

1. Religions

Religion has been an important part of India's culture throughout its history. Religious diversity and religious tolerance are both established in the country by law and custom. A vast majority of Indians (over 93%) associate themselves with a religion. Four of the world's major religious traditions; Hinduism, Buddhism, Jainism and Sikhism are originated at India. These religions are also called as 'Eastern Religions'.

1. Hinduism

The word Hindu is derived from the Sanskrit name Sindhu for the Indus River. With around 1 billion followers, Hinduism is the third largest religion in the world after Christianity and Islam. Hinduism is considered as the oldest religion of the World originating around 5000 years ago. It is the predominant spiritual following of the Indian subcontinent, and one of its indigenous faiths. Hinduism is a conglomeration of distinct intellectual or philosophical points of view, rather than a rigid common set of beliefs. Hinduism was spread through parts of South-eastern Asia, China, Korea, and Japan. Hindus worship a god with different forms.

Evolution

The origin of Hinduism dates back to prehistoric times. Some of the important evidences of prehistoric times:

- Mesolithic rock paintings depicting dances and rituals gives evidence attesting to prehistoric religion in the Indian "subcontinent".
- Neolithic pastoralists inhabiting the Indus River Valley buried their dead in a manner suggestive of spiritual practices that incorporated notions of an afterlife and belief in magic.
- Other Stone Age sites, such as the Bhimbetka rock shelters in central Madhya Pradesh and the Kupgal petroglyphs of eastern Karnataka, contain rock art portraying religious rites and evidence of possible ritualised music.
- The people of the Indus Valley Civilization, centered around the Indus and Ghaggar-Hakra river valleys, may have worshiped an important mother goddess symbolising fertility.
- Excavations of Indus Valley Civilization sites show seals with animals and "fire-altars", indicating rituals associated with fire. A linga-yoni of a type similar to that which is now worshiped by Hindus has also been found.
- The oldest surviving text of Hinduism is the Rigveda, produced during the Vedic period (1700–1100 BCE). The Vedas center on worship of deities such as Indra, Varuna and Agni, and on the Soma ritual. Fire-sacrifices, called yajña are performed by chanting Vedic mantras chanted but no temples or idols are known.
- The earliest versions of the epic poems Ramayana and Mahabharata were written roughly from 500–100 BCE.
- After 200 BC, several schools of thought were formally codified in Indian philosophy, including Samkhya, Yoga, Nyaya, Vaisheshika, Purva-Mimamsa and Vedanta.
- The 9th and 8th centuries BCE witnessed the composition of the earliest Upanishads. Upanishads form the theoretical basis of classical Hinduism and are known as Vedanta (conclusion of the Veda).

In Hinduism, Brahman is the one supreme, universal Spirit that is the origin and support of the phenomenal universe. Brahman is conceived as personal ("with qualities"), impersonal ("without qualities") and/or supreme depending on the philosophical school.

Brahman should not be confused with Brahmin or Brahma.

Hindu Denominations

Hindu philosophy is traditionally divided into six āstika (orthodox) schools of thought, or ***darśanam***, which accept the Vedas as supreme revealed scriptures. The āstika schools are:

1. ***Samkhya***, an atheistic and strongly dualist theoretical exposition of consciousness and matter.
2. ***Yoga***, a school emphasizing meditation, contemplation and liberation.
3. ***Nyaya*** or logic, explores sources of knowledge (Nyāya Sūtras).
4. ***Vaisheshika***, an empiricist school of atomism.
5. ***Mimāṃsā***, an anti-ascetic and anti-mysticist school of orthopraxy.
6. ***Vedānta***, the last segment of knowledge in the Vedas, or the 'Jnan' (knowledge) 'Kanda' (section).

Vedānta came to be the dominant current of Hinduism in the post-medieval period.

Of the historical division into six darsanas, only two schools, Vedānta and Yoga, survive.

1. ***Samkhya***

Samkhya is the oldest of the orthodox philosophical systems in Hinduism. It espouses dualism between consciousness and matter by postulating two "irreducible, innate and independent" realities:

- (i) Consciousness itself or Purusha (self, atma or soul)
- (ii) Primordial materiality or Prakriti (creative agency or energy).

Prakriti consists of varying levels of three dispositions or categories of qualities: Activity (**rajas**), Inactivity (**tamas**) and Harmony (**sattva**). An imbalance in the intertwined relationship of these three dispositions causes the world to evolve from Prakriti. This evolution from Prakriti causes the creation of 23 constituents, including intellect (buddhi), ego (ahamkara) and mind (manas). Samkhya theorizes the existence of many living souls (Jeevatmas) who possess consciousness, but denies the existence of Ishvara(God).

Samkhya holds that Puruṣa, the eternal pure consciousness, due to ignorance, identifies itself with products of Prakriti such as intellect (buddhi) and ego (ahamkara). This results in endless transmigration and suffering. However, once the realization arises that Puruṣa is distinct from Prakriti, the Self is no longer subject to transmigration and absolute freedom (kaivalya) arises.

2. Yoga

The Yoga philosophical system is closely allied with the Samkhya school, but is more theistic than the Samkhya. The foundational text of the Yoga school is the Yoga Sutras of Patanjali, who is regarded as the founder of the formal Yoga philosophy. Hindu philosophy distinguishes seven major branches of Yoga:

- (i) **Rāja Yoga** (Classical Yoga), a system of yoga codified by Patañjali and classified as one of the six āstika ("orthodox") schools of Hindu philosophy.
- (ii) **Jnana yoga**, (buddhi-yoga) centred on the faculty of discernment and 'virtually identical with the spiritual path of Vedānta'.
- (iii) **Karma-yoga**, in which the world of everyday work becomes the tool by which self is transcended.
- (iv) **Bhakti-Yoga** the path of devoted service to God.
- (v) **Tantra-yoga** focused on the techniques and psycho-physical teachings contained within a body of texts called tantras.
- (vi) **Mantra-yoga**, one of the most ancient forms of yoga in which the psycho-acoustical properties of the spoken word are used to concentrate the mind.
- (vii) **Hatha yoga**, a system of physical purification designed to reintegrate and re-balance the mind and body in preparation for Raja-yoga (first described by Yogi Swatmarama).

3. Nyaya

The Nyaya school is based on the Nyaya Sutras. They were written by Aksapada Gautama, probably in the second century BCE. The most important contribution made by this school is its methodology. This methodology is based on a system of logic that has subsequently been adopted by the majority of the Indian schools.

The followers of Nyaya believed that obtaining valid knowledge was the only way to gain release from suffering. According to Nyaya, there are exactly four sources of knowledge: perception, inference, comparison, and testimony. Knowledge obtained through each of these is either valid or invalid.

4. Vaisheshika

The Vaisheshika school postulates an atomic pluralism in which all objects in the physical universe are reducible to certain types of atoms, and Brahman is regarded as the fundamental force that causes consciousness in these atoms. The school was founded by the sage Kaṇāda (or Kana-bhuk, literally, atom-eater) around the 2nd century BC. Major ideas contained in the Vaisheshika Sutra are:

- There are nine classes of realities: four classes of atoms (earth, water, light and air), space (akasha), time (kāla), direction (dik), infinity of souls (Atman), mind (manas).
- Individual souls are eternal and pervade material body for a time.
- There are seven categories (padārtha) of experience: substance, quality, activity, generality, particularity, inherence and non-existence.

Although the Vaisheshika school developed independently from the Nyaya, the two eventually merged because of their closely related metaphysical theories. In its classical form, however, the Vaisheshika school differed from the Nyaya in one crucial respect: where Nyaya accepted four sources of valid knowledge, the Vaisheshika accepted only two—perception and inference.

5. Purva Mimamsa

The main objective of the Purva Mimamsa school was to establish the authority of the Vedas. Consequently, this school's most valuable contribution to Hinduism was its formulation of the rules of Vedic interpretation. Its adherents propounded unquestionable faith in the Vedas and regular performance of the yajñas, or fire-sacrifices. They believed in the power of the mantras and yajñas to sustain all the activity of the universe. In keeping with this belief, they placed great emphasis on dharma, which consisted of the performance of Vedic rituals.

The Mimamsa philosophers believed that the other schools of thought that aimed for release (moksha) were not allowed for complete freedom from desire and selfishness, because the very striving for liberation stemmed from a simple desire to be free. According to Mimamsa thought, only by acting in accordance with the prescriptions of the Vedas may one attain salvation. Although Mimamsa does not receive much scholarly attention, its influence can be felt in the life of the practising Hindu, because all Hindu ritual, ceremony, and law is influenced by this school.

6. Vedanta

The Vedanta, or later Mimamsa school, concentrates on the philosophical teachings of the Upanishads rather than the ritualistic injunctions of the Brahmanas. These were mystical aspects of Vedic religion that focused on meditation, self-discipline, and spiritual connectivity, more than traditional ritualism. Vedanta means, the last segment of knowledge in the Vedas. While, the earlier segments of the Vedas are called 'Karma Kanda'. Parts of Vedas that focus on spiritual practices such as worship, devotion and meditation are called 'Upasana Kanda'. (Kanda = section).

Vedantic thought drew on Vedic cosmology, hymns and philosophy. While thirteen or so Upanishads are accepted as principal, over a hundred exist. The most significant contribution of Vedantic thought is the idea that self-consciousness is continuous with and indistinguishable from consciousness of Brahman.

The principles of the Vedanta sutras are presented in a cryptic, poetic style, which allows for a variety of interpretations. Consequently, the Vedanta separated into six sub-schools, each interpreting the texts in its own way and producing its own series of sub-commentaries.

(i) **Advaita:**

- ✓ This is the oldest and most widely acknowledged Vedantic school. Advaita means "non-duality."
- ✓ Its first great consolidator was Adi Shankaracharya
- ✓ According to Advaita, Brahman is the only reality, and there exists nothing whatsoever which is not Brahman. The appearance of dualities and differences in this world is a superimposition on Brahman, called Maya. Maya is neither existent nor non-existent, but appears to exist temporarily.
- ✓ When a person tries to know Brahman through his mind, due to the influence of Maya, Brahman appears as God (Ishvara), separate from the world and from the individual. In reality, there is no difference between the individual soul (Jivatma) and Brahman (Paramatma).
- ✓ The spiritual practices such as: devotion to God, meditation & self-less action etc. purifies the mind and indirectly helps in perceiving the real.
- ✓ The only direct cause of liberation is self-knowledge which directly removes the ignorance. After realization, one sees one's own self and the Universe as the same

(ii) **Vishishtadvaita:**

- ✓ Vishishtadvaita is means qualified non-dualism. Ramanujacharya was the foremost proponent of the philosophy of Vishishtadvaita.
- ✓ Vishishtadvaita advocated the concept of a Supreme Being with essential qualities or attributes. They are against the Advaitan philosophy of Brahman as an impersonal empty oneness.
- ✓ They saw Brahman as an eternal oneness, but also as the source of all creation, which was omnipresent and actively involved in existence. To them the sense of subject-object perception was illusory and a sign of ignorance. However, the individual's sense of self was not a complete illusion since it was derived from the universal beingness that is Brahman. Ramanuja He saw Vishnu as a personification of Brahman.

(iii) **Dvaita:**

- ✓ Dvaita Vedanta means the dualistic conclusions of the Vedas. This philosophy was founded by Madhvacharya. It propagates the principle of dualism by theorizing the existence of two separate realities.
- ✓ The first and the more important reality is that of Vishnu or Brahman. Vishnu is the supreme Self, God, the absolute truth of the universe, the independent reality.
- ✓ The second reality is that of dependent but equally real universe that exists with its own separate essence.
- ✓ The distinguishing factor of this philosophy as opposed to Advaita Vedanta (monistic conclusion of Vedas) is that God takes on a personal role and is seen as a real eternal entity that governs and controls the universe.
- ✓ Dvaita philosophy attempts to address the problem of evil with the idea that souls are not created. Because the existence of individuals is grounded in the divine, they are depicted as reflections of the divine, but never in any way identical with the divine. Salvation therefore is described as the realization that all finite reality is essentially dependent on the Supreme.

(iv) **Dvaitadvaita:**

- ✓ Dvaitadvaita was proposed by Nimbarka.
- ✓ According to this philosophy there are three categories of existence: Brahman, soul, and matter. Soul and matter are different from Brahman in that they have attributes and capacities different from Brahman.
- ✓ Brahman exists independently, while soul and matter are dependent yet separate. Further, Brahman is a controller, the soul is the enjoyer, and matter the thing enjoyed.
- ✓ The highest object of worship is Krishna and his consort Radha, attended by thousands of gopis, or cowherdresses; of the celestial Vrindavana; and devotion consists in self-surrender.

(v) **Shuddhadvaita:**

- ✓ Shuddhadvaita is the "purely non-dual" philosophy propounded by Vallabhacharya.
- ✓ The Shuddhadvaita principle sees equality in "essence" of the individual self with God. There is no real difference between the two. It does not deny God as the whole and the individual as the part. The

individual soul is not the Supreme (Satcitananda) clouded by the force of avidya, but is itself Brahman, with one attribute (ananda) rendered imperceptible.

- ✓ Unlike Advaita, the world of Maya is not regarded as unreal, since Maya is nothing else than a power of Ishvara. He is not only the creator of the universe but is the universe itself.
- ✓ The followers of Shuddhadvaita are the worshipers of Krishna. They maintain that if one wants to obtain moksha and the bliss given by Krishna, the only path to do so is bhakti.

(vi) Acintya Bheda Abheda:

- ✓ This is the philosophy of "inconceivable oneness and difference" in relation to the power creation and creator, (Krishna) and also between God and his energies within the Gaudiya Vaishnava religious tradition.
- ✓ Chaitanya Mahaprabhu was the founder of this philosophy. He was stating that the soul or energy of God is both distinct and non-distinct from God, whom he identified as Krishna, Govinda, and that this, although unthinkable, may be experienced through a process of loving devotion (bhakti).

Three other nāstika (heterodox) schools don't draw upon the Vedas as the sole primary authoritative text, but may emphasize other traditions of thought. The nāstika schools are:

1. Cārvāka
2. Jainism
3. Buddhism

While Charvaka is classified as a nāstika school, Buddhism and Jainism are also classified as nāstika religions since they do not accept the authority of the Vedas.

Carvaka school

Hinduism, otherwise a highly theistic religion, hosted atheistic schools; the thoroughly materialistic and anti-religious philosophical Cārvāka (Nastika) school that originated in India around the 6th century BCE is probably the most explicitly atheistic school of Indian philosophy. It is not included among the six schools of Hinduism generally regarded as orthodox. Our understanding of Cārvāka philosophy is fragmentary, based largely on criticism of the ideas by other schools, and it is no longer a living tradition.

Academics categorize contemporary Hinduism into four major denominations: Vaishnavism, Shaivism, Smartism and Shaktism. The denominations differ primarily in the god worshipped as the Supreme One and in the traditions that accompany worship of that god.

Vaishnavas worship Vishnu as the supreme God; Shaivites worship Shiva as the supreme; Shaktas worship Shakti (power) personified through a female divinity or Mother Goddess, Devi; while Smartas believe in the essential oneness of five (panchadeva) or six (Shanmata, as Tamil Hindus add Skanda) deities as personifications of the Supreme.

1. Vaishnavism

- It is focused on worshiping of Vishnu. Vaishnavites lead a way of life promoting differentiated monotheism, which gives importance to Lord Vishnu and His ten incarnations.
- Its beliefs and practices, especially the concepts of Bhakti and Bhakti Yoga, are based largely on the Upanishads, and associated with the Vedas and Puranic texts such as the Bhagavad Gita, and the Padma, Vishnu and Bhagavata Puranas.
- Awareness, recognition, and growth of the belief have significantly increased outside of India in recent years. The Gaudiya Vaishnava branch of the tradition has significantly increased the awareness of Vaishnavism internationally, since the mid-1900s, largely through the activities and geographical expansion of the Hare Krishna movement founded by A. C. Bhaktivedanta Swami Prabhupada in New York City in 1966.

2. Shaivism

- Shaivism reveres the god Shiva as the Supreme Being. Shaivas believe that Shiva is All and in all, the creator, preserver, destroyer, revealer and concealer of all that is.
- Devotees of Shiva wear Sacred ash as a sectarian mark on their foreheads and other parts of their bodies with reverence. The Sanskrit words bhasma and vibhuti can both be translated as "sacred ash".
- Shaivism has a vast literature that includes texts representing multiple philosophical schools, including non-dualist (abheda), dualist (bheda), and non-dual-with-dualism (bhedābheda) perspectives.

3. Shaktism

- Shaktism focuses focuses worship upon Shakti or Devi – the Hindu Divine Mother – as the absolute, ultimate Godhead. Shaktism regards Devī as the Supreme Brahman itself, with all other forms of divinity, female or male, considered being merely her diverse manifestations.
- In the details of its philosophy and practice, Shaktism resembles Shaivism. However, Shaktas focus most or all worship on Shakti, as the dynamic feminine aspect of the Supreme Divine.

- Shaktism is practiced throughout the Indian subcontinent and beyond, in numerous forms, both Tantric and non-Tantric; however, its two largest and most visible schools are the Srikula (lit., family of Sri), strongest in South India, and the Kalikula (family of Kali), which prevails in northern and eastern India.

4. Smartism

- Smartism is a liberal or nonsectarian denomination of the Vedic Hindu religion which accepts all the major Hindu deities as forms of the one Brahman.
- The term Smarta refers to adherents who follow the Vedas and Shastras. Only a section of south Indian brahmins call themselves Smartas now.
- Smartas are followers and propagators of Smriti or religious texts derived from Vedic scriptures. Smarta religion was practiced by people who believed in the authority of the Vedas as well as the basic premise of puranas. As a consequence usually only a brahmin preferred to use this term to refer to his family tradition.
- It is most essential for Smarta Brahmins to specialize in the Karma Kanda of the Vedas and associated rituals diligently, and to teach the subsequent generations.

Varnas

Hindu society has been categorized into four classes, called varnas. They are:

- (i) the Brahmins: Vedic teachers and priests;
- (ii) the Kshatriyas: warriors, nobles, and kings;
- (iii) the Vaishyas: farmers, merchants, and businessmen; and
- (iv) the Shudras: servants and labourers

Bhagavad Gita, the sacred text of Hindus, links the varna to an individual's duty (svadharma), inborn nature (svabhāva), and natural tendencies (guṇa).

Ashramas

Traditionally the life of a Hindu is divided into four Ashramas (phases or stages).

- The first part of one's life, **Brahmacharya**, the stage as a student, is spent in celibate, controlled, sober and pure contemplation under the guidance of a Guru, building up the mind for spiritual knowledge.
- **Grihastha** is the householder's stage, in which one marries and satisfies kāma and artha in one's married and professional life respectively.
- **Vānaprastha**, the retirement stage, is gradual detachment from the material world. This may involve giving over duties to one's children, spending more time in religious practices and embarking on holy pilgrimages.
- Finally, in **Sannyāsa**, the stage of asceticism, one renounces all worldly attachments to secludedly find the Divine through detachment from worldly life and peacefully shed the body for Moksha.

Hindu texts

Hindu literature can be divided into two categories:

- ✓ Shruti - that which is revealed and
- ✓ Smriti - that which is remembered.

The Vedas coming under the Shruti category are considered sacred scripture. Later texts like the various shastras and the itihāsas form Smriti. Holding an ambiguous position between the Upanishads of the Vedas and the epics, the Bhagavad Gita is considered to be revered scripture by most Hindus today. All Shruti scriptures are composed in Sanskrit.

Hindu Pilgrimage

Important Pilgrimage sites of Hindu devotees are:

- **Kumbh Mela**: One of the holiest of Hindu pilgrimages that is held every 12 years; the location is rotated among Allahabad, Haridwar, Nashik, and Ujjain. It is considered as one of the largest pilgrimage gathering in the world.
- **Char Dham** (Famous Four Pilgrimage sites): The four holy sites Puri, Rameswaram, Dwarka, and Badrinath compose the Char Dham (four abodes) pilgrimage circuit.
- **Old Holy cities** as per Puranic Texts: Varanasi formerly known as Kashi, Allahabad formerly known as Prayag, Haridwar-Rishikesh, Mathura-Vrindavan, Pandharpur, Paithan and Ayodhya.
- **Major Temple cities**: Puri, which hosts a major Vaishnava Jagannath temple and Rath Yatra celebration; Katra, home to the Vaishno Devi temple; Three comparatively recent temples of fame and huge pilgrimage are Shirdi, home to Sai Baba of Shirdi, Tirumala - Tirupati, home to the Tirumala Venkateswara Temple; and Sabarimala, where Swami Ayyappan is worshipped.
- **Shakti Peethas**: Another important set of pilgrimages are the Shakti Peethas, where the Mother Goddess is worshipped, the two principal ones being Kalighat and Kamakhya.

2. Shramana Traditions

The Shramana movement was a Non-Vedic movement parallel to Vedic Hinduism in ancient India. The Shramana tradition gave rise to Jainism, Buddhism, and Yoga, and was responsible for the related concepts of saṃsāra (the cycle of birth and death) and moksha (liberation from that cycle).

Sramanism, emphasizing thought, hard work and discipline, was one of the three strands of Hindu philosophy. The other two included Brahmanism, which drew its philosophical essence from Mimamsa. The third and most popular strand of Indian philosophical thought revolves around the concept of Bhakti or Theism, based on the idea of God, as understood in most parts of the world.

Philosophy

Śramaṇas held a view of samsara as full of suffering (Dukka). They practiced Ahimsa and rigorous ascetism. They believed in Karma and Moksa and viewed rebirth as undesirable. Vedics, on the contrary believe in the efficacy of rituals and sacrifices, performed by a privileged group of people, who could improve their life by pleasing certain Gods. Beliefs and concepts of Śramaṇa philosophies:

- ✓ Denial of creator and omnipotent Gods
- ✓ Rejection of the Vedas as revealed texts
- ✓ Affirmation of Karma and rebirth, Samsara and transmigration of Soul.
- ✓ Affirmation of the attainment of moksa through Ahimsa, renunciation and austerities
- ✓ Denial of the efficacy of sacrifices and rituals for purification.
- ✓ Rejection of the caste system

Jainism and Buddhism are the two main schools philosophies that have continued in India since ancient times.

3. Jainism

The distinguishing features of Jain philosophy are its belief on independent existence of soul and matter, absence of a supreme divine creator, potency of karma, eternal and uncreated universe, a strong emphasis on non-violence, morality and ethics based on liberation of soul.

Jainism is the sixth largest religion in India and is followed throughout the India. Lakshadweep is the only Union Territory/state without Jains. Maharashtra has the highest number of Jain Population. Like most ancient Indian religions, Jainism has its roots from the Indus Valley Civilization, reflecting native spirituality prior to the Indo-Aryan migration into India.

Principles of Jainism

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Jainism encourages spiritual development through cultivation of one's own personal wisdom and reliance on self-control through vows. Ascetics of this religion undertake five major vows:

1. **Ahimsa** (Non-violence): The first major vow taken by ascetics is to cause no harm to living beings. It involves minimizing intentional as well as unintentional harm to other living creatures.
2. **Satya** (Truth): The vow is to always speak of truth. Given that non-violence has priority, other principles yield to it whenever there is a conflict. In a situation where speaking truth could lead to violence, silence is to be observed.
3. **Asteya**: Asteya, is to not take into possession, anything that is not willingly offered. Attempt to squeeze material wealth from others or exploit the weak is considered theft.
4. **Brahmacharya**: The vow of brahmacharya requires one to exercise control over senses from indulgence in sexual activity.
5. **Aparigraha**: Aparigraha is to observe detachment from people, places and material things. Ascetics live a life of complete renunciation of property and human relations.

Jain metaphysics is based on seven or nine fundamentals which are known as **Tattva**. These are an attempt to explain the nature and solution to the human predicament. These are:

- ✓ **Jīva**: The living entities are called Jiva. It is a substance which is different from the body that houses it. Consciousness, knowledge and perception are the fundamental attributes of the Jiva.
- ✓ **Ajīva**: The non-living entities which consists of matter, space and time falls into the category of Ajiva.
- ✓ **Asrava**: Due to the interaction between the two substances, jīva and ajīva, there is influx of a special ajiva called karma into the soul. This karma then sticks to the soul.
- ✓ **Bandha**: The karma masks the jiva and restricts it from having its true potential of perfect knowledge and perception.
- ✓ **Samvara**: Through right conduct, it is possible to stop the influx of additional karma.
- ✓ **Nirjarā**: By performing asceticism, it is possible to shred or burn up the existing karma.
- ✓ **Moksha**: The jiva which has removed its karma is said to be liberated and have its pure, intrinsic quality of perfect knowledge in its true form.

Authors sometimes add two additional categories: the meritorious and demeritorious acts related to karma. These are called **punya** and **pāpa** respectively.

Tirtankara

Jainism has been preached by a succession of twenty-four propagators of faith known as **Tirthankara**. Tirtankara is a human being who helps in achieving liberation and enlightenment as an "Arihant" by destroying all of their soul

constraining (ghati) karmas, became a role-model and leader for those seeking spiritual guidance. There are 24 Tirthankaras and each of them revitalized the Jain Order.

Tirthankara is also said to mean "full moon," a metaphorical reference to Kevala Jnana. Keval Gnan is a state of permanent, perpetual, absolute knowledge of the Soul; it is the precursor to moksha, final liberation from samsara, the cycle of birth and death.

Jaina tradition identifies Rishabha (Adinath) as the first tirthankara. The last two tirthankara, Parshva and Mahavira are historical figures whose existence is recorded.

A **Chakravarti** is an emperor of the world and lord of the material realm. Though he possesses worldly power, he often finds his ambitions dwarfed by the enormity of the cosmos. Jaina purana give a list of twelve Chakravarti. One of the greatest Chakravarti mentioned in Jaina scriptures is Bharata. Tradition says that India came to be known as Bharata-varsha in the memory of this Bharata.

There are nine sets of **baladeva, vāsudeva and pratīvāsudeva**. Baladeva are non-violent heroes. Vasudeva are violent heroes and pratīvāsudeva can be termed as villains. Vasudeva ultimately kills prativasudeva. Baladeva goes to heaven. On the other hand, vasudeva go to hell on account of their violent exploits, even if they were to uphold righteousness.

Jain sects

In the 4th century CE, Jainism developed two major divisions **Digambara** (sky clad ascetics) and **Svetambara** (white robed ascetics). Both Digambara and Svetambara communities have continued to develop, almost independently of each other. With the passage of time, both had further sub-sects. Except for some minor differences in rituals and way of life, their belief and practices for the spiritual progress are the same. The four main sects with a sizable population are Digambara, Svetambara Murtipujaka, Sthanakavasi and Terapanthi.

The Digambaras, like Mahavira, practice total nudity to avoid all attachments. The Shvetambaras reject nudity as an exterior symbol having no significance on their inner spiritual development. They also accepted women into the monastic community early on, unlike the Digambaras.

Jaina Literature

The fourteen **Purvas** was a body of Jain scriptures preached by tirthankara of Jainism. These teachings were memorized and passed on through ages, but became fairly vulnerable and died off within one thousand years after Lord Mahavira's nirvana (liberation).

Agamas are canonical texts of Jainism based on Mahavira's teachings. Mahavira's preachings were orally compiled by his disciples into various **Sutras** (texts) which were collectively called Jain canonical or Agamic literature. These Agamas are composed of forty-six texts: twelve angās, twelve upanga āgamas, six chedasūtras, four mūlasūtras, ten prakīrnaka sūtras and two cūlikasūtras.

Svetambaras accept thirty-two to forty-five aagamas, final redaction of which took place at the Council of Valabhi (453 - 466 BCE). Digambaras accept two canonical texts Satkhandaagama and Kasaayapahuda composed in 2nd century CE.

Jains had a major influence in developing a system of philosophy and ethics that had a great impact on Indian culture. They have contributed to the culture and language of the Indian states Tamil Nadu, Karnataka, Gujarat and Rajasthan.

Jain Rituals

- ✓ **Navkar Mantra** is the fundamental prayer of Jainism. In this prayer there is no mention of names, including that of the tirthankara. It does not ask for favors or material benefits, it simply serves as a gesture of deep respect towards beings they believe are more spiritually advanced and to remind followers of the Jainism of their ultimate goal of nirvana.
- ✓ Jains follow six obligatory duties known as **Avashyakas** includes samyika (practising serenity), chaturvimshati (praising tirthankara), vandan (respecting teachers and monks), Pratikramana, Kayotsarga, pratyakhyana (renunciation).
- ✓ **Paryushana** is one of the most important festivals for the Jains. Normally Svetambara Jains refer it as Paryushana, while Digambara Jains refer it as Das Lakshana. It is believed that the deva do ashtprakari puja of tirthankara and it takes them eight days to do this ashtaparakari puja. This is called Ashtanhika Mahotsav, so at the very same time Jains celebrate it as Paryushan. Paryushana lasts eight days for Svetambara Jains and ten days for Digambaras Jains.
- ✓ Mahavira Jayanti, the birthday of Mahavira, is celebrated on the thirteenth day of the fortnight of the waxing moon, in the month of Chaitra.
- ✓ A unique ritual in this religion involves a holy fasting until death called **Sallekhana**. Through this one achieves a death with dignity and dispassion as well as a reduction of negative karma to a great extent. This form of dying is also called **Santhara**.

4. Buddhism

Buddhism is a religion indigenous to the Indian subcontinent that encompasses a variety of traditions, beliefs and practices largely based on teachings attributed to Siddhartha Gautama, who is commonly known as the Buddha.

Buddha is recognized by Buddhists as an awakened or enlightened teacher who shared his insights to help sentient beings end suffering (dukkha) through eliminating ignorance (avidyā) by way of understanding and seeing dependent origination (pratītyasamutpāda) and eliminating craving (taṇhā), and thus attain the highest happiness, nirvāṇa.

Buddhism reached its peak under the Mauryan Empire (322-185 AD). Ashoka gave royal patronage to Buddhism and made it a pan-Asian religion. He sponsored Buddhist missions to various areas within his empire and also to the Greek-ruled areas of the Northwest, Sri Lanka in the south as well as the Central Asia. After the death of Ashoka, Buddhism did not get a direct royal patronage. Soon Buddhism declined and was almost wiped out from India but instead spread to the South East Asian countries and to Sri Lanka.

Gautama Buddha

Siddhārtha Gautama was born in Lumbini in modern-day Nepal, around the year 563 BCE, and raised in Kapilavastu. Young prince Gautama was kept away from seeing the sufferings of normal people since an astrologer prophesied that he would renounce the material world if he sees the miseries of Life. In a series of encounters, known in Buddhist literature as the **four sights**, he learned of the suffering of ordinary people, encountering an old man, a sick man, a corpse and, finally, an ascetic holy man, apparently content and at peace with the world. These experiences prompted Gautama to abandon royal life and take up a spiritual quest.

For six years, Siddhartha submitted himself to rigorous ascetic practices, studying and following different methods of meditation with various religious teachers. But he was never fully satisfied. One day, however, he was offered a bowl of rice from a young girl and he accepted it. In that moment, he realised that physical austerities were not the means to achieve liberation. From then on, he encouraged people to follow a path of balance rather than extremism. He called this **The Middle Way**.

At the age of 35, Siddhartha sat under the Bodhi tree, in the town of Bodh Gaya in India, and meditated. He purified his mind of all defilements and attained enlightenment after many days, thus earning the title Buddha, or "Enlightened One".

Thereafter, he attracted a band of followers and instituted a monastic order. He spent the rest of his life teaching the path of awakening he had discovered, traveling throughout the north-eastern part of the Indian subcontinent, and died at the age of 80 (483 BCE) in Kushinagar, India.

Principles

Samsara is "the cycle of birth and death". Sentient beings crave pleasure and are averse to pain from birth to death. Buddhists strive to end the sufferings by eradicating the causes and conditions, applying the methods laid out by the Buddha and subsequent Buddhists.

Karma in Buddhism is the force that drives saṃsāra. Good, skillful deeds (kusala) and bad, unskillful (akusala) actions produce "seeds" in the mind that come to fruition either in this life or in a subsequent rebirth. The avoidance of unwholesome actions and the cultivation of positive actions is called **śīla**.

Rebirth refers to a process whereby beings go through a succession of lifetimes as one of many possible forms of sentient life, each running from conception to death. Buddhism rejects the concepts of a permanent self or an unchanging, eternal soul, as it is called in Hinduism and Christianity. Each rebirth takes place within one of five realms according to Theravadins, or six according to other schools. These are further subdivided into 31 planes of existence.

Branches of Buddhism

Two branches of Buddhism are generally recognized: Mahayana ("The Great Vehicle") and Theravada ("The School of the Elders")

- ✓ **Mahayana** The followers of Mahayana believe that Buddha taught universal salvation. One should not aim at personal nirvana and should help ease the suffering of humanity. Mahayana Buddhism is found throughout East Asia (China, Korea, Japan, Vietnam, Singapore, Taiwan etc.) and includes the traditions of Pure Land, Zen, Nichiren Buddhism, Tibetan Buddhism, Shingon, and Tiantai (Tendai). In India, this form of Buddhism is followed in Ladakh, Sikkim and Himachal Pradesh.
- ✓ **Theravada** The Theravada Buddhism is better known as the earliest form of Buddhism. The 'Thera' means old and 'Vada' means school. The aim of this form of Buddhism is to attain personal nirvana through the triple recourse to ethical conduct, mental discipline and higher knowledge or wisdom. It has a widespread following in Sri Lanka and Southeast Asia (Cambodia, Laos, Thailand, Myanmar etc.). In India, this strain of Buddhism is represented by the followers of Dr B.R.Ambedkar known as the Ambedkar Buddhists, who are exclusive to India.

In some classifications, **Vajrayana** practiced mainly in Tibet and Mongolia, and adjacent parts of China and Russia is recognized as a third branch. **Hinayana** is an ugly Mahayana polemical term coined by Mahayanists to both classify and refer to those schools of Buddhism with which the Mahayana disagreed.

The Four Noble Truths

The teachings on the Four Noble Truths are regarded as central to the teachings of Buddhism. These four truths explain the nature of dukkha, its causes, and how it can be overcome. They can be summarized as follows:

1. The truth of dukkha (suffering, anxiety, dissatisfaction): explains the nature of dukkha.
2. The truth of the origin of dukkha: It says that the origin of dukkha can be known. The origin of dukkha is commonly explained as craving conditioned by ignorance. On a deeper level, the root cause of dukkha is identified as ignorance.
3. The truth of the cessation of dukkha: It says that the complete cessation of dukkha is possible.
4. The truth of the path leading to the cessation of dukkha: It identifies a path to cessation of dukkha.

Noble Eightfold Path

The Noble Eightfold Path consists of a set of eight interconnected factors or conditions, that when developed together, lead to the cessation of dukkha. The Eight factors are:

1. **Right View (or Right Understanding):** Viewing reality as it is, not just as it appears to be
2. **Right Intention (or Right Thought):** Intention of renunciation, freedom and harmlessness
3. **Right Speech:** Speaking in a truthful and non-hurtful way
4. **Right Action:** Acting in a non-harmful way
5. **Right Livelihood:** A non-harmful livelihood
6. **Right Effort:** Making an effort to improve
7. **Right Mindfulness:** Awareness to see things for what they are with clear consciousness
8. **Right Concentration:** Correct meditation or concentration, explained as the first four jhānas

Practices

The foundations of Buddhist tradition and practice are the Three Jewels: the **Buddha**, the **Dharma** (the teachings), and the **Sangha** (the community). Taking "refuge in the triple gem" has traditionally been a declaration and commitment to being on the Buddhist path, and in general distinguishes a Buddhist from a non-Buddhist. Other practices may include following ethical precepts; support of the monastic community; renouncing conventional living and becoming a monastic; the development of mindfulness and practice of meditation; cultivation of higher wisdom and discernment; study of scriptures; devotional practices; ceremonies; and in the Mahayana tradition, invocation of buddhas and bodhisattvas.

The Buddhist place of worship is called a **Vihara** or **Gompa**, which usually houses one or more statues of the Buddha. The five great events in Buddha's life are represented by symbols as under:

- (i) Birth by **Lotus and Bull**
- (ii) Great Renunciation by **Horse**
- (iii) Nirvana by **Bodhi Tree**
- (iv) First Sermon by **Dharmachakra** or Wheel
- (v) Parinirvana or death by the **Stupa**.

Dharmachakra

The Wheel of Law or dharmachakra, is the most important symbol of Buddhism. According to the Buddha, dharma is the law that ensures the welfare of the greatest number of people if practiced faithfully. The wheel symbolises the goodness in every person. The wheel has **eight spokes** representing the eight virtues enumerated by the Eight Fold Path, the path to salvation.

Tibetan Buddhism

The Tibetan Buddhism is "essentially Buddhism of the Mahayana school, with elements of modified Shaivism and native ritualistic shamanism". Monks belonging to this strain of Buddhism are called **lamas**. Tibetan Buddhism, also called **Lamaism**, is a predominant religion of Tibet, Mongolia and other parts of the world. In India it is practised by over 1,20,000 Tibetans settled in their different settlements at Dharamsala, Dehradun (UP), Kushalnagar (Karnataka), Darjeeling (West Bengal), Arunachal Pradesh, Sikkim and Ladakh.

The Tibetan Buddhism follows a strict code of traditional hierarchy. The supreme position is occupied by two lamas: the **Dalai Lama** (Grand Lama) and the **Panchen Lama** (Bogodo Lama). Of the two, the Dalai Lama is more powerful and is considered as the spiritual head of Tibetan Buddhism, while the Panchen Lama is the second most senior religious authority. Next in rank are the Hutukhtus, or spiritual dignitaries. The Rimpoches or Hobilghans or bodhisattvas form the third level of authority.

The present and the 14th Dalai Lama, Tenzin Gyatso, was identified and enthroned in 1940, in Lhasa. After the Chinese annexation of Tibet in 1950, the Dalai Lama fled to India in 1959 and established a Government-in-exile at Dharamshala in Himachal Pradesh.

5. Sikhism

Sikhism began about 500 years ago by Guru Nanak and preaches a message of devotion and remembrance to God at all times, truthful living and equality of mankind and denounces superstitions and blind rituals. Sikhism is open to all through the teachings of its 10 Gurus enshrined in the Sikh Holy Book, **Adi Granth or Sri Guru Granth Sahib**.

Principles of Sikhism

Sikhs believe that God is Monistic or Non-dual. He is the creator of the Universe, whose existence and continued survival depends on His will. God is both Saguna (with attributes) and Nirguna (without attributes) and is called by names such as **Sat** (truth), **Sat Guru** (true Guru), **Akal Purkh** (timeless being), **Kartar** (creator) and **Wahi-Guru** (praise to the God).

The belief in the ten Gurus - spiritual guides who dispel ignorance and darkness is the essential element of Sikh religion. According to it the only way to achieve liberation (mukti) from the cycle of birth and death is by being God-conscious (gurmukh).

The Khalsa and five K's

The concept of Khalsa, literally meaning 'the pure', was introduced by Guru Gobind Singh. He established this new fraternity with five followers (later known as Panj Pyares), who were baptized with amrit as Khalsas. The Khalsa symbolised coalescence of serenity and strength, purity and power, shastra (scripture) and shastra (weapon), and the power of wisdom (jnana shakti) and the power of action (kriya shakti).

It was made obligatory for every Sikh to wear the Five K's - Kesha (long hair), Kangha (comb), Kara (steel bracelet), Kaccha (short drawers) and Kirpan (sword).

Sri Guru Granth Sahib

The Guru Granth Sahib (also known as the Adi Granth) is considered the Supreme Spiritual Authority and Head of the Sikh religion. It is a collection of devotional hymns and poetry which proclaims God, lays stress on meditation on the True Guru (God) and lays down moral and ethical rules for development of the soul, spiritual salvation and unity with God.

The writings of the Gurus appear chronologically. Each of the Gurus signed their hymns as **Nanak**. Guru Granth Sahib has 3,384 hymns, of which Guru Nanak Dev contributed 974 hymns including sloks and pauris. It also contains Bhagatas of Kabir, Namdev, Ravidas, Sheikh Farid, Trilochan, Dhanna, Beni, Sheikh Bhikan, Jaidev, Surdas, Parmanand, Pipa and Ramanand. The fifth Guru Arjan Dev began the great task of collection of the holy compositions as Sri (Amritsar) and compiled the Holy Granth Sahib.

6. Islam

The religion of Islam teaches that in order to achieve true peace of mind and surety of heart, one must submit to God and live according to His Divinely revealed Law. The word 'Muslim' means one who submits to the will of God, regardless of their race, nationality or ethnic background.

Muslims believe that all of God's prophets which include Abraham, Noah, Moses, Jesus and Muhammad, brought the same message of Pure Monotheism. For this reason, Prophet Muhammad is not considered as the founder of a new religion, as many people mistakenly think, but he was the Final Prophet of Islam.

Principles of Islam

According to traditional Islamic belief, the religion has existed since time immemorial. Allah, the Almighty God, created Adam (the father of the human progeny) out of a lump of clay and commanded the angels to greet him with a 'Sijda' (prostration in humility). All the angels obeyed the command with the exception of Iblis (the Satan). This resulted in Satan's condemnation and Allah commanded that whosoever followed the Satan's path will forfeit His pleasure and that his abode will be in the fire of hell eternally.

Basic Islamic Beliefs are:

- (i) **Tawheed**: This means, believe in One, Unique, Incomparable God Who is the Creator, the Ruler and the Sustainer of the universe, and none has the right to be worshipped but He alone
- (ii) Belief in the existence of Angels of God as the honoured creatures
- (iii) Belief in God's Revealed Books
- (iv) Belief in the Prophets and Messengers of God
- (v) Belief in the Day of Judgement and Life after Death
- (vi) Belief in Predestination - God's complete authority over human destiny

Main sects of Islam

The followers of Muslim are divided into two main sects: **Shiah and Sunni**. Though essentially following the same beliefs and tenets, they differ on two points: the succession to Prophet Muhammad, and the religious authority in Islam after him.

Shiism is a minority branch of Islam which makes up about one tenth of the total population of the Muslim world. The Shiites form an important part of the population in a number of Arab countries like Iraq, Bahrain, Lebanon and Iran. The Shiahs consider Ali, the son-in-law of the Prophet as his rightful heir. They maintain that Ali was the first legitimate Imam or Khalifah (Caliph) and therefore reject Abu Bakr, Omar and Usman, the first three Khalifahs of the Sunni Muslims, as usurpers.

There are two main shiite sects:

- (i) The **"Twelvers"** are by far the largest group of Shiah Islam. They believe that the line of Ali became extinct with al-Askari, the Twelfth Imam, who mysteriously disappeared in 873 AD. They however refuse to accept that al-Askari died and believe that he will appear shortly before the end of the world.
- (ii) The **Ismailites or Seveners** are the second largest shiite sect. Their spiritual leader is the Aga Khan. The Ismailites only recognize the seven first Imams.

Sunnism is the main branch of Islam and recognizes the legitimacy of the first four Khalifahs or Caliphs. The Sunnis believe that the office of the Prophet was not hereditary and no one could claim to be his sole heir. The community chooses one amongst themselves as their leader or the Khalifah.

There are four orthodox sects among the Sunni Muslims i.e. **Hanafiyah** (followers of Imam Abu Hanifah), **Shafiyah** (followers of Imam Ash-Shafii), **Malakiyah** (followers of Imam Malik) and **Hanbaliyah** (followers of Imam Ahmed Bin Hanbal).

Khalifah

The word Caliph or Khalifah, means 'successor' or 'deputy'. It is used to designate the Prophet's successor as leader of the Muslim community. This title was used by the successive Arab empires and by the Ottoman sultans. The Ottoman Caliphate was maintained for two years after the abolition of the Sultanate, until it was itself abolished by Kemal Ataturk in February 1924.

Prophets of Islam

According to Islamic belief, Allah has sent various Prophets to the world at different times and different places to guide the people on the righteous path.

The names of the following Prophets are mentioned in the Holy Quran: Adam, Sheth, Idris, Nuh (Noah), Hud, Salih, Lut, Ibrahim (Abraham), Ismail, Ishaq (Isaac), Yaqub (Jacob), Yusuf (Joseph), Shuaib, Dawud (David), Sulaiman

(Solomon), Ilyas, Al-Yasa (Elisha), Musa (Moses), Aziz (Ubair or Ezra), Ayyub (Job), Dhul-Kifl (Isaih or Kharqil Bin Thauri), Yunus (Jonah), Zakariya (Zachariah), Yahya (John the Baptist), Isa (Jesus Christ) and Muhammad.

Prophet Muhammad

Prophet Muhammad is considered as the messenger of Allah and the last of all Prophets who restored Islam to its pristine purity. Prophet Muhammad was born in 570 AD at **Makkah**. At the age of 40, Prophet Muhammad received his first revelation from Allah through the Angel Jibreel (Gabriel) in a cave at Mount Hira near Makkah. The revelations continued for 23 years, and they are collectively known as the **Quran**.

He began preaching these revelations to the common populace in Makkah. Due to sever opposition from the unbelievers, Prophet Muhammad and his followers undertook the great migration or **Hijra** to a town called Yathrib, which later came to be known as Medina. This emigration marks the beginning of the Muslim Calendar.

In Medina, Islam began to flourish and Prophet Muhammad died at the age of 63. As a mark of respect to the Prophet, the Muslims use the words 'Peace Be Upon Him' after his name.

Islam in India

Islam first came to India at the Malabar Coast of Kerala through Arab traders as early as 6 AD. Several centuries later the local population that embraced Islam became a well-knit social and cultural group known as the **Moplas**. Within the next 200 years, the first Muslim empire, the Delhi Sultanate, was established in India with its capital in Delhi. This was followed by several other Muslim dynasties like the Khiljis, the Tughlaqs, the Lodis and the Mughals. The period of the Mughals was the golden age of Islam in India. The religion flourished under the Mughal rule and many Indians embraced Islam. Today Muslims constitute about 12% of India's population and are concentrated largely in Andhra Pradesh, Karnataka, Rajasthan, Kerala, Uttar Pradesh, Delhi and Kashmir.

7. Sufism

Sufism or **tasawwuf**, as it is called in Arabic, is generally understood by scholars and Sufis to be the inner, mystical, or psycho-spiritual dimension of Islam. Today, however, many Muslims and non-Muslims believe that Sufism is outside the sphere of Islam.

The Origin

The origins of Sufism can be traced to the lifetime of the Prophet Muhammad, whose teachings attracted a group of scholars who came to be called **"Ahle Suffe"**, the People of Suffe, from their practice of sitting at the platform of the mosque of the Prophet in Medina. There they engaged themselves in discussions concerning the reality of 'Being', and in search of the inner path and devoted themselves to spiritual purification and meditation. These individuals were the founders of Sufism.

Fundamental principles

Sufis represented the inner side of the Islamic creed, which stresses on self-realisation, beautification of the soul through piety, righteousness and universal love for all. The Sufis consider that there is a particular Divine Attribute that dominates the being of every prophet and saint, such that they can be said to be the incarnation of that attribute. The aim of Sufism is the cultivation of Perfect Beings who are mirrors reflecting the Divine Names and Attributes.

In Sufism, a perfect being is also called a **Wali** (saint), a word that literally means 'sincere friend'. The superstructure of Sufism is built upon the concept of teacher, **pir** or **murshid**.

Sufism had succeeded in inculcating the sentiments of fraternity, equality and equity, coupled with sense of service to humanity, in the followers, irrespective of race, community, caste, creed and colour.

In India, Sufism helped in maintaining communal harmony and social stability by advocating religious tolerance and by borrowing spiritual techniques and practices from other religions. Sufism has adapted extensively from the Vedanta school of the Hindu philosophy.

Sama

The musical and ecstatic aspect of Sufism is called Sama. This is a particular kind of devotional dance akin to Kirtana and was introduced by Jalaluddin Rumi. The Sufi, while being spiritually enraptured, gives the attention of his or her heart to the Beloved. With particular movements and often special and rhythmical music, he engages in the selfless remembrance of God.

Sufis identify two types of Sama poetry:

1. First praising God (this is called Hamd), Prophet (this is called Naat) and the Sufi saints (this is called **Manqabat**.)
2. The second focussing on spiritual emotion or mystical love, ecstatic states and on separation and union.



The Sama poetry is mostly sung in the form of Qawwali. Music of Sama is set within metric framework, accompanied by Dholak, Tabla, Sarangi, Harmonium and Sitar.

8. Muslim Religious Movements

Dawoodi Bohras

The word 'Bohra' is derived from the Gujarati word vohorvu or vyavahar meaning "to trade". The Muslim community of Daudi Bohras traces its ancestry to early conversions to Ismaili Shiism during the reign of the Fatimid Caliph Imam, al-Mustansir (1036-1094 AD). When schisms occurred in the Ismaili dawah (mission) in the eleventh and twelfth centuries in Egypt, the Ismailis in India followed the Fatimid Tayyibi dawah of Yemen. Subsequently, this community split a number of times to form the Jafari Bohras, Daudi Bohras, Sulaymani Bohras, Aliyah Bohras and other lesser-known groups.

The religious hierarchy of the Daudi Bohras is essentially Fatimid and is headed by the **dai mutlaq** who is appointed by his predecessor in office. The dai appoints two others to the subsidiary ranks of **madhun** (licentiate)

and **mukasir** (executor). These positions are followed by the rank of **shaikh** and **mullah**, both of which are held by hundreds of Bohras. An **Aamil** leads the local congregation in religious, social and communal affairs. Each town has a mosque and an adjoining jamaat-khanah (assembly hall) where socio-religious functions are held.

The Bohras recognize the seven pillars of Islam. **Walayah** (love and devotion) for Allah, the Prophets, the imam and the dai is the first and most important of the seven pillars. The others are **tahrah** (purity & cleanliness), **salat** (prayers), **zakat** (purifying religious dues), **saum** (fasting), **haj** (pilgrimage to Mecca) and **jihad** (holy war).

The Bohras enjoy a great degree of social and religious cohesion. Every Bohra is required to take an oath of allegiance (**Misaag**), which is a formal initiation into the faith. The oath, inter alia, commits a Bohra towards adherence to the Shariah and accepting the leadership of the Sayyidna and the dai.

The cult of **Sayyidna**, the high priest, and the **Kothar**, the clergy, is deeply ingrained in the Bohra psyche. Every Bohra follows a system of tax payment to the Syedna, who also exercises a great control over the marriage and death rites. Another distinctive feature is their use of a **Fatimid lunar calendar** which fixes the number of days in each month.

Wahabism

Wahabism was the first great modern expression of the awakening of the Arab Islam in the 18th century. Its founder was Muhammad Ibn Abd-al-Wahab. He preached and propagated the "pure faith" based only on the Holy Quran and the Sunnah and criticised the loosening of moral standards under foreign influences. Wahabism led in 1932 to the creation of the Kingdom of Saudi Arabia. The only other Wahabi state is Qatar.

The Wahabis do not receive the decisions of the four orthodox sects, but say that any man who can read and understand the Quran and the Ahadith can judge for himself in the matters of doctrine. They do not offer prayers to any prophet, wali, pir or saint. They do not even perform any act of reverence at the Prophet's mosque at Madina. They observe only four main festivals, namely, **Idul-Fitr**, **Idul-Azha**, **Yaum Al-Ashura** and the **Lailat-al Qadr** and do not observe Prophet Muhammad's birthday (**Milad-un-Nabi**) as a festival.

9. Christianity

Christianity is the religion of the followers of the teachings of Jesus Christ. Christianity has the largest adherents all over the world numbering more than 1.5 billion.

Origin

Jesus Christ was born as a Jew in Bethlehem in 4 BC. He was believed to have possessed supernatural powers. He began travelling widely and preaching to people in various towns. Alarmed by the growing popularity of Jesus Christ and his preaching, some Jewish priests conspired to kill him and succeeded in having him crucified. On the third day after his Crucifixion, Jesus was resurrected. He lived on earth for another 40 days and then ascended to heaven.

The incidents preceding and succeeding his birth matched the prophecies of the Old Testament, according to which, the son of God would be born on the earth to rid humanity of its sins. The followers of Jesus formed a new faith, which was named as **Christianity** (after Christ) and its followers, **Christians**.

Fundamental principles of Christianity

Christians are monotheists and insist that the originator and preserver of creation is one but is represented in the Holy Trinity, as the Father, the Son and the Holy Spirit. Christians see God as the Lord of Israel and the father of the divine and human figure of Jesus Christ. Jesus Christ, was the eternal word of God who assumed human form to serve humanity and to rescue the human beings. Jesus Christ suffered and died to redeem mankind from sin. Christians also believe that Jesus Christ now sits at the right hand of God as the final judge of the dead, and that He will return again as prophesised.

Christians believe that Jesus Christ chose 12 learned men as messengers and directed them to spread his teachings and guide the populace. The 12 **apostles** are Peter (Simon); his brother Andrew; James; and his brother John; Philip and Bartholomew, the sons of Zebedee; Thomas and Matthew; James, son of Alphaeus; Thaddaeus; Simon the Patriot and Judas Iscariot, who betrayed Jesus Christ.

Bible

The holy book of the Christians is the Bible. The Bible contains a collection of writings dating from 9 BC to 1 AD written in Hebrew, Aramaic, Greek and English. The Bible is divided into the Old Testament with 46 books and the New Testament with 27. The **Old Testament** is a Hebrew text, sacred to both the Jews and Christians and contains information about the creation of the world. The life and teachings of Jesus Christ, which form the centre of Christian belief, are recorded in the **New Testament**.

Christian sects

Christianity became the formal religion of the Roman Empire after Constantine, the Emperor of Rome, converted to Christianity in 313 AD. The religion was known as **Catholic** or universal, with the Roman Pope as its head. By 1054 AD many differences arose and the Church formally split into the **Eastern Orthodox** and the **western Roman Catholic** schools.

In the 15th century, a new school of philosophy began to question the supremacy of the Pope. In the 16th century Martin Luther advocated many reforms in the Church, which led to yet another split in the Christian community and the formation of **Protestant** churches across Northeast Europe. The Protestants disapproved of the authority of the Pope and advanced the cause of the Bible as the sole authority.

Christianity in India

By tradition, Christianity is said to have arrived in South India with the arrival of St. Thomas, one of the apostles of Jesus Christ, at the Malabar Coast in 52 AD. He spent some years in South India and died near Madras. However, others believe that the first missionary to arrive in the country was Saint Bartholomew. Historically, Christian missionary activity started with the advent of St. Francis Xavier in 1544 AD.

Throughout the 18th and 19th centuries Catholic as well as Protestant missionaries preached Christian doctrines in India and also made important contributions to social improvement and education in India.

The great period of expansion of Christianity in India began in 1858, when the British government took over rule in India from the East India Company. Christians from many countries came as missionaries.

At present Christians are scattered all across India but most of them are concentrated in the Northeast and in Kerala and other southern states. Today, there are 23 dioceses in India with 11 of them being located in Kerala.

A. The Syrian Church:

- ✓ The Christians belonging to the Syrian Church are found in South India and claim an apostolic foundation for their Church.
- ✓ They believe that Christianity was introduced in India by St. Thomas in 52 AD at the Malabar Coast. He established seven Christian communities or churches in Kerala.
- ✓ The Malabar Church renounced the authority of the Pope and asserted its independence in 1653 AD. This is known in history as the '**Coonen Cross Declaration**'.
- ✓ The Christian communities then split into many groups - East Syrian Catholics, West Syrian Catholics, Syrian Orthodox, Jacobite Syrian Orthodox, Marthoma, Church of the East and the Latin Church.
- ✓ Today, the Chaldean Syrian Church is one of four archbishoprics in the Assyrian Church of the East, and has about 15,000 members in and around Thrissur City. Its cathedral is the Mart Mariam Cathedral, Thrissur City's first Christian church.

B. The Roman Catholic Church:

- ✓ With the arrival of the Portuguese to India, the visits of Roman Catholic Missions to India became more organised, and were initially concentrated to Goa, Cochin, Tuticorin and other coastal areas.
- ✓ St. Francis Xavier (1506-52 AD) became the first Jesuit missionary to arrive in India.
- ✓ In 1557 AD, Pope Paul IV declared Goa an archdiocese with its supremacy extending from the Cape of Good Hope at the southern tip of Africa to China, and all Christians, including the East Syrian Church, brought under its jurisdiction.

C. The Protestant Missions

- ✓ The first Protestant missionaries, German Lutherans, came to India in 1706 AD at Tranquebar, near Tiruchinapally, under the protection of the King of Denmark.
- ✓ By the 19th century several other missions were established in different parts of South India.

D. The North Indian Church

- ✓ Some consider that St. Thomas had travelled to North India and introduced Christianity. Others consider it to be the influence of merchants from the Persian Gulf and the Arabian Sea.
- ✓ Under the influence of the Portuguese, several missionaries began to visit North India between 16th-18th Centuries. The Jesuit missions were sent regularly to the Mughal Courts from the time of Akbar to that of Aurangzeb.
- ✓ William Carey arrived in India in 1793 AD. Carey's pioneering work in Bible translation, primary education and journalism had a profound influence in Bengal and other parts of India. Numerous other missionaries began visiting India after the passing of Charter Acts by the British Parliament in 1813 and 1833 AD.

10. Judaism

Judaism is one of the oldest religions of the world, evolved in Egypt about 3,700 years ago. It believes in the unity and oneness of the universal Creator. Judaism is the religion, philosophy and way of life of the Jewish people.

History

- According to Jewish tradition, **Abraham** was the leader of a tribe named Habiru (Hebrew) in Chaldea in about 2000 BC. He advocated the theory of monotheism and decided to move his tribe to Canaan (Palestine) to propound his theory. Here, the Hebrews mixed freely with local people and eagerly sought converts to their faith.
- Abraham's grandson Jacob had an encounter with a mysterious being who told Jacob that in future, his name would be known as '**Israel**'. The renamed Israel had 12 sons, who later became the progenitors of 12 tribes named after them. These tribes bore the collective name of **Bene Israel** or 'Children of Israel'.
- The Israelis grew in number and for approximately two centuries dwelt in Egypt, where they were enslaved. In about 1200 BC, under the leadership of **Moses**, they escaped and wandered in the wastes of Sinai (Egypt) for a long time. Here, Moses, the first Prophet of god, received revelation of the law, the **Ten Commandments**, which is today known as the **Sefer Torah**, the Jewish scripture.
- After this, a kingdom was founded in Canaan with Jerusalem as its capital. In this city, a temple was built to perform sacred rites.
- After King Solomon died, Israel was split into two kingdoms. The Southern Kingdom was made up of the tribes of Judah and Benjamin and called Judah with Jerusalem as its capital.

- The remaining 10 tribes comprised the Northern Kingdom. When the Assyrians invaded the Northern Kingdom, they scattered the Israelites to various parts of their empire, northeast of Israel. Today they are referred to as the **ten lost tribes**. The Scriptures suggest they will be identified and returned to Israel in the Last Days.

Beliefs and practices

The Jews believe in one god as was instituted by Abraham, Who they call **Yahweh** and from whom all creation flows. Judaism believes in prophets, of whom Moses was the first. According to tradition, Moses received the Ten Commandments from God. Every devout Jew follows these commandments till today.

The religion gives great importance to a good moral life and does not advocate asceticism, celibacy or self-imposed suffering, as it believes that the path to salvation is only through good deeds.

The religious scripture **Sefer Torah** consists of the first five books of the Old Testament. There are 613 precepts in the Torah to regulate the daily life of every Jew and this number is symbolised in the threads of the prayer shawls (**tsisith**) that every adult male Jew is enjoined to wear for prayers. The **Talmud**, the body of Jewish law, is considered Yahweh's exclusive and immutable law. The **Synagogue** is the Jewish place of worship.

Jewish sects

The Jews have three principle sects: Orthodox, Conservative, and Reformist.

- ✓ The **Orthodox** cling to all ancient traditions and forms of religious worship and practices
- ✓ The founder of the **Reform** movement adopted the philosophy of changing with the times, and religious services and rituals were considerably shortened.
- ✓ The **Conservative** Jews followed a middle path, retaining some features of the Orthodox groups but permitting relaxation in certain cases.

Judaism in India

It is commonly accepted that the Jews have been in India for over 2,000 years ever since they first landed on the West coast of India. The Indian Jews are known as a peace-loving community. They follow the Hebrew calendar. The Indian Jews have a special thanks giving ceremony known as **Eliyahoo-ha-Nabior** i.e. 'gratitude to Elijah the Prophet', on festive occasions. Indian Jews fall into five categories:

1. **Bene Israel** – meaning Children of Israel. Marati speaking. Arrived in Maharashtra 2,100 years ago.
2. **Cochin Jews** - arrived in India 2,500 years ago and settled down in Kerala as traders.
3. **Baghdadi Jews** - Jews who came to India as traders from West Asia, mainly from Baghdad. They are settled mainly in Mumbai, Pune and Kolkata.
4. **Bene Menashe** - The Manipur Jews constitute a community which sees itself as descendants of the Manasseh (Menashe) Tribe (which is one of the 10 lost tribes of Jews).
5. **Bene Ephraim** - also called "Telugu Jews". They are a small group who speak Telugu. Their observance of Judaism dates to 1981.

11. Zoroastrianism

Parsism or Zoroastrianism is about 2600 years old and finds its origin in Persia. The religion was founded by **Spenta Zarathustra** or Zoroaster, who is considered as the Prophet of the Parsis.

Zoroastrian practice is based on the responsibility of every man and woman to choose between good and evil, and to respect God's creations.

Zarathustra preached the oneness of god and believed that **Ahura Mazda** was the one and only god, who is formless and has six great aspects called the **Amesha-Spentas**. These are Ardibehest, Bahman, Shahrivar, Spendarmad, Khordad and Amardad. The Parsis believe that the Ahura Mazda is eternally in conflict with **Angra Mainyu** or Ahirman, who represents the evil force.

Practices

The Parsi place of worship is called the **fire temple**. Five daily prayers, usually hymns or **Gathas** uttered by Prophet Zarathustra are said in the home or the temple, before a fire, which symbolizes the realm of truth, righteousness and order. Fire is regarded as the son of Ahura Mazda, and represents god.

In Zoroastrianism, **Dakhma-nashini** is the only method of corpse-destruction. This involves the destruction of the dead body in the stone-enclosed Dakhma, by the flesh-eating bird or the rays of the Sun.

Religious Scriptures

Zenda Avesta is the religious scripture of the Parsis. It contains the teachings, sermons and prayers composed by Prophet Zoroaster and his disciples and followers. Avestha is also the name of the language in which it is composed.

It is divided into five parts: the Yasna (worship with ceremony and offerings), the Videvdad (laws against demons), the Yashts (worship), the Khordeh Avestha, which comprises of selected portions of the Avestha and forms the book of daily prayers of the Zoroastrians, and the five Gathas - Ahunavaiti, Ushtavaiti, Spenta-Mainyu, Vohu-Khshathra and Vashishta-Ishti, which contain the 17 hymns of God received by Prophet Zarathustra by way of a Divine Revelation.

Sects



There are three principle sects among the Parsis: Shahenshai, Kadmi and Fasli. The only difference between the three sects is the calendar they adhere to.

- ✓ The **Faslis** follow the traditional Persian calendar
- ✓ The **Shahenshais** calculate their calendar from the last Sassanian king, Yazdegard III
- ✓ The **Kadmis** claim their calendar is the oldest and most accurate.

Zoroastrians of India

The first Zoroastrians to enter India arrived on the Gujarat coast in the 10th century and by the 17th century, most of them had settled in Bombay. Today, there are approximately 90,000 Parsis in India and are concentrated largely in Maharashtra and Gujarat.

12. The Bahai Faith

The Bahai Faith is a monotheistic religion founded by **Bahá'u'lláh** in 19th-century Persia. The Bahais believe that the 'Promised One' of all ages and peoples, Bahá'u'lláh revealed himself in 1863. He dispatched one of the distinguished Bahai teachers, Jamal Effendi to India to spread the teachings of the Bahai faith in the years 1874-75.

Beliefs and practices

The Bahais believe in the three cardinal principles - oneness of mankind, oneness of God and oneness of religion. Bahais believe that throughout history the Creator has educated humanity through a series of Divine Manifestations. These Manifestations include: Krishna, Buddha, Abraham, Moses, Zoroaster, Jesus and Muhammad. They believe that in the present age, God has revealed Himself through Baháullah, whose name means 'The Glory of God'. He is regarded as their Prophet.

The Bahais work for the removal of prejudices based on caste, creed, religion, sex, colour, race and language. They advocate universal education and the inculcation of a scientific outlook among people. The Bahais do not believe in superstitions, ceremonies, rituals and dogmas.

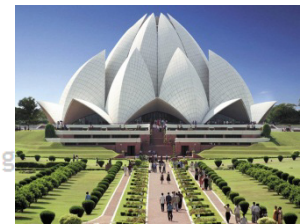
The Bahais pray to the one true God, the Creator of the universe. The act of praying is described as '**a conversation with God**'.

It is obligatory for every Bahai to pray and meditate on the Words of God every day. There are prayers for all occasions and these can be offered individually or collectively.

The Lotus Temple

The Bahai House of Worship at New Delhi is popularly known as the Lotus Temple. The temple gives the impression of a half-open lotus flower afloat, surrounded by its leaves. There is no clergy in the temple, no idols, no pictures, no sermons, no rituals. It is a place for communication between man and his Creator, God.

The shrine has been designed by a young architect, **Mr. Fariburz Sabha**, a Canadian citizen and a Bahai of Iranian descent, who was selected from among the world's top architects.



2. Religious Pilgrimages of India

Amarnath Yatra

- The Cave of Amarnath is about 50 kilometers from Pahalgam in south Kashmir but involves tough walking, trekking and pony-riding. The cave is surrounded by snowy mountains. The cave itself is covered with snow most time of the year except for a short period of time in summer when it is open for pilgrims.
- According to legend the cave is situated at the place where Lord Shiva had given amrit (nectar) to the gods of the Hindu. It is believed that Lord Shiva adopted the shape of an ice-lingam which still exists in the cave.
- The Yatra was abandoned for a long time due to devastating floods and other natural calamities in the valley. A local Muslim family called Maliks is said to have re-discovered it. The successive generations of the Malik family of Mattan have since then been taking an active part in preparation of the Yatra and they get a share of the offerings at the cave.
- The Kashmiri labourers, invariably all Muslims, help the pilgrims throughout. The pilgrims traverse the route chanting "Har Har Mahadev" and "Amarnath Swami Ki Jai". The Muslim helpers join them by saying "Ya Peer Dastgeer". The Yatra culminates on the full moon day of August.



Hajj

- Nearly 3 million Muslims from more than 120 countries journey to the holy city of Makkah each year to make the spiritual pilgrimage known as the Hajj. The pilgrimage is one of five Pillars of Islam that form the framework of Islamic life.
- Muslims trace the origin of the Haj to Prophet Ibrahim, who rebuilt the first House of Allah, the **Kaaba**, as the focal point for the worship of Allah alone.
- The Hajj begins on the eighth day of Dhul-Hijjah, the 12th month of the Islamic year, and lasts for six days, from 8th-12th of Dhul-Hijjah. For the first three days of the Haj, the pilgrims are required to wear special garments called **Ihram**.



- Upon arrival in Makkah, the pilgrims go to the **Haram Sharief** (Holy mosque) and perform the **Tawaaf** or the circumambulation around the Kaaba or the House of Allah.
- The rituals also involve stoning (Rami) of the **Jamarat** (Satan) on the 10th of Dhul-Hijjah, followed by the performance of **Tawaf-e-Ziyarah** and **Sayee** at Makkah, which marks the culmination of the main rituals of the Hajj.
- In India, the Ministry of External Affairs is the nodal agency which is responsible for making arrangements for the Indians Hajjis. Nearly 1,72,000 Indian pilgrims are going every year to perform Hajj. In addition, nearly 80,000 Indian pilgrims visit Saudi Arabia every year to perform the lesser pilgrimage known as **'Umrah'**.

Kumbh Mela

- Kumbh Mela is the greatest riverside religious festival of Hindus that takes place once every three years. However, the major Maha Kumbh Mela occurs once in 12 years.
- Legend has it that Lord Vishnu saved the nectar (Amrut) from the demons and gave it to the gods in a pot. The gods rested the pot at each of the four cities of Allahabad, Haridwar, Ujjain, and Nasik.
- A few drops of Nectar are supposed to have spilled over on the water at these four places and sages, saints and pilgrims started periodically to flock to each of these 'Tirthas' to celebrate the divine event.
- Thousands of devotees take a holy dip in the river that is believed to purge them of their sin.
- Recorded history is witness to the fact that the Kumbh festival has been celebrated since even before the second century BC.



Ayyappa Temple

- The hill temple of Lord Ayyappa in Shabarimala is situated in the Western Ghats of Kerala.
- The temple is open to all devotees irrespective of caste, creed, religion or social status. It attracts millions of pilgrims from within and outside India every year. Lord Ayyappa is also described as Hariharaputra, the son of Vishnu and Shiva, born in a supernatural way to annihilate the demoness Mahishi.
- The idol of Ayyappa is believed to have been installed at Sabrimala on the day of Makar Sankranti (mid-January). Devotees believe that on this day, a peculiar light called **'Makara Vilakku'** or **'Makkara-Jyoti'** is seen facing the deity over the hills and they eagerly await this blissful sight.
- The Makara Vilakku is preceded by the period of **Mandalam**, which is a 41-day long ritualistic worship during which the pilgrims observe strict discipline and rigid austerities like wearing black clothes, observing strict celibacy and avoiding meat and alcohol.
- Girls and women between 10 and 50 years of age are not allowed to visit the temple to facilitate strict observance of celibacy in the temple complex.
- Only those pilgrims who have observed the austerities for at least 41 days are allowed to use the **Patinenttampadi** (or the 18 steps) leading to the main sanctum sanctorum.
- The devotees greet one another as **'Swamiye Saranam Ayyappa'**.



Pushkar Mela

- The Pushkar Fair is held in the month of Kartik on the full moon day in Pushkar.
- Pushkar is home to one of the only two temples dedicated to Brahma, the other being at Khedbrahma in Kerala. It is one of the innumerable temples skirting the large Pushkar Lake.
- The Pushkar fair centres around the event of taking a dip in the Pushkar Lake on the full moon night. Due to its association with Brahma, Pushkar is considered to be the **tirtharaja**, the king of all pilgrimage sites.
- The nearby temple of Savitri also attracts many married women, especially from Bengal, who worship the goddess and seek the boon of eternal company with their spouse.
- Pushkar is also the site for the biggest cattle fair in India. Scholars suggest that the cattle fair was an extension of the religious event of taking a dip in the lake.



Urs of Khwaja Moin-Ud-Din Chishti

- Khwaja Moinuddin Chishti, the founder of the Chishti order, came to India from Persia as a member of Muhammad Gouri's invading army in 1191. He settled in Ajmer, where he preached Islam until his death in 1233 AD. A darga was built in his memory. Affectionately called **Garib Nawaz**, he was said to be an emancipator of the poor.

- Each year an Urs is celebrated in the month of Rajab to commemorate the death anniversary of Khwaja Moinuddin Chishti. According to the legend, the Khwaja entered his cell on the first day of the month of Rajab to meditate for five days and died on the sixth day.
- During this six-day fair, which is attended by people of different communities, various ceremonies are performed and the Qawwalis are sung in praise of the Khwaja.
- The tomb is known for its power to fulfill wishes. Devotees tie a **kalawa** on the pillars when seeking a favour. They are expected to untie the knot once their request has been granted.

3. National Symbols of India

13. National Flag

- The National flag is a horizontal tri-colour of deep saffron (kesari) at the top, white in the middle and dark green at the bottom in equal proportion. The saffron stands for courage, sacrifice and the spirit of renunciation; the white stands for purity and truth and the green for faith and fertility.
- The ratio of width of the flag to its length is two to three. In the centre of the white band is a navy blue wheel which has 24 spokes. Its diameter approximates the width of the white band. Its design is taken from that of the wheel which appears on the abacus of the Lion Capital of Ashoka at Sarnath.
- The design of the national flag was adopted by the Constituent Assembly of India on 22 July 1947.
- The Flag Code of India, 2002, has taken effect from 26 January 2002 and supercedes the 'Flag Code - as it existed'. The Flag Code of India, 2002 is an attempt to bring together all such laws, conventions, practices and instructions for the guidance and benefit of all concerned.
- There shall be no restriction on the display of the National Flag by members of general public, private organisations, educational institutions, etc., except to the extent provided in the Emblems and Names (Prevention of Improper Use) Act, 1950 and the Prevention of Insults to National Honour Act, 1971 and any other law enacted on the subject.



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14. State Emblem

- The state emblem depicts four lions, standing back to back. It is an adaptation from the Sarnath Lion Capital of Ashoka, near Varanasi in Uttar Pradesh. Carved out of a single block of polished sandstone, the capital is crowned by the Wheel of the Law (Dharma Chakra).
- The Lion Capital was erected in the third century BC by Emperor Ashoka to mark the spot where Buddha first proclaimed his gospel of peace and emancipation to the four quarters of the universe.
- In the State emblem, adopted by the Government of India on 26 January 1950, only three lions are visible, the fourth being hidden from view.
- The four lions symbolizing power, courage and confidence, rest on a circular abacus. The abacus is girdled by four smaller animals -- guardians of the four directions: the lion of the north, the elephant of the east, the horse of the south and the bull of the west. The abacus rests on a lotus in full bloom, exemplifying the fountainhead of life and creative inspiration.
- The words Satyameva Jayate (meaning 'truth alone triumphs') from Mundaka Upanishad are inscribed below the abacus in Devanagari script.
- The use of the state emblem of India, as the official seal of the Government of India, is regulated by the state of India (Prohibition of Improper Use) Act, 2005.



सत्यमेव जयते

15. National Anthem

- The song Jana-gana-mana, composed originally in Bengali by Rabindranath Tagore, was adopted in its Hindi version by the Constituent Assembly as the national anthem of India on Tuesday, 24 January 1950.
- Rabindranath Tagore wrote it at the request of his intimate friend Ashutosh Chaudhari, a judge of the Calcutta High Court, for singing at the 26th session of the Indian National Congress on 27 December 1911 at the Calcutta Session of the Indian National Congress.
- Playing time of the full version of the National Anthem is approximately 52 seconds. A short version consisting of the first and last lines of the stanza (playing time approximately 20 seconds) is also played on certain occasions.

Jana Gana Mana

Jana gana mana adhinayaka, jaya he
 Bharata bhaagya vidhata.
 Punjaba Sindhya Gujarata Maratha
 Dravida Utkala Banga,
 Vindhya Himachala Yamuna Ganga
 Uchchhala jaladhi taranga.
 Tava shubha naame jaage,
 Gaathe tava jaya gaatha,
 Jana gana mangala-daayaka,
 Bharata bhaagya vidhata.
 Jaya he! Jaya he! Jaya he!
 Jaya jaya jaya, jaya he!

16. National Song

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

17. National Calendar

- The National Calendar is based on the *Saka Era with Chaitra being its first month*.
- It consists of 365 days in a normal year. It was adopted from *22nd March 1957* along with the Gregorian calendar for the following official purposes: Gazette of India; news broadcast by All India Radio; calendars issued by Government of India; and, Government communications addressed to the members of the public.
- Dates of the National Calendar correspond with those of the Gregorian Calendar. Thus, the *first day of Chaitra corresponds to 22nd March in a normal year and 21 March in leap year*.

Indian National Calendar

Month	Length	Start date (Gregorian)
1 Chaitra	30/31	March 22*
2 Vaishakh	31	April 21
3 Jyaishtha	31	May 22
4 Ashadha	31	June 22
5 Shravana	31	July 23
6 Bhadrapad	31	August 23
7 Ashwin	30	September 23
8 Kartik	30	October 23
9 Margashirsha (Agrahayana)	30	November 22
10 Paus	30	December 22
11 Magh	30	January 21
12 Phalgun	30	February 20

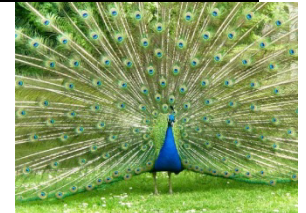
18. National Animal

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



19. National Bird

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



20. National Flower

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



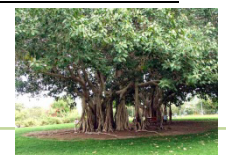
21. National Fruit

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



22. National Tree

- The Banyan Tree (*Ficus benghalensis*) is the National Tree of India.



- This huge tree towers over its neighbours and has the widest reaching roots of all known trees, easily covering several acres. It sends off new shoots from its roots, so that one tree is really a tangle of branches, roots, and trunks.

23. National aquatic animal

- The Gangetic Dolphin (*Platanista gangetica*) is the National aquatic animal of India.
- The Ganges river dolphin is primarily found in the Ganges and Brahmaputra Rivers.
- Gangatic Dolphin is said to represent the purity of the holy Ganga as it can only survive in pure and fresh water.
- It is listed by the IUCN as endangered on their Red List of Threatened Species.



24. National Currency Symbol

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



25. National Heritage animal

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



26. National game

- The Ministry of Youth Affairs & Sports of India clarified that, officially, the country does not have a national game; no game, including hockey, has been notified as such.
- However, many sources, including the Indian government's official portal, mention hockey as a "National Game".
- India has won eight Olympic gold medals for hockey. Indian hockey's golden period was from 1928–56, when the Indian hockey team won six successive Olympic gold medals.

4. Languages

In India there are 22 scheduled languages, 114 other languages, 216 mother tongues, 96 non specified languages and totally up to 10000 languages spoken by the people.

Classification

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

1. Indo-Aryan:

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

2. Dravidian:

- This is the second most important group and comprises mainly of languages spoken in the Southern India. It covers about 25% of the Indian population.
- Proto-Dravidian gave rise to 21 Dravidian Languages. They can be broadly classified into three groups: Northern group, Central group, and Southern group of Dravidian languages.
- The Northern group consists of three languages i.e. Brahui, Malto and Kudukh. Brahui is spoken in Baluchistan, Malto spoken in Bengal and Orissa, while Kurukh is spoken in Bengal, Orissa, Bihar and Madhya Pradesh.

- The **Central group** consists of eleven languages viz., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and Telugu. Out of these, only Telugu became a civilized language and the rest remained tribal languages.
 - The **southern group** consists of seven languages viz., Kannada, Tamil, Malayalam, Tulu, Kodagu, Toda and Kota.
 - The major languages of the Dravidian group are: (i) Telugu (numerically the biggest of the Dravidian languages), (ii) Tamil (oldest and purest language of the Dravidian family), (iii) Kannada and (iv) Malayalam (smallest and the youngest of the Dravidian family).
- 3. Sino-Tibetan:**
- The Sino-Tibetan or Mongoloid family stretches all over the sub-Himalayan tracts, covering North Bihar, North Bengal, Assam up to the north-eastern frontiers of the country.
 - These languages are considered to be older than the Indo-Aryan languages and are referred to in the oldest Sanskrit literature as **Kiratas**.
 - The Tibeto-Burman languages are divided into four broad groups:
 - (i) **Tibetan:** Sikkimese, Bhotia, Balti, Sherpa, Lahuli and Ladakhi
 - (ii) **Himalayan:** Kanauri and Limbu
 - (iii) **North-Assam:** Abor (Adi), Miri, Aka, Dafla and Mishmi
 - (iv) **Assam-Burmese:** It is again sub-divided into four main sub-groups, viz. Kuki-Chin, Mikir, Bodo and Naga. Manipuri or Meithi is the most important language of the Kuki-Chin sub-group. The Bodo sub-group includes such dialects as Bodo, Rajbangsi, Koch, Mech, Rabha, Dimasa, Kachari, Chutiya, Garo, Hajong and the Tipra (Tirupuri). Mikir has strong affinities to the Bodo and is spoken in the Mikir Hills and Parts of Sibsagar district in Assam. The principal languages of the Naga sub-group are Angami, Sema, Ao, Lotha, Mao, Konyak, Kabui and Lepcha.
- 4. Austric:**
- The Austric languages of India belong to the Austro-Asiatic sub-family, which are represented by languages of the Munda or Kol Group, spoken in the central, eastern and north-eastern India and languages of the Mon-Khmer group like Khasi and Nicobarese.
 - These are very ancient languages which have been in existence much before the advent of Aryans and were referred in ancient Sanskrit literature as **Nisadas**.
 - The most important language of the Austric group is **Santhali**, which is spoken by over 5 million Santhals and is the largest spoken among the Adivasi languages.
 - **Mundari**, spoken by about a million Mundas, is another important language of this group.
- 5. Others:**
- This group includes several Dravidian adivasi languages like Gondi, Oraon or Kurukh, Mal-Pahariya, Khond and Parji which are very distinct and cannot be classified in other groups.

Pali and Prakrit

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

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

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

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

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

Official Languages

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

The non-Hindi speaking communities across the country protested on the aspect of the change in official language from English to Hindi. This protest resulted in the enactment of the Official Language Act, 1963. According to the

act, Hindi in Devanagari script has been declared the official language of the Union. However, English may also be used for official purposes even after 1965. English has been given the status of the '**subsidiary official language**' of India. It was decided that either Hindi or English can be used for procedures of Parliament.

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

In the Constitution of India, there is a provision made for each of the Indian states to choose their own official language for communicating at the state level. The selected languages, which can be used for official purpose, have been listed in the **Eighth Schedule** to the Constitution. At present there are 22 languages in the Eighth schedule. Initially there were 14 languages. The **71st constitutional amendment act (1992)** provided for the inclusion of **Sindhi, Konkani, Meiteilon and Nepali**. The **92nd Constitutional amendment act (2003)**, added 4 more languages – **Bodo, Maithili, Dogri, and Santali**.

The 22 official languages are:

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

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

Classical language status

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

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

- ✓ High antiquity of its early texts/recorded history over a period of 1500-2000 years
- ✓ A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers
- ✓ The literary tradition be original and not borrowed from another speech community
- ✓ The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Tamil became the first language in India to attain the status of classical language in 2004. In 2005, Sanskrit, which already had special status in Article 351 of the Constitution of India as the primary source language for the development of the official standard of Hindi, was also declared to be a classical language. Kannada and Telugu were accorded the status in 2008, based on the recommendation of a committee of linguistic experts constituted by the Ministry of Culture, Government of India.

5. Architecture

27. Indus Valley Civilization

The Indus civilization flourished during the Bronze Age i.e. 2500-2000 BC. Extensive excavation work has so far identified more than 100 sites belonging to this civilization. Some of the important sites are Dholavira (Gujarat), Kalibangan (Rajasthan), Lothal (Gujarat), Sarkotada (Gujarat), Diamabad (Maharashtra), Alamgirpur (U.P.), Bhagwanpura (Haryana), Banawali (Haryana), Kuntasi, Padri (Gujarat) and Mauda (Jammu). The first of its cities to be unearthed was located at Harappa, excavated in the 1920s in the Punjab province of British India (now in Pakistan).

Characteristic features

The Indus Valley is one of the world's earliest urban civilizations, along with its contemporaries, Mesopotamia and Ancient Egypt. At its peak, the Indus Civilization may have had a population of well over five million.

- Extensive **town planning** was the characteristic of this civilization, which is evident from the gridiron pattern for the layout of cities, some with fortifications and the elaborate drainage and water management systems.
- The grid layout planning of the cities with **roads at exact right angles** is a modern system that was implemented in the cities of this particular civilization.
- The houses were built of **baked bricks**. Bricks of fixed sizes, as well as stone and wood were also used for building.
- Buildings in the lower area are rather monotonous, being mainly functional rather than decorative.
- The most imposing of the buildings is the **Great Bath of Mohenjodaro**. It is 54.86 metres long and 32.91 metres wide and with 2.43 metres thick outer walls. The Bath had galleries and rooms on all sides.
- Another important structure was the **Granary complex** comprising of blocks with an overall area of 55 x 43 metres. The granaries were intelligently constructed, with strategic air ducts and platforms divided into units.



28. The Mauryan Period

Other than the remnants of Indus valley civilization, the earliest surviving architectural heritage in India is that of the Mauryans.

Initial period

Some of the monuments and pillars belonging to this period are considered as the finest specimens of Indian art. The Mauryan architecture was embalmed in timber, for rocks and stones were not as freely in use then. The art of polishing of wood reached so much perfection during the Mauryan period that master craftsmen used to make wood glisten like a mirror.

In 300 B.C., Chandragupta Maurya constructed a **wooden fort** 14.48 km long and 2.41km wide, along the Ganges in Bihar. However, only a couple of teak beams have survived from this fort.

Ashoka

Ashoka was the first Mauryan Emperor who began the **stone architecture**. The stonework of the Ashokan Period (3rd century B.C.) was of a highly diversified order and comprised of lofty free-standing pillars, railings of the stupas, lion thrones and other colossal figures. While most of the shapes and decorative forms employed were indigenous in origin, some exotic forms show the influence of Greek, Persian and Egyptian cultures.

The Ashokan period marked the **beginning of the Buddhist School of architecture in India**. It witnessed the construction of many rock-cut caves, pillars, stupas and palaces. A number of cave-shrines belonging to this period have been excavated in the **Barabar** and **Nagarjuni hills** and **Sitamarhi** in Bihar. The caves are simple in plan and are devoid of all interior decorative carvings. They served as the residences of the monks.

There are several inscriptions, which indicate that these rock-cut sanctuaries were constructed by Emperor Ashoka for the monks of the **Ajivika sect**, who are more closely related to the Jains than to the Buddhists.

The Ashokan rock-edict at **Dhauri**, near Bhubaneswar, is considered to be the earliest rock-cut sculpture in India. It has a sculpted elephant on the top, which signifies the Emperor's conversion to Buddhism after his Kalinga victory.

Ashokan Pillars

The monolithic Ashokan pillars are marvels of architecture and sculpture. These were lofty free standing monolithic columns erected on sacred sites. Each pillar was about 15.24 metres high and weighed about 50 tonnes and was made out of fine sandstone. They carried declarations from the king regarding Buddhism or any other topic. The pillars have four component parts.

- (i) **The shafts** are always plain and smooth, circular in cross-section, slightly tapering upwards and always chiselled out of a single piece of stone.
- (ii) **The capitals** have the shape and appearance of a gently arched bell formed of lotus petals.
- (iii) **The abaci** are of two types: square and plain and circular and decorated and these are of different proportions.
- (iv) **The crowning animals** are either seated or standing, always in the round and chiseled as a single piece with the abaci.



The **Sarnath pillar** is one of the finest pieces of sculpture of the Ashokan period erected in 250 BC. Here, four lions are seated back to back. The four lions symbolize power, courage, confidence and pride. This Lion Capital of Ashoka from Sarnath has been adopted as the National Emblem of India and the wheel "Ashoka Chakra" from its base was placed onto the centre of the National Flag of India. At present the Column remains in the same place where as Lion Capital is at the Sarnath Museum.

The Stupas

Stupa is a mound-like structure containing Buddhist relics, typically the ashes of deceased, used by Buddhists as a place of meditation. Ashoka was responsible for the construction of several stupas, which were large halls, capped with domes and bore symbols of the Buddha. The most important ones are located at Bharhut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.

Built for a variety of reasons, Buddhist stupas are classified based on form and function into five types:

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

The shape of the stupa **represents the Buddha**, crowned and sitting in meditation posture on a lion throne. His crown is the top of the spire; his head is the square at the spire's base; his body is the vase shape; his legs are the four steps of the lower terrace; and the base is his throne. The stupa represent the five purified elements:

- ✓ The square base represents earth
- ✓ The hemispherical dome/vase represents water
- ✓ The conical spire represents fire
- ✓ The upper lotus parasol and the crescent moon represents air.
- ✓ The sun and the dissolving point represents the element of space



Sanchi Stupa:

- Apart from the than ruins of stupa at Piprahwa (Nepal), the core of stupa No 1 at Sanchi can be considered as the oldest of the stupas.
- Originally built by Asoka, it was enlarged in subsequent centuries. An inscription by the ivory carvers of Vidisha on the southern gateway throws light on the transference of building material from perishable wood and ivory to the more durable stone.

Amaravati Stupa:

- Amaravati stupa, built in 2nd or 1st century BC was probably like the one at Sanchi, but in later centuries it was transformed from a Hinayana shrine to a Mahayana shrine.
- Amaravati stupa is different from the Bharhut and Sanchi stupas. It had free-standing columns surmounted by lions near the gateways. The dome was covered with sculptured panels.
- The stupa had an upper circumambulatory path on the drum as at Sanchi. This path had two intricately carved railings. The stone is greenish-white limestone of the region.

Bharhut stupa:

- The Bharhut stupa may have been established by the Maurya king Asoka in the 3rd century BCE, but many works of art were apparently added during the Sunga period, with many friezes from the 2nd century BCE.
- The stupa (now dismantled and reassembled at Kolkata Museum) contains numerous birth stories of the Buddha's previous lives, or Jataka tales.

Gandhara stupa:

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

29. The Sungas, Kushans and Satavahanas

After the death of Ashoka Mauryan dynasty came to an end and the Sungas and Kushans ruled in the north and the Satavahanas in the south. These dynasties made advances in art and architecture in areas like stone construction, stone carving, symbolism and beginning of temple (or **chaitya hall**) and the monastery (or **vihara**) constructions.

The period between 2nd century B.C. and 3rd century A.D. marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.

- Under these dynasties the Asokan stupas were enlarged and the earlier brick and wood works were replaced with stone-works. The Sanchi Stupa was enlarged to nearly twice its size in 150 B.C. and elaborate gateways were added later. The Sungas reconstructed the railings around the Barhut Stupa and built the toranas or the gateways.
- The Satavahanas constructed a large number of stupas at Goli, Jaggiahpeta, Bhattiprolu, Gantasala, Nagarjunakonda and Amravati.
- During the Kushan period, the **Buddha was represented in human form** instead of symbols. Buddha's image in endless forms and replicas became the principal element in Buddhist sculpture during the Kushan period.
- The Kushans were the pioneers of the Gandhara School of Art and a large number of monasteries; stupas and statues were constructed during the reign of Kanishka.

30. The Schools of Art

The Gandhara School of Art (50 B.C. to 500 A.D.)

The Gandhara region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century A.D. The region became famous throughout the world since a new school of Indian sculpture known as the Gandhara School developed during that period. Owing to its strategic location the Gandhara School imbibed all kinds of foreign influences like Persian, Greek, Roman, Saka and Kushan.

The Gandhara School of Art is also known as the **Graeco-Buddhist School** of Art since Greek techniques of Art were applied to Buddhist subjects. The most important contribution of the Gandhara School of Art was the evolution of beautiful images of the Buddha and Bodhisattavas, which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon. Hence it is said, "the Gandhara artist had the hand of a Greek but the heart of an Indian."

The important characteristics of Gandhara school are:

- ✓ Depiction of Lord Buddha in the standing or seated positions.
- ✓ The seated Buddha is always shown cross-legged in the traditional Indian way.
- ✓ Rich carving, elaborate ornamentation and complex symbolism.
- ✓ Use of **Grey stone**



The best specimens of Gandhara art are from **Jaulian** and **Dharmarajika** stupa at Taxila and from **Hadda** near Jalalabad in modern Afghanistan. The tallest rock-cut statue of Lord Buddha is also located at **Bamiyan** in modern Afghanistan.

The Mathura School of Art

The Mathura School of art flourished at the city of Mathura between 1-3 A.D. and was promoted by the Kushans. It established the tradition of transforming Buddhist symbols into human form. The important characteristics of Mathura school are:

- ✓ The earliest sculptures of Buddha were made keeping the **yaksha prototype** in mind. They were depicted as strongly built with the right hand raised in protection and the left hand on the waist.
- ✓ The figures produced by this school of art do not have moustaches and beards as in the Gandhara Art.



- ✓ **Spotted Red sand stone** mainly used.
- ✓ Here along with the Buddha, the kings, royal family were included in the architecture.
- ✓ It not only produced beautiful images of the Buddha but also of the Jain Tirthankaras and gods and goddesses of the Hindu pantheon.



from here were carried to those countries.

The Guptas adopted the Mathura School of Art and further improvised and perfected it.

The Amravati School of Art

The Amravati school of Art evolved during Satavahna period. This school of art developed at Amravati, on the banks of the Krishna River in modern Andhra Pradesh. It is the site for the largest Buddhist stupa of South India. The stupendous stupa could not withstand the ravages of time and its ruins are preserved in the London Museum. This school of art had great influence on art in Sri Lanka and South-East Asia as products

Characteristic features of Amravati school are:

- ✓ In the initial periods, Lord Buddha is depicted in the form of `Swastika` mark. This has been carved out on the cushioned seat over a throne that is situated under the Bodhi tree.
- ✓ At a later stage the Amaravati School depicted Buddha in the human form.
- ✓ The figures of Amaravati have slim blithe features and are represented in difficult poses and curves. However the scenes are over-crowded
- ✓ Use of **White marble**

The images of Lord Buddha from Alluru, Dharma Chakra from Lingaraja Palli, Bodhisattvas are some of the finest instances of the Amaravati School of art and sculpture.

31. Gupta period

Gupta period witnessed a great development in the field of architecture. The earlier schools of art continued in this period as well. In addition a new school of art was developed, called Sarnath school. The characteristic features of this school are:

- ✓ Usage of cream coloured sand stone
- ✓ Nakedness was missing, more sober
- ✓ More refined and decorative background
- ✓ Hollow effect

The standing figure of abundantly ornamented Tara is one of the best specimens of sculptural art of Sarnath School.

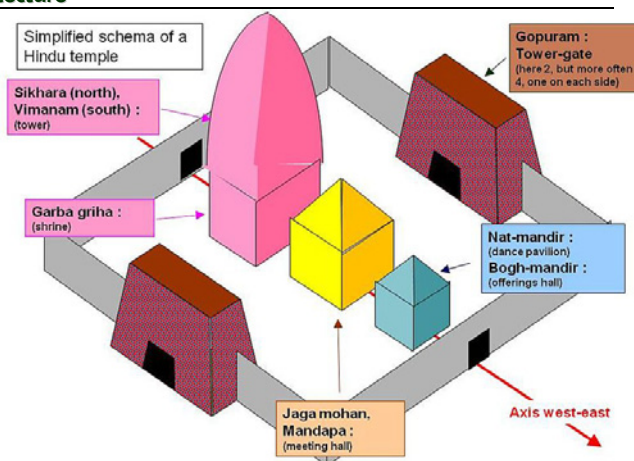
Building of new stupas and enlargement of old ones continued in this period. Dhamekh stupa near Sarnath is an example.

Development of Temple architecture is one of the greatest achievements of Guptas. The temples of the Gupta period brought the new concept of installing statues of Gods in temples, a practice that did not take place earlier. There was also move towards the use of stone in construction instead of the earlier brick or wood.

32. Temple architecture

Parts of a temple complex

- Jagati - raised surface, platform or terrace upon which the temple is placed.
- Mandapa/mantapa - pillared outdoor hall or pavilion for public rituals.
- Antarala - a small antichamber or foyer between the garbhagriha (sanctum sanctorum) and the mandapa, more typical of north Indian temples.
- Ardha Mandapa - intermediary space between the temple exterior and the garba griha (sanctum sanctorum) or the other mandapas of the temple
- Asthana Mandapa - assembly hall
- Kalyana Mandapa - dedicated to ritual marriage celebration of the Lord with Goddess
- Maha Mandapa - When there are several mandapas in the temple, it is the biggest and the tallest. It is used for conducting religious discourses.
- Garbhagriha - the part in which the idol of the deity in a Hindu temple is installed i.e. Sanctum sanctorum. The area around is referred as to the Chuttapalam, which generally includes other deities and the main boundary wall of the temple. Typically there is also a Pradikshna area inside the Grbhagriha and one outside, where devotees can take Pradakshinas.
- Śikhara or Vimana - literally means "mountain peak", refer to the rising tower over the sanctum sanctorum where the presiding deity is enshrined is the most prominent and visible part of a Hindu temples.
- Amalaka - a stone disk, usually with ridges on the rim, that sits atop a temple's main tower (Sikhara).
- Gopuram - the elaborate gateway-towers of south Indian temples, not to be confused with Shikharas.
- Urushringa - An urushringa is a subsidiary Sikhara, lower and narrower, tied against the main sikhara. They draw the eye up to the highest point, like a series of hills leading to a distant peak.



At the turn of the first millennium CE two major types of temples existed, the northern or Nagara style and the southern or Dravida type of temple. They are distinguishable mainly by the shape and decoration of their shikhara.

- ✓ Nagara style: The shikhar is beehive/curvilinear shaped.
- ✓ Dravida style: The shikhar consists of progressively smaller storeys of pavilions.

A third style termed Vesara was once common in Karnataka which combined the two styles. This may be seen in the classic Hindu temples of India and Southeast Asia, such as Angkor Wat, Brihadisvara, Khajuraho, Mukteshvara, and Prambanan.

Nagara School

Nagara temples have two distinct features:

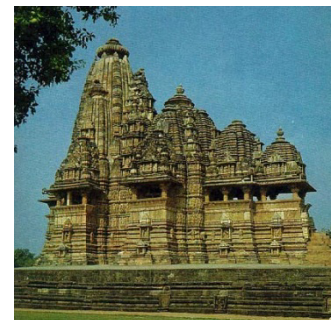
- (i) In plan, the temple is a square with a number of graduated projections in the middle of each side giving a cruciform shape with a number of re-entrant angles on each side.
- (ii) In elevation, a Sikhara, i.e., tower gradually inclines inwards in a convex curve.

The projections in the plan are also carried upwards to the top of the Sikhara and, thus, there is strong emphasis on vertical lines in elevation.

The Nagara style is widely distributed over a greater part of India, exhibiting distinct varieties and ramifications in lines of evolution and elaboration according to each locality.

Examples of Nagara architecture are:

- (a) Odisha school:
 - ✓ 8th to 13th century
 - ✓ Lingaraj temple in Bhubaneswar
 - ✓ Sun temple of Konark (climax of Nagara style)
- (b) Chandela school:
 - ✓ Kandaria Mahadev temple, Kajaraho
 - ✓ Typical nature is Erotism
- (c) Gujarat under Solankis
 - ✓ Modhera sun temple
 - ✓ Rajasthna dilwara Jain temple

**Dravida schools**

Dravidian style temples consist almost invariably of the four following parts, differing only according to the age in which they were executed:

- (i) The principal part, the temple itself, is called the Vimana. It is always square in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell where the image of the god or his emblem is placed.
- (ii) The porches or Mantapas, which always cover and precede the door leading to the cell.
- (iii) Gopurams are the principal features in the quadrangular enclosures that surround the more notable temples.
- (iv) Pillared halls or Chaultris - used for various purposes, and which are the invariable accompaniments of these temples.



Besides these, a temple always contains temple tanks or wells for water (used for sacred purposes or the convenience of the priests); dwellings for all grades of the priesthood are attached to it, and other buildings for state or convenience.

Examples: Brihadishwara temple (Periya kovil) Thanjavur, Temple of Gangaikondacholapuram

Vesara school

The Vesara style is also called as the Badami Chalukya style. It has the combined features of both Nagara and Dravida style. The main reason behind the combination is the location of Badami Chalukyas, which was at the buffer zone between northern Nagara style and southern Dravida style.

The Vesara style reduces the height of the temple towers even though the numbers of tiers are retained. This is accomplished by reducing the height of individual tiers. The semi-circular structures of the Buddhist chaityas are also borrowed as in the Durga temple at Aihole.

Virupaksha temple of Pattadakal is the finest example of Vesara style. The trend started by the Chalukyas of Badami was further refined by the Rashtrakutas of Manyakheta in Ellora, Chalukyas of Kalyani in Lakkundi, Dambal, Gadag etc. and epitomized by the Hoysala empire. The Hoysala temples at Belur, Halebidu and Somnathpura are supreme examples of this style.

The temples built in the Vesara style are found in other parts of India also. They include temples at Sirpur, Bajjnath, Baroli and Amarkantak.



Nagara	Dravida	Visara
Northern region	Southern region	In between. Combination of Dravida and Nagara
Shikhara is curvilinear	Shikhara pyramidal	
No role of pillar	Pillar important	
No tank	Tank may be there	
No enclosure	Enclosure and gopuram	
	Vimana	
Ex: Mahadeva Temple, Kajaraho	Ex: Brihadishwara temple, Thanjavur	Ex: Virupaksha temple, Pattadakal

33. Cave architecture

The earliest man-made caves date back to the 2nd century BC while the latest date to the 7th century AD. The earlier caves were used by Buddhist and Jain monks as places of worship and residence. Some examples of this type of cave structure are **Chaityas** and **Viharas** of Buddhists. The great cave at Karle is one such example, where great Chaityas and Viharas were excavated. The **Karle caves** are big in size and the interior is lighted up by great windows.

Other than Buddhist caves many caves of Jains and Hindus were also excavated. Some of the famous and prominent caves are at Nashik, Kanheri, Gaya (Barabar Hills), Bhaja, Nagarjunikonda, Badami, Elephanta and Ellora.

Ajanta Caves

The cave temples of Ajanta are situated north of Aurangabad, Maharashtra. These caves were discovered by the British officers in 1819 AD. The thirty temples at Ajanta are set into the rocky sides of a crescent shaped gorge in the **Inhyadri hills** of the Sahyadri ranges. At the head of the gorge is a natural pool which is fed by a waterfall.



- The earlier monuments include both **chaitya halls** and **monasteries**. These date from the 2nd to 1st centuries B.C. The excavations once again revived during the reign of the Vakataka ruler Harishena during 5th century.
- The sculptures contain an impressive array of votive figures, accessory figures, narrative episodes and decorative motifs.
- The series of paintings is unparalleled in the history of Indian art, both for the wide range of subjects and the medium.
- The caves depict a large number of incidents from the life of the Buddha (Jataka Tales).
- Cave number one contains wall frescos that include two great Bodhisattvas, Padmapani and Avalokiteshvara. Other wonderful paintings in Ajanta are the flying apsara, dying princess and Buddha in preaching mode.

Ellora Caves

Ellora is located at 30 km from the city of Aurangabad, Maharashtra. Ellora has 34 caves that are carved into the sides of a basaltic hill. The caves at Ellora contain some of the finest specimens of cave-temple architecture and exquisitely adorned interiors, built by the Rashtrakuta rulers. Ellora represents the epitome of Indian rock-cut architecture.

- The 12 Buddhist caves, 17 Hindu caves, and 5 Jain caves, built in proximity, demonstrate the religious harmony prevalent during this period of Indian history.
- The nobility, serenity and grace of Buddha are visible in the Buddhist caves of Ellora.
- Ellora caves also contain images of Vishwakarma, the patron saint of Indian craftsmen.
- The Kailasha temple in Cave 16 is indeed an architectural wonder, the entire structure having been carved out of a monolith.



Ellora, Kailash Temple (Cave 16)

Bhimbetaka Caves

Bhimbetka is located in the Raisen District of Madhya Pradesh about 45 km to the southeast of Bhopal. Bhimbetka, discovered in 1958 by V.S. Wakanker, is the biggest prehistoric art depository in India. Atop the hill a large number of rock-shelters have been discovered, of which more than 130 contain paintings.

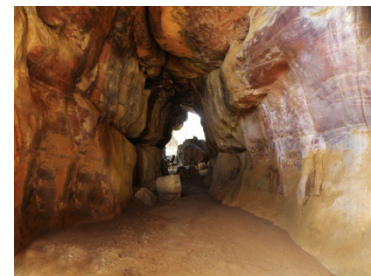
Excavations in some of the rock-shelters revealed history of continuous habitation from early stone age (about 10000 years) to the end of stone age (c. 10,000 to 2,000 years) as seen from artificially made stone tools and implements like hand-axes, cleavers, scrappers and knives.

Neolithic tools like points, trapezes and lunates made of chert and chalcedony, besides stone querns and grinders, decorated bone objects, pieces of ochre and human burials were also found here.

Elephanta Caves

The Elephanta Caves are a network of sculpted caves located on Elephanta Island in Mumbai Harbour. The island, located on an arm of the Arabian Sea, consists of two groups of caves: the first is a large group of five Hindu caves, the second, a smaller group of two Buddhist caves.

- The Hindu caves contain rock cut stone sculptures, representing the Shaiva Hindu sect, dedicated to the god Shiva. The caves are hewn from solid basalt rock.



- The 6th century Shiva temple in the Elephanta caves is one of the most exquisitely carved temples in India. The central attraction here is a twenty-foot high bust of the deity in three-headed form. His image symbolizes the fierce, feminine and meditative aspects of the great ascetic and the three heads represent Lord Shiva as Aghori, Ardhanarishvara and Mahayogi.
- Aghori is the aggressive form of Shiva where he is intent on destruction. Ardhanarishvara depicts Lord Shiva as half-man/half-woman signifying the essential unity of the sexes. The Mahayogi posture symbolises the meditative aspect.
- All the caves were also originally painted in the past, but now only traces remain.



Trimurti in the Elephanta Cave

Mahakali Caves

These are rock-cut Buddhist caves situated in the Udayagiri hills, about 6.5km from Mumbai. These were excavated during 200 BC to 600 AD and are now in ruins. They comprise of 4 caves on the southeastern face and 15 caves on the northwestern face. Cave 9 is the chief cave and is the oldest and consists of a stupa and figures of Lord Buddha.

Jogeshwar and Kanheri Caves

Located in the western suburbs of Bombay, it is second largest known cave after the Kailasa cave in Ellora and houses a Brahmanical temple dating back to the 6th century AD.

Excavated between the 1st and 2nd centuries, the Kanheri is a 109-cave complex located near Borivili National Park in Bombay. The Kanheri caves contain illustrations from Hinayana and Mahayana Buddhism and show carvings dating back to 200 BC.

Karla and Bhaja Caves

About 50-60 kms away from Pune, these are rock-cut Buddhist caves dating back to the 1st and 2nd centuries BC. The caves consist of several viharas and chaityas.

34. The Indo-Islamic Architecture

Indian architecture took new shape with the advent of Islamic rule in India towards the end of the 12th century AD. New elements were introduced into the Indian architecture are:

- ✓ use of shapes (instead of natural forms)
- ✓ inscriptional art using decorative lettering or **calligraphy**
- ✓ inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles
- ✓ Trabeate order was replaced by arcuate architecture i.e. an **arch or dome** was adopted as a method of bridging a space. Shikara was replaced by Dome
- ✓ Concept of **Minar** was introduced for the first time
- ✓ cementing agent in the form of **mortar** for the first time in the construction of buildings in India
- ✓ use of certain scientific and mechanical formulae which helped not only in obtaining greater strength and stability of the construction materials but also provided greater flexibility to the architects and builders

This amalgamation of the Indian and the Islamic elements led to the emergence of a new style of architecture called the **Indo-Islamic Architecture**.

Mosques

The mosque or masjid is a representation of Muslim art in its simplest form. The mosque is basically an open courtyard surrounded by a pillared verandah, crowned off with a dome.

- ✓ A **mihrab** indicates the direction of the **qibla** for prayer
- ✓ Towards the right of the mihrab stands the **minbar** or pulpit from where the Imam presides over the proceedings.
- ✓ An elevated platform, usually a **minaret** from where the Faithful are summoned to attend the prayers is an invariable part of a mosque.

Large mosques where the faithful assemble for the Friday prayers are called the **Jama Masjids**.

Tombs

The tomb or **maqbara** introduced an entirely new architectural concept. While the masjid was mainly known for its simplicity, a tomb could range from being a simple affair (Aurangzeb's grave) to an awesome structure enveloped in grandeur (Taj Mahal).

- ✓ The tomb usually consists of solitary compartment or tomb chamber known as the **Huzrah** in whose centre is the cenotaph or **zarih**. This entire structure is covered with an elaborate dome
- ✓ In the underground chamber lies the mortuary or the **maqbara**, in which the corpse is buried in a grave or qabr
- ✓ Normally the whole tomb complex or **rauza** is surrounded by an enclosure
- ✓ The tomb of a Muslim saint is called a **dargah**.
- ✓ Almost all Islamic monuments were subjected to free use of verses from the Holy Koran and a great amount of time was spent in carving out minute details on walls, ceilings, pillars and domes

35. Delhi Sultanate

The Delhi or the Imperial Style of Indo-Islamic architecture flourished between 1191-1557 AD and covered Muslim dynasties viz., Slave (1191-1246), Khilji (1290-1320), Tughlaq (1320-1413), Sayyid (1414-1444) and Lodi (1451-1557).

Slave dynasty

This period marks the period of beginning of Indo – Islamic architecture. During this period mainly existing buildings were converted.

- The earliest construction work was began by Qutubuddin Aibak, who started erecting monumental buildings of stone on Qila Rai Pithora, the first of the seven historical cities of Delhi.
- The Qutb Mosque is one such building. Named as the **Quwwat-ul-Islam Masjid**, it is considered as the earliest mosque in India.
- Qutub-ud-din Aibak also started the construction of **Qutub Minar** in 1192 (which was eventually completed by Iltutmish in 1230). Built to commemorate the entry of Islam it was essentially a victory tower. The diameter of the Qutub Minar is 14.32m at the base and about 2.75m at the top. It measures a height of 72.5m and contains a spiral staircase of 379 steps.
- Shamsuddin Iltutmish extended the Quwwat-ul-Islam Masjid and built the tomb of his son Nasiruddin Mohammed, which is locally known as the **Sultan Ghari**.
- He also started his own tomb (**Iltutmish's Tomb**) located in the Qutub Minar complex in 1235 AD.
- The **tomb of Balban** constructed in 1280 AD represents the first true arch built in India, which is produced by following the scientific system originally formulated by the Roman engineers.

**Khilji dynasty**

The real development of Indo-Islamic architecture occurred during this period. **Red sandstone** was widely used and the influence of "**Seljuk**" tradition can be seen here.

- Allauddin Khilji established the second city of Delhi at Siri and built the **Siri fort**.
- He also built the **Alai Darwaza** near the Qutub Minar. The well-decorated Alai Darwaza, which served as an entrance gateway to the mosque at the Qutub complex, marks the evolution of another innovative feature in the Indo-Islamic architecture.
- The **Jamaat Khana Masjid** near Nizamuddin in Delhi and the **Ukha Masjid** in Bharatpur in Rajasthan were also built during this period.

**Tughlaq dynasty**

The rulers of the Tughlaq Dynasty also undertook considerable construction activities, including building three of the seven ancient cities of Delhi. Use of **Grey sandstone** can be seen during this period. The architecture was **focussed on strength** not on the beauty. Hence **minimum decoration** is seen here. **Sloping wall** is another characteristic feature of Tughlaq architecture.

- Ghiyasuddin Tughlaq built **Tughlaqabad**, the third city of Delhi, in 1321-23 AD.
- The **Tomb of Ghiyasuddin Tughlaq** is an irregular pentagon in its exterior plan and its design is of the pointed or "Tartar" shape and is crowned by a finial resembling the kalasa and amla of a Hindu temple.
- Delhi's fourth city **Jahanpanah** was built by Mohammad-bin-Tughlaq in mid-14th century.
- Feroz Shah Tughlaq was undoubtedly the greatest builder among all the rulers of the Tughlaq dynasty. He built **Ferozabad**, Delhi's fifth city, in 1354 AD. The famous **Firoz Shah Kotla ground** is the only remnant of its past glory. He is also credited with founding the fortified cities of Jaunpur, Fathabad and Hissar.
- His construction works were of a unique simple style characterised by the use of inexpensive materials.
- It was only Feroze Shah Tughlaq who took up large-scale restoration works and repaired hundreds of monuments, including the Qutub Minar which was damaged by lightning in 1369 AD.

**Sayyid and Lodi dynasty**

In the 14th century under the Timurid rulers, Islamic architecture underwent a change. The narrow horseshoe arch was replaced by the **true arch**, an idea imported directly from Persia. They used wooden beams as supports, and eventually the four-centred arch minus the beam support came into vogue.

During the Sayyid and the Lodi Dynasties, mainly the constructions of tombs were continued. More than fifty tombs of different sizes were constructed.

- The Lodis introduced the concept of **double domes** built one upon the other, leaving some space in between.
- Two different types of tombs with octagonal and square plans respectively began to be constructed.
- The Tombs of Mubarak Sayyid, Muhammad Sayyid and Sikander Lodi are all of the octagonal type.
- The square tombs are represented by such monuments as the Bara Khan Ka Gumbad, Chota Khan Ka Gumbad, Bara Gumbad.
- The Tomb of Isa Khan, the Tomb of Adham Khan, Moth ki Masjid, Jamala Masjid and the Qila-i-Kuhna Masjid belong to the final phase of the Delhi style of architecture.



36. Provincial Style of Architecture

The Provincial Style of Architecture encompasses the architectural trends and developments noticed in different provincial capitals in India. Bengal, Malwa, Kashmir, Jaunpur, Bijapur are some of the important provincial schools existed during this time. Along with the Indo-Islamic style of architecture these provincial schools possessed certain special characteristics:

Bengal school

- Use of bricks
- Use of black marble
- Ex: Tantipara Masjid, Chamkatti Masjid, Lotan Masjid

Malwa schools

- Absence of minar in mosque
- Some European influence can also be seen in the later phase
- Ex: Mandu fort, Jahaj mahal

Kashmir school

- Wooden architecture. The log construction using deodar trees for the construction of wooden bridges called **kadals** or the wooden shrines called **ziarats** are the best illustrations of wooden architecture of Kashmir.
- Buddhist influence can also be seen
- Ex: The mosque of Shah Hamdan in Srinagar, Jami Masjid at Srinagar

Jaunpur school

- Absence of minars
- Ex: Atala Masjid, Khalis Mukhlis Masjid

Deccan school

- distinct originality and independence of style
- unique architectural style which is a mixture of Persian, Pathan and Hindu forms
- Ex: Gulbarga Fort, Bidar Fort, Charminar, Mecca Masjid of Hyderabad, Golconda fort

Bijapur school

- development of the dome reached its acme
- Ceiling without support
- Ex: Gol Gumbaz built by Mohammad Adil Shah (largest masonry dome in the world), Ibrahim Roza

37. Mughal architecture

The Mughal rulers were visionaries and their own personalities reflected in the all-round development of various arts, crafts, music, building and architecture. The Mughal dynasty was established with the crushing victory of Babar at Panipat in 1526 AD.

Babar

- During his short five-year reign, Babar took considerable interest in erecting buildings, though few have survived.
- The mosque at **Kabuli Bagh** at Panipat and the **Jami Masjid** at Sambhal near Delhi, both constructed in 1526, are the surviving monuments of Babar.

Humayun

- Babar's son Humayun laid the foundation of a city called **Dinpanah** ("refuge of the faithful") at the Purana Qila in Delhi but the city could not be completed.
- Humayun's tomb which was designed in 1564 by his widow Haji Begum, was the real beginning of Mughal architecture in India. The important characteristics of Humayun's tomb are:



- ✓ **Charbagh** style
- ✓ Use of **red sandstone**
- ✓ Use of round – bulb like dome
- ✓ design of the Taj Mahal was modelled on this tomb

Akbar

- Architecture flourished during the reign of Akbar. The chief feature of the architecture of Akbar's time was the use of **red sandstone**.
- The domes were of the "Lodi" type, while the pillar shafts were many-sided with the capitals being in the form of bracket supports.
- One of the first major building projects was the construction of a huge **fort at Agra**.
- Creation of an entirely new capital city at **Fatehpur Sikri**. The buildings at Fatehpur Sikri blended both Islamic and Hindu elements in their architectural style.
- The **Buland Darwaza**, the **Panch Mahal** and the **Darga of Saleem Chisti** are the most imposing of all the buildings of Fatehpur Sikri.



Jahangir

- Jahangir concentrated more on painting and other forms of art than on building and architecture. However, some note-worthy monuments of his time include **Akbar's Tomb at Sikandra** near Agra.
- Some of the important features of Jahangir's architecture are:
 - ✓ Persian style, covered with enameled tiles
 - ✓ Usage of marbles and precious gems
 - ✓ Usage of white marble and covered in pietra dura mosaic
- Jahangir is the central figure in the development of the Mughal gardens. The most famous of his gardens is the **Shalimar Bagh** on the banks of Lake Dal in Kashmir.
- **Etimad-ud-Daula's Tomb** is another important monument built during this period. It was commissioned by Nur Jahan, the wife of Jahangir, for her father Mirza Ghiyas Beg, who had been given the title of 'I'timad-ud-Daulah (pillar of the state). Mirza Ghiyas Beg was also the grandfather of Mumtaz Mahal. The monument, also called as "Jewel box", was built in White marble.
- The **Jahangir's Tomb** at Shadera near Lahore, built by his wife Nur Mahal, is another outstanding architectural production of this time.



Shah jahan

The Mughal architecture reached its climax during the reign of Shah jahan. The single most important architectural change was the substitution of marble for the red sandstone.

- He demolished the austere sandstone structures of Akbar in the Red Fort and replaced them with marble buildings such as the **Diwan-i-Am** and the **Diwan-i-Khas**.
- In 1638 he began to lay the city of **Shahjahanabad** beside the river Jamuna.
- The **Red Fort at Delhi** represents the pinnacle of centuries of experience in the construction of palace-forts.
- Outside the fort, he built the **Jama Masjid**, the largest mosque in India.
- He built the **Jami Masjid at Agra** in 1648 in honour of his daughter Jahanara Begum.
- More than all these fine architectures, it is for building the **Taj mahal** at Agra, he was remembered often. It was built as a memorial to his beloved wife Mumtaz Mahal. It is considered as the finest example of Mughal architecture, a style that combines elements from Islamic, Persian, Ottoman Turkish and Indian architectural styles. Some of the important features of Taj mahal are:
 - ✓ Use of white marble
 - ✓ More decoration
 - ✓ Massive size
 - ✓ Use of char bagh style
 - ✓ Use of pietra dura technique
 - ✓ Tomb building at its climax



Aurangzeb

- The architectural projects of Aurangzeb's reign are represented by the **Bibi-ki-Maqbara**, the tomb of Aurangzeb's wife Begum Rabia Durani, which is a poor replica of the famous Taj Mahal and is also called as Taj mahal of South India.



- After the death of Aurangzeb, the Mughal architecture started declining. Aurangzeb's daughters contributed in a small way in carrying forward the Mughal trend of architecture. Zinat-unnisa Begum built the **Zinat-ul-Masjid** at Daryaganj in Old Delhi.
- The only significant monument built in the post-Aurangzeb time in Delhi was the **Safdar Jung's Tomb** built in 1753 by Mirza Mansoor Khan.

38. Colonial Architecture

European colonists brought with them to India concepts of their "world view" and a whole baggage of the history of European architecture: Neo-Classical, Romanesque, Gothic and Renaissance. The initial structures were utilitarian warehouses and walled trading posts, giving way to fortified towns along the coastline.

Portuguese

- The Portuguese adapted to India the climatically appropriate **Iberian** galleried patio house and the Baroque churches of Goa.
- **Cathedral and Arch of Conception** of Goa were built in the typical Portuguese-Gothic style.
- The **St. Francis Church** at Cochin, built by the Portuguese in 1510, is believed to be the first church built by the Europeans in India.
- The Portuguese also built the **fort of Castella de Aguanda** near Mumbai and added fortifications to the **Bassein fort.**

Dutch

The Danish influence is evident in **Nagapatnam**, which was laid out in squares and canals and also in Tranquebar and Serampore.

French

- The French gave a distinct urban design to its settlement in Pondicherry by applying the **Cartesian grid plans** and classical architectural patterns.
- The Church of Sacred Heart of Jesus (Eglise De Sacre Coeur De Jesus), the Eglise de Notre Dame de Anges and the Eglise de Notre Dame de Lourdes at Pondicherry have a distinct French influence.

British

It was the British who left a lasting impact on the India architecture. They saw themselves as the successors to the Mughals and used architecture as a symbol of power. British started a new hybrid style of architecture called **Indo – Saracenic style** or **Indo – Gothic style.** It was a combination of Indian, Islamic and European architectures.

- The first buildings were factories but later courts, schools, municipal halls and dak bungalows came up, which were ordinary structures, built by garrison engineers.
- A deeper concern with architecture was exhibited in churches and other public buildings. The Church of St. John at Calcutta built in 1787, St. Mary's Church in Fort St. George in Chennai are some of the examples.
- Most of the buildings were adaptations of the buildings designed by leading British architects in London and other places. The Indo-Gothic architecture flourished in different parts of India under the British.
- Some of the important architecture are: Gateway of India – Mumbai, Chepak palace – Chennai, Lakshmi vilas palace – Baroda, Victoria memorial – Kolkata



The British built New Delhi as a systematically planned city after it was made the capital in 1911. **Sir Edward Lutyens** was made responsible for the overall plan of Delhi. He was specifically directed to "harmonise externally with the traditions of Indian art".

- The Western architecture with Oriental motif was realised with chajjas, jalis and chhatris, as stylistic devices in the Viceroy's House (Rashtrapati Bhawan).
- Herbert Baker added the imposing buildings of the South Block and the North Block, which flank the Rashtrapati Bhawan.
- Another Englishman called Robert Tor Tussell built the Connaught Place and the Eastern and Western Courts.
- St Martin's Garrison Church marks the culmination of the British architectural ventures in India. The Church is a huge monolith with a high square tower and deeply sunken window ledges reminiscent of Dutch and German architecture.



6. Painting

Classification of Indian Paintings

Indian Paintings can be broadly classified as the mural paintings and miniature painting.

- **Murals** are huge works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. They are also called as wall paintings.

- **Miniature** paintings are executed on a very small scale on perishable material such as paper and cloth.

Indian paintings provide an aesthetic continuum that extends from the early civilization to the present day. From being essentially religious in purpose in the beginning, Indian painting has evolved over the years to become a fusion of various cultures and traditions. The Indian painting was exposed to Greco-Roman as well as Iranian and Chinese influences. Cave paintings in different parts of India bear testimony to these influences and a continuous evolution of new idioms is evident.

39. Mural painting

Ajanta Caves

- The Ajanta Caves carved out of volcanic rock in the Maharashtra Plateau, situated near Aurangabad in Maharashtra.
- Inside many of the caves are **frescoes**.
- Frescoes are paintings which are done on wet plaster in which colours become fixed as the plaster dries.
- They are found on the walls and ceilings at Ajanta.
- The paintings reflect different phases of Indian culture from buddha's birth to his mahaparinirvana in the 8th century AD.
- Natural colours like white, green, brown, yellow, black, and a wonderful colour of blue is found.
- The human & animal forms show a variety of graceful poses. Various methods were used to create the illusion of depth.
- They depict themes of court life, feasting, processions, men and women at work, festivals and various natural scenes including animals, birds and flowers.
- The place was not far off from the ancient trade routes & attracted traders & pilgrims through whom the Ajanta art style diffused as far as China & Japan.



Bagh Caves

- Dhar district in Madhya Pradesh
- Buddhist in inspiration
- Paintings are both secular and religious
- Influenced by Ajanta style of paintings
- Most beautiful one is that of Avalokiteshvara Padmapani
- Strong resemblance to the frescoes of Sigiriya in Sri Lanka.

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Jain Caves

- Jain cave temple complex in pudukottai district of tamil nadu
- Contains remnants of exquisite frescoes from 7th century
- Severely damaged due to vandalism
- Detailed pictures of elephants, buffaloes, fish, geese, jains gathering lotuses from a pond and dancing girls
- Considered to be some of the best frescoes of medieval India next to frescoes of Ajanta Caves and Bagh Caves.



Lepakshi Painting

- Anantapur district in Andhra Pradesh
- beautiful paintings of Vijayanagar period
- provides glimpses of contemporary dress like tall headwear (Kulavi), colored and embroidered sarees of both men and women in the paintings
- Earth tones and complete absence of blue color in their painting
- Costumes are outlined in black

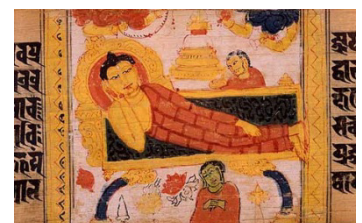


40. Miniature painting

The miniatures, as the name indicates were small works, which were made on perishable material & hence no definite proof of their birth & development can be traced.

The Pala School

- The Pala School of painting produced some of the earliest examples of miniature painting in India. This school of painting dates back to 7th to 11th century.
- It was executed under the Palas of Bengal in the eastern India. This period witnessed the last great phase of Buddhism and of the Buddhist art in India.
- The Pala painting is characterised by sinuous line and subdued tones of colour.



It is a naturalistic style which resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta.

- Here mostly the Palm leaf and paper were used.

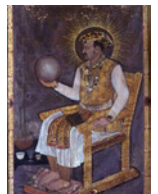
The Western Indian School (12th to 16th century AD)

- The Western Indian style of painting prevailed in the region comprising Gujarat, Rajasthan and Malwa.
- The motivating force for the artistic activity in Western India was Jainism.
- The illustrations on these manuscripts are in a style of vigorous distortion. One finds in this style an exaggeration of certain physical traits like the eyes and hips are enlarged.
- Figures are flat, with angularity of features and the further eye protruding into space.
- This is an art of primitive vitality, vigorous line and forceful colours.
- From about 1100 to 1400 A.D., palm-leaf was used for the manuscripts and later on paper was introduced for the purpose.



The Mughal School (1560-1800 A.D)

- The Mughal emperors introduced their own style of painting with Persian inspiration and added new themes, colours and forms. Court scenes were depicted in grandeur. The background was usually hilly landscapes. Flowers and animals were also vastly depicted.
- The Mughal paintings are characterized by their subtleness and naturalism and often depict historical events or court life.
- **Akbar:**
 - ✓ Akbar's attitude led to a conscious synthesis of Hindu idioms and Indian aesthetics with the Islamic cult and elements of imperial Safavid Iran.
 - ✓ Illustrative serialisation of texts like Ramayana, Tulinama, Akbarnama etc was the mode of painting of this phase.
 - ✓ Portraiture was a rarity and female portraits yet greater. Well packed composition, well proportioned physiognomy and beautifully rounded faces, depiction of motion and a highly populated canvas characterised the art style of this early phase.
- **Jahangir:**
 - ✓ The art of post-Akbar era did not have the illustrative thrust. The earlier boldness was replaced by a touch of softness. The earlier crowded canvas had now a lot of breathing space.
 - ✓ Jahangir's poetic genius endowed with fine imagery and lyricism reflected in the art of his era.
 - ✓ Portraits of birds and animals in this era are timeless world classics.
 - ✓ His interaction with European world brought the European technique of shading and producing three-dimensional effects to Indian painting.
- **Shah jahan:**
 - ✓ Shahjahan continued Mughals' art cult, though with lesser thrust.
 - ✓ Romantic in temperament, Shahjahan, little liked violence and ugliness.
 - ✓ Portraits and random themes like durbar scenes, processions, festivals, scenes of outings etc were referred.
- **Aurangzeb:**
 - ✓ Aurangzeb being a conservative Muslim had no place for art in his court.
 - ✓ After he died several Mughal governors and Rajput state acclaimed sovereignty.
 - ✓ Painters of the Mughal court sought refuge in these states. They carried with them the Mughal art-style which was amalgamated with the taste and likings of their new patrons and local elements.
 - ✓ This amalgamation created a new art-style widely known as **Provincial Mughal**. Awadh became the foremost seat of the Provincial Mughal art.



Rajput Paintings

- The Rajput paintings flourished under the patronage of the Hindu Rajput rulers of Rajputana and Punjab Himalayas during the period 1500 AD to the middle of the 19th century.
- Rajput painting was initially known for its use of a limited range of color, shallow space, decorative brilliance and mythic subject matter. Later, the Mughal influences were absorbed into Rajput art in varying degrees, due to changes in the patronage, the movement of artists and political factors.
- The Rajput paintings can be put under two broad groups: the Rajasthani style and the Pahari style.

1. **Rajasthani style**

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



2. Pahari Style

- ✓ Various schools of miniature painting collectively called Pahari, flourished between the 17th and 19th centuries in the sub-Himalayan hilly states towards the end of the Mughal rule in India. These areas were ruled by the Rajput kings and chieftains.
- ✓ With the infusion of new ideas and techniques these schools attained a level of maturity and sophistication, which made them worthy successors of the Mughal tradition.
- ✓ This art dwelt largely on the **themes and symbols** from literature and mythology. Love is the inspiration and the main pre-occupation of the Pahari School symbolized by **Krishna and Radha**.
- ✓ A typical Pahari composition consists of several figures skillfully grouped and full of movement, and each is distinctive in terms of clothing, hairstyle and even pigmentation, which may be blue, white, pink or grey.
- ✓ In 1690, **Basohli**, a hill-state on the banks of Ravi, was the first to initiate the art of the hill-region by illustrating literary classics like Rasa Manjari, Ramayana, Gita Govinda. Other centres like Chamba, Kangra, Srinagar etc developed later.
- ✓ The Himalayan perspective and moderately statured alluring men and women with round faces and small but deep eyes, set below a semi-circular forehead impart to Pahari art its unity and distinction.



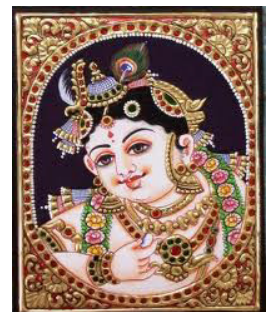
Deccani School

- Deccani painting denotes broadly the miniature painting from the 16th Century to the 19th Century at Bijapur, Ahmadnagar, Golkonda and Hyderabad, the former states that formed the region known as Deccan.
- The **rich colour scheme**, the palm trees, animals and men and women all belong, to the Deccani tradition.
- Early Deccani painting absorbed influences of the northern tradition of the pre-Mughal painting which was flourishing in Malwa, and of the southern tradition of the Vijayanagar murals as evident in the treatment of female types and costumes.
- Influence of the Persian painting is also observed in the treatment of the horizon gold sky and landscape.



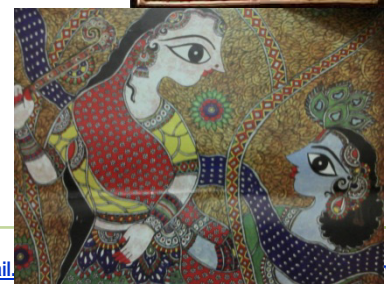
Tanjore paintings

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



Madhubani School

- Madhubani painting is a style of painting, practiced in the **Mithila region** of Bihar state.



- Themes revolve around Hindu Gods and mythology, along with scenes from the royal court and social events like weddings.
- Generally no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs.
- Paintings are traditionally done on freshly **plastered mud walls** and floors of huts and painters are mainly women.
- Painting is done with fingers, twigs, brushes, nib-pens and matchsticks, using **natural dyes and pigments**.
- The artists use leaf, Herbs, Flowers to make the colour which is used to draw paintings.

Modern Painting

- Raja Ravi Verma**
 - ✓ Raja Ravi Verma of Kerala was perhaps the first great modern painter in India.
 - ✓ He evolved a national style of painting by combining various regional elements like costumes, jewellery and facial features. His paintings, which mostly depicted mythological themes, became very popular not only in India but abroad.
 - ✓ His illustrations of Ramayana and Mahabharata were the most appealing visual representations of that time. He won a gold medal at the World Art Exhibition, Vienna, for his picture Nair Lady Adorning Her Hair.
- Bengal school**
 - ✓ **Abanindranath Tagore** and **Havell**, who founded the Bengal School of Painting, were the pioneers in encouraging Indian themes.
 - ✓ Abanindranath Tagore's Arabian Nights series (1930) is among his renowned works.
 - ✓ Other renowned painters like Nandalal Bose, Devi Prasad Roy, Sarada Charan Ukil, Asit Kumar Haldar also belonged to this school.
 - ✓ **Jamini Roy**, another renowned Indian painter, modelled his work on the folk art of Bengal. He adopted the angular forms and harsh lines of the village patuas and used the village dyes in his paintings.
 - ✓ **Rabindranath Tagore** started painting in 1930 at the age of 67 and produced some great paintings, which are very individualistic and modern in style. He held the first exhibition of his paintings in Galerie Pigalle in Paris in 1930.
- Independence saw the setting up of a new school of art in Bombay called the **Progressive Artists' Group**. The prominent artists of this group are Francis Newton Souza the founder, Maqbool Fida Husain, S.H.Raza, H.A.Gade, S.K.Bakre and others. Painting took a new form in this period - bold and furious at one end, soft and magical at the other.
- By 1960, professional art galleries were opened in Delhi and Mumbai, and in the next two decades several abstract painters like V.S. Gaitonde, Balraj Khanna and J.Swaminathan emerged on the scene.
- Gulam Muhammed Sheikh, K.K.Hebber, Satish Gujral, S.H.Raza (Surya), Akbar Padamsee (Woman), Tyeb Mehta (Figure with Bird), Krishna Khanna (St Francis and the Wolf) are some other prominent names of India's contemporary art scene.
- The South India saw the proliferation of good painters like K.C.S.Pannikker, K.Madhava Menon, P.L.Narasimhamurty and Mekkapti Krishnamurti.
- Among the contemporary modern Indian women painters, mention may be made of Anjolie Ela Menon, Arpana Caur, B.Prabha, Kamala Das and Lalitha Lajmi.

7. Music

41. Origin and development of Indian Music

The origin of Indian music can be traced back to Vedic days. The Sama Veda has all the seven notes of the raga **karaharipriya** in the descending order. The earliest Raga is speculated to be 'Sama Raga'. **Bharata's Natya Sastra** (4th Century AD) contains several chapters on music. This is probably the first work that clearly elaborated the octave and divided it into 22 keys.

- In the beginning music was devotional in content and was purely used for ritualistic purposes and was restricted to temples.
- Between 2 to 7 AD a form of music called **Prabandh Sangeet**, which was written in Sanskrit, became very popular. This form gave way to a simpler form called **Dhrupad**, which used Hindi as the medium.
- The Gupta Period is considered as the golden era in the development of Indian music. All the music treatises like Natya Shastra and Brihaddeshi were written during this period.
- In the 15th century AD, as a result of the patronage given to the classical music by the rulers, the devotional Dhrupad transformed into the **Dhrupad** form of singing.
- The **khayal** developed as a new form of singing in the 18th century AD.

- Historical roots of both **Hindustani** and **Carnatic** classical music traditions stem from Bharata's Natyashastra. The two traditions started to diverge only around 14th Century AD.
- Carnatic music is kriti based and saahitya (lyric) oriented, while Hindustani music emphasises on the musical structure and the possibilities of improvisation in it.
- Hindustani music adopted a scale of Shudha Swara saptaka (octave of natural notes) while Carnatic music retained the traditional octave.

42. Pillars of Indian music

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

Swara

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

Swara is also called "**sur**". At a fundamental level they are similar to the **solfa** of Western music. Two of the swaras are noteworthy in that they are immutably fixed. These two notes are shadja (Sa) and pancham (Pa) and are referred to as "**achala swara**". These two swaras form the tonal foundation for all the Indian classical music. The other notes have alternate forms and are called "**chala swara**".

The swaras have special relationships with each other. Although there are only seven notes they repeat in the upper and lower directions. Therefore, when ascending the scale when one reaches Ni, then the scale starts over with Sa, Re, Ga, etc. This is the **upper register**. By the same token when one is descending the scale, it does not stop at Sa but continues down as Ni, Dha, etc.; this is the **lower register**.

Raga

In the Indian Classical Music, Raga is the basis of melody and Tala is the basis of rhythm. Each melodic structure of Raga has something akin to a distinct personality subject and to a prevailing mood.

Ragas involve several important elements.

- The first element is sound -- metaphysical and physical, which is referred to as **Nada**. There are two types of nada, **anahata nada** or un-struck sound and **ahata nada** or struck sound.
- The next element of raga is **pitch**, relegated into **swara** (whole and half tones), and **sruti** (microtones).
- Raga also involves the production of emotional effects in the performer and listener, which are known as **rasa**. There are nine rasas: Love (Shringar), Humour (Hasya), Pathos (Karuna), Anger (Rudra), Heroism (Vir), Terror (Bhayanaka), Disgust (Veebhatsa) and Wonder (Abdhuta).
- Raga is based on the principle of a combination of notes selected out of the 22 note intervals of the octave. There are 72 '**melas**', or parent scales, on which Ragas are based.

Ragas are placed in three categories:

- Odava** or pentatonic, a composition of five notes
- Shadava** or hexatonic, a composition of six notes
- Sampoorna** or heptatonic, a composition of seven notes

Every Raga must have at least five notes, starting at Sa, one principal note, a second important note and a few helping notes. The speed of a raga is divided into three parts: **Vilambit** (slow), **Madhya** (Medium) and **Drut** (fast).

Ragas are classified under six principal categories -- **Hindol, Deepak, Megh, Shree, Maulkauns and Bhairav**. Other ragas are derived from these six ragas. The first derivatives of the ragas are called **raginis**, and each of the six ragas has five raginis under them. All the ragas are supposed to have been derived from their **thaats**. Every raga has a fixed number of komal (soft) or teevra (sharp) notes from which the thaata can be recognized.

Ragas in the Carnatic music fall into two categories, the base or **melakarta ragas** and the derived or **janya ragas**. The 16 swaras form the basis for the melakarta scheme. Melakarta ragas have a formal structure and follow a fairly rigid scheme of scientific organization whereas the janya ragas are rooted in usage and are liable to evolve with the music.

Tala

Tala is the rhythmical groupings of beats. These rhythmic cycles range from 3 to 108 beats. It is the theory of time measure and has the same principle in Hindustani and Carnatic music, though the names and styles differ.

- Tala is independent of the music it accompanies and has its own divisions.
- Different talas are recognised like Dadra, Rupak, Jhaptal, Ektal, Adha-Chautal and Teen-Tal.
- There are over a 100 Talas, but only 30 Talas are known and only about 10-12 talas are actually used.
- The most commonly encountered one is the one with sixteen beats called the **Teentaal**.

The **Laya** is the tempo, which keeps the uniformity of time span. The **Matra** is the smallest unit of the tala.

Carnatic music has a rigid thala structure. The talas are defined on the basis of intricate arithmetic calculations. The talas are made up of three basic units, namely, **laghu, drutam** and **anu drutam**. The most common thala is the **Adi thala**, which consists of a repeating measure of 8 beats.

- Alap**: Alap is the first movement of the Raga. It is a slow, serene movement acting as an invocation and it gradually develops the Raga.

- **Jor:** Jor begins with the added element of rhythm which, combining with the weaving of innumerable melodic patterns, gradually gains in tempo and brings the raga to the final movement.
- **Jhala:** Jhala is the final movement and climax. It is played with a very fast action of the plectrum that is worn on the right index finger.
- **Gat:** It is the fixed composition. A gat can be in any tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast. A gat, whether vocal or instrumental, has generally two sections. The first part is called "**pallavi**" (Carnatic) or "**asthayi**" (Hindustani) which opens the composition and is generally confined to the lower and middle octaves. The following part of the composition is called the "**anupallavi**" (or antara) which usually extends from the middle to upper octaves. In Carnatic music further melodic sections called "**charana**" follows the "**anupallavi**."

43. Comparison of Hindustani and Carnatic music

Carnatic and Hindustani are different in terms of their style, characteristics and the like.

- Carnatic music belongs to the south Indian states, namely Tamilnadu, Andhra Pradesh, Karnataka and Kerala. In fact it is more popular in these regions than in north India, which is predominantly characterized by Hindustani classical.
- In Hindustani music outside influence such as Arab, Afghan and Persian can be seen. But the Carnatic music is totally indigenous.
- Carnatic music differs from the Hindustani in the sense, that it pays more importance to the literary part of singing, that is, it gives more importance to the song as a whole during performance.
- In Hindustani music, the music instrument is given equal importance. But in Carnatic, more importance is given to vocal music than instrument.
- A song composed in the Carnatic style necessarily comprises of a Pallavi, Anupallavi and one or two or more Charanas. Each of these parts of the song is given importance, while singing in the Carnatic style. This is not the case with Hindustani music. The Hindustani musicians give more importance to the raga part of music.
- Carnatic music has its own way of delineating raga. It does with alapana in the beginning. Alapana consists in the elaboration of the particular raga in which the Kṛiti is composed. The alapana is followed by the rendering of Pallavi. It is followed by Niraval accompanied by Kalpita Svaras. The musician is given the liberty to explore the raga and the various aspects of raga finally concluding with the Kṛiti.
- Unlike Hindustani music, Carnatic music does not adhere to Time or Samay concepts and instead of Thaats, Carnatic music follows the Melakarta concept.

44. Hindustani music

In Hindustani music, there are 10 main forms of styles of singing and compositions: Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri.

Dhrupad

The word 'Dhrupad' is derived from 'Dhruva' meaning fixed and 'pada' meaning words or song. Therefore, the term dhrupad means "the literal rendering of verse into music" and so the songs have a particularly potent impact. Dhrupad is the oldest and perhaps the grandest form of Hindustani vocal music.

- Dhrupad was essentially devotional in essence.
- Dhrupad reached its pinnacle of glory during Akbar's reign when stalwarts like Swami Haridas, Baba Gopal Das, Tansen and Baiju Bawra performed it.
- It was adapted for court performance during the reign of Raja Man Singh Tomar (1486-1517) of Gwalior.
- Dhrupad is essentially a poetic form incorporated into an extended presentation style marked by precise and orderly elaboration of a raga. The exposition preceding the composed verses is called **alap**, and is usually the longest portion of the performance.
- Dhrupad compositions have four parts or stanzas.
- There are four forms of Dhrupad singing: Dagar Bani, Khandaar Bani, Nauhar Bani and Gauhar Bani.

Khayal

Khayal literally means 'a stray thought', 'a lyric' and 'an imagination'. This is the most prominent genre of Hindustani vocal music depicting a romantic style of singing.

- Khayal originated as a popular form of music in the 18th century AD and was ultimate in the blending of Hindu and Persian cultures.
- The most important features of a Khayal are 'Tans' or the running glides over notes and 'Bol-tans' which distinguish it from Dhrupad.
- There are six main gharanas in khayal: Delhi, Patiala, Agra, Gwalior, Kirana and Atrauli-Jaipur.
 - ✓ **Gwalior Gharana** - the oldest and is also considered the mother of all other gharanas
 - ✓ **Agra Gharana** - founded by Haji Sujan Khan. Also called as the Rangeela gharana
 - ✓ **Jaipur-Atroli Gharana** - founded by Ustad Allaudin Khan

- ✓ **Kirana Gharana** - pioneered by Ustad Abdul Wahid Khan and Ustad Abdul Karim Khan. Bhimsen Joshi, Gangubai Hangal are the important Kirana Gharana exponents.
- ✓ **Patiala Gharana** – Bare ilam ali
- ✓ **Delhi Gharana** – Qawwaliyas

Thumri

Thumri originated in the Eastern part of Uttar Pradesh, mainly in Lucknow and Benares, around the 18th century AD.

- Thumri was developed by the famous musician Sadiq Ali Shah.
- It is believed to have been influenced by hori, kajri and dadra, popular in Eastern Uttar Pradesh.
- Thumri is supposed to be a romantic and erotic style of singing and is also called "**the lyric of Indian classical music**".
- The song compositions are mostly of love, separation and devotion. Its most distinct feature is the erotic subject matter picturesquely portraying the various episodes from the lives of Lord Krishna and Radha.
- Thumris are composed in lighter ragas and have simpler talas.
- There are three main gharanas of thumri - Benaras, Lucknow and Patiala.

Dadra

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

Dhamar-Hori

These compositions are similar to Dhrupad but are chiefly associated with the festival of **Holi**. Here the compositions are specifically in praise of Lord Krishna. This music, sung in the dhamar tala, is chiefly used in festivals like Janmashthami, Ramnavami and Holi.

Hori is a type of dhrupad sung on the festival of Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of **Radha-Krishna**.

Tappa

The tappa is said to have developed in the late 18th Century AD from the folk songs of **camel drivers**. The credit for its development goes to Shorey Mian or Ghulam Nabi of Multan.

- Tappa literally means 'jump' in Persian.
- They are essentially folklore of love and passion and are written in Punjabi.
- Its beauty lies in the quick and intricate display of various permutations and combinations of notes.
- The compositions are very short and are based on Shringara Rasa.
- Varanasi and Gwalior are the strongholds of Tappa.

Ragasagar

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

Tarana

Tarana is a style consisting of peculiar syllables woven into rhythmical patterns as a song. It is usually sung in faster tempo.

Chaturang

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

Ghazal

The ghazal is mainly a poetic form than a musical form, but it is more song-like than the thumri. The ghazal is described as the "pride of Urdu poetry".

- The ghazal originated in Iran in the 10th Century AD. It grew out of the Persian **qasida**, a poem written in praise of a king, a benefactor or a nobleman.
- The ghazal never exceeds 12 shers (couplets) and on an average, ghazals usually have about 7 shers.
- Even though ghazal began with Amir Khusro in northern India, Deccan in the south was its home in the early stages. It developed and evolved in the courts of Golconda and Bijapur under the patronage of Muslim rulers.
- The 18th and 19th centuries are regarded as the golden period of the ghazal with Delhi and Lucknow being its main centres.

45. Carnatic Music

Carnatic music is confined to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala. In Carnatic music there is a very highly developed theoretical system. It is based upon a complex system of Ragam (Raga) and Thalam (Tala). Most compositions in Carnatic music have three parts to their body.

- (i) The first two lines of the song are called **Pallavi**. They occur over and over, especially after each stanza.

- (ii) Usually the Pallavi is followed by two more lines or sometimes just one more. This portion is called **Anu Pallavi**. This is sung at the beginning for sure, but sometimes even during the end of the song, but not necessarily after each stanza.
- (iii) The stanzas of a song are called '**Charanam**'.

Purandardas (1480-1564) is considered to be the father of Carnatic music. To him goes the credit of codification of the method of Carnatic music. He is also credited with creation of several thousand songs. Another great name associated with Carnatic music is that of **Venkat Mukhi Swami**. He is regarded as the grand theorist of Carnatic music. He also developed "Melankara", the system for classifying south Indian ragas.

It was in the 18th century that Carnatic music acquired its present form. This was the period that saw the "trinity" of Carnatic music; **Thyagaraja**, **Shama Shastri** and **Muthuswami Dikshitar** compile their famous compositions.

- **Varnam**: It is a composition usually sung or played at the beginning of a recital and reveals the general form of the Raga. The Varnam is made up of two parts: 1) the **Purvanga** or first half and 2) the **Uttaranga** or second half. The two halves are almost equal in length.
- **Kriti**: It is a highly evolved musical song set to a certain raga and fixed tala or rhythmic cycle.
- **Ragam**: It is a melodic improvisation in free rhythm played without mridangam accompaniment.
- **Tanam**: It is another style of melodic improvisation in free rhythm.
- **Pallavi**: This is a short pre-composed melodic theme with words and set to one cycle of tala. Here the soloist improvises new melodies built around the word pallavi.
- **Trikalam**: It is the section where the Pallavi is played in three tempi keeping the Tala constant.
- **Swara-Kalpna**: It is the improvised section performed with the drummer in medium and fast speeds.
- **Ragamalika**: This is the final part of the Pallavi where the soloist improvises freely and comes back to the original theme at the end.

46. Devotional Music

In the Vedic period (3000-1500 BC), music was solely ritualistic. Some of the major earlier forms of Indian Classical music like **Prabandh Sangeet** and **Dhruvapada** were all devotional in character. Gradually other forms of devotional music like bhajans, kirtans, shahbads and qawwalis came into being.

Bhajan

Bhajans owe their origin to the Bhakti Movement. The word bhajan is derived from bhaj which means '**to serve**' in Sanskrit.

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

Kirtan

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

Qawwali

- Qawwali is a devotional form of music, prevalent among the **sufis**.
- The lyrics are in praise of Allah, Prophet Mohammad, members of Prophet's family or renowned Sufi saints.
- It is written in Persian, Urdu and Hindi and is composed in a specific raga.
- Qawwali is usually sung in a group, with one or two lead singers.
- Originally it was sung to the beat of the daff. However, now the Qawwali singing is accompanied by the dholak, tabla, manjira and the harmonium.

- The Sabri brothers, Aziz Nazaan, Aziz Mian, Late Nusrat Fateh Ali Khan and Late Aziz Warisi are important names in qawwali singing.

Shabad

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

47. Folk Music

Following are some of the important folk music in India:

- **Uttarakhandi folk music** had its root in the lap of nature. The pure and blessed music have the feel and the touch of nature and subjects related to nature. The folk music primarily is related to the various festivals, religious traditions, folk stories and simple life of the people of Uttarakhand.
- **Lavani** is a popular folk form of Maharashtra. Traditionally, the songs are sung by female artists, but male artists may occasionally sing Lavanis. The dance format associated with Lavanis known as Tamasha.
- **Bhangra** is a form of dance-oriented folk music that has today become a pop sensation. The present musical style is derived from the traditional musical accompaniment to the folk dance of Punjab called by the same name, bhangra. The female dance of Punjab is known as gidda.
- **Dandiya** is a form of dance-oriented folk music that has also been adapted for pop music worldwide, popular in Western India, especially during Navaratri. The present musical style is derived from the traditional musical accompaniment to the folk dance of Dandiya called by the same name, dandiya.
- **Bhavageete** (literally 'emotion poetry') is a form of expressionist poetry and light music. This genre is quite popular in many parts of India, notably in Karnataka.
- **Pandavani** is a folk singing style of musical narration of tales from ancient epic Mahabharata with musical accompaniment and Bhima as hero. This form of folk theatre is popular in the Indian state of Chhattisgarh and in the neighbouring tribal areas of Orissa and Andhra Pradesh.
- **Garba (song)**, the songs sung in honor of Hindu goddesses and gods during Navratri. It is sung in the honour of god Krishna, Hanuman, Ram etc.
- **Naatupura Paatu** is Tamil folk music. It consists of Gramathisai (village folk music) and Gana (city folk music). It is also sung in Rajasthan.
- **Rajasthani Folk Music**: Traditional music includes the women's Panihari songs, which lyrically describes chores, especially centered around water and wells, both of which are an integral part of Rajasthan's desert culture.

48. Musical Instruments

It is widely believed that the earliest known Indian instruments evolved from the **Dhanuryantram** (bow and arrow) used by primitive tribes for hunting, as also to signal the advent of the enemy. Excavations at the Indus Valley site have revealed many kinds of musical instruments. These were mainly made of bamboo, bone and animal skins and bear close resemblance to modern veena and mridangam.

Many Greco-Buddhist sculptures belonging to the period 5th Century B.C. to 2nd Century A.D. also depict a wealth of string, wind and percussion instruments.

According to the Natyasastra of Bharata, there are four classes of musical instruments: Tata or Tantu (stringed), Avanaddha (percussion or drums), Ghana (bells, cymbals and gongs), and Sushira (wind).

The classes of instruments are divided as follows:

1. Ghana Vadya (Idiophones)
2. Avanaddha Vadya (Membranophones)
3. Sushira Vadya (Aerophones)
4. Tata Vadya (Chordophones)

- Flute, Nadaswaram, Veena, Gootuvadhyam, Thavil, Mridangam and Plain drum are ancient Indian musical instruments
- Harmonium, Sarod, Shehnai, Sitar, Tabla and Violin are musical instruments of foreign origin
- Veena, Flute, Mridangam, Ghatam, chenda, maddalam, Edakka, Nadaswaram, Khunjira, Tambura, Gootuvadhyam, Talam and the Morsing (or mukha veena) are popular Carnatic Musical instruments.
- Violin is also popular in Carnatic music concerts.

8. Dance

49. Origin of Indian Dance

In India, dance and music pervade all aspects of life and bring colour, joy and gaiety to a number of festivals and ceremonies. In India dance is considered to be divine in origin.

- Shiva's cosmic dance, **Tandava**, is believed to encompass creation, preservation, and destruction and this idea has been embedded in Hindu thought and ritual since the dawn of civilization.
- The dances of Kali, the dark and fierce Goddess of destruction, are very significant.
- Krishna is one of the most popular dancing divinities of the Hindus.

The common root of all classical dance forms can be traced to **Bharata's Natyasastra**. It contains deliberations on the different kind of postures, the mudras, the kind of emotions, the kind of attires, the stage, the ornaments and the audience. According to the Natyashastra, Brahma, the creator of the Universe, created drama. He took,

- ✓ pathya (words) from the Rigveda
- ✓ abhinaya (gesture) from the Yajurveda
- ✓ geet (music and chant) from Samaveda
- ✓ rasa (sentiment and emotional element) from Atharvaveda

to form the fifth Veda, Natyaveda.

There are ample evidences of the popularity of dance in the Indian society right from the Mesolithic period. The first and the oldest of evidences to date are the discovery of the bronze figurine of a dancer from the Indus Valley Civilization excavations at Mohenjodaro and Harappa.

50. Classical Dance

Indian classical dances are dances of the mind and soul and are extremely traditional. It is very sensuous but the experience of **ananda** (bliss) it evokes is very spiritual.

- ✓ **Rasa** (mood or flavour) as the cause of ananda (bliss) is considered fundamental essence of beauty and harmony in Indian aesthetics.
- ✓ **Vibhava** (cause of emotion), **anubhava** (effect of emotion) and **sanchari** or **vyavhichari bhava** (subordinate emotions) constitute the state of rasa.
- ✓ These in their respective order change the **Sthayi Bhava** (primary emotion) into rasa or bliss.

All dance forms are thus structured around the nine rasas or emotions:

1. **Hasya** (happiness)
2. **Krodha** (anger)
3. **Bhibasta** (disgust)
4. **Bhaya** (fear)
5. **Shoka** (sorrow)
6. **Viram** (courage)
7. **Karuna** (compassion)
8. **Adbhuta** (wonder)
9. **Shanta** (serenity)

All dance forms follow the same hand gestures or **hasta mudras** for each of these rasas.

Indian dance is divided into **nritta** - the rhythmic elements, **nritya** - the combination of rhythm with expression and **natya** - the dramatic element. Nritya is usually expressed through the eyes, hands and facial movements. Nritya combined with nritta makes up the usual dance programmes. Later, as the art evolved, other distinctions were described, including the male (**tandava**) or powerful, strong, firm aspect, and the female (**lasya**), soft, flowing and subtle.

There are four strong elements of the classical dance form: **shastra**, **sculpture**, **folk tradition** and **ancient literature**. These traditions were kept alive by a long and distinguished line of "Gurus" who dedicated their lives to perfecting the art form and handing it down to the next generation. This tradition is known as the **Guru-Shishya Parampara**.

India offers a number of classical and semi-classical dance forms, each of which can be traced to different parts of the country. Each form represents the culture and ethos of a particular region or a group of people. Classical dances recognized by the Government of India are: Bharatanatyam, Kathakali, Kuchipudi, Kathak, Manipuri, Odissi and Sattriya.

1. Bharatanatyam

- Bharatanatyam is a classical Indian dance form originating in Tamil Nadu.
- Bharatanatyam is considered to be over 2000 years old. In Bharata Muni's Natya Shastra Bharatanatyam is described as **ekaharya** in which one dancer depicts many roles. Siva as Nataraja, the Lord of Dance is depicted in various dance forms.



- Bharatnatyam leans heavily on the abhinaya or mime aspect of dance - the nritya, where the dancer expresses the sahitya through movement and mime (gestures and facial expression).
- Bharatanatyam is usually accompanied by the classical music.
- BHA- Bhava (Expression), RA- Raga (Music) and TA- Tala (Rhythm) Bharatanatyam is a traditional dance-form known for its grace, purity, tenderness, and sculptural poses.
- It is practiced by male and female dancers.
- Noted Bharatanatyam exponents are: Rukmini Devi Arundale, Mallika Sarabhai, Yamini Krishnamurthy

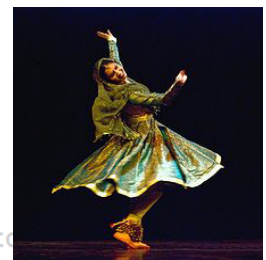
2. Kuchipudi

- Kuchipudi is originally from Andhra Pradesh.
- Its evolution can be traced to traditional dance - drama, known under the generic name of Yakshagaana.
- It originated in the seventh century AD.
- In 17th century A.D. Siddhendra Yogi, a talented Vaishnava poet, conceived Kuchipudi style of Yakshagaana. It begins with an invocation to Lord Ganesha followed by nritta (non-narrative and abstract dancing); shabdham (narrative dancing) and natya.
- The dance is accompanied by song which is typically Carnatic music. The singer is accompanied by mridangam (a classical South Indian percussion instrument), violin, flute and the tambura.
- Like other classical dances, Kuchipudi also comprises pure dance, mime and histrionics but it is the **use of speech** that distinguishes Kuchipudi's presentation as dance drama.
- Noted Kuchipudi exponents are: Raja Reddy and Radha reddy, Sonal Mansingh, Yamini Krishnamurthy



3. Kathak

- Kathak dance is originally from Uttar Pradesh. It is a combination of music, dance and narrative.
- The name Kathak is derived from the Sanskrit word **katha** meaning story. This dance form traces its origins to the nomadic bards of ancient northern India, known as Kathaks, or storytellers.
- The present day Kathak dance mainly depends on the medieval period **Ras Lila**, a local dance in the Braj region of Uttar Pradesh.
- Eventually popular Kathak became highly stylised in both Hindu and Muslim courts and came to be regarded as a sophisticated form of entertainment.
- There are three major schools or gharanas of Kathak from which performers today generally draw their lineage



A. **Lucknow Gharana:**

- It came into existence mainly in the court of Nawab Wajid Ali Shah the ruler of Awadh in the early 19th century.
- It is characterized by graceful movements, elegance and natural poise with dance. Artistically designed dance compositions, emotive vocal compositions like **thumri-s**, **dadra-s**, **hori-s** along with abhinaya (expressional acting) and creative improvisations are the hallmarks of this style.
- **Pandit Briju Maharaj** is considered the chief representative of this gharana.

B. **Jaipur Gharana:**

- The Jaipur Gharana developed in the courts of the Kachchwaha kings of Jaipur in Rajasthan.
- Importance is placed on the more technical aspects of dance, such as complex and powerful footwork, multiple spins, and complicated compositions in different talas.
- There is also a greater incorporation of compositions from the pakhawaj, such as parans.

C. **Benares Gharana:**

- The Benares Gharana was developed by Janakiprasad.
- It is characterized by the exclusive use of the natwari or dance bols, which are different from the tabla and the pakhawaj bols.
- There are differences in the thaat and tatkaar, and chakkars are kept at a minimum but are often taken from both the right- and the left-hand sides with equal confidence.
- There is also a greater use of the floor, for example, in the taking of sam.

- Noted Kathak exponents are: Shambhu Maharaj, Sitara Devi, Pandit Birju Maharaj

4. Manipuri

- Manipuri, one of the classical dances of India, originated in Manipur, the north-eastern state of India.
- The people of Manipur have been protected from outside influences, and able to retain their unique traditional culture. Manipuri dance is associated with rituals and traditional festivals.
- The cult of Radha and Krishna, particularly the raslila, is central to its themes but the dances, unusually, incorporate the characteristic symbols (kartal or manjira) and double-headed drum (pung or Manipuri mridang) of sankirtan into the visual performance.
- The most popular forms of Manipuri dance are the Ras, the Sankirtana and the Thang-Ta.
- In Manipuri **Ras**, the main characters are Radha, Krishna and the gopis. The themes often depict the pangs of separation of the gopis and Radha from Krishna.
- The Kirtan form of congregational singing accompanies the dance which is known as **Sankirtana** in Manipur. The male dancers play the Pung and Kartal while dancing. The masculine aspect of dance - the Choloms is a part of the Sankirtana tradition.
- The martial dancers of Manipur - the **Thang-ta** - have their origins in the days when man's survival depended on his ability to defend himself from wild animals. Today, Manipur has an evolved and sophisticated repertoire of martial dances, the dancers use swords, spears and shields. Real fight scenes between the dancers show an extensive training and control of the body.
- The noted exponents of Manipuri are: L Bino Devi, Darshana Zhaveri



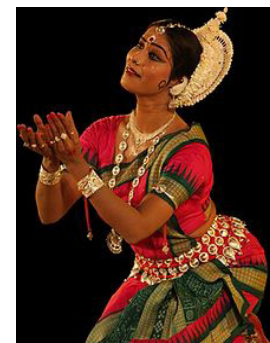
5. Kathakali

- Kathakali has evolved from many social and religious theatrical forms of Kerala.
- It is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics. Poet Vallathol, composed the classical Kathakali dance form.
- It is a highly stylized classical Indian dance-drama noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with the anchor playback music and complementary percussion.
- Kathakali is considered to be a combination of five elements of fine art:
 - Expressions (Natyam, the component with emphasis on facial expressions)
 - Dance (Nritham, the component of dance with emphasis on rhythm and movement of hands, legs and body)
 - Enactment (Nrithyam, the element of drama with emphasis on "mudras", which are hand gestures)
 - Song/vocal accompaniment (Geetha)
 - Instrument accompaniment (Vadyam)
- Noted Kathakali exponents are: Kalamandalam Ramankutty Nair, Kalamandalam Gopi, Madavoor Vasudevan Nair



6. Odissi

- Odissi, originally from Orissa, is a dance of love and passion touching on the divine and the human, the sublime and the mundane.
- It is the **oldest surviving dance** form of India on the basis of archaeological evidences.
- This dance is characterized by various **Bhargas** (Stance), which involves stamping of the foot and striking various postures as seen in Indian sculptures. The common Bhargas are Bhanga, Abanga, Atibhanga and Tribhanga.
- The techniques of movement are built around the two basic postures of the Chowk and the Tribhanga. The **chowk** is a position imitating a square - a very masculine stance with the weight of the body equally balanced. The **tribhanga** is a very feminine stance where the body is deflected at the neck, torso and the knees.
- The Odissi tradition existed in three schools:



A. Mahari

- Maharis were Oriya devadasis or temple girls, their name deriving from Maha (great) and Nari or Mahri (chosen) particularly those at the temple of Jagannath at Puri.
- Early Maharis performed mainly Nritha (pure dance) and Abhinaya (interpretation of poetry) based on Mantras and Slokas. Later, Maharis especially performed dance sequences based on the lyrics of Jayadev's Gita Govinda.

B. Gotipua

- Gotipuas were boys dressed up as girls and taught the dance by the Maharis.
- During this period, Vaishnava poets composed innumerable lyrics in Oriya dedicated to Radha and Krishna.

C. Nartaki

- Nartaki dance took place in the royal courts.
- During the British time the misuse of devadasis came under strong attack, so that Odissi dance withered in the temples and became unfashionable at court. Only the remnants of the Gotipua school remained.

- Noted Odissi exponents are: Kelucharan Mohapatra, Sonal Mansingh

7. Mohiniyattam

- It is a classical dance form from Kerala.
- It is considered a very graceful form of dance meant to be performed as solo recitals by women.
- The term Mohiniyattam comes from the words "Mohini" meaning a woman who enchants onlookers and "aattam" meaning graceful and sensuous body movements. The word "Mohiniyattam" literally means "dance of the enchantress".
- There are two stories of the Lord Vishnu disguised as a Mohini. In one, he appears as Mohini to lure the asuras (demons) away from the amrita (nectar of immortality) obtained during the churning of the palazhi or Ocean of Milk. In the second story Vishnu appears as Mohini to save Lord Shiva from the demon Bhasmasura.
- The dance involves the swaying of broad hips and the gentle movements of erect posture from side to side. This is reminiscent of the swinging of the palm leaves and the gently flowing rivers which abound Kerala.
- There are approximately 40 basic movements, known as **atavukal**.
- The vocal music of Mohiniyattam involves variations in rhythmic structure known as **chollu**.
- Noted exponents of Mohiniyattam are: T. Chinnammu Amma, Kalamandalam Sugandhi

**8. Sattriya**

- The Sattriya dance form was introduced in the 15th century A.D by the great Vaishnava saint and reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith.
- Sankaradeva introduced this dance form by incorporating different elements from various treatises, then prevalent dance forms and local folk dances combined with his own rare outlook.
- Sattriya dance is a clear indication of the influence of the former on the latter. Other visible influences on Sattriya dance are those from Assamese folk dances namely Bihu, Bodos etc
- Many hand gestures and rhythmic syllables are strikingly similar in these dance forms.
- Noted Sattriya exponents are: Indira PP Bora, Maniram Datta Moktar

**51. Folk Dance**

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

1. Central India**Gaur dance**

- ✓ Bastar district of Madhya Pradesh
- ✓ 'Gaur' means a ferocious bison
- ✓ Men put head-dresses with stringed 'cowries' and plumes of peacock feathers and make their way to the dancing ground.
- ✓ Women ornamented with brass fillets and bead necklaces with their tattooed bodies also join the gathering.
- ✓ The men with drums usually move in a circle and create a variety of dancing patterns
- ✓ As a part of the dance they attack one another and even chase the female dancers.



- ✓ This dance incorporates the movements of a bison namely charging, tossing of horns, hurling wisps of grass into the air, to name a few.

Pandavani

- ✓ Folk Dance of Chhattisgarh
- ✓ Form of story-telling prevalent among the tribals of the Chhattisgarh
- ✓ Both entertaining and educating the people.
- ✓ Pandavani narrates the story of the five Pandava brothers (protagonists of the epic Mahabharata).
- ✓ **Teejan Bai** is a known Pandavani artist.



2. Eastern India

Chhau

- ✓ Popular folk dance of Orissa/Bihar/Bengal.
- ✓ Chhau means mask.
- ✓ All the Chhau performers hold swords and shields while performing.
- ✓ The stages are decorated and brightly lit by torches, lanterns and flickering oil lamps.
- ✓ The musical instruments used are the Dhol (a cylindrical drum), Nagara (a huge drum) and Shehnai (reed pipes).
- ✓ The themes often revolve around mythological heroes and warriors from the Mahabharata and Ramayana.
- ✓ It probably originated as a martial art, which is why it comprises vigorous movements and leaps.



Jatra

- ✓ Folk dance of West Bengal & Bangladesh
- ✓ The name literally means 'going' or 'journey'.
- ✓ It is performing art combining acting, songs, music and dance
- ✓ Developed from ceremonial functions conducted before setting out on a journey.
- ✓ It developed from processions brought out in honour of various deities.



3. North East India

Bihu

- ✓ Popular folk dance of Assam.
- ✓ It is an integral part of the Bihu festival of Assam.
- ✓ The dance performed in mid-April when the harvesting of crops is over
- ✓ Young men and girls perform the Bihu dance together to the accompaniment of drums and pipes.
- ✓ Love forms the subject matter of the songs that are sung during the performance. The dances are performed in circles or parallel rows.



Chiraw

- ✓ Folk Dance of Mizoram
- ✓ It employs a grid of bamboo poles in its performance.
- ✓ The dancers move by stepping alternately in and out of the pairs of horizontal bamboos.
- ✓ They tap the bamboos open and closed in rhythmic beats.
- ✓ The dancers step in and out of the squares formed by the bamboos with ease and grace.
- ✓ The pattern and stepping of the dance resemble the movements of birds, swaying of trees



4. North India

Dumhal

- ✓ A dance performed by the men folk of the Wattal tribe of Kashmir
- ✓ This dance is performed with long colorful robes, tall conical caps (studded with beads and shells). Dumhal dance is accompanied by songs which the performers themselves sing.
- ✓ Performers of this dance place a banner into the ground at a fixed location. They begin to dance around this banner.



Bhangra

- ✓ Bhangra is a lively form of folk music and dance of Punjab.
- ✓ People sing Boliyaan (lyrics or couplets) in the Punjabi language.
- ✓ Dancers play the dhol (a large drum), beating it with a stick while others play the flute and dholak



- ✓ Bhangra eventually became a part of social occasions including weddings

Giddha

- ✓ It is a folk dance of Punjab performed by women and girls
- ✓ It is considered to be the female counterpart of Bhangra.

Langvir Dance

- ✓ This is an acrobatic dance in Uttarkhand, performed solely by the local menfolk.
- ✓ Dancer climbs a pole and balances himself on his navel on the top of the pole.
- ✓ To the accompaniment of drum beats and music, he balances skillfully and rotates on his belly, performing several acrobatic stunts.

**5. South India****Padayani**

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

**Dollu Kunitha**

- ✓ Karnataka state.
- ✓ Large drums are adorned with colored clothes and hang around the necks of men.
- ✓ The songs used in this dance usually have religious and battle fervor.
- ✓ The main emphasis is on quick and light movement of the feet and legs.
- ✓ The Dollu Kunitha dance forms a part of the ritualistic dances of the Dodavas of Karnataka.

**Dhimsa**

- ✓ Andhra Pradesh
- ✓ This dance is popular among the tribes inhabiting the Araku Valley region of Vishakhapatam.
- ✓ It is generally performed in local fairs and festivals of the area.

**6. Western India****Dandiya**

- ✓ It is a popular folk dance of Rajasthan.
- ✓ Dressed in colorful costumes the performers play skillfully with big sticks in their hands.
- ✓ Dandiya dance is accompanied by the musical instrument called the 'Meddale' played by the drummer in the centre.

Ghoomar Dance

- ✓ Characteristic dance of the Bhils - a tribal community in Rajasthan
- ✓ A community dance performed by groups of women on auspicious occasions.
- ✓ The name is derived from the word ghoomna (pirouetting).

**Kalbelia Dance**

- ✓ Performed by the womenfolk hailing from the Kalbelia community in Rajasthan.
- ✓ They pursue the centuries-old profession of catching snakes and trading snake venom.
- ✓ The dance movements and the costumes have an uncanny resemblance to the slithery creatures.

- ✓ It has been included in UNESCO intangible cultural heritage list

Bhavai

- ✓ In Rajasthan, this spectacular dance form consists of veiled women dancers balancing nearly seven or nine brass pitchers as they dance dexterously, pirouetting and swaying with the soles of their feet perched on top of a glass or on the edge of a sword.

**9. Theatre****52. Origin of Theatre in India**

Bharata's Natya Shastra was the earliest and most elaborate treatise on dramaturgy written anywhere in the world. India has a longest and richest tradition in theatre going back to at least 5000 years. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country.

In Natya Shastra, Bharata Muni consolidated and codified various traditions in dance, mime and drama. No book of ancient times in the world contains such an exhaustive study on dramaturgy as Natya Shastra. It is addressed to the playwright, the director, and the actor because to Bharata Muni these three were inseparable in the creation of a drama.

Hindu theorists from the earliest days conceived of plays in terms of two types of production:

1. **Lokadharmi** (realistic), which involved the reproduction of human behaviour on the stage and the natural presentation of objects
2. **Natyadharmi** (conventional), which is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic

Theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: literature, mime, music, dance, movement, painting, sculpture and architecture - all mixed into one and being called '**Natya**' or Theatre in English.

53. North India

Bhand Pather

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



Swang

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



Nautanki

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



Raasleela

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



Maach

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



Ramman

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



54. Eastern India

Jatra

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

**Bhaona**

- ✓ It is a presentation of the Ankia Naat of Assam.
- ✓ Cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.
- ✓ The **Sutradhaar**, or narrator begins the story, first in Sanskrit and then in either Brajoli or Assamese.



55. Western India

Bhavai

- ✓ Traditional theatre form of Gujarat.
- ✓ The centers of this form are Kutch and Kathiawar.
- ✓ The instruments used in Bhavai are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
- ✓ In Bhavai, there is a rare synthesis of devotional and romantic sentiments.

**Tamaasha**

- ✓ Traditional folk theatre form of Maharashtra.
- ✓ It has evolved from the folk forms such as Gondhal, Jagran and Kirtan.
- ✓ Unlike other theatre forms, in Tamaasha the **female actress** is the chief exponent of dance movements in the play. She is known as **Murki**.
- ✓ Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.



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56. South India

Dashavatar

- ✓ It is the most developed theatre form of the Konkan and Goa regions.
- ✓ The performers personify the ten incarnations of Lord Vishnu-the god of preservation and creativity.
- ✓ The ten incarnations are Matsya (fish), Kurma (tortoise), Varaha (boar), Narsimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.
- ✓ Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

**Krishnattam**

- ✓ It is the folk theatre of Kerala
- ✓ Came into existence in the middle of 17th century A.D. under the patronage of King Manavada of Calicut.
- ✓ Krishnattam is a cycle of eight plays performed for eight consecutive days.
- ✓ The plays are Avataram, Kalamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vidya Vadham, and Swargarohana.
- ✓ The episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.

**Mudiyettu**

- ✓ It is the traditional folk theatre form of Kerala
- ✓ It is celebrated in the month of Vrischikam (November-December).
- ✓ It is usually performed only in the **Kali temples** of Kerala, as an oblation to the Goddess.
- ✓ It depicts the triumph of goddess Bhadrakali over the asura Darika.
- ✓ The seven characters in Mudiyettu: Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up.

**Theyyam**

- ✓ It is a traditional and extremely popular folk theatre form of Kerala.
- ✓ The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God. Hence it is called God's dance.



- ✓ Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes.
- ✓ One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

Koodiyaattam/ Kuttiyaattam

- ✓ It is one of the oldest traditional theatre forms of Kerala and is based on Sanskrit theatre traditions.
- ✓ The characters of this theatre form are: **Chakyaar** or actor, **Naambiyaar**, the instrumentalists and **Naangyaar**, those taking on women's roles.
- ✓ The **Sutradhar** or narrator and the **Vidushak** or jesters are the protagonists.
- ✓ It is the Vidushak alone who delivers the dialogues.
- ✓ Emphasis on hand gestures and eye movements makes this dance and theatre form unique.
- ✓ It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.



Yakshagaana

- ✓ It is the traditional theatre form of Karnataka
- ✓ It is based on mythological stories and Puranas.
- ✓ The most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.



Therukoothu

- ✓ It is the most popular form of folk drama of Tamil Nadu
- ✓ Literally means "street play".
- ✓ It is mostly performed at the time of annual temple festivals of **Mariamman** (Rain goddess) to achieve rich harvest.
- ✓ At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi.
- ✓ **Kattiakaran**, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and **Komali** entertains the audience with his buffoonery.



Burrakatha/ Harikatha

- ✓ A storytelling technique used in villages of Andhra Pradesh, Karnataka and Tamil Nadu.
- ✓ The troupe consists of one main performer and two co-performers.
- ✓ It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes.
- ✓ The topic will be either a Hindu mythological story or a contemporary social problem.
- ✓ Harikatha, also known as Katha Kalakshepa, is a variant which narrates tales of Lord Krishna, other Gods and saints.



57. Noted Dramatists

Classical

- Asvaghosa - Buddhacharita
- Kalidasa – Abhijnanasakuntalam, Meghduta, Kumarsambhava
- Bhasa - Madhyamavyayoga
- Shudrak - Mricchkatika
- Vishakahdatta - Madarakshasa
- Bhavabhuti – Mahaveercharita

Modern

- Dinbandhu Mitra – Neeldarpan
- Aga Hashra Kashmiri (aka Indian Shakespeare?)
- Bhartendu Harishchandra
- Jaishankar Prasad
- Habib Tanveer – Mitti ki Gadi, Charandas Chor
- Mohan Rakesh – Ashadha ka ek din
- Dharamveer Bharti – Andha Yug
- Vijay Tendulkar – Shantata Court Chalu Ahe, Ghasiram Kotwal
- Girish Karnad – Tughlaq, Yayati

10. Puppetry

In Puppet Theatre various forms, known as puppets, are used to illustrate the narratives. In India, the roots of the puppet theatre lie in a dancer's mask. Excavations at several Harappan sites have revealed a number of toys whose body parts can be manipulated with strings.

There are basic four kinds of puppets - glove, string, rod and shadow. The puppeteer narrates his story in verse or prose, while the puppets provide the visual treat. Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc. The presentation of puppet programmes involves the creative efforts of many people working together.

58. String Puppets

String puppets are also called as **marionettes**. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.

Kathputli, Rajasthan

- ✓ Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed.
- ✓ The **Kathputli** is accompanied by a highly dramatised version of the regional music.
- ✓ Oval faces, large eyes, arched eyebrows and large lips are some of the distinct facial features.
- ✓ These puppets wear long trailing skirts and do not have legs.
- ✓ Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.



Kundhei, Orissa

- ✓ Made of light wood, the Orissa puppets have no legs but wear long flowing skirts.
- ✓ They have more joints and are, therefore, more versatile, articulate and easy to manipulate.
- ✓ The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation.
- ✓ The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre.
- ✓ The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.



Gombeyatta, Karnataka

- ✓ The puppets are styled and designed like the characters of Yakshagana theatre form of the region.
- ✓ The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop.
- ✓ Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time.
- ✓ Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays.
- ✓ The music that accompanies is dramatic and beautifully blends folk and classical elements.



Bommalattam, Tamil Nadu

- ✓ Bommalattam combine the techniques of both rod and string puppets.
- ✓ They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
- ✓ A few puppets have jointed arms and hands, which are manipulated by rods.
- ✓ The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms.
- ✓ Bommalattam theatre has elaborate preliminaries which are divided into four parts - **Vinayak Puja**, **Komali**, **Amanattam** and **Pusenkanattam**.



59. Shadow Puppets

Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

Togalu Gombeyatta, Karnataka

- ✓ These puppets are mostly small in size.
- ✓ The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.



Tholu Bommalata, Andhra Pradesh

- ✓ The puppets are large in size and have jointed waist, shoulders, elbows and knees.
- ✓ They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen.
- ✓ The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.



Ravanachhaya, Orissa

- ✓ The puppets are in one piece and have no joints. Hence the manipulation requires great dexterity.
- ✓ They are not coloured, hence throw opaque shadows on the screen.
- ✓ The puppets are made of deer skin and are conceived in bold dramatic poses.
- ✓ Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used.
- ✓ Although, Ravanachhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.



60. Rod Puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.

Putul Nautch, West Bengal

- ✓ The Puppets are carved from wood and follow the various artistic styles of a particular region.
- ✓ The Bengal rod-puppets are about 3 to 4 feet in height and are costumed like the actors of Jatra theatre form.
- ✓ These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
- ✓ A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. The puppeteers each holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets.
- ✓ While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals.



Yampuri, Bihar

- ✓ These puppets are made of wood.
- ✓ Unlike the traditional Rod puppets of West Bengal, these puppets are in one piece and have no joints.
- ✓ As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.



61. Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of **Papier mache**, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.

Pavakoothu, Kerala

- ✓ It came into existence during the 18th century due to the influence of Kathakali.
- ✓ In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag. The face of the puppet is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc.



- ✓ The musical instruments used during the performance are **Chenda, Chengiloa, Ilathalam** and **Shankha**.
- ✓ The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

11. Fairs and Festivals

62. Harvest festivals - Sankranti

Sankranti is an annual celebration that occurs around the time of the main harvest of a given region. It also marks the beginning of the northward journey of the Sun from its southernmost-limit, a movement traditionally referred to as Uttarayana. This observance occurs annually around January 14 each year. Sankranti is celebrated across the country in different ways.

Uttar Pradesh

- In Uttar Pradesh, Sankranti is called '**Khichiri**'.
- Taking a dip in the holy rivers on this day is regarded as most auspicious.
- A big one-month long '**Magha-Mela**' fair begins at Prayag (Allahabad) on this occasion.
- Apart from Triveni, ritual bathing also takes place at many places like Haridvar and Garh Mukteshwar in Uttar Pradesh, and Patna in Bihar.

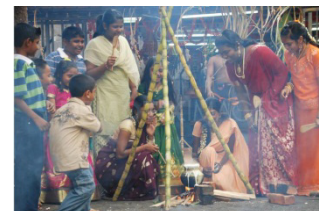


Bengal

- In Bengal every year a very big mela is held at Ganga Sagar where the river Ganga is believed to have dived into the nether region and vivified the ashes of the sixty thousand ancestors of King Bhagirath.
- This mela is attended by a large number of pilgrims from all over the country.

Tamil Nadu

- In Tamil Nadu Sankranti is known by the name of '**Pongal**', which takes its name from the surging of rice boiled in a pot of milk, and this festival has as much or more significance than even Diwali.
- It is very popular particularly amongst farmers. Rice and pulses cooked together in ghee and milk is offered to the family deity after the ritual worship.
- In essence in the South this Sankranti is a 'Puja' (worship) for the Sun God.
- It is a four day festival in Tamil Nadu:
 - ✓ Day 1: Bhogi Pandigai
 - ✓ Day 2: Thai Pongal
 - ✓ Day 3: Maattu Pongal
 - ✓ Day 4: Kaanum Pongal
- The festival is celebrated four days from the last day of the Tamil month Maargazhi to the third day of the Tamil month Thai.
- **Jallikattu**, or taming the wild bull contest, is an event held on the day of Mattu Pongal and this is mostly seen in the villages.

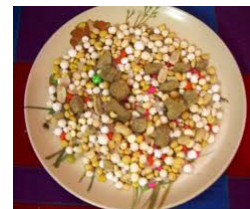


Andhra Pradesh

- In Andhra Pradesh, it is celebrated as a three-day harvest festival Pongal.
- The Telugu people call it 'Pedda Panduga' meaning big festival.
- The whole event lasts for four days, the first day **Bhogi**, the second day **Sankranti**, the third day **Kanuma** and the fourth day, **Mukkanuma**.

Maharashtra

- In Maharashtra on the Sankranti day people exchange multi-colored tilguds made from til (sesame seeds) and sugar and til-laddus made from til and jaggery.
- While exchanging tilguls as tokens of goodwill people greet each other saying – 'til-gul ghya, god god bola' meaning 'accept these tilguls and speak sweet words'.
- This is a special day for the women in Maharashtra when married women are invited for a get-together called 'Haldi-Kumkum' and given gifts of any utensil, which the woman of the house purchases on that day.
- The festival in Karnataka is also celebrated in the same way by exchanging 'Ellu Bella' (sesame seeds and Jaggery).



Gujarat

- In Gujarat Sankranti is observed more or less in the same manner as in Maharashtra but with a difference that in Gujarat there is a custom of giving gifts to relatives.
- The elders in the family give gifts to the younger members of the family. The Gujarati Pundits on this auspicious day grant scholarships to students for higher studies in astrology and philosophy.

- This festival thus helps the maintenance of social relationships within the family, caste and community.
- Kite flying has been associated with this festival in a big way. It has become an internationally well-known event.

Punjab

- In Punjab huge bonfires are lit on the eve of Sankrant and which is celebrated as "Lohri".
- Sweets, sugarcane and rice are thrown in the bonfires, around which friends and relatives gather together.
- The following day, which is Sankrant, is celebrated as "Maghi".
- The Punjabi's dance their famous Bhangra dance till they get exhausted.



Kerala

- The 40 days anushthana by the devotees of Ayyappa ends on this day in Sabarimala with a big festival.

Bundelkhand

- In Bundelkhand and Madhya Pradesh Sankrant is known by the name 'Sakarai' and is celebrated with great pomp & merriment accompanied by lot of sweets.

Tribals of Orissa

- Many tribals in our country start their New Year from the day of Sankrant by lighting bonfires, dancing and eating their particular dishes sitting together.
- The Bhuya tribals of Orissa have their Maghyatra in which small home-made articles are put for sale.

Assam

- In Assam, the festival is celebrated as Bhogali Bihu.
- Bhogali Bihu, also called Magh Bihu comes from the word Bhog that is eating and enjoyment. It is a harvest festival and marks the end of harvesting season.

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63. New Year festivals

Different regions follow different cultures and so the New Year traditions also vary. Every Indian state has its own history behind the New Year celebrations. People in various parts of the country celebrate New Year as per their traditional calendar.

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Ugadi

- Ugadi is celebrated as New Year's Day in Karnataka and Andhra Pradesh.
- The name Ugadi is derived from the name "Yuga Adi", which means 'the beginning of a new age'.
- It is celebrated on the first day of the Hindu month Chaitra, which marks the onset of spring.
- It is believed that Lord Brahma, the creator according to Hindu tradition, began creation on this day.
- Preparations begin well ahead of the festival. Houses are given a thorough cleaning, people don new clothes and special dishes are prepared.

Gudi Padwa

- Gudi Padwa is celebrated as New Year's Day in Maharashtra.
- It is celebrated on the same day as Ugadi i.e., the first day of the month Chaitra.
- Lord Brahma is worshipped on this day and the gudi, Brahma's flag (also called Brahmadvaj), is hoisted in every house as a symbolic representation of Rama's victory over Ravana.

Puthandu

- Puthandu, also known as Varuda pirappu, is celebrated as New Year's Day in Tamil Nadu.
- It is celebrated on the first day of the Tamil month Chithirai, which falls on 14 April.
- Women draw patterns called kolams. A lamp called a kuttuvilaku is placed on the center of the kolam, to eradicate darkness. A ritual called kanni takes place. Kanni means 'auspicious sight'.
- A car festival is held at Tiruvadamarudur, near Kumbakonam.

Vishu

- Vishu is celebrated as New Year's Day in Kerala.
- It is celebrated on the first day of the Malayalam month of Medam (mid-April on the Gregorian calendar).
- Offerings to the divine called Vishukanni are neatly arranged on the eve of the festival and consist of rice, linen, cucumber, betel leaves, holy texts, coins and yellow flowers called konna (Cassia fistula). It is considered auspicious to see the Vishukanni first thing in the morning.

- On this day, people read the Ramayana and go to temples, Hindu places of worship. Children burst crackers, people wear new clothes and prepare special dishes and the elders of the house give out money to the children, servants and tenants. The money given is called **Vishukaineetam**.

Navreh

- Navreh is the lunar New Year celebration in Kashmir.
- This coincides with the first day of the Chaitra (spring) Navratras.
- This day finds mention in Rajtarangini and Nilamat Purana of Kashmir and is regarded as sacred in Kashmir as the Shivratri.
- Navreh falls on the same day as Ugadi or Cheiraoba or Gudi Padwa.

Maha vishuva Sankranti

- Mahavishuva Sankranti is celebrated as the Oriya New Year.
- On this day, religious people offer delicious **Pana**, a sweet drink, to their deities.
- During the festival people will place water pots on the roadsides to help the thirsty souls. Water is also offered to animals and birds. This day is also a celebration of Hanuman Jayanti.
- Mahabishuva Sankranti generally falls on 13 or 14 April. It is celebrated on same day as Puthandu in Tamil Nadu.

Bestu Varas

- Bestu Varas is the New Year's Day for Gujaratis and this falls on the day next to Diwali.
- On this day, people greet each other on this day with "Nutan Varsha Abhinandan".
- The day starts with the heavy fire works, to welcome New Year, in the early morning as Hindus believe morning starts at 4 am.

Chaitti and Basoa

- The festivals of Chaitti and Basoa are celebrated as New Year festivals in the state of Himachal Pradesh.
- Chaitti is celebrated on the first day of month of Chaitra. The first day of this month is considered very important and is celebrated all over the state. Chaitti is celebrated on the same day as Ugadi and Gudi Padwa.
- The festival of Basoa, also known as Bishu, is celebrated on the first day of the month of Baisakh. The aboriginal and the farming folk celebrate the Basoa festival.

Baisakhi

- Baisakhi Festival, also called Vaisakhi, holds great importance for the Sikh community and farmers of Punjab and Haryana.
- Baisakhi falls on 13 or 14 April, the first day of the second month of the year according to the Nanakshahi Calendar.
- Sikhs also celebrate this day in honor of their tenth guru, Guru Gobind Singh. Baisakhi commemorates the day when the Sikh Guru eliminated caste differences and founded Khalsa Panth in 1699.

Nowruz

- Nowruz is the name of the Iranian/Persian New Year in Iranian calendars.
- Originally being a Zoroastrian festival, and the holiest of them all, Nowruz is believed to have been invented by Zoroaster himself.
- It is celebrated on 21 March every year, a date originally determined by astronomical calculations.
- Nowruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.
- It is included in the UNESCO list of Intangible Cultural Heritage.

64. Other important festivals

Me-Dam-Me-Fie festival

- 'Me-Dam-Me-Phi' festival of the Tai Ahom community has been celebrated across Assam with religious fervour and traditional gaiety.
- The Tai-Ahoms offer oblations to their departed ancestors and offer sacrifices to Gods in traditional manner on this day. The Tai-Ahoms believe that their worthy ancestors are still living in the Heaven.
- The Ahom Kings, who ruled Assam for around six hundred years till 1826, performed this annual 'ancestor worship' initially at Charaideo, the erstwhile capital of the Ahom Kingdom, now at Sibsagar in Upper Assam.

Khajuraho dance festival

- It is a one week long festival of classical dances held annually against the spectacular backdrop of the magnificently lit Khajuraho temples in Madhya Pradesh.
- From 2010 The Khajuraho Festival of Dance is conducted every year the first week of February from the 1st to the 7th.
- This cultural festival highlights the richness of the various Indian classical dance styles such as Kathak, Bharathanatyam, Odissi, Kuchipudi, Manipuri and Kathakali with performances of some of the best exponents in the field.
- It takes place at the open-air auditorium in front of the Chitragnpta Temple dedicated to the Sun God and the Vishwanatha Temple dedicated to Lord Shiva.
- It is organized by Culture Department of Madhya Pradesh government and Ustad Allaiddin Khan Sangeet and Kala Academy.

Surajkund Crafts Mela

- The Surajkund Crafts Mela is a week long event organized by the Haryana Tourism Department in the month of February in Faridabad since 1981.
- The Surajkund Crafts is an annual event that highlights some of the finest handloom and handicraft traditions of the country.
- Every year, the Surajkund Crafts Mela is planned by selecting a particular Indian state as a theme and entire ambience for the fair is designed accordingly.
- The Karnataka vibrant is the theme state for the year 2013. The craft persons from SAARC Nations are also participating in the Surajkund Crafts Mela.

Lathmaar holi of Barsana in Mathura

- It is a special form of traditional festivity. It is famous and Unique Holi with sticks wherein women beat up men with sticks and men protect themselves with shields.
- It takes place at Barsana near Mathura in the state of Uttar Pradesh and well before the actual Holi celebration.
- The main attraction is Radharani temple.

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Sarhul

- Sarhul Festival is one of the most popular tribal festivals in Orissa, Jharkhand, Bengal and Bihar. The meaning of Sarhul is 'Worship of Sal.'
- It is celebrated on the last day of Baisakh when the Sal trees bloom with flowers.
- The festival has resemblance of another Indian festival of Vasant-mahotsava which is a festival of flowers.
- In Sarhul festival, nature and the soil are worshiped; people worship the mother earth or Dharti Mata as Sita.
- The festival is observed by Mundas, Oraon and Santhal tribal communities, inhabiting in the regions of Orissa, Jharkhand and Bihar.
- Traditional Sarhul Dance is also performed during Sarhul festival that lasts for several days.

12. Indian Cinema

65. A brief history of Indian film Industry

- Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay.
- The first short films in India were directed by Hiralal Sen, starting with The Flower of Persia (1898).
- The first Indian movie released in India was Shree pundalik a silent film in Marathi by Dadasaheb Torne on 18 May 1912
- The first full-length motion picture in India was produced by Dadasaheb Phalke, a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his **Raja Harishchandra** (1913), a silent film in Marathi. The female roles in the film were played by male actors.
- Ardeshir Irani released **Alam Ara** which was the first Indian talking film, on 14 March 1931. The year also saw the launch of the first air conditioned cinema theatre in the country- Regal cinema Bombay was opened to the public.
- Bhakta Pahlada (Telugu) released on 15 September 1931 and Kalidas (Tamil) released on 31 October 1931 are the south India's first talkie films to have a theatrical release.
- First colour film by Ardeshir Irani called Kisan Kanya was released in 1937.
- As sound technology advanced the 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's films.

- Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of Devdas, which had managed to enthrall audiences nationwide.
- Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience.
- Neecha Nagar by Chetan Anand awarded the Grand Prix du Festival International du Film (Best Film) award at the first Cannes Film Festival in 1946.
- Following India's independence, the period from the late 1940s to the 1960s is regarded by film historians as the '**Golden Age**' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. In commercial Hindi cinema, examples of films at the time include the Guru Dutt films Pyaasa (1957) and Kaagaz Ke Phool (1959) and the Raj Kapoor films Awaara (1951) and Shree 420 (1955).
- **Do Bigha Zameen** directed by Bimal Roy was released in 1953. The film starred Balraj Sahni in the lead role. It was the first film to win Filmfare Best Film
- Pather Panchali (1955), the first part of The Apu Trilogy (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. Not only did the film win National Film Award for Best Film that year, but also the Best Human Documentary award at the 9th Cannes film festival.
- Mehboob Khan's epic film Mother India released in 1957. The film was **India's first submission for the Academy Award for Best Foreign Language Film** in 1958 and was chosen as one of the five nominations for the category.
- K Asif's historical epic drama Mughal-e-Azam was released in 1960. Starring the then lovers Dilip Kumar and Madhubala, the film took twelve long years to complete.
- Satyajit Ray wins the Best Director award at the Berlin Film Festival for his film Charulata in 1964.
- While, commercial Indian cinema was thriving, the same age saw the emergence of a new **Parallel Cinema** (Art Cinema) movement, mainly led by Bengali cinema. Important filmmakers include Satyajit Ray, Bimal Roy and Chetan Anand. It is known for its serious content of realism and naturalism, with a keen eye on the social-political climate of the times.
- This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and others) and then gained prominence in the other film industries of India
- At this juncture, Telugu cinema & Tamil cinema experienced their respective golden age and during this time the production of Indian Folklore, fantasy and Mythological films also grew up.
- The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as Sholay (1975), which solidified Amitabh Bachchan's position as a lead actor.
- In 1982 fashion Designer Bhanu Athaiya becomes the **first Indian to win an Oscar** for the film Gandhi, by winning the Best Costume Design award.
- Long after the Golden Age of Indian cinema, South India's Malayalam cinema of Kerala experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan.
- In 1992 **honorary Oscar for Lifetime Achievement** awarded to Satyajit Ray
- The 1990s also saw a surge in the national popularity of Tamil cinema as films directed by Mani Ratnam captured India's imagination with Roja (1992) and Bombay (1995).
- Today, Indian cinema produces largest number of Films in the world. The various contributors include Assamese Cinema, Bengali Cinema, Bhojpuri Cinema (Eastern UP), Gujrati Cinema, Hindi Cinema (BOLLYWOOD), Kannada Cinema, Malayalam Cinema, Marathi, Oriya, Tamil, Punjabi and Telegu cinema.
- Three Indian films, Mother India (1957), Salaam Bombay (1988), and Lagaan (2001), were nominated for the Academy Award for Best Foreign Language Film.
- Indian winners of the Academy Awards include Bhanu Athaiya (costume designer), Satyajit Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist).
- Presently India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid, which include a staggering figure of 1288 feature films. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney Pictures and Warner Bros.
- Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

- The Indian film industry revenue is expected to grow by 56 per cent to Rs 12,800 crore by 2015, from Rs 8,190 crore in the year 2010 due to increasing digitalisation of the sector.

13. UNESCO Intangible Heritage Lists

The Lists of Intangible Cultural Heritage are established by UNESCO aiming to ensure the better protection of important intangible cultural heritages worldwide and the awareness of their significance.

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants. Intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization.

In 2008, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage came into effect. It identified five broad 'domains' in which intangible cultural heritage is manifested:

- (i) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (ii) Performing arts;
- (iii) Social practices, rituals and festive events;
- (iv) Knowledge and practices concerning nature and the universe;
- (v) Traditional craftsmanship.

The programme currently compiles two lists:

- 1) The **Representative List** of the Intangible Cultural Heritage of Humanity comprises cultural "practices and expressions [that] help demonstrate the diversity of this heritage and raise awareness about its importance." This is the longer of the two lists.
- 2) The List of Intangible Cultural Heritage in **Need of Urgent Safeguarding** is composed of those cultural elements that concerned communities and countries consider require urgent measures to keep them alive. Inscriptions on this List help mobilize international cooperation and assistance for stakeholders to undertake appropriate measures.

Prior to this, a project known as the Masterpieces of the Oral and Intangible Heritage of Humanity had already been active in recognizing the value of intangibles through a Proclamation. Started in 2001, 90 forms of intangible heritage around the world were recognized. The 90 previously proclaimed Masterpieces have been incorporated into the Representative List of the Intangible Cultural Heritage of Humanity. Subsequent elements were added following the assessment of nominations submitted by member states. A panel of experts in intangible heritage and an appointed body, known as the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, then examine each of the nominations before officially inscribing the candidates as elements on the List. Currently no cultural heritage items of India are listed in the "List of Intangible Cultural Heritage in need of Urgent Safeguarding".

Eight items from India were listed as Masterpieces and now included in the Representative List. These are:

- Chhau Dance, Eastern India (three distinct styles hail from Seraikilla, Purulia and Mayurbhanj)
- Kalbelia folk songs and dances of Rajasthan
- Mudi yettu, ritual theatre and dance form of Kerala
- Navroz, Parsi new year festivity. It is celebrated on 21 March every year, a date originally determined by astronomical calculations. Novruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.
- Ramman, religious festival and ritual theatre of Garhwal hills (Chamoli, Uttarakhand)
- Kutiyattam, Sanskrit Theatre from Kerala
- Ramlila, traditional performance of Ramayana
- Tradition of Vedic chanting

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