culinary traditions enriching the world.
- **Unique Perspective:** Offering a distinct view of monotheism, history, and humanity's relationship with the divine.

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DAILY CLASS NOTES

Art & Culture

Lecture – 24

Indian Languages



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Indian Languages

Q. According to Mimansa system of philosophy, liberation is possible by means of: (1995)

(a) Jnana
(b) Bhakti
(c) Yoga
(d) Karma

Answer: (d)

Q. Which of the following pairs is correctly matched? (1996)

(a) Guru Amar Das- Miri and Piri
(b) Guru Arjun Dev- Adi Granth
(c) Guru Ram Das- Dal Khasla
(d) Guru Gobind Singh- Manji

Answer: (b)

Q. Prem Vatika, the poems on the life of Krishna, was composed by: (1996)

(a) Bihari
(b) Surdas
(c) Raskhan
(d) Kabir

Answer: (c)

Q. The Sufi saint who maintained that devotional music was one way of coming close to God was: (1996)

(a) Muin-ud-din Chishti
(b) Baba Farid
(c) Saiyid Muhammad Gesudaraz
(d) Shah Alam Bukhari

Answer: (b)

Q. Consider the following statements: (1997)

Assertion (A): The sponser and the most prominent figure of the Chisti orde of Sufis in India is Khwaja Moinuddin Chisti.

Reason (R): The Chisti order takes its name from a village Chisti in Ajmer

In the context of the above two statements, which one of the following is correct?

(a) Both A and R are true and R is the correct explanation of A.
(b) Both A and R are true but R is not the correct explanation of A.
(c) A is true but R is false.
(d) A is false but R is true.

Answer: (a)

Q. Match List I with List II and select the correct answer using the code given below the lists: (2001)

List I (Bhakti Saint)	List II (Profession)
A. Namdeva	i. Barber
B. Kabir	ii. Weaver
C. Ravidas	iii. Tailor
D. Sena	iv. Cobbler

Code:

	A	B	C	D
(a)	ii	iii	i	iv
(b)	iii	ii	iv	i
(c)	iii	ii	i	iv
(d)	ii	iii	iv	i

Answer: (b)

Q. With reference to Sufism in Indian history, consider the following statements: (2002)

i. Shaikh Ahmad Sarhandi was a contemporary of Ibrahim Lodhi.

ii. Shaikh Nasruddin Chirag-i-Dehlavi was a disciple of Shaikh Nizamuddin Auliya.

iii. Aurangzeb was a contemporary of Shaikh Salim Chisti.

iv. The Qadiri order of Sufis was first introduced in India by Shaikh Niamtullah and Makhdum Muhammad Jilani.

Which of these statements are correct?

(a) i and ii (b) i and iii

(c) ii and iii (d) ii and iv

Answer: (d)

Q. Who among the following was the first Bhakti Saint to use Hindi for the propagation of his message? (2002)

(a) Dadu (b) Kabir

(c) Ramananda (d) Tulsidas

Answer: (c)

Q. Consider the following statements about Sikh Gurus: (2004)

1. Banda Bahadur was appointed as the military leader of the Sikhs by Guru Teg Bahadur.
2. Guru Arjun Dev became the Sikh Guru after Guru Ram Das.
3. Guru Arjun Dev gave to Sikh their own script Guru Mukhi.

Which of the following statements given above is/are correct?

(a) 1 only (b) 2 and 3

(c) 1 and 3 (d) 1 and 2

Answer: (b)

Q. Bhakta Tukaram was a contemporary of which Mughal Emperor? (2006)

(a) Babur (b) Akbar

(c) Jahangir (d) Aurangzeb

Answer: (c)

Q. Anekantavada is a core theory and philosophy of which one of the following? (2009)

(a) Buddhism (b) Jainism

(c) Sikhism (d) Vaishnavism

Answer: (b)

Q. Among the following, who was not a proponent of Bhakti cult? (2010)

(a) Nagarjuna
(b) Tukaram
(c) Tyagaraja
(d) Vallabhacharya

Answer: (a)

Q. With reference to the religious history of medieval India, the Sufi mystics were known to pursue which of the following practices? (2012)

1. Meditation and control of breath.
2. Severe ascetic exercise in a lonely place.
3. Recitation of holy songs to arouse a state of ecstasy in their audience.

Select the correct answer using the codes given below:

(a) 1 and 2
(b) 2 and 3
(c) 3 only
(d) 1, 2 and 3

Answer: (d)

Q. With reference to the history of philosophical thought in India, consider the following statements regarding Sankhya school: (2013)

1. Sankhya does not accepted the theory of rebirth or transmigration of soul.
2. Sankhya holds that it is the self-knowledge that leads to liberation and not any exterior influence or agent.

Which of the following statements given above is/are correct?

(a) 1 only
(b) 2 only
(c) Both 1 and 2
(d) Neither 1 nor 2

Answer: (b)

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Which of the following statements given above is/are correct?

(a) 1 only
(b) 2 only
(c) Both 1 and 2
(d) Neither 1 nor 2

Answer: (b)

Q. Consider the following Bhakti Saints: (2013)

1. Dadu Dayal
2. Guru Nanak
3. Tyagraja
4. Namdev

Who among the above was/were preaching when the Lodhi dynasty fell and. Babur took over?

(a) 1 and 3
(b) 2 only
(c) 2 and 3
(d) 1 and 2

Answer: (b)

Q. Consider the following Bhakti Saints: (2013)

1. Dadu Dayal
2. Guru Nanak
3. Tyagraja

Who among the above was/were preaching when the Lodhi dynasty fell and. Babur took over?

(a) 1 and 3 (b) 2 only
(c) 2 and 3 (d) 1 and 2

Answer: (b)

Q. Which of the following pairs does not form the part of the six system on Indian philosophy? (2014)

(a) Mimansa and Vedanta (b) Nyaya and Vaisheshika
(c) Lokayata and Kapalika (d) Sankhya and Yoga

Answer: (c)

Q. With reference to the cultural history of medieval India, consider the following statements: (2016)

1. Siddhas (Sittars) of Tamil region were monotheistic and condemned idolatry.
2. Lingayat's of Kannada region questioned the theory of rebirth and rejected the caste hierarchy.

Which of the statements given above is/are correct?

(a) 1 only (b) 2 only
(c) Both 1 and 2 (d) Neither 1 nor 2

Answer: (c)

Q. With reference to the history of philosophical thought in India, consider the following statements regarding Samkhya school: (2016)

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2. Samkhya holds that it is the self-knowledge that leads to liberation and not any exterior influence or agent.

Which of the statements given above is/are correct?

(a) 1 only (b) 2 only
(c) Both 1 and 2 (d) Neither 1 nor 2

Answer: (b)

Q. Which one of the following sequences indicates the correct chronological order? (2004)

(a) Shankaracharya-Ramanuja-Chaitainya (b) Ramanuja-Shankaracharya-Chaitanya
(c) Ramanuja-Chaitanya-Shankaracharya (d) Shankaracharya-Chaitanya-Ramanuja

Answer: (a)

Q. Consider the following statements: (2014)

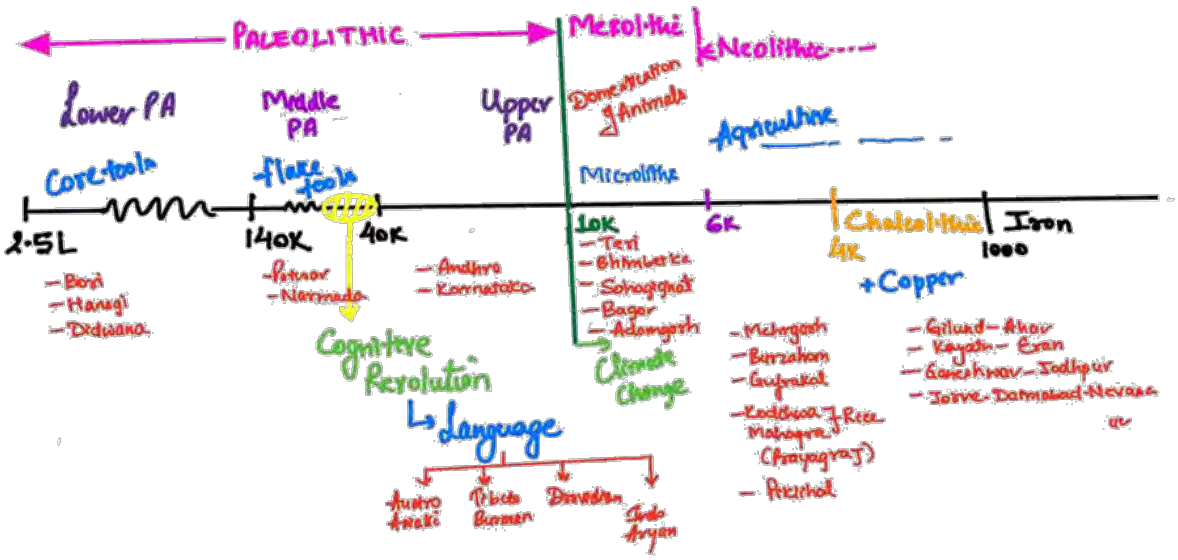
1. 'Bijak' is a composition of the teachings of Saint Dadu Dayal.
2. The Philosophy of Pushti Marg was propounded by Madhavacharya.

Which of the statements given above is/are correct?

(a) 1 only (b) 2 only
(c) Both 1 and 2 (d) Neither 1 nor 2

Answer: (d)

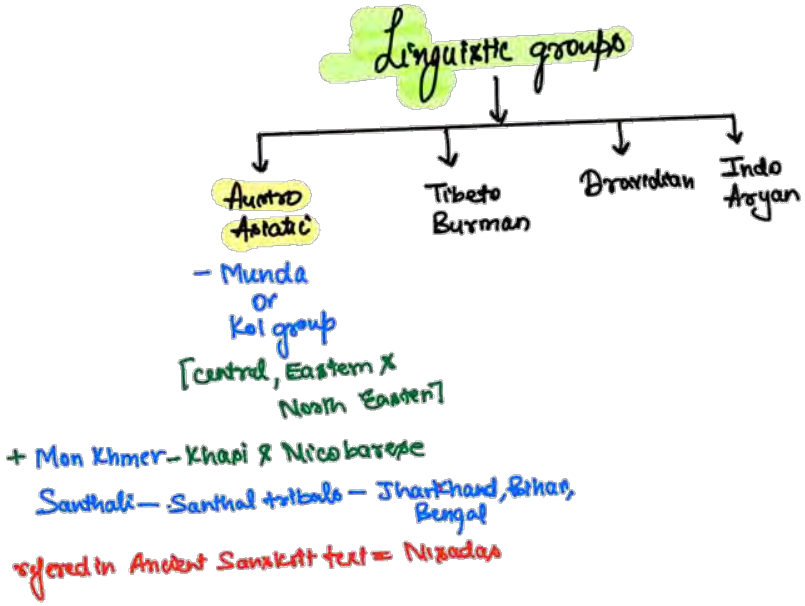
Indian Languages



Languages Spoken:

- **Number:** 180 languages and 550 dialects (according to Grierson's Linguistic Survey of India)
- **Diversity:** Belonging to four main families: Austro-Asiatic, Tibeto-Burman, Dravidian, and Indo-Aryan



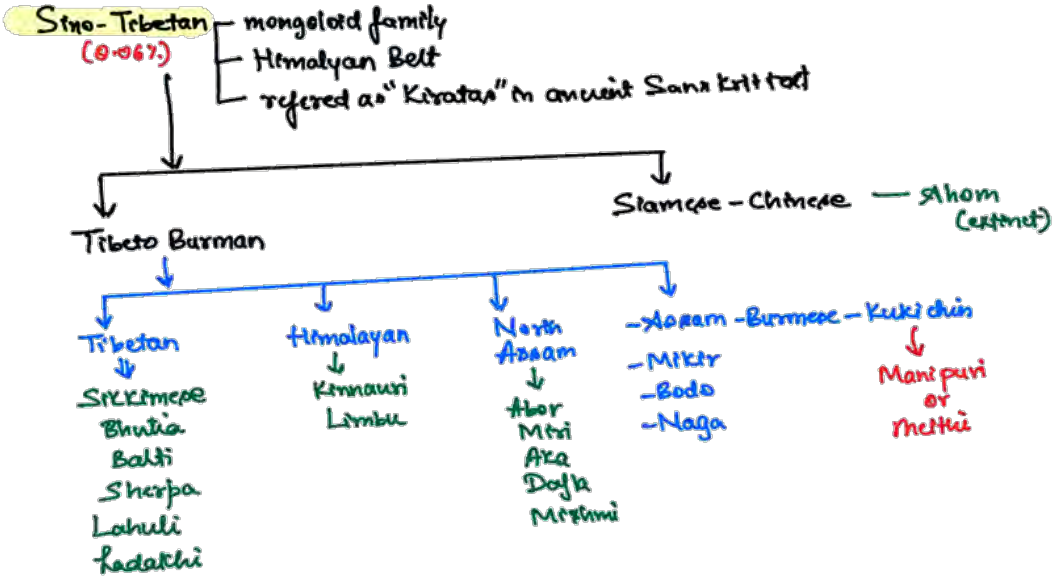


Austro-Asiatic Languages:

- **Ancient Presence:** Considered the earliest languages in India, with Munda being the most well-known example.
- **Geographic Spread:** Speakers found across Southeast Asia, Australia, and Madagascar.
- **Writing System:** Absence of a developed writing system.

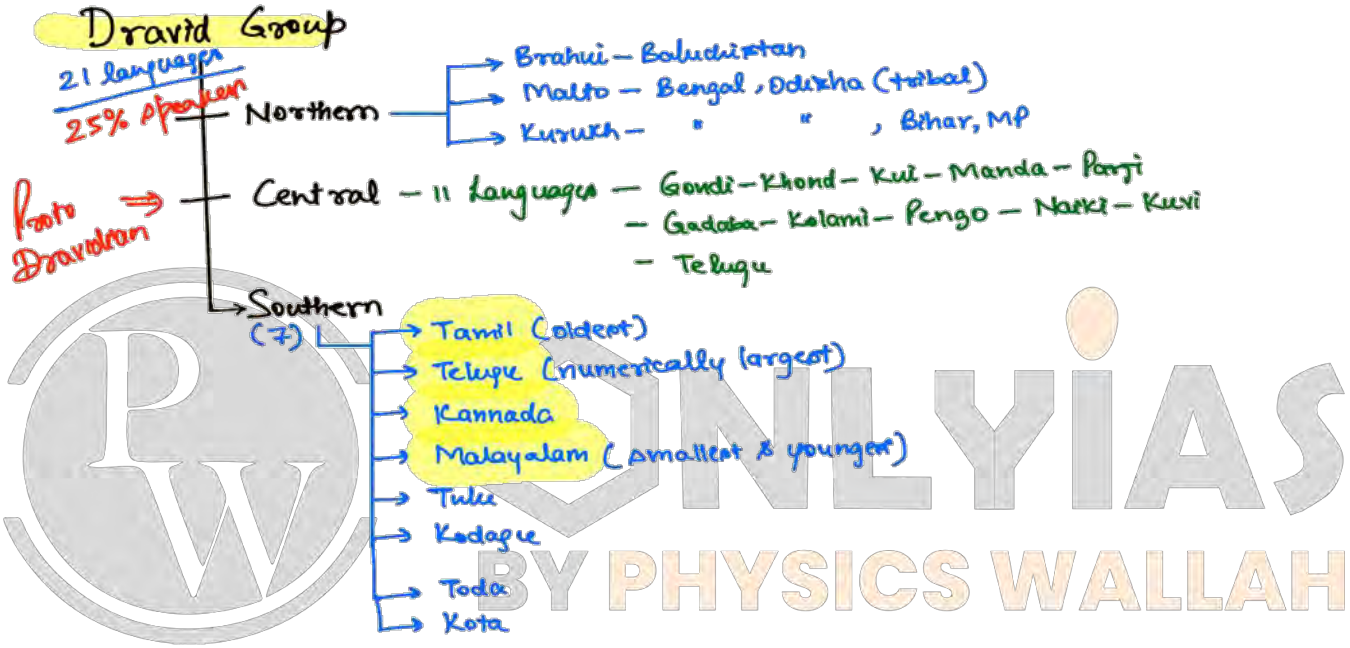
Tibeto-Burman Languages:

- **Family Linkage:** Branch of the Sino-Tibetan language family, with over 300 languages.
- **Geographic Concentration:** Spoken mainly in the Himalayan belt and Northeastern states of India.
- **Historical Comparison:** Older than Indo-Aryan and Dravidian languages, but lacked developed writing systems.



Dravidian Languages:

- **Geographic Coverage:** Dominant language family in South India and parts of Northeast Sri Lanka.
- **Early Form:** Brahui, found in Pakistan, considered the oldest Dravidian language.
- **Migration Theories:**
  - Genetic View: Arrival around 30,000 years ago from the Middle East.
  - Linguistic View: Migration from Elam (Southwest Iran) around 6,000 years ago.
  - Possible duration of migration: 30,000 BC to 4000 BC.
- **Modern Branches:** Tamil, Telugu, Kannada, Malayalam (South India), Oraon/Kurukh (Jharkhand).



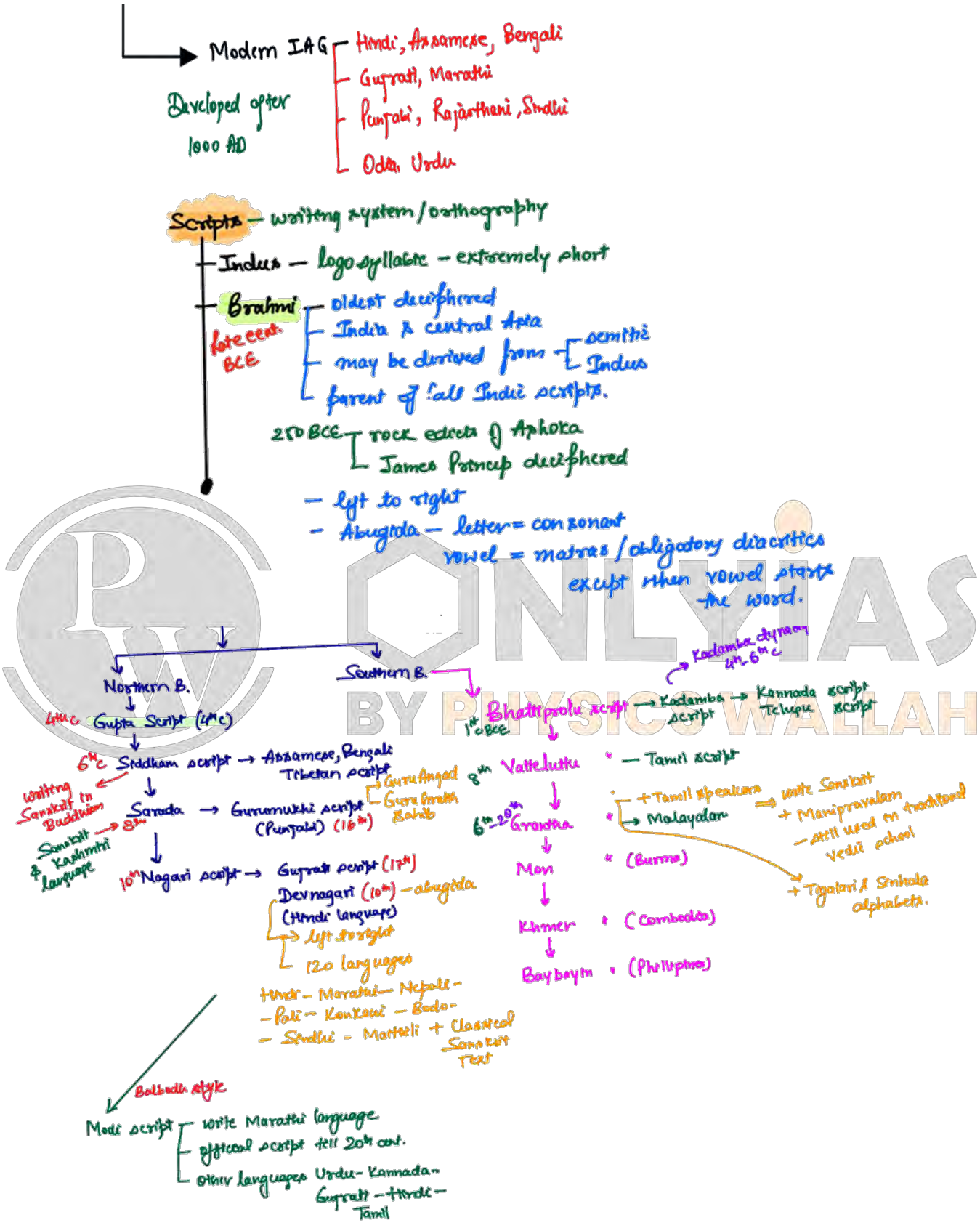
Indo-Aryan Languages:

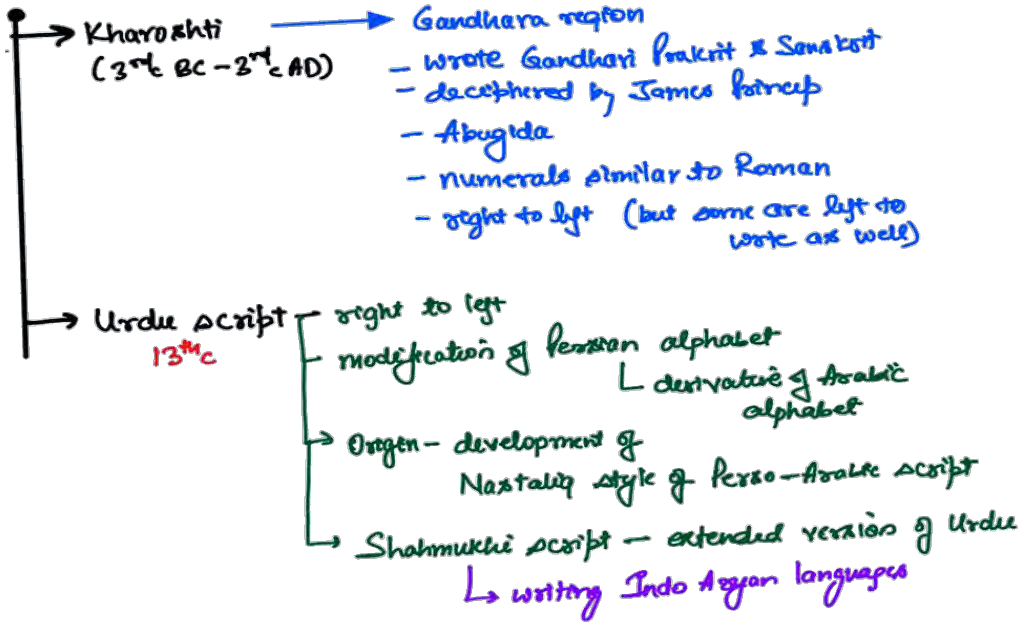
- **Family Affiliation:** Belong to the Indo-European language family.
- **Genetic Connection:** Shared genes with people of Central Asia (steppes), found more prominently in Indo-Aryan speakers compared to Dravidian speakers.
- **Sub-branches:**
  - Indo-Iranian: Spoken in Iran, with the earliest example being the Avesta.
  - Dardic: Spoken in Kashmir, eastern Afghanistan, and northern Pakistan.
  - Indo-Aryan: Dominant language family in India, Pakistan, Bangladesh, Sri Lanka, and Nepal.
- **Historical Stages:**
  - Old Indo-Aryan: Includes Vedic Sanskrit.
  - Middle Indo-Aryan: Includes Prakrit, Pali, and Apabhramsha (500 BC - 1000 AD).
  - Modern Indo-Aryan Regional Languages: Developed from Apabhramsha in the medieval period. Includes Hindi, Bengali, Assamese, Oriya, Marathi, Gujarati, Sindhi, Kashmiri, and Punjabi.

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Indo Aryan

- Old IAG 1500 BC → Sanskrit (mother of many 22 scheduled languages)
  - Vedas, Upnishad, Purana, dharmasutra
  - 400 BC – Panini – Ashtadhyayi (sanskrit grammer)
  - Maharastra (Hinayana), Lalit Vistara (Mahayana)
  - Ashwaghosha – Buddha charita
  - 300–200 BC – Classic Sanskrit ⇒ refined version
    - Post Mauryan – Rudradaman Junagarh inscription
    - Gupta – Poetics, Mahakavya, Khandakavya
    - higher varna [Lower Varna – Prakrit]
      - Women
- Middle IAG 600 BC – 1000 AD → Prakrit Language (natural or original) – no strict rules
  - 5th–1st c BC → Pali
    - spoken in Magadha
    - Theravada Buddhist used + Tripitaka was written in Pali
    - generally in Brahmi script
    - may be Buddha did not speak Pali and preached in Ardha Magadhi
  - [AM] Ardha Magadhi or Magadhi Prakrit [after Pali ↓ and Sanskrit ↓]
    - Jain Agamas
    - Buddha & Mahavira spoke in AM
    - Mahajanpadas – court language + Mauryans – Rock edicts
    - → Eastern Indian languages: Bengali, Assamese, Maithili, Bhojpuri, Odia
  - Sauraseni
    - medieval time
    - dramas
    - Jain monks used
    - Shatkhandagama (Digambar text)
    - → Northern Languages
  - Maharashtri Prakrit (1st to 8th c AD)
    - Satvahana – official language
    - (Drama) Hala – Gaha Kosha
    - Vakpati – Gaudavaho
    - → Marathi, Konkani
  - Elu → Sinhala language (similar to Pali)
  - Paisachi (Bhut bhasha)
    - Gunhad Brihatkatha (6th century)
- (corrupt/non-grammatical) → Apabhramsha
  - developed by 6th–7th c AD
  - transition from middle to modern
  - became a literary language
  - Desinam – dialect of common folk.
  - Bhamaha – divided in → Sanskrit, Prakrit, Apabhramsha
    - famous poet
    - Kashmir
    - 6th–7th c. AD
    - Jain Monks & scholars
  - Imp. Text
    - Pushpadanta's Mahapurana
    - Dhanpala's Bhavishyadattakatha


Modern IAG
Developed after 1000 AD
Hindi, Assamese, Bengali
Gujrati, Marathi
Punjabi, Rajasthani, Sindhi
Odia, Urdu
Scripts – writing system / orthography
Indus – logo syllabic – extremely short
Brahmi
late cent. BCE
oldest deciphered
India & central Asia
may be derived from – semitic / Indus
parent of all Indic scripts.
250 BCE – rock edicts of Ashoka
James Prinsep deciphered
– Lyt to right
– Abugida – letter = consonant
vowel = matras / obligatory diacritics except when vowel starts the word.
Northern B.
Southern B.
4th c. Gupta Script (4th c)
6th c. Siddham script → Assamese, Bengali Tibetan script
Writing Sanskrit in Buddhism
Sarada → Gurumukhi script (Punjabi) (16th)
Guru Angad
Guru Granth Sahib
Sanskrit → 8th Kashmiri & Language
10th Nagari script → Gujrati script (17th)
Devnagari (10th) – abugida
(Hindi language)
Lyt to right
120 languages
Hindi – Marathi – Nepali – Pali – Konkani – Bodo – Sindhi – Maithili + Classical Sanskrit Text
Bhattiprolu script → Kadamba → Kannada script / Telugu script
1st c BCE
Kadamba dynasty 4th–6th c
8th Vatteluttu → — Tamil script
6th–20th Grantha
+ Tamil speakers
→ Malayalam
⇒ write Sanskrit + Manipravalam – still used in traditional Vedic school
+ Tigalari & Sinhala alphabets.
Mon → (Burma)
Khmer → (Cambodia)
Baybayin → (Philippines)
Balbodh style
Modi script
write Marathi language
official script till 20th cent.
other languages Urdu – Kannada – Gujrati – Hindi – Tamil



Anti-Hindi Imposition Agitations in Tamil Nadu: A Breakdown

Early Agitation (1937-1940):

- **Trigger:** In 1937, the Congress government under C. Rajagopalachari (Rajaji) made Hindi mandatory in schools.
- **Opposition:** This move faced strong opposition from E. V. Ramasamy (Periyar) and the Justice Party led by A. T. Panneerselvam.
- **Protest:** The agitation lasted three years, involving protests, fasts, marches, and picketing. It turned violent, leading to the deaths of two protesters and the arrests of over 1,198 people.
- **Outcome:** The British Governor Lord Erskine withdrew the Hindi mandate in 1940 after the Congress government resigned.

Sporadic Agitations (1946-1950):

- **Continued Concerns:** The Dravidar Kazhagam (DK) and Periyar remained vigilant against any Hindi imposition attempts.
- **Renewed Protests:** Whenever Hindi was proposed as mandatory, protests erupted, successfully halting its implementation.
- **Largest Movement (1948-1950):** This period saw the most intense anti-Hindi agitations, lasting for three years.

Compromise and Solution (1949-1950):

- **Munshi-Ayyangar Formula:** After debates, a compromise formula was reached in 1949, named after K.M. Munshi and Gopalaswamy Ayyangar.
- **Part XVII of Constitution:** This formula shaped Part XVII of the Indian Constitution, avoiding the term "National Language" and instead defining "Official Languages" of the Union.
- **Outcome:** The compromise addressed concerns over Hindi imposition, providing a long-term solution.

Part XVII and Eighth Schedule of the Indian Constitution:

- **Part XVII** of the Indian Constitution deals with **official languages** in Articles 343 to 351.

Key Articles:

- **Article 343:**
  - **Clause (1):** Hindi in Devanagari script is the official language of the Union.
  - **Clause (2):** English continues to be used for 15 years after the commencement of the Constitution. The President can authorize the use of Hindi with English during this period.
  - **Clause (3):** Parliament can specify the use of English or Hindi after 15 years.
- **Article 344:** A Commission is constituted by the President after five years from the commencement of the Constitution.
- **Article 351:** The Government should spread the Hindi language to serve as a common medium of expression for all Indians.

Eighth Schedule

- The Eighth Schedule lists the **official languages** of the Union. It initially had 14 languages, but now has 22. These languages are used for official purposes of the Union and states where they are spoken.
- **Languages in the Eighth Schedule:**

1. Assamese
2. Bengali
3. Gujarati
4. Hindi
5. Kannada
6. Kashmiri
7. Odia
8. Punjabi
9. Sanskrit
10. Tamil
11. Telugu
12. Urdu
13. Malayalam
14. Marathi
15. Sindhi (not official in any state or union territory)
16. Manipuri
17. Konkani
18. Nepali
19. Bodo
20. Dogri

21. Maithili
22. Santali

English:

- Although widely used, English is not listed in the Eighth Schedule.
- Some states have English as an additional official language: Nagaland, Meghalaya, Mizoram, and Puducherry.

Other Languages:

- Some states have additional official languages beyond those in the Eighth Schedule:
  - Tripura: Kokborok
  - Puducherry: French
  - Mizoram: Mizo

The Official Language Debate in India:

Official Language Act 1963:

- Passed after nationwide protests.
- Established Hindi and Devanagari script as the official language of the Union.
- Recognized English as a subsidiary official language for a transitional period.
- Created the Department of Official Language in 1975.
- Introduced Official Languages Rules in 1976.

Challenges of Language Inclusion:

- The dynamic nature of language evolution makes defining dialects and languages complex.
- Setting criteria for inclusion in the Eighth Schedule (list of official languages) can be challenging.

Committee Formation:

- Recognizing this complexity, the government formed two committees:
  - **Pahwa Committee (1996):** Focused on evolving criteria for language inclusion.
  - **Sitakant Mohapatra Committee (2003):** Specifically tasked with developing objective criteria for adding more languages to the Eighth Schedule of the Constitution.

Mohapatra Committee Report:

- Submitted in 2004, this report proposed objective criteria for language inclusion.
- The report is currently under government consideration, involving consultations with relevant stakeholders.

Classical Language Status in India:

Introduction:

- In 2004, the Government of India (GOI) launched an initiative to grant "Classical Language" status to deserving languages with a rich and ancient heritage.

Requirements:

- Several criteria need to be met for a language to qualify as a Classical Language:
  - **Antiquity:** Early texts or recorded history dating back at least 1500-2000 years.

- **Rich Literary Tradition:** An extensive body of ancient literature considered valuable by generations of speakers.
- **Originality:** The literary tradition must be original and not borrowed from another language.
- **Distinction from Modern Form:** The classical language and literature should be distinct from their modern counterparts.

Declared Classical Languages:

- As of 2024, six languages have been recognized as Classical Languages:
  1. Tamil (2004)
  2. Sanskrit (2005)
  3. Kannada (2008)
  4. Telugu (2008)
  5. Malayalam (2013)
  6. Odia (2014)

Debates and Criticisms:

- There are arguments about the exclusion of languages like Pali, even though they meet some criteria. These debates highlight the complexities in language classification and heritage assessment.

Benefits of Classical Language Status:

- The GOI resolution offers several benefits to recognized Classical Languages:
  - **Awards:** Two annual international awards for outstanding scholars in these languages.
  - **Centre of Excellence:** Establishment of a center dedicated to classical language studies.
  - **Academic Chairs:** Creation of professional chairs in universities for eminent scholars of these languages.

- Which one was given classical language status recently? 2015

  (a) Odia (b) Konkani
  (c) Bhojpuri (d) Assamese

- Consider the following statements languages: 2014

  1. Gujarati 2. Kannada
  3. Telugu

  Which of the above has/have been declared as 'Classical Language / Languages' by the Government?

  (a) 1 & 2 (b) 3 only
  (c) 2 & 3 only (d) All

- With reference to India the terms 'Halbi, ho and Kui' pertain to 2021

  (a) Dance forms of Northwest India (b) Musical instruments
  (c) Pre-historic cave paintings **(d) Tribal languages**

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