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PRELIMS 2025

ART AND CULTURE



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PRELIMS WALLAH (STATIC)

ART AND CULTURE

**QUICK AND COMPREHENSIVE REVISION
SERIES FOR PRELIMS 2025**

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Introduction

Architecture basically means the **art** and **science** of **designing structures**. **Indian architecture** is rooted in the **history, culture, and religion of India**. The story of Indian architecture is also a story of evolution from ancient Indus Valley civilization to modern independent India.

ARCHITECTURE OF INDUS VALLEY CIVILISATION

The earliest remains of Indian architecture are to be found in **Harappa, Mohenjodaro, Ropar, Kalibangan, Lothal and Rangpur**.

- The towns of this civilisation were laid out in a **rectangular grid pattern** with roads cutting each other at the right angles.
- **Standardisation:** They used **burnt mud bricks** of standardised dimensions and layers of bricks were joined together using **gypsum mortar**.
- **Residential Buildings:** Houses were typically built with courtyards, flat roofs, and multiple rooms. Larger houses often had private wells and bathing areas. Doors and windows rarely opened onto the main streets, ensuring privacy.
- **Defensive structures:** Cities had fortified walls made of bricks to protect against floods and invasions.
- **Raised Platform:** Both upper and lower town were built on raised platforms but height of the platform of upper town was higher.
- Dholavira is unique site as it was divided into three parts and use of stones in construction instead of burnt bricks.
- **Advanced drainage network:** Cities were equipped with an **advanced drainage system** with small drains from each house connected to a bigger drain.
 - The drains were covered loosely to allow regular cleaning and maintenance.
 - **Cess pits** at regular intervals and the presence of **wells** were also observed.
- The **granaries** had strategic air ducts and raised platforms to protect from pests.

- **Great bath from Mohenjodaro** was equipped with galleries and rooms indicating the importance of ritual cleansing.
- The cities were divided into two divisions:

CITADEL	LOWER TOWN
<ul style="list-style-type: none"> • Located in the western part. • Smaller than lower town. • Hosted large buildings like granaries, administrative buildings, pillared halls, residences of the rulers and aristocrats, courtyards etc. 	<ul style="list-style-type: none"> • Located in the eastern part. • Larger than the citadel. • Contained small one-roomed houses, probably for working-class people.

MAURYAN ARCHITECTURE

Mauryan architecture was **influenced by Buddhism and Jainism**. It was divided into **court art** and **popular art** based on the presence or absence of state patronage.

1. Court Art

It includes the architectural works commissioned by rulers. It was used for **political as well as religious purposes**.

Palaces

- **Ashoka's Palace at Kumrahar** was a three-storey massive wooden structure with a high central pillar.
- The Palace of Chandragupta Maurya was inspired by the **Achaemenid palaces** at Persepolis in **Iran**. As per Megasthenes, it was one of the greatest creations of mankind.

Pillars

Ashoka's pillar inscriptions were built as a **symbol of the state** and to **commemorate battle victories**.

- The pillars were usually made of **Chunar sandstone**.
- The pillar is made up of **four parts**:
 - **Shaft:** The shaft formed the base and was made up of a single piece of stone or monolith.



- **Capital:** It lays above the shaft and could be either lotus-shaped or bell-shaped. The bell-shaped pillars, influenced by Iranian pillars, are known for their lustrous and polished finish.
- **Abacus:** On the top of the capital, there was a circular or rectangular base known as the Abacus on which animal figures were placed.
- **Capital Figure:** They are usually figures of animals like **bull, lion, elephant etc.**
- Some of the existing pillars with capital figures were found at **Basarah-Bakhira, Lauriya Nandangarh and Rampurva (Bull)** in Bihar, **Sankisa and Sarnath (Lion)** in Uttar Pradesh.

National Emblem

- The **abacus** and the **lion capital part of the Sarnath pillar** form the official National Emblem.
- In the **abacus** of the Sarnath pillar, **four animals** represent four directions - a **horse** (West), an **elephant** (East), a **bull** (South) and a **lion** (North). The **abacus** has the depiction of a **chakra** (wheel) having **twenty-four** spokes in all the four directions.
- The **Elephant** depicts the **dream of Queen Maya**, the **Bull** depicts the **zodiac sign** of the month in which Buddha was born (Taurus), the **horse** represents the **Buddha's horse Kanthaka** which he used for going away from princely life, and the **lion** shows the **attainment of enlightenment**.
- This pillar capital was built by Ashoka commemorating **Dharmachakrapravartana** (the first sermon by the Buddha).
- The **four lion symbols** symbolise Buddha spreading Dhamma in all directions.
- In the National Emblem, the words **Satyameva Jayate** from **Mundaka Upanishad**, meaning, "**Truth alone triumphs**", are inscribed below the abacus in **Devanagari script**.

Differences Between Ashokan and Achaemenian Pillars

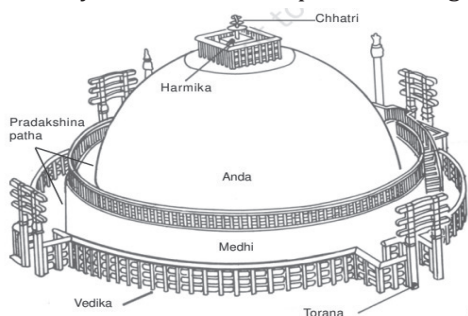
ASPECT	ASHOKAN PILLAR	ACHAMENIAN PILLAR
Period	3rd century BC	6th - 4th century BC
Purpose	Independently erected as edicts to spread Ashoka's messages of Dhamma (moral law)	To support large palatial or ceremonial structures, such as audience halls (Apadana).
Material	Sandstone or other local stone	Limestone, sandstone or other local stones
Structure	Single monolithic shaft with a capital.	Tall, fluted shaft with elaborate capital and made up of several stones cemented together.
Religious influence	Associated with Buddhism.	Associated with Zoroastrianism and Persian culture.
Capitals	Sculptures of lions, elephants and bulls.	Capitals often feature twin bull heads, griffins, or other mythological creatures.

Stupa

The stupas are basically **burial mounds** and are a conventional representation of a funeral mound in which **relics and ashes** of the dead are kept. Though being **pre-Buddhist**, stupas were popularised by the Buddhists. [UPSC 2023]

Patrons of Stupa

Patrons range from lay devotees to Gahapatis and kings.



Layout of a Stupa



Sanchi Stupa

- Donations by the guilds are also mentioned at several sites. However, there are very few inscriptions mentioning the names of artisans such as **Kanha at Pitalkhora** (Satmala range in western ghats) and his disciple **Balaka at Kondane** caves (near Lonavala) in Maharashtra.
- Artisans' categories like stone carvers, goldsmiths, stone polishers, carpenters, etc. are also mentioned in the inscriptions.
- From the second century BC onwards, the pattern of patronage has been a very collective one, and there are very few examples of royal patronage.

Features of the Stupa

The Buddhist stupa is a **hemispherical dome with a solid structure**.

- The **core** of the Stupa was made of **unburnt brick**, while the outer **surface** was made of **burnt bricks**.
- It consists of a **circular cylindrical drum** with a **Harmika** and **Chhatra** on the top.
- It is surrounded by a **circumambulatory passage** or **Pradakshinapatha**, where devotees walk around.
- The whole structure was also surrounded by **wooden railings** and gateways called **Toranas**.
- Buddha's life events like the **birth, renunciation, enlightenment, dhammachakrapravartana**, and **mahaparinibbana** were depicted through the symbols like **lotus, elephant, Jataka stories** etc.

Important Stupa

- Stupa constructed over the **relics** of Buddha:
 - **Rajagraha, Vaishali, Vethadipa**.
 - **Kapilavastu, Allakappa** and **Ramagrama** in Nepal.
 - **Kushinagar** and **Pippalvina, Pava** in Uttar Pradesh.
- The textual tradition also mentions the construction of various other stupas on the relics of the Buddha at several places, including **Avanti** and **Gandhara**, which are outside the Gangetic valley.
- **Bharhut, Bodh Gaya, Amravati** and **Nagarjunakonda** were other important sites.

Sanchi Stupa

Sanchi stupa, a **world heritage site**, lies to the west of the **Betwa River**, in Raisen district near **Bhopal**. [UPSC 2021]

- Along with other relatively small stupas, there are **three main stupas at Sanchi**.
 - **Stupa-1** is presumed to have the **relics of the Buddha**.
 - **Stupa-2** contains the **relics** of ten less famous **arhats** (who have attained enlightenment) belonging to three different generations. Their names are found on the relic casket.
 - **Stupa-3** has the relics of **Sariputta** and **Mahamougalayana** (the two chief disciples of the Buddha).
- Originally, the stupa was a small brick structure that expanded over a period. Later, it was covered with stone and surrounded by vedika and the torana (gateways).
- The **Ashokan lion-capital pillar** with an inscription is found on the **southern side of the stupa**.
- There is also the **upper Pradakshina path** which is unique to this site.
- The **four gateways** are decorated profusely with sculptures. The sculptures at Sanchi, despite being **small in dimension**, are **very naturalistic**.
- There are guardian images on pillars, and the **Shalbhanjika** (lady holding the branch of a tree) sculptures are remarkable in their treatment of volume.

The art of stupas **reached its climax during the period of Ashoka**.

2. Popular Art

In addition to royal support, a variety of artistic mediums, including sculpture, ceramics, and cave construction, arose via local support. These were categorised as forms of popular art.

Cave Architecture

Rock-cut cave architecture emerged during the Mauryan period and was generally used as **viharas** (living quarters) by the **Jain** and **Buddhist monks**.

- The caves were characterised by **highly polished interiors** and **decorative gateways**.

- The early Mauryan caves were used by **Ajivika sects**, later, they became popular as **Buddhist monasteries**.
- **Barabar** and **Nagarjuni caves** in Bihar were formed during the Mauryan period.
 - Key features include rectangular and circular entrances, smooth interior walls, and minimalist chambers for meditation. Some caves, like Lomas Rishi Cave, have arched doorways and inscriptions from Emperor Ashoka. The caves are strategically placed in natural surroundings, with geometric carvings and inscriptions, emphasizing the sect's austere lifestyle and connection to nature.

- The Barabar Hills embrace the cluster of four caves, together called Barabar caves. These are known as 'Lomas Rishi', 'Sudama', 'Vishwakarma' and 'Karan Chaupar' caves.
- Nagarjuni caves include Vadathi-ka-kubha, Vape-ka-kubha and Gopi-ka-Kumbha.

Lomas Rishi Caves [UPSC 2013]

These are rock-cut caves carved at **Barabar hills** near Gaya in Bihar.

- These caves were donated by **Ashoka** to the **Ajivika sect**.
- The cave is decorated with the **semicircular chaitya arch** at the entrance.
- **Nasik caves (Maharashtra)** are also known as **Pandav Leni caves**. [UPSC 2021]

Sculptures

It was primarily used for the decoration of stupas, in the Torana, medhi and as a form of religious expression.

- Sculptures of the Mauryan period are related to all three religions - **Jainism, Hinduism and Buddhism**.

CHAITYAS	VIHARAS
<ul style="list-style-type: none"> ● Used as prayer halls. ● These have a small rectangular doorway which opens to a vaulted Hall with an apsidal end. At the end, there is a stupa. 	<ul style="list-style-type: none"> ● Residential places for Buddhist and Jain monks. ● They consist of a main hall, assembly hall and dining chambers. ● From the halls deep into the rocks, cells are provided for meditation.

Cave Tradition in Western India

It hosts many Buddhist caves dating back to the 2nd century BC.

- Mainly, there were three architectural types:
 - **Apsidal vault-roof chaitya halls** (found at Ajanta, Pitalkhora, Bhaja).
 - **Apsidal vault roof pillarless Hall** (found at **Thana-Nadsur** in Maharashtra).
 - **Flat roofed quadrangular hall** with a circular chamber at the back (found at **Kondivite** in Maharashtra).
- Important sites of rock-cut caves: **Vihara caves at Nashik, Ganeshleni at Junnar (Maharashtra)**, and **Kanheri caves in Mumbai**.

- The earliest mention of yakshi can be found in **Silappadikaram**.

Pottery

- Pottery of the Mauryan period is known as **Northern Black Polished Ware (NBPW)**.
- They were characterized by black paint and a **highly lustrous finish** and were considered the **highest level of pottery**.

POST MAURYAN ARCHITECTURE

The art of the period reflected the changing socio-political scenario which had been carried forward by **Shungas, Kanvas, Kushanas and Shakas** in the North and **Satavahanas, Ikshvakus, Abhiras and Vakatakas** in Southern and Western India.

Rock-Cut Caves

This period saw the development of two types of caves: 1) Chaityas and 2) Viharas [UPSC 2013]

- The caves were generally decorated with human and animal figures, they also had **courtyards** and **stone screen walls**.

- In **Karla**, the **biggest rock-cut chaitya hall** was excavated & decorated with human and animal figures.
- Some of the important **vihara caves** are at **Ajanta Caves, Bedsa Caves and Nashik Caves**.
- The **vihara caves** at **Nashik** were excavated with front pillars carved with **ghata-base** and **ghata-capital** with **human figures**.
- **Other Cave Sites:** **Bhaja Caves** near Pune has Buddhist caves. [UPSC 2023], **Kanheri** in Mumbai
- **Junnar** has the **largest cave excavations**
 - Vihara cave was also excavated at **Junnar** in Maharashtra, which is popularly known as **Ganeshleni** because an image of Ganesha belonging to a later period was installed in it.



Unfinished chaitya cave, Kanheri



Chaitya hall, Karla



Nashik Cave No. 3

Cave Tradition in Eastern India

Buddhist caves have been excavated mainly in the coastal regions of Andhra Pradesh and Odisha.

Guntapalle Cave (Andhra Pradesh)

The caves were excavated in the **second century BC**. The cave is **relatively small** compared to the caves of western India. It is among the unique sites where **structured stupas, viharas** and **caves** are excavated in one place. It has circular chaitya cave and rectangular vihara caves

Other Cave Sites in Andhra: Rampaerrampallam, Anakapalli and Dhanyakataka.

- **Anakapalli in Vishakhapatnam:** A huge rock-cut stupa was carved out of the hillock during the fourth-fifth centuries AD. It is a unique site as it has **the biggest rock-cut stupas** in the country.
- **Dhanyakataka (Andhra Pradesh):** Prominent Buddhist centre under the Mahasanghikas. [UPSC 2023]

Udaygiri-Khandagiri Caves (Odisha)



They have inscriptions of **Kharavela Jain kings**. According to the inscriptions, the caves were meant for **Jain monks**.

- The figures in this cave are **voluminous, move freely in the picture space**. Some caves in this complex were excavated later, sometime in the eighth-ninth centuries AD.
- There are numerous **single-cell excavations**.

Stupas

- Stupas became **larger and more decorative** in the post-Mauryan period.
- **Stone** was increasingly used in place of wood and brick.
- The **Shunga dynasty introduced the idea of torans**.
- The Torans were carved with figures and patterns and were evidence of Hellenistic influence.
- Examples: **Barhut Stupa** and **Sanchi Stupa** in Madhya Pradesh.

STUPAS AND FOLK TRADITIONS

1. **Folk deities:** Ancient Buddhist stupas feature depictions of folk deities like Yakshas and Yakshis (nature spirits), with the famous Shalabhanjika Yakshi at Sanchi Stupa symbolizing fertility. Naga deities, representing water and fertility, appear at Amaravati and Nagarjunakonda, while Dvarapalas

(guardian deities) are found at stupa gateways, like those at Bharhut. Celestial deities such as Surya and Chandra are also included, reflecting cosmic harmony. Fertility figures like Matrikas appear, especially in subsidiary roles at sites like Sanchi and Bharhut, connecting Buddhist teachings with local agrarian traditions. Many stupas feature carvings of sacred trees associated with Bodhi trees or folk deities. Trees were venerated as abodes of local deities, connecting Buddhist and indigenous spiritual practices.

2. **Daily life:** Intricately carved toranas (gateways) depict scenes from Jataka tales and everyday life, such as hunting, dancing, and farming. Amaravati Stupa (Andhra Pradesh, India): Ex: Amravati stupa, known for its detailed narrative sculptures showing trade, travel, and religious practices.
- The panels depict interactions between humans and nature, emphasizing harmony and simplicity.

GUPTA ARCHITECTURE

The Gupta empire is often hailed as the **"Golden age of ancient India"**. Early Gupta rulers encouraged **Buddhist Architecture**, but later, **temple architecture** was encouraged.

Caves

During the Gupta period, **mural paintings** on the walls of the caves became an added feature.

Ajanta Caves [UPSC 2016, 2021]

Ajanta is a series of **rock-cut caves**, all arranged in a **horse-shoe shape**, are located in the **Sahyadri hills** by the gorge of the **Waghora River** in the **Aurangabad district of Maharashtra**.

- It has **29 caves** - **25** were **viharas**, and **4** were **chaitya**.
- The Ajanta caves were inscribed by the Buddhist monks under the **patronage** of the **Vakataka Kings**; **Harisena** being a prominent one.
- In **Ajanta caves**, the **sculpture of Buddha in the garba-griha** is in the classical model. Heaviness is the general character of the sculptures. Sculptures of **Yakshis** and **Hariti** with children are significant. The popular Bodhisattva Avalokitesvara is depicted in paintings and sculptures.
- **Cave no.26 is the biggest** and is carved with a variety of Buddha images, the biggest one being the Mahaparinibbana image.

Ajanta caves has **four chaitya** caves datable to the **earlier phase** (the **second** and the **first century BC**) (Cave No. 10 and 9) and the later phase the fifth century AD (Cave Nos. 19 and 26). It has large **chaityaviharas** and is decorated with **sculptures** and **paintings**. Ajanta is the only surviving example of **painting** of the **first century BC** and the **fifth century AD**.

Ellora Caves

It is located in the **Aurangabad** district, 100km away from Ajanta. It is excavated from the basalt cliffs in the **Charanandri Hills**.

- It is a group of **34 caves** - 17 **Brahmanical**, 12 **Buddhist** and 5 **Jain**. [UPSC 2013]
- These caves were developed between the **5th and 11th centuries AD** (newer as compared to Ajanta caves).
- They have **diversity in terms of theme and architectural styles**.
- Their pillars are massive. Ajanta also has excavated **double-storeyed caves** but at Ellora, the **triple-storey** is a unique achievement.

Buddhist Caves

- The shrine Buddha images are big in size; they are generally guarded by the images of **Padmapani** and **Vajrapani**.

- The Buddhist caves have many images belonging to Vajrayana Buddhism, like **Tara, Mahamayuri, Akshobya, Avalokiteshwara, Maitreya, Amitabha etc.**
- The central figure is Buddha, found in three sagacious postures: meditating (**dhyana mudra**), preaching (**Vyakhyana mudra**) and touching the earth by the index finger of the right hand (**bhumi-sparsha mudra**).
- Buddhist caves represented **goddesses** by way of the **carved images of Tara, Khadiravani-tara, Chunda, Vajradhat-vishvari, Maha-mayuri, Sujata, Pandara and Bhrikuti**.

Jaina caves

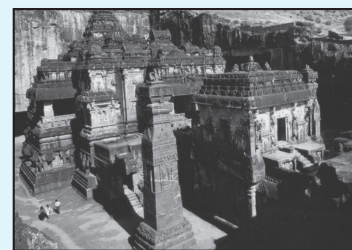
Figures of Yaksha-matanga, Mahavira, Parsvanatha, and Gomatesvara

Caves of Vedic Religions

- The earliest caves in these groups are modest and simple. Mostly, they are square-shaped except for the Kailasanatha cave (**cave-16**).

Kailasanatha Temple (Cave-16)

- It is a **monolithic** structure, carved out of a **single solid rock**. This temple is said to represent Kailash, the abode of Lord Shiva.
- The temple was built by **Krishna I (756-773 AD)** of the **Rashtrakuta Dynasty**.
- The temple is **two-storied**, and the **Kailasa temple is on the first one**.
- The **lower storey** has carved **life-size elephants**, which look like they are holding up the temple on their backs.
- The temple exterior has images of **Saivite and Vaishnavite** deities.
- The courtyard has two huge pillars with the **flagstaff** and a **Nandi mandapa**.
- The **wedding ceremony of Siva-Parvati**, the attempted **lifting of the Kailasa mountain by Ravana**, and the **destruction of Mahisasura by the goddess Durga** are beautiful sculptures.
- An interesting sculpture is that of the **river goddess Ganga** mounted on a crocodile and the river goddess Yamuna mounted on a tortoise.
- Among the Shaivite themes, **Ravana shaking Mount Kailash, Andhakasurvadha**, and **Kalyanasundara** are profusely depicted, whereas among the Vaishnavite themes, the different avatars of Vishnu are depicted.



Some of the Prominent Caves of Ellora

CAVE NO	FEATURES
10	Vishwakarma Cave or Carpenter's Cave . Buddha seated in Dharmachakra Mudra with a Bodhi tree carved at his back.
12	A stout female figure is depicted wearing a waistband and headgear of a cobra. Khadrivani-tara also holds a cobra in one of her hands in the same cave.
Cave 14-Ravan ki Khai Cave 15-Dashavatar temple	
Cave 29-Dhumar Lena Cave 30-Chhota Kailash (Jain cave) Cave 32-Indra sabha (Jain cave) Cave 33-Jagannath Sabha (Jain cave)	

Elephanta Caves (Mid-5th to 6th centuries AD)

It is located on Elephanta Island (otherwise known as the Island of Gharapuri) near **Mumbai** and was **originally a Buddhist site**, later dominated by the **Shaivite faith**. It is contemporary with Ellora, and it is famous for its **sculptures**. It is a **UNESCO World Heritage site**.



Maheshmurti

- It has **Five Hindu caves** and a **pair of Buddhist caves**.
- The most important cave is the **Maheshmurti** cave.

Bagh Caves

It is located on the banks of **Baghni River** in Dhar district of **Madhya Pradesh** and is a group of **nine Buddhist caves**. It was developed around 5th-6th century AD, mostly during the **Satvahana period**. The most significant cave is **the Rang Mahal**.

Junagadh Caves (Gujrat)

Its unique feature is the presence of a 30-50 ft high citadel known as '**Upar kot**' in front of the prayer hall.

Mandapeshwar Caves (Borivalli near Mumbai)

are also known as **Montperir Caves**; Developed in the late Gupta period as a Brahmanical cave and was later converted into a Christian cave.

Udayagiri Caves (Different from Udayagiri - Khandgiri caves of Odisha)

It is located in Vidisha, Madhya Pradesh and created in the early 5th century AD under the patronage of **Chandragupta II**.

- **Sculptures: Varaha or Boar incarnation of Vishnu.** [UPSC 2014, 2015]

Stupa Sites

Samat (Uttar Pradesh), **Ratnagiri** (Orissa) and **Mirpur Khas** (Sind). **Dhamek stupa** (near Varanasi) was developed during this period.

Devnimori in Gujarat is an important stupa site **outside the Gangetic Valley**. The site is vaguely dated to the 3rd century or 4th century AD.

Terracotta and Pottery

Clay figurines were used both for **religious** and **secular** purposes. Gupta pottery remains were found at Ahichchhatra, Rajgarh, Hastinapur and Bashar. The most distinctive class of pottery of this period is "**red ware**".

Temple Architecture

During the Gupta period, there was a gradual progression of temples from flat-roofed monolithic temples in the initial stages to the sculptured shikhara in the later years. The progression can be distinguished into **5 stages**:

- **First Stage:** The temples were **square in shape** with a **flat roof**. The entire structure was built on a low platform.
- **Second Stage:** The platforms were higher or upraised. **Two-storied temples** have been found. An important addition was a covered ambulatory passageway around Garbhagriha called a **Pradakshinapath**. Eg. **Parvati temple** at **Nachnakuthara** (Madhya Pradesh)
- **Third Stage:** Emergence of **Shikharas** in place of a flat roof. **Panchayatan style** of temples was introduced.
- **Fourth Stage:** Similar to the third stage, except that the **main shrine became more rectangular**. Eg. Ter temple in Maharashtra.

Fifth Stage: Circular temples with shallow rectangular projections were introduced. Eg. Maniyar math at Rajgir.

INDO ISLAMIC ARCHITECTURE

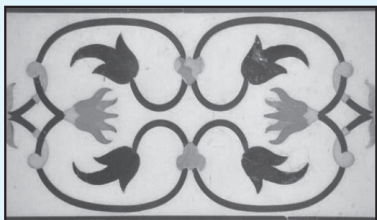
Indo-Islamic architecture started with the **Ghurid occupation** of India at the end of the 12 century AD.

- The Muslims have combined varied designs from the **Sassanian** and **Byzantine empires**, which they inherited, with the local culture, giving rise to **Indo-Saracenic** or **Indo-Islamic architecture**.
- They introduced new elements such as **calligraphy**, **ornamentation using inlay work**, **trabeation**, **brackets**, **domes** etc.

Important Features of Indo-Islamic Architecture:

- **Arcuate style** of architecture replaced the traditional **Trabeate style** of architecture.
- Introduced the **use of Minars** around mosques.
- **Mortar** was used as a cementing agent.
- Muslims, forbidden to replicate living forms on any surface, developed their religious art and architecture, consisting of the arts of **Arabesque**, **geometrical patterns** and **calligraphy** on plaster and stone
 - **Arabesque:** An ornamental design consisting of intertwined flowing lines, leaves and flowers
- The buildings had intricate **jaali works**, which signifies the **importance of light** in the Islamic region.

- The **use of water** in the courtyard pools, fountains and small drains gained importance.
 - Water was used primarily for three purposes, i.e. **Religious, Decorative, and to cool the premises.**
- They introduced the '**Charbagh style**' of garden, in which a square block was divided into four identical gardens.



- **Pietra-dura technique** refers to the **pictorial mosaic work** using **semi-precious stones**.
- **Tessellation**: A technique for the decoration of walls and floors with mosaic.
- **Foreshortening technique**, which makes the inscriptions appear closer than they really are.

Difference Between Arcuate Style and Trabeate Style

ARCULATE STYLE	TRABEATE STYLE
<ul style="list-style-type: none"> • Use of arches and domes. • Arches needed to be constructed with voussoirs (series of interlocking blocks), fitted with keystones. • Use of hemispherical domes on the top of the mosques. • Minars were present on the four corners of the mosques. • Lime plaster, Brick and Mortar were used for the construction. 	<ul style="list-style-type: none"> • Use of brackets, pillars and lintels. • Use of conical or curvilinear shikhara on the top of the temples. • Minars were absent. • Stone was the primary component of all constructions.

Categories of Styles

The study of Indo-Islamic architecture is conventionally categorised into:

- The Imperial Style (Delhi Sultanate)
- The Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur)
- The Mughal Style (Delhi, Agra, and Lahore)
- The Deccani Style (Bijapur, Golconda)

1. Imperial Style

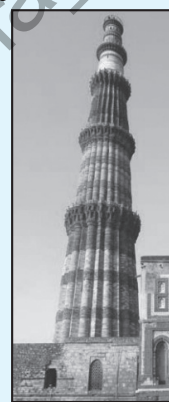
It flourished under various dynasties that ruled during the Sulatnate period, and each ruler imparted certain characteristics of his own.

Slave Dynasty: The style of architecture during this period is known as the **Mamluk style of architecture**.

- Most of the constructions during the period were **remodelling of the existing religious structures**.
- The **tomb of Balban** was adorned with the **first true arch**.
- **Qutub Minar, Quwwat-ul-Islam mosque in Delhi, Arhai-di-ka-jhopra** in Ajmer etc., were other structures of this period.

Qutub Minar

It is divided into **five-storey** buildings initiated by **Qutb-ud-din Aibak** and later completed by **Iltutmish** and **Feroze Shah Tughlaq**. It came to be associated with the **Saint Khwaja Qutbuddin Bhaktiyar Kaki**.



- Feroz Shah Tughlaq (1351- 88) rebuilt its two storeys.
- It is the highest stone tower in India.
- The minar is a mix of **polygonal** and **circular** shapes.
- It is largely built of **red** and **buff sandstone** with some use of **marble** in the upper stories.
- It is characterised by highly **decorated balconies** and **bands of inscriptions** intertwined with foliated designs.

The everyday use of the Minars was for the azaan or call to prayer. Its phenomenal height, however, symbolised the might and power of the ruler.

Quwwat-ul-Islam mosque: **Qutub-ud-din Aibak** built the Mosque around 1197 AD.

Khalji Dynasty

They ruled from 1290 AD to 1320 AD and established the **Seljuk style of architecture**.

- Mortar began to be used prominently as a cementing agent.

- Khalji architecture is characterised by its use of **red sandstone and arcuate style** relieved by marble, recessed arches beneath the squinch, perforated windows, a large dome, and a genuine arch in the shape of a pointed horseshoe.
- Examples: **Alai Darwaza by Ala-ud-din Khalji, Siri Fort etc.**

Alai Darwaza: It was built by **Ala-ud-din Khalji** as a gateway to the Quwwat-ul-Islam Mosque and is adorned with the **first true dome**.

Tughlaq Dynasty: The focus was **more on the strength** of the building and **less emphasis on decoration**. It introduced a style of construction known as '**batter**', which was characterised by **sloping walls** to give more strength, as seen in the tomb of Ghiyasuddin Tughlaq.

- Their **features** include the use of **stone rubble** as the principal building material, the experimental use of the **four-centred arch (Arch-Beam combination)** is a hallmark of the Tughlaq style, the emergence of a **pointed dome and octagonal plan**, in the tombs, the introduction of **encaustic tiles** as an **element of decoration** in the panels of the buildings.
- The cities of **Tughlaqabad, Jahapanah and Ferozabad** are examples of Tughlaq construction.

Lodi Dynasty: A large number of tombs were built in and around Delhi **without any lavish decorations**. These mausoleums were designed on an **octagonal plan**.

- **Double domes** were introduced, which consisted of a **hollow dome inside the top dome**.
- **Sikander Lodi's tomb (Delhi)** was the **first garden tomb** built in India.

Public Buildings of the Sultanate Period comprised of Sarai, Bridges, Baolis, Dams, Kachehri (Administrative Buildings), Kotwali (Police stations), Dak-Chauki (Post-Stations), Hammam (Public Baths), and Katra (Market Places).

Sarai: It was **introduced** in India by the **Turks** in the 13th century. The earliest mention of the existence of Sarai is from **Balban's time** (1266).

- Muhammad Tughlaq and Firuz Tughlaq are known to have built a large number of Sarais in Delhi as well as along the major land routes of the Sultanate.

Wells and Step-Wells were a part of the Delhi Sultanate architecture. **Gandhak ki Baoli**, built by **Iltutmish** at Mehrauli (Delhi), is one of the step-wells.

2. Provincial Style

Indo-Islamic architecture incorporated the local architectural styles of the provisional kingdoms of Bengal, Gujarat, Jaunpur, Golconda, Malwa and the Deccan, giving rise to the Provincial style. Some of these provincial features were:

BENGAL: The **Bengal roof** with sloping cornices, which originated from the **bamboo construction**, was adopted by the Muslims.

- **Brick** was the **chief building material** and use of **stone** was limited largely to **pillars**.
- **Covered brick and Glazed tiles** were usually pressed into service for **decoration**.
- Examples include the **Qadam Rasul mosque** and **Dakhil Darwaja** in Gour, **Adina mosque** in Pandua, **Darsbari Masjid** in Bengal, and **Sidi Said Mosque** in Ahmedabad.

JAUNPUR: It was patronized by the **Sharqi rulers**. It avoided the use of Minars. Examples include **Atala Mosque** and **Lal Darwaza mosque** at Jaunpur.

MALWA: It involves **environmental adaptation**, as seen in the large windows, arches, artificial reservoirs (Baulis) etc. A prominent feature was the use of different **coloured stones and marbles**.

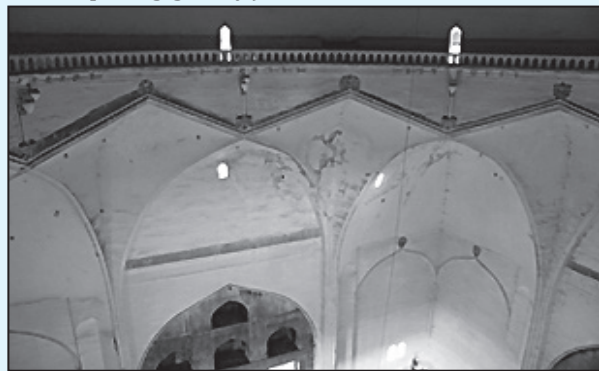
- Examples include the **Hindola Mahal, Rani Roopmati Pavilion, Jahaz Mahal, Ashrafi Mahal** etc.

DECCAN: It is also known as the **Bijapur style** and was developed under the **patronage** of **Adil Shah**. The constructions of this style were characterised by **3-arched facade, bulbous dome** and **use of cornices**.

- **Iron clamps** and strong **plaster of mortar** were used to strengthen the buildings. The ceilings were without any support. The walls were also decorated with rich carvings. **Gol Gumbaz in Bijapur (Karnataka)** was built in this style.

Gol Gumbaz: It was built as the burial place of **Muhammad Adil Shah (1626-1656)**, the **seventh Sultan of the Adil Shahi Dynasty**.

- Gumbad Complex has a **Naqqar Khana** (a ceremonial drum house), a mosque, and a Sarai.
- It was built using dark grey basalt combined with ornate plasterwork.
- Timurid and Persian influences are evident in its domes, arches, and geometric emphasis.
- It has the second-largest dome in the world.
- The whispering gallery, an acoustic marvel along the dome's drum, can magnify and echo sounds repeatedly. (Victoria Memorial (Kolkata) also has a whispering gallery.)



Whisper Gallery

3. Mughal Style

The Mughals were **great patrons of art and architecture**.

BABUR: He undertook the construction of mosques in **Panipat** and **Rohilkand**.

HUMAYUN: He laid the foundation of a city named **Dinpanah**.

Humayun Tomb (Delhi)

It is the **first** distinct example of Mughal architecture built by his widow, **Begha Begum**.

- It is a **synthesis of Persian architecture and Indian traditions**. It has a high **double dome** as well as the kiosks (chhatris), which give it a pyramidal shape from a distance.
 - It has a **Charbagh** style garden.
- The red sandstone, double-storeyed structure of the mausoleum has been raised over a series of cells which are like a **musical composition**.
 - The **octagonal form** of the central chamber contains the cenotaph.
 - It is for the **first time** that **red sandstone** and **white marble** are used.

SHER SHAH: His period is a phase of **transition from the Lodi style to the Mughal style** of architecture.

- He Built **Purana Qila** and the **Quila Kohna Masjid** in Delhi.
- He also built **Shershah Sufi masjid** in Patna, and **Rohtas Fort** in Pakistan and his **own tomb at Sasaram**.
- He extended and reconstructed an old Mauryan route and renamed it '**Sadak-e-Azam**'. It was later called the **Grand Trunk Road**.

AKBAR: It was the beginning of the **golden period** of Mughal art and architecture and was a blend of the Hindu and Islamic style of construction.

- Principal features of his constructions were the use of **red sandstone** and the **widespread use of Trabeate construction**.
 - The **arches** are used mainly in **decorative form** rather than in structural form.
 - The domes were sometimes hollow, but never technically of the true double order.
- Akbar's building projects can be divided into **two main groups**, each representing a different phase.
 - The first group comprised **buildings of a fort** and a few palaces at Agra, Allahabad and Lahore.
 - The second group related basically to the construction of his **new capital** at **Fatehpur Sikri**.

Agra Fort

- Today the **Delhi Gate** of the fort and **Jahangiri Mahal** are the only representative buildings of Akbar's reign.

Jahangiri Mahal

- It is conceived as a robust building in **red sandstone**. Gardens are built in **charbagh style**.
- Most of the structures present inside were built during the reign of Shah Jahan. It contained **Diwan-i-aam** (Hall of public audience) and **Diwan-i-khaas** (Hall of private audience) both built by Shah Jahan.

Fatehpur Sikri: It was founded as a token of gratitude to **Sheikh Salim Chisti**.

- It has been described as a "frozen moment in history" as the buildings here represent a **unique blend of Hindu and Persian styles**. It was the new capital city of Akbar.
- All the buildings are in characteristic rich **red sandstone**, using traditional **trabeate construction**.
- The structures were built from local rocks and assembled without the use of mortar.

Important Buildings Inside the City of Fatehpur Sikri

- **Buland Darwaza** (built in 1576, to commemorate Akbar's victory over Gujarat) is the highest gateway in the world. [UPSC 2018]
 - **Salim Chisti's tomb** - It is the only building at Fatehpur Sikri built of **white marble**.
 - **Ibadat Khana-Akbar** used to have discussions with leaders of different religions. [UPSC 2014].
 - Other buildings include **Panch Mahal**, **Pachisi Court** (to play chess), **Jami Masjid**, **Hiran Minar**, **Jodha Bai's Palace** etc.
- **Govind Dev temple** in **Vrindavan** was built in **Red stone** by **Raja Maan Singh**. The stone for the construction of the temple was donated by Akbar.

JAHANGIR: He focused more on paintings and architecture took a back seat.

- Some of the constructions under his reign were **Akbar's tomb (Sikandara)**, **Moti Mahal (Lahore)** and **Shalimar Bagh** and **Nishat Bagh** in Kashmir.

Akbar's Tomb: It was **designed by Akbar** himself, and its construction began in his own lifetime. It was later **completed by Jahangir**.

- **Nur Jahan**, wife of Jahangir, commissioned the construction of the **tomb of I'tmad-ud-Daulah (Agra)** in **white marble**.

SHAH JAHAN: Mughal architecture reached its **climax** under Shah Jahan.

- His buildings are full of delicate carvings in marble and inlay with pietra dura work.
- The arch became foliated, the dome became bulbous with a constricted neck and pillars raised with shaft capitals.
- His notable constructions include - **City of Shahjahanabad** (present day old Delhi), **Moti Masjid** (made exclusive of marble) in the **Agra Fort**, **Jama Masjid at Delhi**, **Lal Qila at Delhi**, and the **Taj Mahal**.

Red Fort (Lal Qila)

- It is near the old course of the Yamuna River.
- There are two gateways – **Delhi Gate** and **Lahore Gate**.
- Notable buildings inside the fort which are **Diwan-i Am**, **Diwan-i Khas**, **Moti Mahal**, **Hira Mahal** and **Rang Mahal**.
 - **Diwan-i-Khas**: It is also said that its marble dais once supported the famous Peacock Throne.

- ♦ The well-known statement, “**If there be a paradise on earth, it is this, it is this, it is this**,” are emblazoned on the walls of this marble castle.

Taj Mahal

- It is the tomb of his beloved wife, **Aljumand Bano Begum**, also known as **Mumtaz Mahal**.
- The chief architect was **Ustad Ahmad Lahawri**, an Indian of Persian descent.
- It has all the features of Mughal architecture, like calligraphy, Pietra Dura, and char bagh style garden.

AURANGAZEB: He was puritanical and did not take an active interest in architecture.

- The major buildings of his reign include the **mausoleum of his wife Rabia ud Dauran (Bibi-ka-Makbara)** in Aurangabad, the **Badshahi Masjid** in Lahore and the **Moti Masjid** at Lal Qila, Delhi.
 - An attempt has been made to mimic the Taj Mahal in the mausoleum of his wife in Aurangabad.

Civil works of public utility during Mughals: **Bridge over the Gomati River at Jaunpur** and the **West Yamuna Canal**.

Bada Imambara, located in Lucknow, was built by **Asaf-ud-Daula** in 1784. This structure has been made by interlocking bricks without the use of mortar in its construction.

Rumi Darwaza is also located in Lucknow. It was built by the Nawab of Awadh, Asaf-ud-Daula. It was built using bricks, coated with lime. [UPSC 2018]

MODERN ARCHITECTURE

The introduction to modern building construction and planning occurred after the arrival of the British into India. The main aim of this architecture was to house their organisations, their people, and whatever was necessary to control a big empire like India.

Portuguese Influence

- Introduced the **Iberian style** of architecture in India.
- They also introduced the concept of **Patio houses** and the **Baroque style** involving the use of contrasting colours.
- Examples of Portuguese constructions are **Se Cathedral in Goa**; **Basilica of Bom Jesus, Goa**; **Diu Fort** etc.

French Influence

- Brought the concept of **Urban city planning**.
- They developed the towns of **Puducherry**, **Chandannagar**, **Mahe** (Kerala), **Karaikal** (Tamil Nadu), and **Yanam** (Andhra Pradesh).
- Other examples of French constructions are: **the Church of Sacred Heart of Jesus in Puducherry** and, **the Sacred Heart Church of Chandannagar (West Bengal)**.

British Influence

- Brought with them the **Gothic style** and merged it with Indian architecture resulting in the **Indo-Gothic style** of architecture.
- **Neo-Roman** architecture emerged post-1911.

Indo-Gothic Style

It is a unique blend of Indian, Persian and Gothic styles of architecture and is also known as the **Victorian style**.

- The buildings are large and elaborate, with **thinner walls** compared to the Indo-Islamic era.
- The **arches were pointed**, unlike the curving arches of the Indo-Islamic era.
- **Large windows** are the unique features of the Victorian style.
- Examples: **Victoria Memorial in Kolkata**, **Gateway of India in Mumbai** etc.

Neo-Roman Style

- The works of **Edwin Lutyens** and **Herbert Baker** were the finest examples of this style. Example: **New Delhi Government complex**.
- It was a confluence of all styles of architecture, which made the style congested and cramped.
- As a result of the **hybrid nature** of the construction, **simplicity, modernity and utility were highly compromised**.

- The focus was more on **circular buildings**, and there was an overuse of oriental motifs to realise western architectural designs.

Post-Independence Architecture

Two Schools of Architecture emerged after Independence - **The Revivalist** and **the Modernist**, but both couldn't break away from the colonial hangover resulting in a **decline in the standard** of the architectural traditions of India.

- Examples of modern architecture: the **City of Chandigarh designed by Le Corbusier**, the **Supreme Court, Rashtrapati Bhavan** etc.
- Post-independence Indian architecture is marked by a blend of modernism, sustainability, and traditional elements. Key developments include Chandigarh's modernist design by Le Corbusier, iconic structures like the Lotus Temple and Vidhana Soudha, and a

focus on green buildings like the CII-Sohrabji Godrej Green Business Centre.

- The revival of vernacular architecture and the integration of local materials also became significant.
- Notable achievements include world-class government buildings, religious temples, and modern transportation infrastructure such as metros and airports, reflecting India's growth and cultural heritage. Architects like Charles Correa, Balkrishna Doshi, Pierre Jeanneret, and Sahib Singh have greatly influenced the post-independence architectural landscape of India with their designs blending modernism with Indian tradition.
- Balkrishna Doshi's IIM Ahmedabad and Charles Correa's Kanchanjunga Apartments are excellent examples of modern Indian architecture that respect the climate and context.





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EARLY TEMPLES

Brahmanical temples and sacred images became more popular along with the continuous construction of stupas. Each temple featured a principal deity image. The temple shrines came in three types:

1. **Sandhara** (without Pradikshinapatha)
2. **Nirandhara** (with Pradikshinapatha)
3. **Sarvatobhadra** (accessible from all sides)

Notable Temples: **Deogarh** in Uttar Pradesh, **Eran**, **Nachna-Kuthara**, and **Udaygiri** near Vidisha in Madhya Pradesh. These temples, characterised by simplicity, typically comprised a veranda, a hall, and a shrine at the rear.

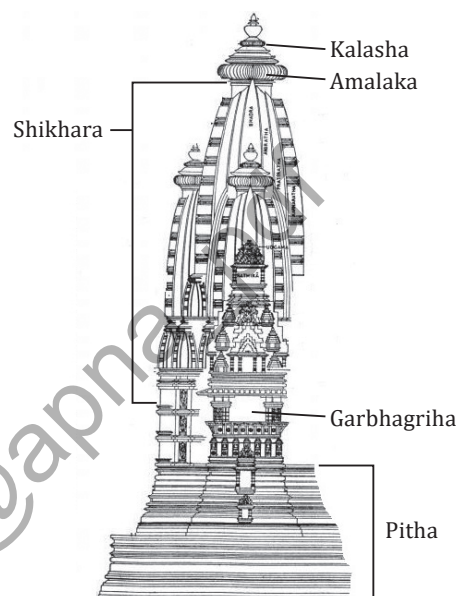
Structure of the Hindu Temple

- **Sanctum (Garbhagriha):** The sanctum, initially a small cubicle with a single entrance, evolved into a larger chamber over time. It is designed to house the main icon.
- **Entrance (Mandapa):** The entrance to the temple, whether a portico or collonaded hall, serves as a space for accommodating a large number of worshippers.
- **Architectural Elements:** In freestanding temples, a mountain-like spire is featured, taking the form of a curving **Shikhara** in North India and a pyramidal tower known as a **vimana** in South India.
- **Vahan and Dhvaj:** Positioned axially before the sanctum, the vahan represents the mount or vehicle of the main deity, accompanied by a standard pillar, or Dhvaj.

Styles of Temple Architecture: Two distinct orders of temples prevail—Nagara in the north and Dravida in the south. They differ in architectural features and spire shapes. Some scholars recognise the Vesara style as an independent form resulting from the selective integration of Nagara and Dravida elements.

NAGARA STYLE

The prevalent style of temple architecture in **northern India** is known as Nagara, which developed around the **5th century AD**.



Features

- Northern temples are often constructed on a **raised stone platform**.
- Unlike South India, there is typically an **absence of elaborate boundary walls or gateways**.
- The temples generally followed the **Panchayatana style** of temple-making.

Panchayatana style [UPSC 2014]

- **Four subsidiary shrines**, along with the temple of the principal deity.
- The main temple is square in shape with an **elongated mandap**.
- The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the ground plan a crucified shape.
- Example: **Dashavatara temple** at Deogarh (Uttar Pradesh), **Durga temple** at Aihole (Karnataka).
- Outside the garbhagriha, there were **images of Ganga and Yamuna**.
- There were **no water tanks** or reservoirs on the temple premises.
- The vertical end of the shikhara ended in a horizontal fluted disc, known as **amalaka**. On the top of that is a spherical shaped structure called **Kalash**.

Subdivisions of Nagara Temples

Variations in the **shape of the shikhara** lead to different **subdivisions** of Nagara temples.

Different Types of Temple Towers (Shikhara)

Early temples had a **single tower** (shikhara), but later ones featured **multiple towers**. The garbhagriha (sanctum) is always situated directly under the tallest tower or shikhara. Multiple types of shikhara evolved over time:

Latina Type Shikhara

This is a simple or basic form of shikhara, famously known as the '**Latina**' or '**rekha-prasada**' type.

- It has a **square base** and **walls that curve or slope inward**, culminating in a point at the top.
- Latina buildings evolved to support many **smaller** towers, clustered together like rising mountain peaks.

Phamsana Type Shikhara

These are **broader** and **shorter than the Latina ones**.

- Their roofs consist of **several slabs gently rising to a single point**.
- In many North Indian temples, Phamsana design is applied to mandapas (halls), while the main garbhagriha is housed in a latina building.

Valabhi Type Building

It is characterised by **rectangular buildings with a roof rising into a vaulted chamber**, often referred to as '**wagon-vaulted buildings**'. It finds similarities with the ground plan of Buddhist rock-cut chaitya caves.

- The edge of the vaulted chamber is **rounded**, resembling **ancient bamboo or wooden wagons**.

Central India

Ancient temples in **Uttar Pradesh, Madhya Pradesh, and Rajasthan** share common traits.

- **Early Gupta** temples are relatively modest, with **four pillars supporting a mandapa** and **garbhagriha**.
- **Gupta Period** shrines in Madhya Pradesh, notably at **Udaigiri** and **Sanchi**, are made of **sandstone**. Temple 17 at Sanchi was the first temple to have a flat roof.

Deogarh Temple Architecture

- Deogarh (Lalitpur District,) in Uttar Pradesh, dating to the early **sixth century AD**, exemplifies **late Gupta Period** temple architecture.
- Deogarh temple follows the **panchayatana**.
- The **curvilinear shikhara** (curving latina or **Rekha-prasada** type of shikhara) indicates an example of the **nagara style**.



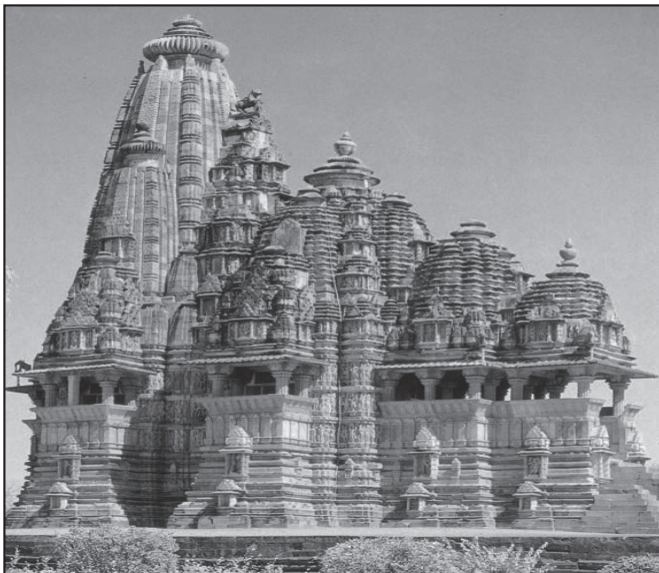
Dashavtara Vishnu temple, Deogarh, fifth century CE
(Sheshashayana Vishnu)

- This **west-facing temple** (west-facing is less common, as most temples are east- or north-facing) has a grand doorway featuring **sculptures of Ganga and Yamuna**.
- The temple's depictions of Vishnu in various forms led to the misconception that it was a **Dasavatara** temple with four subsidiary shrines housing Vishnu's avatars.
- However, the original dedication of these shrines remains unknown, while main reliefs of Vishnu, such as **Sheshashayana, Nara-Narayan, and Gajendramoksha**, adorn the west-facing temple walls.

Khajuraho Temple Architecture

It was constructed by **Chandela Kings** in the **tenth century AD**.

- **Lakshmana temple** (dedicated to Vishnu), built in 954 AD, by the Chandela king, **Dhanga**, displays a **curved pyramidal fashion in shikharas** and prominent **amalaka** (a horizontal fluted disc) and **kalash** (or vase).
- **All Nagara temples** from this period feature the standard crowning elements of **amalaka** and **kalash**, and distinctively, this temple exhibits projecting **balconies** and **verandahs**.
- **Kandariya Mahadeo temple** in **Khajuraho** was built during the reign of **Vidyadhara (1003-1035 AD)**.



Vishwanatha temple, Khajuraho

- Sculptures at Khajuraho are highly stylized with **Erotic sculptures**, including **Mithun** (embracing couple) sculptures, which are considered auspicious and are integral to the temples.
- Khajuraho has numerous Hindu temples, Jain temples, and a **Chausanth Yogini temple**.
 - **Chausanth Yogini** temple predates the **tenth century** and is dedicated to goddesses associated with **Tantric worship**.

The Chausanth Yogini temple (Madhya Pradesh) [UPSC 2021]

- The Kachachapaghata king Devapala is credited with building this temple in 11th-century temple in **Morena district**.
- The circular shape of the temple has led to the popular belief that the Indian parliament's design was influenced by it.
- It is also known as **Ekattarso Mahadeva Temple**.

Built between the **seventh** and **tenth centuries**, a number of temples dedicated to the cult of yoginis are scattered across Madhya Pradesh, Odisha, and extending as far south as Tamil Nadu.

West India

Temples in western India, spanning Gujarat, Rajasthan, and western Madhya Pradesh, showcase a **variety of stones**.

- **Sandstone** is common, while **grey to black basalt** appears in tenth to twelfth-century temple sculptures.
- **Soft white marble** is seen in **Jain temples** in **Mount Abu (tenth to twelfth century AD)** and the fifteenth-century AD temple at **Ranakpur [Rajasthan]**.
- Proximity to water bodies, becomes integral to temple architecture in the region.

Sun Temple at Modhera

The Sun temple at Modhera was built in 1026 AD by **Raja Bhimdev I** of the **Solanki Dynasty**.

- A massive **rectangular stepped tank**, Surya Kund, showcasing the **influence of water bodies** in sacred architecture. It features **108 miniature shrines** carved between its steps.
- The temple's intricate carving and sculpture work reflect the influence of **Gujarat's wood carving** tradition.
- The central small shrine faces east to allow the sun to shine directly on it during the equinoxes.

Samlaji Region in Gujarat: It is a significant historical temple site, blending earlier regional traditions with a post-Gupta style.

East India

The history of temple architecture in the **North-East, Bengal, and Odisha** reveals distinct styles. **Terracotta** was a prevalent medium, until the seventh century in Bengal.

Assam

Assam temple architecture reflects Gupta influences.

- A post-Gupta style persisted until the tenth century, followed by the emergence of a **distinct Assamese style** by the twelfth to fourteenth centuries.
- The **Ahom style**, influenced by **Tais** from Upper Burma and **Pala style** from Bengal, is evident in the seventeenth-century **Kamakhya temple** (a Shakti Peeth dedicated to Goddess Kamakhya) in Guwahati.
- **The Kamakhya Temple** in Assam, built in the Nilachal style, uniquely blends Nagara and regional architectural elements. Its hemispherical dome, resembling a honeycomb, sets it apart from traditional curvilinear spires. The garbhagriha contains a yoni-shaped cleft instead of an idol, symbolizing Shakti.
 - The temple features a pancharatha layout, richly carved walls with tantric deities, and a complex with ten subsidiary temples. Built from local granite, it reflects both tantric traditions and regional adaptations, making it a distinctive Shakti worship site.

Bengal

Bengal's temple styles vary from the **Pala style** (ninth to eleventh centuries) to the **Sena style** (eleventh to thirteenth centuries).

- Pala rulers, patrons of Buddhist monastic sites, expressed the existing local **Vanga style** in temples, such as the **Siddheshvara Mahadeva temple** in **Barakar**, evolving into loftier forms in subsequent centuries.

- Characterised by a **tall, curving shikhara** crowned by a large amalaka, it shares similarities with contemporary temples in Odisha.
- **Terracotta brick temples** in Bengal, influenced by local vernacular traditions and Islamic architecture, proliferated in the seventeenth century.
- The **black-to-grey basalt** and **chlorite stone pillars**, along with **arched niches** in these temples, significantly influenced the earliest Bengal sultanate buildings at **Gaur** and **Pandua**.
- **Local vernacular building traditions** played a key role. Temples feature distinctive curved roofs, resembling traditional Bengali thatched huts. Variants include:
 - Ek-chala (single roof), Doi-chala (double roof), Char-chala (four roofed), Aatchala (eight roofed)
- This distinctive feature, known as the **Bangla roof**, later found **adoption in Mughal buildings**, becoming a recognisable architectural element across North India.
- The architectural influence also extends to incorporating forms of arches and domes taken from Islamic architecture.
- Prominent locations for these temples include **Vishnupur, Bankura, Burdwan, and Birbhum**, with most dating to the seventeenth century.

Odisha



Jagannath temple, Puri

Odisha's temples are classified into **rekhapida, pidhadeul**, and **khakra** orders, and form a distinct sub-style within the nagara order.

- Shikharas (called **deul**) in Odisha temples are **vertical** until the **top**, sharply curving inwards, with **square ground plans**.
- Deuls are preceded, as usual, by mandapas called **jagamohana** in Odisha.

- Odisha temples often include **boundary walls**, distinguishing them from other styles.
- Most of the main temple sites are located in ancient **Kalinga**—modern **Puri District**, including **Bhubaneswar** or ancient **Tribhuvaneshvara, Puri** and **Konark**.
 - **The Lingaraj Temple** in **Bhubaneswar** is dedicated to **Lord Shiva**. It finds mention in the **Brahma Purana**. It was built by the **Somavanshi king Jajati Keshari** in the **11th century AD**. [UPSC 2015]

Sun Temple (Konark)

- It was built by **King Narasimhadeva I** (East Ganga dynasty) around 1240 AD, with a colossal shikhara that later collapsed. **Jagamohana** or the **dance-pavillion (mandapa)** has survived.
- The temple, **resembling a chariot**, has walls covered in detailed ornamental carvings, including **twelve pairs of enormous wheels** representing the **Sun god's chariot wheels**.
- A massive sculpture of **Surya** carved out of **green stone** and strategically placed images captured the sun's rays in the garbhagriha.

The Hills

- The hills of **Kumaon, Garhwal, Himachal, and Kashmir** gave rise to a distinctive form of architecture.
- Proximity to **Gandhara sites like Taxila and Peshawar** influenced Kashmir, blending with **Gupta** and **post-Gupta** traditions from Sarnath, Mathura, Gujarat, and Bengal.
- Frequent travels of Brahmin pundits and Buddhist monks contributed to the intermingling of **Buddhist** and **Hindu traditions in the hills**.

Wooden Tradition in the Hills

Hills maintained their own tradition of **wooden buildings with pitched roofs**.

- It blends local Kashmiri styles with influences from Gupta and Gandhara traditions. Key features include:
- **Stone Masonry:** Use of grey limestone and ashlar masonry for precise stone-cutting and construction.
- **Pyramidal Roofs:** Temples like the Martand Sun Temple featured stepped, pyramidal roofs, a hallmark of the Karkota style.
- **Rectangular/Square Layouts:** Central sanctum with a porch and open courtyard, often with subsidiary shrines.
- **Intricate Carvings:** Temples were adorned with sculptures of Hindu deities and mythological themes.
- **Elaborate Columns:** Massive, decorated pillars and columns, often with lotus motifs.

- **Natural Integration:** Temples were built in elevated locations, integrating with the natural landscape.
- The Martand Sun Temple is the best-known example, embodying these architectural features.
- Temples often showcase a **blend of styles**, with the main garbhagriha and shikhara in rekha-prasada or latina style, while the **mandapa** reflects an older form of wooden architecture.
- Some temples adopt a **pagoda shape**, highlighting the uniqueness of hill architecture.

The Karkota Period in Kashmir

The Karkota period in Kashmir, especially during the **eighth and ninth centuries**, is significant for temple architecture.

- **Pandrethan temple**, possibly dedicated to Shiva, exemplifies **Kashmir's wooden building tradition**, featuring a **peaked roof slanting outward**.

Chamba Sculptures and Tradition Fusion

Chamba exhibits an amalgamation of local traditions with a post-Gupta style, seen in sculptures like **Mahishasuramardini** and **Narasimha** at the **Lakshna-Devi Mandir**.

- Influenced by the **metal sculpture tradition of Kashmir**, these sculptures in yellow colour possibly feature an alloy of **zinc** and **copper**.
- An inscription at the temple, built during the reign of **Meruvarman** in the seventh century, indicates its historical significance.
- The **Hidimba Temple** in Manali, Himachal Pradesh, is dedicated to Hidimba, a character from the Mahabharata. Built in Pagoda style, it features wooden construction with intricate carvings and tiered roofs. The temple's circular sanctum and its placement in a forested area add to its spiritual significance.

Nagara Architecture in Kumaon

Temples at **Jageshwar** near **Almora** and **Champavat** near **Pithoragarh** in Kumaon represent classic examples of Nagara architecture in the region.

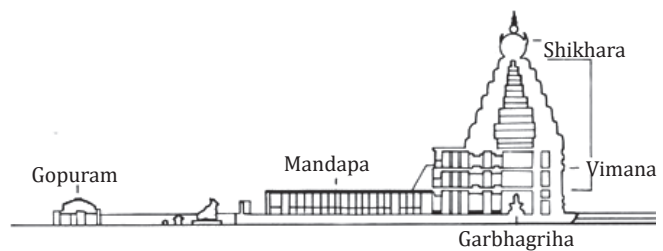
DRAVIDA STYLE

Features

Dravida temples, in contrast to Nagara temples, are **enclosed** within a **compound wall**.

- The entrance wall **boasts a central gateway** known as a **gopuram**.

- Entrance sculptures typically depict fierce **dvarapalas** (door-keepers) guarding the temple.
- Temple complexes often include **large water reservoirs** or temple tanks.



Side View of a Dravida Temple

- Dravida temples are categorised into **five shapes**: **Square** (kuta or caturasra), **Rectangular** (shala or ayatasra), **Elliptical** (gaja-prishta or vrittayata), **Circular** (vritta), and **Octagonal** (ashtasra).
- The choice of temple plan and vimana shape is influenced by the iconographic nature of the consecrated deity.
- Temples in Tamil Nadu, such as those in Kanchipuram, Thanjavur, Madurai, and Kumbakonam, became focal points of **urban architecture**.
- Temples transformed into rich **administrative centres**, exerting control over extensive land areas during the eighth to twelfth centuries.

Distinctive Features

- The vimana, the main temple tower in Tamil Nadu, takes the form of a **geometrically rising stepped pyramid**, differing from the curving shikhara of North India.
- In South Indian temples, the term '**shikhara**' refers only to the **crowning element**, usually shaped like a **small stupika** or an **octagonal cupola** (equivalent to the **amlak** and **kalasha** of North Indian temples).
- Unlike North Indian temples with clusters of shikharas, South Indian temples **often have the main temple with one of the smallest towers**, indicating its historical significance.

Pallavas: Pioneers of South Indian Architecture

The Pallavas (**2nd century AD**, Andhra region), migrated south to Tamil Nadu, leaving a significant architectural legacy.

Pallava Architecture

The temple architecture in South India began under the **Pallava rulers** and can be classified into 4 stages:

1) Mahendra group

- The first stage of Pallava architecture was basically **rock-cut temples**.
- **Mahendravarman** claims in his **Mandagappattu inscription** that his shrine to Brahma, Isvara and Vishnu was made without using traditional materials such as brick, timber, metal and mortar.
- Temples are usually the **mandapa** type with a pillared hall or the mandapa in front and a small shrine at the rear or sides.

2) Narasimha group

- The rock-cut temples were decorated with intricate sculptures.
- Under **Narasimhavarman I**, **Panch Pandava Rathas** were built, the biggest one being the **Dharmaraja Ratha**.
- Dravidian style of Temple architecture is a successor of Dharmaraja Ratha.

3) Rajasimha group

- Under him development of real **structural temples** took place.
- Example: **Shore temple** at **Mahabalipuram** was built in the reign of **Narasimhavarman II**, also known as **Rajasimha** (8th Century) and **Kailasanatha temple** at Kanchipuram etc.

4) Nandivarman group

- The temples were **smaller** in size.
- The features were almost similar to the Dravidian style of temple architecture.

Mahabalipuram [UPSC 2014, 2015, 2016]

This **7th-century Pallava** site was declared a **UNESCO World Heritage Site**.

Important monuments at Mahabalipuram:

1. **Pancha Pandava Rathas**: These are the earliest rock-cut temples Built under the patronage of **Narasimhavarman I** (630-668 AD) and comprise **Dharmaraja ratha**, **Bhima ratha**, **Arjuna ratha**, **Nakula** and **Sahadeva ratha**.
2. **Rock-cut cave temples**: Varaha cave temple, Krishna cave temple, Pancha Pandava cave temple and Mahishasuramardini Mandapa.
3. **Open Air Rock Reliefs**: Include the Descent of Ganges, also known as **Arjuna's penance** or Bhagiratha's penance.
4. **Shore temple complex**: It has **two small** and **one large temple**. The temple is predominantly dedicated to **Lord Shiva**, with a sculpture of **Anantashayana (Vishnu)** in one of the three temples.

The compound includes evidence of a water tank, early gopuram, and **sculptures of Nandi**, though erosion has affected some carvings.

Varahamandapa Cave: It is behind the Arjuna's Penance having the following features:

- The front hall has **two-lion pillars**.
- One of the panels represents **Varaha** raising the Earth from the ocean.
- A remarkable feature is the **snout of the boar**.

Chola Architecture

Early Chola Temples

- These were **not large** and many small figures called '**ganas**' are depicted on the temple walls.
- Temples in Tamil Nadu: **Vijayalaya Cholisvara temple** in Narthamalai, **Brahmapurisvara temple**, **Mooverkovil** etc.

Later Chola Temples

These were large temples built with royal patronage.

- **Rajaraja Chola**, in the year 1010 AD, completed the construction of **Brihadeeswara temple**, which is known for its grandeur and might.

Brihadeeswara Temple



- The temple is a part of the **UNESCO World Heritage Site**, known as the "**Great Living Chola Temples**", along with the Chola-era **Gangaikonda Cholapuram temple** and **Airavatesvara temple**.
- This temple's **pyramidal vimana** is topped by a monolithic shikhara which is an **octagonal dome-shaped stupika**.
- The main deity of the temple is **Siva**.
- Other examples: The **Airavateshwara temple** (dedicated to Lord Shiva) at Darasuram, built by **Rajaraja Chola II**, **Gangaikondacholapuram** by **Rajendra I**.

VESARA AND OTHER REGIONAL STYLES

The temple architecture in the Deccan region, particularly in Karnataka, is known as the Vesara style.

Features:

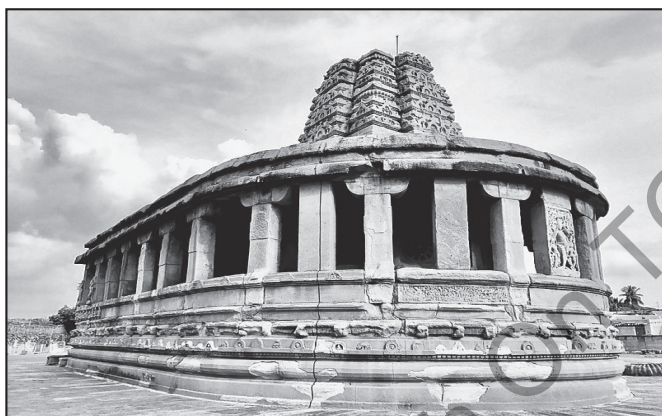
- It exhibits a **blend of North and South Indian influences**.
- **Open ambulatory passageway** with pillars, doorways and ceilings decorated with intricate carvings.
- **Dravidian influence** is seen in **intricate carvings and sculptures**.
- **Nagara influence** is seen in the **curvilinear shikhara** and the **square base** of temples.

Chalukyan Temples

Pulakesin I founded the western Chalukya kingdom around Badami in 543 AD.

- In **Karnataka**, the western Chalukyas blended various styles, leading to hybrid **Vesara architecture**.
- Chalukyas introduced the technique of building temples using **soft sandstones** as a medium.
- Their temples are grouped into two: excavated cave temples and structural temples. Badami is known for both structural and excavated cave temples. Pattadakal and Aihole are popular for structural temples.

Aihole



Aihole Durga Temple

The **Ravana Phadi cave** showcases a distinctive sculptural style, featuring a significant depiction of **Nataraja** surrounded by larger-than-life **saptamatrikas**.

- The **Lad Khan temple** in Karnataka is inspired by wooden-roofed hill temples but constructed entirely in stone.
- The **Durga temple** at **Aihole** is unique, with an early apsidal shrine reminiscent of Buddhist chaitya halls with a stylistic nagara shikhara.
- **Huccimalligudi temple** is **rectangular** in shape.
- **Megudi Jain temple** was constructed under the Chalukyas. It has Sanskrit inscription (634-635 AD) composed by poet **Ravikriti** which is a prashasti of the Chalukyas especially the reigning king **Pulakesin II**, referred to as **Sathyasraya** (the abode of truth). It highlights the history of the dynasty, defeat of all his enemies, especially **Harshavardhana**.
- The mandapa-type caves are preserved at Aihole.

Badami (Vatapi)

There are **four caves temples** in Badami. Two temples are **dedicated to Vishnu** and one each to **Siva** and to the **Jaina Tirthankaras**.

- The largest cave temple built by **Mangalesa** is dedicated to **Vishnu**. The **reclining posture of Vishnu** on the snake bed and **Narasimha** are exquisite examples of Chalukya art.

Pattadakal

Pattadakal was a centre for performing royal rituals.

- The **Virupaksha temple** was built at the order of Queen **Lohamahadevi** to commemorate the **conquest of Kanchipuram** by her husband **Vikramaditya II**.
 - The Chalukyas here adopted the distinctive characteristic of the temple constructed by **Rajasimha** at **Mamallapuram**.
 - The east porch of the Virupaksha temple has a Kannada inscription eulogising the architect who designed the temple who was given the title **Tribhuavacharya** (maker of the three worlds).
- The **Papnath temple** at Pattadakal is dedicated to **Lord Shiva** and exemplifies the **Dravida** tradition.
- Eastern Chalukyan temples, like **Mahakuta** and **Swarga Brahma temples**, show the assimilation of northern styles from Odisha and Rajasthan.

Rashtrakutas



Kailashnath temple, Ellora

- In the **late seventh or early eighth century**, the Rashtrakutas took control of the Deccan, showcasing grand architecture at **Ellora**.
- The **Kailashnath temple at Ellora**, dedicated to **Shiva** (with a Nandi shrine and a gopuram-like gateway, is a complete **Dravida** building carved entirely from living rock.
 - The temple was made out of a **single rock** during the time of **Krishna I** in the 8th century.

- It is **similar** to the **Lokesvara temple** at Pattadakal, in Karnataka, built by **Chalukya** king **Vikramaditya II** to commemorate his victory over the Pallavas.

Hoysalas

Hoyasala architecture is considered intermediate between the Indo-Aryan style and the Dravidian style of temples. Temples were developed in the region of Karnataka under the **Hoysala rulers** between **1050-1300 AD**. The prominent seats of this art were **Belur, Halebidu, and Sringeri**.

Characteristic features of Hoysala temples

- **Star shaped** temples with raised platform (known as **Jagati**) and intricate sculptural carvings on the interior and exterior walls.
- They are **made of soapstones** instead of **sandstones**, which enabled the intricate craftsmanship.
- **Multiple shrines** were built around a central pillared hall.
- **Hoysaleswara temple** at **Halebid** (1150 AD, Karnataka): Constructed by the King **Vishnuvardhana** using **dark schist stone**.
- Temples at **Belur, Halebid, and Somnathpuram** are characterised by **stellate-plan** with soapstone carvings and feature a unique Vesara style.
- The **Halebid temple**, dedicated to **Shiva as Nataraja**.
- Other Temples:
 - **Chennakesava temple** at **Belur**: It is dedicated to the Hindu god **Vishnu**.
 - **Chennakesava temple** at **Somanathapura**: Vaishnava Hindu temple on the banks of River **Kaveri**, dedicated to Lord **Krishna** in three forms – Janardhana, Keshava and Venugopala.

Vijayanagara Architecture

The Vijayanagara rulers(1335-1565 AD) **combined the features of the Cholas, Hoysalas, Pandyas, and Chalukyas architectural styles**. They were also influenced by the **Indo-Islamic style of Bijapur**.

- Though often characterised as Dravida style, it had its own distinct features. This new style of architecture is called the **Provida style**.
- The walls of temples were highly decorated with **carvings and geometrical patterns**.
- **Gopurams** were built on all sides and were in several storied pyramidal structures. Larger and taller Gopurams are known as **Raya Gopurams**.
- A new structure known as **Amman Shrine** appeared. Here, the **spouse of the chief deity** was kept. Eg: Amman shrine of **Hazara temple (Hampi, Karnataka)**.

Hazara Temple (Hampi): This was probably meant to be used only by the king and his family. Sculpted panels on the walls include scenes from the Ramayana.

Virupaksha Temple (Hampi): The inscriptions suggest that the earliest shrine, dated to the ninth-tenth centuries, it was substantially enlarged with the establishment of the Vijayanagara Empire.

- The hall in front of the main shrine was built by **Krishnadeva Raya** to mark his accession. This was decorated with delicately carved pillars. He is also credited with the construction of the eastern gopuram.

Vitthala Temple (Hampi): The principal deity was Vitthala, a form of Vishnu generally worshipped in Maharashtra. A characteristic feature of the temple complexes is the chariot streets that extended from the temple gopuram in a straight line.

- The temples were equipped with **monolithic rock pillars**.
- Numerous mandapas came into existence, and the **central mandap** came to be known as **Kalyana mandapa (meant to celebrate divine weddings)**. [UPSC 2019]
- The concept of **secular buildings** inside the temple premises was also introduced during this period.
- Examples: **Vittalaswami temple complex** (Its pillars emit musical notes on tapping), **Lotus Mahal** (it may have been a council chamber, a place where the king met his advisers), **Virupaksha temple** and **Raghunatha temple** at Hampi (Karnataka). [UPSC 2009]

Nayaka Architecture

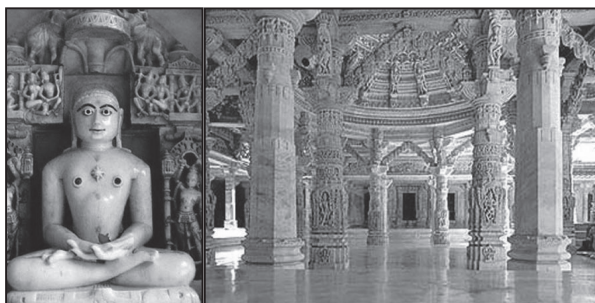
It flourished under Nayaka rulers between the **16th and 18th centuries AD**.

- Architecturally **similar to the Dravidian style** but also had **Islamic influence**.
- The temples are characterised by **huge prakarams** or corridors around the garbhagriha.
- The temples were filled with **intricate carvings**.
- The art of **gopurams** reached its climax under the Nayaka rulers.
 - Eg: Gopurams at **Meenakshi temple** at Madurai (located on the southern bank of the **Vaigai River**).

Jain Architectural Legacy

- Jains, like Hindus, were prolific temple builders, with sacred sites found across India.
- **Ellora and Aihole** in the Deccan feature architecturally significant Jain sites.
- Central Indian towns like **Deogarh, Khajuraho, Chanderi, and Gwalior** showcase exemplary Jain temples.

- Karnataka boasts a rich Jain heritage, with **Sravana Belagola** hosting the world's tallest monolithic free-standing structure—the statue of **Gomateshwara**.
- **Jain temples at Mount Abu**, constructed by **Vimal Shah**, exhibit a simplistic exterior with rich sculptural decoration.



Jain Sculpture and Dilwara temple, Mount Abu

- **Shatrunjay hills** near **Palitana** in Gujarat house an imposing cluster of Jain temples. The main temple is dedicated to **Rishabhanatha**, the first Tirthankara; it is the holiest shrine for the Svetambara Murtipujaka sect.
- **Parasnath hill** (Chota Nagpur Plateau, Jharkhand) is named after **Parshvanatha**, the 23rd Jain Tirthankara who got salvation here.
 - **Sammed Shikharji** (Sammet Shikharji) on this hill is considered to be the biggest pilgrimage site by both the **Digambaras** and the **Svetambaras**. It is believed that it is the place where **20 of the 24 Jain tirthankaras** attained 'moksha' or salvation.
 - The hill is also known as **Marang Buru** ('great mountain', the supreme deity) by Santhals.

Other Important Temples

Name of the Temple - (Dedicated to) - Built By (Name, Dynasty and Period)
Venkateswara Temple (Also known as Temple of Seven Hills) [Andhra Pradesh], Lord Sri Venkateswara (Incarnation of Vishnu); Built by King Thondaiman , Tamil ruler, later developed by Chola Dynasty Kings.
Varaha Lakshmi Narasimha Temple (also known as Simahachalam Temple), [Andhra Pradesh], Lord Varaha Narasimha (incarnation of Lord Vishnu); Present temple was built by Eastern Ganga king Narasingha Deva I in the 13th century and consecrated by his son Bhanudeva I in 1268 AD.
Sri Bramarambha Mallikarjuna Temple [Andhra Pradesh]: Lord Shiva & Parvati; Inscriptional evidences from the Satvahana Dynasty . Additions were made during the time of king Harihara of Vijayanagar Empire.
Suryanarayana Temple (also known as Arasavalli Sun Temple) [Andhra Pradesh]: Sun God; Built by the ruler Devendra Sarma in 7th century AD. [UPSC 2017]
Sri Ranganthaswami Temple [Nellore, Andhra Pradesh]: Lord Ranganatha (a resting form of Lord Vishnu); It is located on the banks of the Penna River. Built in the 12th century.
Veerabhadra Temple [Andhra Pradesh]: Lord Shiva; built in 1530 AD under the Vijayanagar Empire.
Kamakhya Temple (also known as Kamrup Kamakhya) [Nilachal Hill, Guwahati, Assam]: Goddess Kamakhya; built during 8th-17th Century
Dwarkadheesh Temple [Gujarat]: Lord Krishna; It is one of the destinations of Char Dham.
Modhera Sun Temple [Mehsana district, Gujarat]: Sun God; built in 1026-27 AD during the reign of Bhima I of the Chalukya .
Virupaksha Temple [Karnataka]: A form of Lord Shiva; built by a nayaka under the ruler Deva Raya II.
Vittala Temple [Karnataka]: Dedicated to Lord Vitthala, an incarnation of Lord Vishnu; It was built during the reign of King Devaraya II (1422 – 1446 AD) at Hampi. Several portions of the temple were expanded and enhanced during the reign of Krishnadevaraya (1509 – 1529 AD).
Padmanabhaswamy Temple [Kerala]: Lord Vishnu; Though the temple dates back to the 8th century AD, the present structure was built in the 18th century by the then Travancore Maharaja Marthanda Varma.
Sabarimala Temple [Kerala]: Lord Ayyappan; Built before 12th century AD; situated near river Pamba and surrounded by 18 hills in the Periyar Tiger Reserve.

Omkareshwar Temple [Madhya Pradesh]: Lord Shiva; Jyotirlinga on an island called Mandhata in the Narmada River in Khandwa district.
Mahakaleshwar Temple [Madhya Pradesh]: Lord Shiva; Jyotirlinga near the Shipra river.
Vitthal Rukmini Temple or, Vithoba Temple [Maharashtra]: Lord Vitthal is believed to be a form of Vishnu and his consort Rakhumai; built by the rulers of the Hoysala empire in the 13 century AD.
Trimbakeshwar Temple [Maharashtra]: Lord Shiva; Jyotirlinga , located between three hills, namely Brahmagiri , Nilagiri and Kalagiri . It was built by Balaji Baji Rao .
Konark Sun Temple [Odisha], Sun God; Built by the Eastern Ganga dynasty in the 13th century.
Lingaraja Temple [Odisha], Harihara, form of Shiva and Vishnu; Built by the rulers of Somavamsi dynasty in 11th century. It is situated in Bhuvaneshwar .
Thousand Pillar Temple [Telangana]: Lord Vishnu, Shiva and Surya; built by the rulers of the Kakatiya Dynasty in 12-14th century .
Ramappa [Telangana], Ramalingeswara; built by the rulers of the Kakatiya Dynasty in the 11th century .
Ranganathaswamy Temple [Tiruchirapalli, Tamil Nadu]: Lord Vishnu; situated on a large island bounded by the Kaveri River and Kollidam River.
Unakoti Cave Temple [Tripura]: Lord Shiva; also known as the 'Angkor Wat of the North-East. Built in the 600-700 AD.
The twelve jyotirlinga: Somnath (Gujarat), Nageswar (Gujarat), Mallikarjuna at Srisailem (Andhra Pradesh), Mahakaleshwar at Ujjain (Madhya Pradesh), Omkareshwar (Madhya Pradesh), Kedarnath (Uttarakhand), Kashi Viswanath at Varanasi (Uttar Pradesh), Baidyanath at Deogarh (Jharkhand), Rameshwar at Rameswaram (Tamil Nadu), Ghushmeshwar at Shiwar in Sawai Madhopur district (Rajasthan), Grishneshwar at Ellora in Aurangabad district (Maharashtra), Trimbakeshwar (Maharashtra), and Bhimashankar (Maharashtra).
Somnath Temple [Gujarat] <ul style="list-style-type: none"> The first temple is said to have existed 2000 years ago. In 649 AD, King Maitre of Vallabhini built and renovated a second temple. A description of the temple was done by Al-Biruni, an Arab traveller, and it prompted a visit in 1024 AD by Mahmud of Ghazni. The contemporary Somnath temple's reconstruction was started under the orders of the first Home Minister of India Vallabhbhai Patel. Then President of India, Dr. Rajendra Prasad, did the Pran-Pratistha of the temple. [UPSC 2022]

World Heritage Site Temples of India

Temple/Group	Location	Builder/Dynasty	Unique Features
Khajuraho Group of Temples	Madhya Pradesh	Chandela Dynasty (950–1050 CE)	Intricate erotic sculptures, Nagara style, depicting spirituality, life, and human emotions.
Sun Temple, Konark	Odisha	King Narasimhadeva I (1244 CE)	Designed as a chariot of the Sun God with 24 intricately carved wheels and seven horses.
Group of Monuments at Mahabalipuram	Tamil Nadu	Pallava Dynasty (7th–8th century CE)	Rock-cut architecture, monolithic rathas, Shore Temple, and bas-relief like "Descent of the Ganges."
Brihadeshwara Temple	Tamil Nadu (Thanjavur)	Chola Dynasty (Raja Raja Chola I, 1010 CE)	Massive vimana (tower), Chola frescoes, and Nandi statue; largest temple of its time.
Gangaikondacholapuram Temple	Tamil Nadu	Chola Dynasty (Rajendra Chola I, 1035 CE)	Exquisite carvings, massive Shiva linga, and unique architecture symbolizing Chola power.

Airavatesvara Temple	Tamil Nadu (Darasuram)	Chola Dynasty (Rajaraja Chola II, 12th century CE)	Intricate stone carvings, musical stairs, and a combination of Dravidian and Chola styles.
Pattadakal Group of Temples	Karnataka	Chalukya Dynasty (7th–8th century CE)	Fusion of Nagara and Dravidian styles; notable temples include Virupaksha and Mallikarjuna.
Vitthala Temple, Hampi	Karnataka	Vijayanagara Empire (15th century CE)	Iconic stone chariot, musical pillars, and an open mandapa with intricate carvings.
Virupaksha Temple, Hampi	Karnataka	Vijayanagara Empire (7th century CE; expanded in the 15th century)	Oldest functioning temple in Hampi; Dravidian architecture with massive gopuram.
Kailasa Temple, Ellora	Maharashtra	Rashtrakuta Dynasty (8th century CE)	Largest monolithic rock-cut temple dedicated to Lord Shiva; detailed carvings of Hindu epics.
Shore Temple	Tamil Nadu (Mahabalipuram)	Pallava Dynasty (8th century CE)	Dravidian architecture, standing against the coastal backdrop; earliest stone-built temple.
Lingaraja Temple (part of Bhubaneswar cluster)	Odisha	Somavamshi Dynasty (11th century CE)	Kalinga architecture; towering vimana and sacred Bindusagar lake nearby.
Chennakesava Temple, Belur	Karnataka	Hoysala Dynasty (12th century CE)	Exquisite star-shaped plan, intricate sculptures, and depictions of scenes from Hindu mythology.
Hoysaleswara Temple, Halebidu	Karnataka	Hoysala Dynasty (12th century CE)	Soapstone carvings, unique star-shaped platform, and life-like friezes.
Keshava Temple, Somnathapura	Karnataka	Hoysala Dynasty (13th century CE)	Compact yet richly ornamented; epitome of Hoysala temple craftsmanship.
Modhera Sun Temple	Gujarat	Solanki Dynasty (1026 CE)	Unique solar alignment, Surya Kund (stepped tank), and intricate carvings of deities.
Moidams of Assam	Assam	Tai-Ahom	Sacred open spaces used for religious ceremonies and festivals; circular, open-air design with pillared verandas and simple shrines; Deodhai structures integrated into the landscape; use of natural materials like stone and wood; integration with natural surroundings in scenic locations like forests, hills, and riverbanks.



SCULPTURES OF INDUS VALLEY CIVILIZATION

The **first** known sculptures of the Indian subcontinent were from the Indus Valley civilization made up of stone, Bronze and clay.

Stone Statues

- **Bust of a Bearded Man (Mohenjo-Daro):** The statue is made up of **steatite** and is interpreted as a **priest**. It bears a close resemblance to a similar figure discovered in the **Sumerian sites** of Ur and Susa.
- **Torso in Red Sandstone (Harappa).**
- **Male Dancer:** It was discovered at **Harappa**, showing the importance of music and dance.



Bearded Man

Bronze figures

The bronze statues of **human** as well as **animal figures** were found, which were made using the "lost wax technique" or "Cire Perdue".

Four-inch high **Copper Dancing Girl** in **Tribhanga posture**, was found at **Mohenjo-Daro**.

- Animal figures include a **buffalo**, **copper dog** and **bird of Lothal** and the **bronze figure of a Bull** from **Kalibangan**.
- **Bronze sculptures** from **Daimabad (Maharashtra)** showcase unique representations, such as the **Chariot** driven by a **human figure** with **sturdy bulls** in the forefront.



Dancing Girl

Lost Wax Technique

Wax figures were first covered with a coating of clay and allowed to dry. Then the wax was heated, and the molten wax was drained out through a tiny hole made in the clay cover. The hollow mould thus created was filled with molten metal, which took the original shape of the object. Once the metal cooled, the clay cover was completely removed.

Terracotta

It refers to the **use of fire-baked clay** for making sculptures. They were made using the **pinching method** and had been found mostly in the sites of **Gujarat** and **Rajasthan (Kalibanga)**.

- The **Mother Goddess figure** at **Mohenjo-Daro** was worshipped for fertility and prosperity.
- Other figures like that of a **Bull**, a pair of **squirrels**, a toy animal (Mohenjo-Daro), a bearded male with coiled hair, and toy carts with wheels were also found.

Seals

The standard Harappan seal was a **square plaque**, usually made of **steatite** and engraved with a **pictographic script**, which is yet to be deciphered.

- While most of the seals are **square**, it was found that **triangular**, **rectangular**, **circular** and **cylindrical seals** were also being used.
- Other materials used in making seals were **agate**, **chert**, **faience**, **terracotta**, **gold**, **ivory** and **copper**.

Figures on seals: Generally, they had an **animal** or **human figure** on **one side** and an **inscription** on the **opposite side** or inscriptions on both sides.

- Animal figures include the **Unicorn Bull**, **Rhinoceros**, **Tiger**, **Elephant**, **Bison**, **Goat**, **Buffalo** etc. However, there was **no evidence of cows** on the seals.

Use of Seals

- They were used by different guilds or merchants and traders for stamping purposes.
- It appears that the seals were also used as **amulets**, carried by their owners, perhaps as **modern-day identity cards**.

Pashupati Seal



- It is a **steatite seal** discovered at **Mohenjo-Daro**. It depicts a human figure or a deity sitting cross-legged (seated figure of a Yogi).
- An **elephant** and a **tiger** are depicted on the right side of the seated figure, while on the left, a **rhinoceros** and a **buffalo** can be seen. Below the seat, **two antelopes** are shown.
- This seal may shed light on the religion of the Harappan age.

Pottery

The Indus Valley pottery consists chiefly of very fine **wheel-made wares**, very few being **hand-made**.

- Plain pottery is generally of **red clay**, with or without a fine red or grey slip.
- The black-painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.
- **Polychrome pottery** was rare and mainly comprised of small vases decorated with **geometric patterns in red, black, green, rarely white and yellow**.
- **Incised Ware** was also rare, with incised decoration confined to the bases of pots.

Uses of Pottery

- **Perforated pottery** with large holes at the bottom and small holes all over the wall was probably used for **straining the liquor**.
- **Miniature vessels**, generally less than half an inch in size, were used for **decorative purposes**.
- Pottery for **household purposes** was found in all shapes and sizes. Graceful curves were used, while straight and angular shapes were an exception.

Beads and Ornaments

The **bead industry** was well developed as evident from **factories** discovered at **Chanhu-Daro** and **Lothal**.

- **Precious metals, gemstones, bone and baked clay** were used to make beads. Carnelian, amethyst, Jasper, Crystal, quartz, steatite, turquoise, lapis lazuli, copper, bronze, gold, shell, faience, terracotta etc. were some of the materials used.

- **Necklaces, fillets, armlets and finger rings** were commonly worn by both men and women, but **girdles, earrings and anklets** were worn by only women.
- The people of the time were **conscious of fashion**. **Cinnabar** was used as a **cosmetic**. **Face paint, lipstick and collyrium** (eyeliner) were also known to them.
- A cemetery has been found at **Farmana** (Haryana), where dead bodies were buried with ornaments.

MAURYAN SCULPTURES

Indian sculpture considerably progressed during the Mauryan period and was largely **influenced by Buddhism**. However, there are also examples of a few **Brahmanical Gods** in the sculptural representations.

- Sculptures were used for **religious expression** and decoration of **stupas** (in **Torana** and **Medhi**).
- **Mauryan pillars** like the **Lion Capital (Sarnath)** and the **Bull Capital (Rampurva, Bihar)** were built by Ashoka.
- In **Dhauli (Orissa)**, there is an **image of an elephant** carved out from a rock. It was created during Ashoka's reign. This was the first time a massive animal figure had been carved out of a boulder or rock and contains edicts of Asoka (268-232 BC). [UPSC 2022]
- The **Torso of a male figure** found at **Lohanipur (Bihar)** probably represents a **Jain Tirthankara**.
- Large statues of **Yakshas and Yakshinis** were found in many places like **Patna, Vidisha and Mathura**.

Yakshas and Yakshinis

They were **related to all three religions: Jainism, Hinduism and Buddhism**.

- These images are mostly in **standing position** with **well-polished surfaces**.
- A life-size standing sculpture of a **Yakshini** (made up of sandstone) holding a **Chauri** (flywhisk) was found at **Didargunj** near modern Patna.

POST MAURYAN SCULPTURES

Evolution of Sculpture Tradition

Monolithic free-standing sculptures of **Yakshas** and **Yakshinis**, discovered from **Gwalior** and **Mathura**; the fragments of the beautifully carved gate and railings of the **Buddhist stupa** at **Bharhut** were found.

Bharhut Sculpture (Madhya Pradesh)

- **Green Schist** was used for carving the sculptures.
- They are **tall**, like the images of **Yaksha** and **Yakshi** in the Mauryan period. Here, the sculptural volume is in low relief, maintaining linearity. Images stick to the picture plane.
- There is a **general stiffness** in the **body** and **arms**. Due to the shallow carving of the picture surface, projection of hands and feet was not possible, hence, the **folded hands** and **awkward position of the feet**.
- One main characteristic in all the male images of the 1st and 2nd century BC is the **knotted headgear**.
- **Narrative reliefs** at Bharhut were used as pictorial language to effectively communicate stories like **Queen Mayadevi's dream, depiction of Ruru Jataka** (where the Bodhisattva deer is rescuing a man on his back) etc.

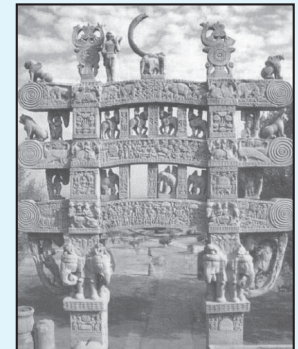


In terms of stylistic development, the subsequent stage of sculpture development at **Sanchi Stupa-1**, **Mathura**, and **Vengi** in Andhra Pradesh (Guntur District) is notable.

Sanchi Sculptures

The current stupa at Sanchi was first built during the reign of Ashoka, but it was expanded, and in the first century BC, the outer railing and circumambulatory enclosure were added.

- Stupa-1 at Sanchi has an upper as well as lower pradakshinapatha or circumambulatory path. It has **four** beautifully decorated **toranas** depicting various events from the life of the Buddha and the Jatakas. Some of the stories include the **Siege of Kushinara, Buddha's visit to Kapilavastu, and the visit of Ashoka to the Ramagrama Stupa (Nepal)**.
- Carving techniques appear more advanced than **Bharhut**.
- Heads have a considerable projection in the picture space.
- In the Eastern Gate of the Stupa, there is a scene depicting a bracket figure of a **Vrikshika (tree Goddess)** or **wood nymph** in **Tribhanga** posture.
- Figure compositions are in high relief; Depiction of posture gets naturalistic and there is no stiffness in the body; images are given movement. Heads have a considerable projection in the picture space.
- At Sanchi Stupa-1, narratives get more elaborated; however, the depiction of the dream episode remains very simple.



Some of the prominent examples of the finest sculpture are found at **Vidisha, Bharhut** (Madhya Pradesh), **Bodhgaya** (Bihar), **Jaggayyapeta** (Andhra Pradesh), **Mathura** (Uttar Pradesh), **Khandagiri-Udaigiri** (Odisha), **Bhaja** near Pune and **Pavani** near Nagpur (Maharashtra).

1st century AD onwards, **Gandhara** (now in Pakistan), **Mathura** in northern India and **Vengi** in Andhra Pradesh emerged as important centres of art production. Buddha in the symbolic form got a **human form** in Mathura and Gandhara.




Gandhara School of Art

- The sculptural tradition in **Gandhara** had the **confluence of Bactria, Parthia** and the **local Gandhara tradition**.
- The main theme of this art was **Lord Buddha** and **Bodhisattvas (Mahayana Buddhism)**.

Mathura School of Art

- Images of **Vaishnava** (mainly Vishnu and his various forms) and **Shaiva** (mainly the Lingas and Mukhalingas) faiths were found at Mathura, but **Buddhist images** were also found in large numbers.
 - One notable feature of images of Vishnu and Shiva is that they are **represented by their Ayudhas** (weapons).
- Early **Jain Teerthankar** images and portraits of kings, especially the **headless Kanishka**, are also found in Mathura.
- The local sculptural tradition at Mathura spread to northern India, like the stupa sculptures found at **Sanghol** in the Punjab.

Comparison Between Different Schools of Art

DIMENSIONS	GANDHARA SCHOOL	MATHURA SCHOOL	AMARAVATI SCHOOL
External Influences	Greco-Roman influence.	Purely indigenous . Modelled on the lines of earlier Yaksha images found during the Mauryan period.	Purely indigenous .
Religious influence	Buddhism and Hellenistic realism.	Hinduism, Buddhism and Jainism . Images from Vaishnava and Shaiva faiths are also found.	Religious and secular images, but the main theme includes the life stories of Buddha and the jatakas .
Material used	Bluish-grey sandstone and Grey sandstone.	Spotted red sandstone .	White Marble
Patronage	Kushana	Kushana	Satavahanas
Area of Development	North West frontier including locations like Taxila, Peshawar, Begram and Bamiyan .	Flourished on the banks of river Yamuna.	Developed in the Krishna- Godavari Valley. [UPSC 2021] Notable sites: Amravati, Goli, Vengi, Nagarjunikonda, and Ghantasala .
Features of Buddha sculpture	<ul style="list-style-type: none"> • Spiritual Buddha • Wavy hair • Less ornamentation • Long ears and long forehead • Buddha in Yogi posture with eyes half closed. • Protuberance on the head signifying the omniscience of Buddha. • Halo around the head of Lord Buddha 	<ul style="list-style-type: none"> • Delighted Buddha • Face muscular and energetic. • Buddha seated in Padmasana surrounded by two Bodhisattvas- Padmapani and Vajrapani. • Protuberance similar to that of Gandhara image. • Halo around the head of Buddha decorated with geometrical patterns. 	<ul style="list-style-type: none"> • Less emphasis on individual features of Buddha. • The sculptures generally depict the life stories of Buddha and the Jataka tales. • Other sculptures: taming of Nalagiri (mad elephant) and the presentation of Prince Rahul to his father, the Buddha.
			

AMRAVATI STUPA

- Like the Sanchi Stupa, the Amaravati Stupa also has a Pradakshinapatha enclosed within a vedika.
- The domical stupa structure is covered with relief stupa sculptural slabs, which is a unique feature.
- Though in the Amaravati Stupa there is evidence of construction activity in the third century BC, it was best developed in the first and second centuries AD.

Buddhist Monuments of South India

- **Vengi** in Andhra Pradesh has many stupa sites like **Jagayyapetta**, **Amaravati**, **Bhattiprolu**, **Nagarjunkonda**, **Goli**, etc. Amaravati has a **mahachaitya**.
- Buddha images are found at **Amaravati**, **Nagarjunkonda** and **Guntapalle** in Andhra Pradesh. (Guntapalle is a rock-cut cave site near Eluru).
- Rock-cut stupas have been excavated in **Anakapalle** near Vishakhapatnam.
- In Karnataka, **Sannati** in Gulbarga district is the largest stupa site excavated so far.

Other Post-Mauryan Sculptures Include

- The **dwarfish Yaksha** from the Pithalkhora caves (Satmala range of the Western Ghats) in Maharashtra.
- The **stupa** built by the **Ikshvakus** at **Nagarjunikonda**.
- The **Vessantara Jataka** from **Goli** (1st century AD) depicts Buddha in his previous birth as **Prince Vessantara**, who was never tired of giving away everything he had in charity.
- The carvings from **Karle** date to the first century AD with figures of **Dampati** and **Mithuna**.

THE GUPTA SCULPTURES

In India, the **classical era of sculpture** began during the Gupta era.

- Gupta sculpture is the logical outcome of the early classical sculpture of **Amaravati** and **Mathura**.
 - Gupta sculptures derived their **plasticity** from **Mathura** and **elegance** from **Amaravati**.
 - The art of Bharhut, Amravati, Sanchi and Mathura grew ever more integrated.
- The traditional centre, Mathura, remained the main art production site, whereas **Sarnath** and **Kosambi** also emerged as important centres of art production in the 5th and 6th century AD.

Sarnath School of Sculpture

- The **human figurine** was the pivot of Gupta sculpture.
- It used **cream-coloured sandstone** and **metal** in its sculptures.
- Buddha images in **Sarnath** have **plain transparent drapery**, whereas the Mathura Buddha images continue to depict folds of the drapery.
- The **halo** around the head of Buddha has very little ornamentation.

Sculptures

- A **Red sandstone** image of the **Buddha** from **Mathura** with his right hand in **abhayamudra**.
- In another image, Buddha was shown seated in **Vijraparyanka** in Dharmachakrapravartana Mudra (the gesture of Preaching).
- **Metal Sculpture** includes **seven-and-a-half feet high Sultanganj Buddha (Bihar)**.

Temple Sculpture

During this period, the characteristic elements of the Indian temple emerged.

- The large panel of **Sheshashayi Vishnu** from the temples at **Deogarh (Uttar Pradesh)** and the **great Boar (Varaha)** at the entrance of temples of **Udayagiri (Madhya Pradesh)** and **Ajanta** are excellent specimens of figure sculptures.
- At a **Shiva temple** in **Ahichhatra (Uttar Pradesh)**, there are life-sized terracotta **images of Ganga** and **Yamuna** standing on **Crocodile** and the **Tortoise**, respectively, are the attendants of Lord Shiva.

MEDIEVAL SCULPTURES

In the medieval era, the **sculptures became more complicated** with **huge ornamentation**.

Pallavas

An artistic movement of great importance flourished under the aegis of the Pallava rulers of **Kanchi**.

- Some of the sculptures include **Seven monolithic Rathas** in **Mahabalipuram**, **Mahishasuramardini** in relief, **Girigovardhana** panel, **Arjuna's penance** or the Descent of the Ganga, **Trivikrama Vishnu**, **Gajalakshmi**, **Anatasayanam** and great goddess **Durga** engaged in a fierce battle with the Buffalo headed demon.
- The Pallava period also holds a rich **Bronze sculpture** tradition like the bronze sculpture of **Shiva in Ardhaparyanka asana** (one leg kept dangling).

Cholas

They succeeded the Pallavas and ruled over South India from the 9th to 13th centuries AD.

- Chola sculptures were present at **Brihadeesvara temple in Tanjavur**.
- Other sculptures: 11th-century relief carving of Siva as **Gajurasamahamurti**, and 13th-century sculpture showing **Bhudevi or the earth goddess** as the younger consort of Vishnu.
- Cholas have a rich tradition of **bronze sculptures**, and Chola Queen Sembiyan Mahadevi was a distinguished patron.

Nataraja Sculpture

- It is a bronze sculpture of Chola period showing **Lord Shiva** balancing himself on his right leg and suppressing the **Apasmara**, the demon of ignorance, with the foot of the same leg.
- He raises his left leg in **Bhujangatrasita stance**, which represents **Tirobhava**, which is kicking away the **veil of Maya** or **illusion** from the devotee's mind.
- His four arms are outstretched, and the main right hand is posed in **Abhaya hasta** while the upper right holds **Damaru**.
- The upper left-hand carries a **flame** while the main left hand is held in **Dola hasta** and connects with the **Abhaya hasta** of the right hand.
- His hair locks fly on both sides, touching the circular **Jwala mala** or the **garland of flames**.



Rashtrakutas

In the middle of the 8th century, the Rashtrakutas wrested power from the Chalukyas.

- Their sculptures include images of **Shiva marrying Parvati**, **Ravana shaking Mount Kailasa**, **Dasavatara Bhairava**, **dancing Shiva** and **Vishnu** at the **Kailasa temple** in **Ellora**. (The temple was built by King **Krishna I**)
- **Elephanta Caves:** Sculptures include **Nataraja**, **Sadashiva**, **Ardhanarishvara** and **Maheshamurti**
 - **Maheshamurti** has **three heads** emanating from one - The central head is the main **Shiva** figure, and the other two are **Bhairava** & **Uma**, representing three different aspects of **Lord Shiva**.

Chandellas

They ruled from 950 to 1100 AD and constructed towering temples in central India.

- They constructed temples like **Kandariya Mahadev temple** at **Khajuraho**.
 - It was sculpted with human representations with slender taller figures and a considerable accentuation of linear details.

Palas and Sena

- The Pala rulers in Bihar and Bengal were Buddhists by faith and greatly encouraged centres of learning like **Nalanda** and **Vikramasila**, where the stupas and monasteries gave ample scope for development of sculptures.
 - Among the bronze sculpture is a four armed **Avalokiteswara** in graceful **tribhanga posture**.
 - Figure of **river goddess Ganga** from **Mahanad** in **West Bengal**.
- The Pala tradition continued under the **Sena rulers** in the 12th century until the Islamic rulers overran the country.

Eastern Ganga Dynasty

They ruled Odisha from the 7th to the 13th century. Their sculptures maintained the traditional lines of grace and vigour.

- The Orissan temples have many **beautiful female figures** called **Nayikas**.
- Sculptures can be found on the walls of temples at **Bhubaneswar**, **Puri** and **Konark**.

Sun Temple at Konark

It was built by **Narasimhavarman** in the middle of the 12th century and dedicated to the sun god. It has been conceived as a **huge stone chariot** on immense wheels, dragged by **seven horses**.

- On the plinth of the Jagmohana of the temple, are installed **celestial musicians** facing in all directions, playing on different musical instruments.

Hoysala

They ruled in the Mysore region at the beginning of the 12th century.

- The decoration was elaborate. The emphasis was more on ornamentation than movement or the grace of the human body.
- Sculptures were squat, short and highly embellished.
- Examples can be seen in the temples at **Halebid** and **Belur** where sculpture looks like **lacework in stone**. The carving of **Lord Krishna** holding aloft the mountain **Goverdhan** is another example.

Vijayanagara

They ruled from 1336 to 1565 AD and continued the Chola and Chalukyan art traditions.

- They built temples at places like **Tadpatri**, **Hampi**, **Kanchipuram** etc and carving in these temples indicates their sculptural skills.

- Narrative forms of the **Ramayana** and **Krishna Bal Lila** were their favourite themes.
- Vijayanagara rulers also made the sculptors carve excellent **portraits** of themselves, like the **Portrait of Krishnadevaraya at Chidambaram temple** and **life-size bronze statues of Krishnadevaraya and his Queens at Tirupati**.
- Many **sculptures** were carved in the Gopura and courts of **Meenakshi temple at Madurai** during **Krishnadevaraya's reign**.

Nayakas of Madurai and Tanjavur: Animal motifs attained importance, and they are carved with details. Examples include the **sculptures at Srirangam temple in Trichinapally**.

Though traditions of stone sculptures continued, **no major sculpture movement survived** under the **Mughal**. During the **British regime**, **no proper patronage** was provided to sculptors, and the whole tradition of Indian art almost came to a standstill.

Key Folk Influences on Indian Sculpture Tradition

- **Nature Worship and Local Deities:** Folk traditions in many parts of India have involved reverence for nature, fertility, and local deities. These influences are seen in the depiction of nature, gods, goddesses, and fertility figures in sculptures.
 - **Example:** The depiction of fertility figures such as Yakshas, Yakshis, and the Shalabhanjika Yakshi (Sanchi Stupa).
- **Ancestral Worship and Symbolism:** Folk sculptures often included motifs related to ancestors or symbolic representations of life cycles, nature, and harvest.
 - **Example:** The symbolism seen in various depictions of village deities or ancestors in local shrine sculptures.
- **Regional Folk Art Styles:** Different regions contributed their unique artistic styles to sculpture, influenced by local customs, beliefs, and materials.

- **Example:** Chola bronze sculptures like Nataraja reflect the vibrant traditions of dance and music, combining religious worship with local artistic practices.
- **Animism and Iconography:** In earlier periods, animism played a central role, with sculptures of animals, deities, and natural forms frequently appearing in sacred spaces.
 - **Example:** Early stone reliefs often featured deities and animals like the lion from the Lion Pillar of Ashoka.

Ram Lalla Statue

The Ram Lalla idol at the Ram Mandir in Ayodhya is sculpted from Krishna Shila, a black granite stone, approximately 2.5 billion years old. The idol stands at 51 inches tall and weighs 200 kg, representing Lord Ram as a five-year-old child in a standing posture. The idol is carved by Arun Yogiraj, a renowned sculptor from Mysuru.

Key features

- **Material:** Krishna Shila, black granite, over 2.5 billion years old.
- **Posture:** Standing, representing childhood Ram.
- **Sculptor:** Carved by Arun Yogiraj.
- **Details:** Intricately carved with a serene expression, detailed hands, and traditional attire, following Agama Shastra.




Early humans, like cave dwellers, used painting to express their aesthetic sensibility, creativity and to make their shelters more colourful and beautiful or to keep a visual record of their day-to-day life.

PREHISTORIC ROCK PAINTINGS

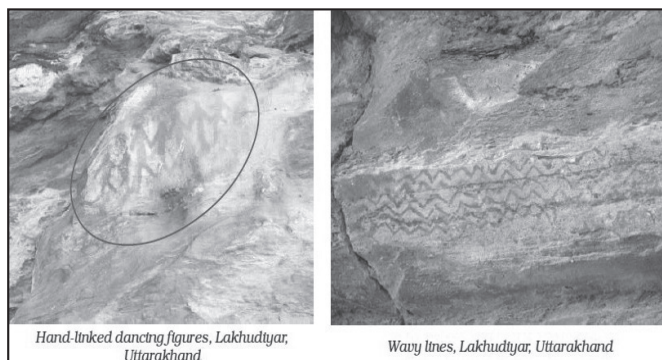
The initial finding of **rock paintings** in **India** occurred in **1867-68** in **Sohagighat**, in the **Mirzapur district** by Archaeologist **Archibold Carlleyle**.

- The **earliest paintings** have been reported from **Upper Palaeolithic** times in India.
- The initial prehistoric paintings were found in the **Bhimbetka caves of Madhya Pradesh**.
 - The caves were discovered in 1957–58 by eminent archaeologist **V.S. Wakankar**.
 - It was declared a **UNESCO World Heritage Site** in 2003.
 - These prehistoric paintings can be categorised into **three** primary phases

Upper Palaeolithic Period (40,000-10,000 BC)	<ul style="list-style-type: none"> • Quartzite walls in rock shelter caves were utilised for prehistoric paintings. • Primary pigments: Ochre or geru (from haematite), mixed with lime and water; Green from the chalcedony stone; White from Lime • The paintings of the Upper Palaeolithic phase are linear representations, in green and dark red, of huge animal figures, such as bisons, elephants, tigers, rhinos and boars besides stick-like human figures • Human figures are represented with red for hunters and green for dancers. 	
Mesolithic Period (10,000-4000 BC)	<ul style="list-style-type: none"> • Predominant use of red pigment during this era. • Generally smaller size paintings compared to the Upper Paleolithic Period. • Frequent themes include group hunting, grazing scenes, and depictions of riding activities. Community dances provide a common theme. • Animals were painted in a naturalistic style, and humans were depicted only in a stylistic manner. 	
Chalcolithic Period	<ul style="list-style-type: none"> • Notable rise in the number of paintings using green and yellow pigments. • Prominent subject: battle scenes; Numerous depictions of men on horseback and elephants, some armed with bows and arrows, suggesting readiness for conflicts. 	

Ancient rock art, typically executed on rocks, is referred to as **petroglyphs**.

- Other primitive paintings were found in
 - Cave walls in the **Kaimur Range** of Central India, the **Vindhya Hills**, with locations like **Bhimbetka**, **Mirzapur**, **Pachmarhi**, and
 - **Indus Valley pottery** (Painted Earthen Jar: Discovered in **Mohenjodaro** was painted in black and adorned with motifs of plants and geometric patterns).
- These paintings depict primitive scenes like wild animals, war processions, and hunting.
- **Lakhudiyar Rock shelters** located along the **River Suyal** in the **Kumaon Hills** (Uttarakhand).
 - **Lakhudiyar** translates to “one lakh caves.”
 - Paintings in these shelters fall into **three categories: Human figures, animals, and geometric patterns**.



- Colours used include **white, black, and red ochre**.
- Predominant Scenes: **Hand-linked dancing human figures** which is a recurrent theme
- Superimposition of paintings with the earliest in **black**, followed by **red ochre**, and finally **white** paintings.
- **Narsingharh Prehistoric Paintings** located in Rajgarh district, Madhya Pradesh.

- Depicts spotted deer skins left out for drying, supporting the idea that early humans **mastered the art of skin tanning** for clothing and shelter.
- Some paintings portrayed **musical instruments** such as harps.
- Complex geometric **shapes like spirals, rhomboids, and circles** can be found.
- **Jogimara and Sitabenga Caves** located in the Ramgarh hills, Chhattisgarh and contain paintings dated 1000 BC.
- **Ghodsar and Kohabaur rock art sites** located in the Chhattisgarh.
 - Site of **Chitwa Dongri** features a **Chinese figure** riding a donkey, images of dragons, and scenes of agriculture.
- Other Sites of Chhattisgarh: **Limdariha, Oogdi and Sitalekhni**.
- Early cave paintings in Odisha: **Gudahandi Rock Shelter** and **Yogimatha Rock Shelter**

Other Sources of Paintings

The third khanda of the **Vishnudharmottara Purana**, a fifth-century text, includes the chapter **Chitrasutra**, a significant source of Indian art, especially painting.

- This text introduces the art of image-making known as “**Pratima Lakshana**”, which outlines the canons of painting.

Key Elements of Painting:

- **Vatsyayana** listed **six** essential components of painting in his book **Kamasutra**.
- The drama “**Mudrarakshasa**” by **Vishakhadutta** discusses painting styles and their distinguishing features.
 - **Cauka Pitaka**: Notable for individual framed drawings.
 - **Dighala Pitaka**: Known for its extended scroll-style paintings.
 - **Yama Pitaka**: Emphasizes standalone, isolated artworks.

MURAL PAINTINGS

India has a rich history of murals dating from the **10th century BC to the 10th century AD**. Murals are basically **artworks created on solid structures or walls**.

- The process of making Indian wall paintings is described in a special chapter of the **Vishnudharmamotaram**, a Sanskrit text from the 5th to 6th century AD.
- **Vinaya Pitaka**, a Buddhist text, mentions pleasure houses with picture halls adorned with painted figures and decorative patterns. It also mentions the Ajanta Paintings of Maharashtra.

Locations

- **Prominent locations**: Ajanta, Armamalai Cave & Sittanavasal Caves (Tamil Nadu), Ravan Chhaya Rock Shelter (Odisha), Bagh Caves (Madhya Pradesh), and Kailasha Temple in Ellora.
- **Other locations**: **Anantha** at Anantha Padmanabha Temple in Kasargod; **Shiva's pursuit of a boar in a scene** from Kiratarjuniya at **Lepakshi Temple**; Chola king

Rajaraja and court poet **Karuvar Dever** in Thanjavur, eleventh century; **Shiva killing Tripuraasura** in Thanjavur; **Rama's defeat of Ravana** in a scene from the Ramayana panel at **Mattancheri Palace** and Shasta at Padmanabhapuram Palace in Thakkala.

Ajanta Paintings


The Ajanta caves were crafted from around the **2nd century BC to the 5th century AD**.

Key Features

- The **celestial figures** of **Kinnaras, Vidyadharas** and **Gandharvas** are depicted in paintings and sculptures.
- **Common themes**: **Jataka stories**, life events of Buddha, **Avadanas**, and intricate **decorative designs** inspired by flora and fauna.
 - Some paintings, such as **Simhala Avadana, Mahajanaka Jataka** and **Vidharpundita Jataka**, cover the entire wall of the cave.

- **Common Style:** The cave walls showcase a **blend of murals and fresco paintings** (painting on wet plaster). These artworks employ the **tempera style** i.e., use of pigments for their creation.
- **Colours:** **Vegetable** and **mineral dyes** served as the painting medium, with **red ochre** for figure outlines and **brown, black, or deep red** for contours.
- **Compositions of paintings:**
 - The figures are heavy like the sculptures of western India.
 - Emotions are conveyed through hand gestures.
 - Centrality to the most significant person in each scene.
 - Each female figure in the paintings features a distinctive hairstyle.

Important Caves and their Paintings

Cave No. 1	<ul style="list-style-type: none"> • The scenes of Mahajanaka Jataka and Umag Jataka belong to the mid-6th and 7th century AD. • Vajrapani (protector and guide, a symbol of Buddha's power) who holds a vajra in his right hand and wears a crown. • Manjusri (manifestation of Buddha's wisdom) • Padmapani (Avalokitesvara) (symbol of Buddha's compassion) [UPSC 2017] dated late 5th Century AD. The Bodhisattva is holding a padma (lotus) in his right hand. 	
Cave No. 4	<ul style="list-style-type: none"> • Patron of Cave: Mathuradasa. • The rear wall of the verandah displays the litany panel of Avalokitesvara. • The cave hosts a massive Buddha image depicted in Dharmachakra Pravartana mudra. 	
Cave No. 9 & 10	<ul style="list-style-type: none"> • Earliest surviving paintings of Shaddanta Jataka, dating to around the 1st century AD. • The Murals of these caves belong to the Shunga period. • Chaddanta Jataka has been painted. 	
Cave No. 16	<ul style="list-style-type: none"> • Patron of the cave: Varahadeva (patron of Cave No. 16), who was the prime minister of the Vakataka king, Harishena • "The dying princess" painting of the early 5th century AD. 	
Cave No. 26	<ul style="list-style-type: none"> • The most prominent Buddha image is Mahaparinibbana image. • Mara Vijaya sculpture near Mahaparinibbana image • It is a personification of the commotion of mind that the Buddha went through at the time of enlightenment where Mara represents desire. • Buddha is seated in Bhumisparsha Mudra. 	

Other Cave Paintings

Bagh Caves

It has **Buddhist mural paintings** and is located near the **Dhar district** of **Madhya Pradesh**. They closely resemble the actual Ajanta caves in terms of design, execution, and decoration..

- **Cave No. 4**, known as **Rang Mahal**, murals depicting Buddhist Jataka tales.

Badami Caves

It is located in **Karnataka**. These murals date to the **6th-7th century AD** following the traditions of **Ajanta** and **Bagh**.

- Chalukyas adopted the **Vakataka style** in painting in Badami. Paintings are found in a cave temple

dedicated to **Vishnu in Badami**. Many of the paintings are of **incarnations of Vishnu**.

- Depictions include scenes of **Chalukyan kings, Jain saints** renouncing worldly life, **Shiva** and **Parvati**, **Puranic events** and **various deities**.
- **Cave No. 3:** Mural featuring a four-armed Brahma on his swan.
- **Cave No. 4:** Painting showing **Kirtivarman, son of Pulakesi I** and elder brother of **Mangalesha**, seated in the palace with his wife and feudatories, observing a dance performance.

Sittannavasal

It is located in **Tamil Nadu**, these murals date from **1st Century BC-10th Century AD** and also known as Arivarkovil or Temple of the Arhats,

- These rock-cut cave temples are **renowned** for their **Jainism-themed** paintings.
- These murals bear a striking **resemblance** to the paintings in **Bagh** and **Ajanta**.
- **Dominant theme** is **Jain Samavasarana** or **Samosharana** ("Refuge to All"), a divine preaching hall of the Tirthankara.
- It was earlier considered to be an excavation of **Pallava king Mahendravarman I** (AD 580-630). However, this cave-temple is now assigned to the reign of **Pandya kings** Maran Sendan AD 654- 670) and **Arikesari Maravarman** (AD 670-700).

Ellora Paintings

Hindu, Buddhist, and Jain cave temples were excavated between the **8th and 10th centuries AD**.

- Mural paintings are present in five caves, primarily in **Cave No. 16**, i.e. the **Kailasha Temple**.
- There are 12 Buddhist caves with numerous images associated with **Vajrayana Buddhism**, including figures like **Tara, Mahamayuri, Akshobhya, Avalokiteshwara, Maitreya, Amitabha**, etc.

Key Features

- **Compositions:** It was in contrast to the **more open style of Ajanta**.
- **Cave No. 14:** Only **double-storey cave** of the Brahmanical faith.
- Other paintings include **Depictions of Goddess Lakshmi and Lord Vishnu, Scenes featuring Lord Shiva and his retinue** etc.

Wall Paintings

Chola Art (Tanjore Paintings)

The Cholas built great temples in **Tanjore, Darasuram and Gangaikonda Cholapuram**.

Themes:

- Paintings related to Lord Shiva, including Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja, and
- Depictions of the **patron Rajaraja** and his **mentor Kuruvar** (Thanjavoor, eleventh century).

Chola's Paintings:

- There are fragments of **early Chola paintings** in **Narthamalai and Malayadipatti**.
- Incidents from the **Periyapuramam**, in the form of miniatures, are depicted on the base of the **garbhagriha** (sanctum sanctorum) wall of the **Darasuram temple**.
- **Brihadisvara temple** at **Tanjore** has rich Chola paintings like **Shiva as Yoga- Dakshinamurthy**
- The **dancing figures** from **Rajarajeswara temples** of Tanjore belong to the early 11th century AD.

These paintings exhibit a superb style of South Indian tradition of painting and remain as a link for Pallava (earlier to Chola) and Vijayanagar (later to Chola) times.

Pallava

The **Pallava kings**, succeeding the Chalukya kings, were notable art patrons.

- **Mahendravarma I** built temples in **Panamalai, Mandagapattu, and Kanchipuram**.
- The inscription at **Mandagapattu** mentions Mahendravarman I with titles - **Vichitrachitta** (curious-minded), **Chitrakarapuli** (tiger among artists), **Chaityakari** (temple builder), which shows his interest in art activities.
- Paintings at the **Kanchipuram temple** were patronised by the Pallava king, **Rajsimha**.

Armamalai Cave Paintings (near Vellore, Tamil Nadu):

These caves were **transformed** into a **Jain temple** during the 8th century AD. The walls and roof are adorned with **paintings** that **narrate stories** related to **Astathik Palakas** (deities guarding the eight corners) and **Jainism**.

Ravan Chhaya Rock Shelter (Sitabinji, Orissa): The **fresco paintings** on this rock shelter belong to Pallava times.

Vijayanagara Murals

The Vijayanagar painting was a continuation of the earlier Chola and Pandyan traditions.

- **Early phase** of this style is represented by paintings at **Tiruparakunram**, near Trichy dated **14th century**.
- The **Virupaksha temple** in **Hampi** has **paintings** on the ceiling of its mandap depicting dynastic history and stories from the Ramayana and Mahabharata.
 - Mural paintings: procession of the sage **Vidyananya**, the spiritual master who motivated Harihara and Bukka to establish the Vijayanagar empire, paintings of **Tripurantaka, Narasimha** and the scene of **Girija Kalyana**.
- The **Veerabhadra Temple** in **Lepakshi, Andhra Pradesh** has paintings depicting religious narratives from the **Ramayana, Mahabharata, and Vishnu's incarnations** and other secular themes.
 - **The Boar hunt** is the two-dimensional painting characteristic of late medieval works.

NAYAKA PAINTINGS

The Nayakas, in the **17th and 18th centuries**, continued the artistic tradition in **Thiruparakunram, Sreerangam, and Tiruvarur** in **Tamil Nadu**.

- **Themes in Nayaka Paintings:** It depicts episodes from the Mahabharata and the Ramayana, along with scenes from Krishna-leela. Thiruparakunram features paintings (dated 14th and 17th centuries) depicting scenes from the life of Vardhamana Mahavira.

- Nayaka paintings, considered an **extension** of the **Vijayanagara style**, exhibit minor regional modifications and incorporations.

KERALA MURALS

During the **16th to 18th century AD**, Kerala painters developed a distinctive pictorial language and technique, **incorporating elements** from **Nayaka** and **Vijayanagara** schools.

- They drew inspiration from local traditions like **Kathakali** and **Kalam Ezhuthu** (ritual floor painting of Kerala).
- Artists drew from **oral traditions** and **local versions** of the **Ramayana** and the **Mahabharata** for their painted narratives.

MINIATURE PAINTING

During the **11th century AD**, a new method of expression emerged in the form of miniature paintings on **palm leaves and paper**.

Features of Miniature Painting

- The painting's size must **not** exceed 25 square inches.
- Traditional **tempera technique** used for these paintings.
- **Human figures** are typically **depicted** in a **side profile**, exhibiting prominent features such as **bulging eyes, pointed noses, and slender waists**.
- **Materials Used:** Palm leaf, paper, wood, and cloth

The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on Buddhism executed under the Palas of the eastern India and the Jain texts executed in western India during the 11th-12th centuries A.D.

The Pala School



Illustrated manuscripts of the **Palas of Eastern India** during the **11th and 12th centuries AD** have earliest examples of paintings of this school.

- From **750 AD to 1150 AD**, the Palas illustrated Buddhist texts mostly on materials like **palm leaves** or **vellum paper**.

- **Notable painters:** **Dhimman** and **Vitapala**.

Features:

- Paintings were dominated by **Buddhist imagery**.
- An example of a Pala Buddhist palm leaf manuscript is the "**Astasahasrika Prajnaparamita**", also known as the '**Perfection of Wisdom**'.
 - This was created at the Nalanda monastery during King **Ramapala's reign** in the eleventh century
- These paintings often feature solitary figures, and it is rare to encounter group compositions.

Apabhramsa School of Art

It is also known as the **Jain School of Art** and **Western Indian style of painting**, which prevailed in the region comprising Gujarat, Rajasthan and Malwa.

- The artistic activity in Western India was influenced by **Jainism** as it was patronised by the **Chalukyas of Gujarat or Solanki**, who ruled Gujarat, parts of Rajasthan and Malwa.
- These paintings were dominated by **Jain iconography**.
- Jain paintings saw growth due to the concept of "**shaastradaan**" (donation of books). Donating illustrated paintings to monastery **libraries or 'bhandars'** was seen as a noble act of charity.
- **Examples:** **Kalpasutra**, **Uttaradhyayana Sutra**, **Sangrahani Sutra** and the **Kalakacharya Katha** from the 15th century.

Persian Influence on Western Indian Painting: The Persian style of painting started influencing the Western Indian style of painting during the 15th century.

Other Miniature Paintings

- **The Nimat Nama Manuscript** (Cookery Book) reflects a new trend of painting in Malwa. It was started during the **reign of Ghiyasuddin Khilji of Malwa** (1469-1500 AD)
- "**Kulhadar Group**" (Early 16th Century): This group includes illustrations of various texts like the '**Chaurapanchasika**,' '**Gita Govinda**,' '**Bhagavata Purana**,' and '**Ragamala**.'
- Two manuscripts of the '**Laur Chanda**,' an Avadhi romance by **Mulla Daud**, created between 1530 to 1540 AD, show a blend of Persian and Indian styles.

The Mughal School (1560-1800 AD)

This style is a **fusion of Indian and Safavid Persian painting traditions**.

Common Themes

- It depicts the **god glorifying the ruler** and showcasing their lives, including hunting scenes, historical events, and court-related paintings **excluding religious subjects**.
- **Naturalism** with detailed observation of nature.

Common Technique

- Introduced the technique of **foreshortening**, which made objects appear closer and **smaller** than they actually were.
- Influenced by **European art** with techniques like **shading** and **perspective**.

Babur's Era: Babur's wars hindered painting development. He supported the Persian artist **Bihzad**.

Humayun's Era

- He was amazed by the Safavid artist traditions, so he invited master artists like **Mir Sayyid Ali** and **Abd Us Samad**.
- He laid the groundwork for a painting workshop called **Nigaa Khana** and initiated the project '**Hamza Nama**', an illustrious narrative of Hamza's adventures.

Akbar's Era

He established a department for paintings & document scribing, known as **Tasvir Khana**.

- Court painters:** **Dasvanth**, Miskina, Nanha, Knha, **Basawan**, Manohar, Doulat, Mansur, Kesu, Bhim Gujarati, Dharam Das, Madhu, Surdas, Lal, Shankar Goverdhan and Inayat.
- He recognised Indian artists which initiated the '**Indian influence**' in **Mughal paintings**.
- European painting was introduced in Akbar's court by **Portuguese priests**.

Key Characteristics of Paintings

- Use of **3D figures** and application of **foreshortening techniques** and incorporation of **calligraphy** into their paintings.
- Shift of popular art** (lives of common people) to **court art** (scenes from court life).

Jahangir's Era

His paintings transitioned from **illustrated manuscripts** to **albums**, emphasising **naturalism** in individual portraits. He was considered a **skilled artist himself**. [UPSC 2019]

- During his time **Portrait painting** and the painting of **animals** had developed.
- Artworks include **darbar scenes**, **portraits**, and studies of **birds, animals, and flowers**.
- Manuscripts created between 1603-10 are **Ayar-i-Danish** (Touchstone of Knowledge) and **Anwar-i-sunavli**, both were animal fable books.
- Prominent painters** : Aqa Riza, Abul Hasan, **Ustad Mansur**, Bishan Das, Manohar, Goverdhan, Balchand, Daulat, Mukhlis, Bhim, and Inayat.
- Popular Mughal paintings include a series of the **Razm-nama**, a series of the **Rasikapriya (1610-1615)**, and a series of the **Ramayana (1610 AD)**.

Shah Jahan's Era

- Incorporated **artificial** elements and introduced **unnatural stillness** inspired by **European influence**.
- Significant attention to **portraiture** and various manuscripts were illustrated.
- Discouraged the use of charcoal for drawing and **promoted pencil sketching**.
- Increase in the **use of gold and silver in paintings**, along with a preference for brighter colour palettes compared to his predecessors.
- Artists:** Bichiter, Chaitaraman, Anup Chattar, Mohammed Nadir of Samarquand, Inayat, and Makr.
- Manuscripts** : Copy of **Gulistan** and **Bustan of Sadi**, and the **Shah Jahan Nama** in 1657.

Aurangzeb's Era: He did not encourage the art of painting, which led to a **decline in Mughal painting**.

- Reduction in artistic quality, and **migration of court painters to provincial courts** in regions

Bahadur Shah's Era: Displayed improved artistic quality, signaling a return to the former glory.

Post-1712 AD, Mughal painting once again began to deteriorate under the later Mughals.

Important Manuscripts:

- Tutinama**, or **Tales of a Parrot**: Abdus Samad khan and Mir Sayyid Ali contributed to its creation.
- Hamza-nama** illustrations (completed in **1560s**): Refined and developed style of Mughal painting.
- Manuscripts include the **Gulistan of Sadi (1567)**, the **Anwari-Suhavli** (a book of fables, 1570) and another **Gulistan of Sadi (1581)** copied at Fatehpur Sikri by **Muhammad Hussain al-Kashmiri**.
- Other notable Manuscripts include **Razm-nama** (means "book of war"; Persian translation of the Mahabharata), the **Baharistan of Jami** (dated 1595), the **Darab-nama**, the **Akbar-nama (1600)**, the **Tarikh-i-Alfi** (dated 1596), the **Babar-nama** in the last decade of the 16th century, the **Twarikh-e-Khandane Taimuria**, and the **Jog Vashisht (1602)**.

THE REGIONAL SCHOOLS (17TH-19TH CENTURIES)

The sub-imperial Schools, including the **Rajasthani** and the **Pahari School of Painting**, retained their Indian roots and a preference for colourful paintings, contrasting with the more naturalistic Mughal style.

Common Themes

- Inspiration from Indian epics like **Ramayana**, **Mahabharata**; Puranas like **Bhagavata**, **Siva Purana**; Sanskrit love poems like **Gita Govinda** of Jayadeva, **Rasamanjari** of **Bhanudatta**, **AmaruSataka**, and **Ragamala**; folklore and musical themes.

Ragamala Paintings

They are a series of illustrations from medieval India based on the “**Garland of Ragas**” (Ragamala), portraying various Indian musical Ragas. They represent the **fusion of art, poetry, and classical music** in medieval India. These paintings commenced in the **16th and 17th centuries**, and are now known as **Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala**.

Features:

- The six principal ragas featured in Ragamala are **Bhairava, Deepak, Sri, Malkaush, Megha, and Hindola**.
- Many paintings in the series associate specific Hindu deities with the ragas, such as **Bhairava with Shiva, and Sri with Devi**.
- Each painting personifies a Raga through **colour** and depicts a **nayaka** and **nayika** in a particular mood.

Rajasthani School of Painting

It flourished in the princely states and regions, primarily in modern-day Rajasthan and parts of Madhya Pradesh.

Development of Rajasthani Art

- Associated with the **Rajput school of paintings**.
- The ‘**Ganga-Jamni**’ cultural confluence in **Sultanate courts** influenced Rajasthani painting’s evolution.
- In the 16th century, ‘**Western Indian**’ and ‘**Chaurapanchasika**’ styles set the stage for 17th-century painting schools.
- Mughal artists migrated to Rajasthan and notable schools of painting emerged - **Malwa, Mewar, Bundi-Kotah, Amber-Jaipur, Bikaner, Marwar, and Kishangarh**.

Features of Rajasthani Style

- Paintings were crafted on “**waslis**”, which are layered, thin sheets of handmade papers glued together for desired thickness.
- **Mughal influence:** Evident in improved drawing techniques and the introduction of **naturalistic** elements in figures and trees.

MALWA

It presents a bridging of the styles of **Jain manuscripts** and **Chaurapanchashika manuscript** paintings. Themes are taken from Ramayana, **Bhagavata Purana, Amaru Shataka, Rasikapriya, Ragamala, and Baramasa**.

MEWAR: The Mewar School’s genesis is often linked to a set of **Ragamala paintings from 1605 by Nisardin**.

- In later period it featured “**tamasha**” paintings that showcased **court ceremonies** and **city views**.

AMBER – JAIPUR

It is believed that a school of painting originated at **Amber**, the old capital of the Amber State. Later on in the 18th century, the centre of artistic activity shifted to **Jaipur**, the new capital.

Sawai Jai Singh (1699–1743)

He established the city of Jaipur in 1727, shifting from Amer. During his reign, the Jaipur School thrived and became a distinct entity.

- Hereorganised the **Suratkhana (Painting department)**, the place for creating and storing paintings.
- He commissioned many paintings on **Radha and Krishna themes**.

Sawai Pratap Singh (1779–1803): He marked a turning point where the dominant Mughal influence began to wane. He introduced a unique Jaipur style, blending Mughal and indigenous aesthetics.

MARWAR

This school encompasses regions like **Jodhpur, Bikaner (Rathods), and Jaisalmer (Bhatís)**.

- **Jodhpur**, like Bikaner, prospered through its close ties with the Mughals.
- The prominent schools under the Marwar School umbrella are the **Kishangarh School** and the **Bundi School**.

KISHANGARH

Kishangarh paintings are among the most stylised Rajasthani miniatures.

Bani Thani

Sawant Singh’s (pen name Nagari Das) devotional poetry on Krishna and Radha, **Bihari Jas Chandrika**, became the basis for **Nihal Chand’s** painting of **Bani Thani**, thus, representing a blending of poetry and painting. It represents distinct features like elongated **lotus-like eyes, thin lips, and a pointed chin**. [UPSC 2018]

- Under **Man Singh’s** patronage (1658–1706), a distinctive artistic style began to emerge in the Kishangarh court.
- This style was characterised by: an inclination to **elongate human forms**; a fondness for the **colour green**; and a preference for **panoramic landscapes**.
- **Krishna Lila** themes became the primary focus of **Kishangarh art**.



Bani Thani

BUNDI

It is associated with the **twin kingdoms of Bundi and Kota**, collectively known as **Hadoti**. It witnessed its zenith in the **17th century**.

- The early phase of Bundi painting is epitomized by the **“Bundi Ragamala”** from 1591. It had Persian inscriptions.

- Themes:** Hunting-themed artworks, royal processions and Krishna’s tales.

BIKANER

Bikaner’s painting style was influenced from Mughal style. A unique Bikaner practice was to include portraits of artists, often with inscriptions detailing their lineage. Such artists were titled **“Ustas”** or **“Ustad”**.

ASPECT	RAJPUT STYLE (17th-18th Century)	MUGHAL STYLE (16th-18th Century)
Type	Initially based on mural and fresco forms. In the later period, the miniature painting form became dominant.	It is based on the Persian miniature painting style.
Themes	It is usually devotional or religious in nature.	It usually depicts the Mughal emperor and his household. The royal pomp and show, the battles, and the hunting scenes are also very popular.
Peculiarity	It uses Hindu symbols like the lotus, peacock, and swan very frequently.	They focus either on the person in the picture or on trees, camels, and falcons.

The Pahari School

Introduction

During the 17th-18th century a fine style of painting emerged in Kashmir and the adjoining hill areas of Punjab and Uttar Pradesh. The paintings from these states are collectively called **Pahari paintings**.

- It was also **influenced** by the **Mughal** school of painting, though they were **different** from **Mughal** painting in treatment, subjects, colour sense and directly linked with folk base.

BASOHLI:

In the 17th century, the Pahari school’s paintings from Basholi in **Jammu and Kashmir** were miniature in nature, representing the early phase.

- The style expanded to other hill states like **Chamba** and **Kullu**, leading to local variations.
- From the 1690s to 1730s, a new style emerged known as the **Guler-Kangra phase**.
- This phase marked by experimentation, eventually led to the formation of the Kangra style.

Influence of the Ramayana

- The Sanskrit epic, Ramayana, was a favourite text for hill artists in Basohli and Kullu. A specific set of paintings, named after **‘Shangri’** showcased the influence of Basohli and Bilaspur styles.

Guler Style of Painting: It represents a significant shift from the Basohli style, marking the beginning of the **Guler-Kangra phase** in Pahari painting.

Kangra School Of The 18th Century

It emerged during the last quarter of 18th century, representing the third phase of Pahari painting.

- It evolved from the Guler style and retained its main characteristics, such as delicate drawing and naturalism.
- The Kangra style thrived in various places, including **Kangra, Guler, Basohli, Chamba, the Union Territory of Jammu, Nurpur, Kullu, Mandi regions and Garhwal**.
- Patronage under **Maharaja Ranjit Singh** and the **Sikh nobility** in the early 19th century.

Themes

- It included the **Gita Govinda, Bhagwata Purana, Satsai of Biharilal, and Nal Damayanti**.
 - Love scenes of Krishna were a prominent theme, especially the depiction from **Rasa Panchdhyayi**, which vividly illustrates the gopis’ profound love for Krishna.
- Another famous series depicted the **“Twelve months,”** illustrating the impact of each month on human emotions.

The Deccani Schools

These developed as distinctive schools of painting in the 16th and 17th centuries in the southern plateau region of India.

- The Ahmednagar School and other Deccani schools had Persian influence.

Ahmednagar

The Ahmednagar School of Painting traces its origins to a volume of poems celebrating the reign of **Hussain Nizam Shah I of Ahmednagar (1553–1565)**. This manuscript is known as the **‘Tarif-in-Hussain Shahi’**.

Bijapur

It was patronised by **Ali Adil Shah I** (1558-80 AD) and his successor, **Ibrahim II** (1580-1627 AD).

- The encyclopedia known as "**Najum-al-ulum**" (Stars of Sciences) was illustrated with miniatures in 1570 A.D. in the reign of Ali Adil Shah I.
 - Influences from **Lepakshi mural paintings** are evident in the depiction of female figures.
 - **Persian influences** are seen in the use of gold colour, flowering plants, and arabesques on the throne.
- **Ibrahim II (1580-1627 AD)** commissioned **Ragamala paintings**.

Golconda

The earliest paintings identified as Golconda work are **Group of five charming artworks** (dated 1590 AD) during **Muhammad Quli Qutb Shah (1580-1611)** of Golconda.

- Another painting: "**Lady with the Myna bird**" is a manuscript of a Sufi poem (1605-15 AD) by the artist **Muhammad Ali**.

Hyderabad: It originated with the foundation of the **Asaf jahi dynasty** by **Mir Qamruddin Khan** (Chin Qulick Khan) **Nizam-ul-Mulk** in 1724 AD. It had Mughal influence

Tanjore School

It emerged after the defeat of the **Thanjavur Nayakas** by **Marathas** and the **decline of the Vijayanagara empire** during the late 18th and 19th centuries. It is recognised as a Geographical Indication (GI) by the Government of India.

- During the 18th century, **Maratha rulers** greatly **supported and patronised** this school and it reached its zenith under the patronage of **Maharaja Serfoji II** of **Maratha dynasty**.

Features:

- Subjects include **birds, animals, buildings**, and **smiling Krishna** in various poses.
- It lavishly uses **gold leaf** and Presence of **conical crowns**.
- Created on **Palagai padam** (glass and wood), adorned with gemstones and cut glass, unlike cloth and vellum deviating from North Indian preferences.
- **Important painting:** Depiction of **coronation of Rama**

Mysore Paintings

It was sponsored by the rulers of the Mysore province and continued even during the British period.

- **Technique:** Employing "**gesso paste**," a mixture of white lead powder, gamboge, and glue, which creates a unique base with a glossy background.

Both Tanjore and Mysore paintings share a common origin, stemming from Vijayanagara paintings initially and subsequently from Nayaka paintings.

MODERN PAINTING

The modern period in Indian art is often considered to have begun around 1857 as Indian painting, an extension of miniature painting. Artists were exposed to Western influences and modernization, leading to significant changes in Indian art.

The Company Paintings and Cultural Nationalism

It refers to the style that emerged in various Indian cities when local Indian artists adapted their traditional techniques to cater to the tastes and interests of British colonial officials during the 18th century.

Features

- Fusing elements of Rajput, Mughal, and other Indian styles with European influences.
- Use of watercolour, linear perspective, and shading techniques.

Themes: social unrest and human predicaments; Indian philosophy and metaphysics in 'tantric'; a growing interest in surrealism and fantasy.

Bazaar Paintings: It was influenced by European encounters in India and they adopted Roman and Greek influences. It was prominent in the **Bengal** and **Bihar** regions, featuring depictions of Indian bazaars against European backgrounds.

Bengal School of Painting

The Bengal School of Art was an art movement and style that, although initiated in Calcutta, Bengal, extended its influence throughout India, reflecting nationalist sentiments in art. It is also called the **Renaissance School** or **the Revivalist School**.

- It was spearheaded by **Abanindranath Tagore** (1871-1951) and supported by **E. B. Havell** (1861-1934), the British administrator and principal of the Calcutta School of Art.
- They drew inspiration from traditional Indian art forms like Mughal and Pahari miniatures, rejecting the influences of the Company School of Painting and the European academic style prevalent in colonial art schools.

Important Painters and their Work

- **Abanindranath Tagore** gained global recognition for his “**Arabian night**” series.
 - He infused Swadeshi values into Indian art, countering Western materialistic influences.
 - His renowned works include “**Bharat Mata**” and various Mughal-themed paintings.
- **Nandalal Bose**, his iconic white-on-black sketch of **Gandhi** during the Dandi March
 - Illuminated the **original Constitution** of India document.

Raja Ravi Varma (1848–1906)

His school of modern painting earned its name due to its incorporation of Western techniques and themes. Hailing from Kerala, he is often referred to as the ‘**Father of Modern Indian Art**’.

- He combined South Indian painting elements with Western styles and colours.
- Some of his most renowned works include “**Ladies in the Moonlight**,” “**Shakuntala**,” “**Damayanti**,” and “**Swan**.” His paintings depict scenes from the Ramayana.

Cubist Style of Painting

It drew inspiration from the **European Cubist movement**, characterised by breaking down, analysing, and reassembling objects. **M.F. Hussain** was one of India's renowned cubist artists.

FOLK PAINTINGS

Madhubani Paintings or Mithila Paintings

It derives its name from Mithila, the ancient Videha and birthplace of Sita. According to folklore, it traces its origin to the time when Princess Sita got married to Lord Rama.

- Traditionally created by women in villages around Madhubani (Bihar)

Features

- It is characterised by **bright colours**, and is largely painted on the walls of the house using rice paste and vegetable colours on a base of cow dung and mud, but over time, they transitioned to handmade paper, cloth, and canvas.
- **Themes:** Episodes from the Bhagavata Purana, and Ramayana, stories of Shiva-Parvati, and Rasa-Lila of Radha and Krishna.
- Mithila artists **do not like empty spaces**. They fill in the entire space decoratively with elements from nature which often have symbolic intent.
- These paintings are two-dimensional due to the absence of shading.

- Depict double-line border, bold use of colours, ornate floral patterns, and exaggerated facial features
- These paintings have received a **Geographical Indication (GI)** status.
- **Tikuli art from Bihar** often incorporate Madhubani motifs into their designs.

Pattachitra of Odisha

The name “**Pattachitra**” is derived from the Sanskrit words “**patta**,” (canvas or cloth), and “**chitra**,” (picture). **Raghurajpur** in **Odisha** is renowned as a hub for Pattachitra art.

Features

- Exhibit a fusion of classical and folk elements, with a predominant influence of folk art.
- The base material for Pattachitra paintings is **treated cloth**. Natural sources are used to create vibrant colours for the artwork.
- They **use brushes to draw the outlines** in red or yellow. The background is adorned with intricate foliage and floral motifs.
- After the final lines are drawn, a coating of lacquer is applied to give it a glossy finish.
- **Themes:** Inspiration from Jagannath and Vaishnava cults, and from the Shakti and Shaiva cults.
- Pattachitra painted on palm leaves is referred to as “**talapattachitra**.”

Patua Art From Bengal

It has a history dating back approximately a thousand years and emerged as a village tradition where painters conveyed **Mangal Kavyas** or auspicious stories related to Hindu deities.

- Typically **created on scrolls** or “**pats**,” & scroll painters are known as “**patuas**”. Cloth is used as base material.
- Most Patuas are **Muslims**, and **depict Hindu myths** in their traditional artwork.

Paitkar Painting

It is the traditional scroll painting of a small village Amadubi, **Jharkhand**. It is known for its **narrative** tradition and performance.

Santhal Painting

These paintings are in the form of narrative scrolls as well as ritual images on the walls. In wall paintings, most of the motifs drawn by Santhal women are geometric figures, animals and birds. All its tools and colour ingredients are produced by an **indigenous** process.

Kalamkari Paintings of Andhra Pradesh [UPSC 2015]

The name Kalamkari originates from Persian words qalam (pen) and kari (craftmanship)

Features

- Pen is used in it with cotton fabric serving as the canvas and vegetable dyes as colours. Images are drawn in a freehand manner.
- **Themes:** Primarily from Hindu mythology.
- **Primary centres:** Srikalahasti and Machilipatnam in the state of Andhra Pradesh
- This art form received **GI tag in 2013**.

Warli Paintings of Maharashtra

It is named after the Warli tribe who upheld the ancient artistic tradition dating to 2500-3000 BC. It resembles the Bhimbetka murals of Madhya Pradesh.

Features

- Mixture of mud, branches, and cow dung, resulting in a red ochre colour in the background.
- For painting, white pigment is used (mixture of gum and rice powder).
- **Technique:** Simple geometric shapes such as triangles, circles, and squares are used to represent humans or animals; two triangles are joined at the tip, with circles denoting their heads.

Theme

- The central motif features a “**chaukat**” or “**chauk**” surrounded by depictions of scenes related to **fishing, hunting, farming, dances, animals, trees, and festivals**.
- Representations of **Palaghata**, the goddess of fertility, and **male deities** in human form.
- They are **now painted on cloth** with a **red or black background** using white poster colour.
- Wall paintings are typically reserved for auspicious occasions like harvest festivals and weddings.

Thangka Paintings

These paintings are created by Buddhist monks.

- Painted on a white cotton canvas, serving as the background.
- The paints used are derived from natural sources like vegetable dyes or mineral dyes.
- It is spread in regions like **Sikkim, Himachal Pradesh, Ladakh, and Arunachal Pradesh**.

Manjusha painting of Bihar

It originates from the **Bhagalpur** region of **Bihar** and is alternatively known as **Angika art**, where ‘ang’ signifies one of the Mahajanapada regions.

- It often **features snake motifs**, earning them the nickname “**snake painting**”.
- **Primary canvas:** They are **created on jute boxes and paper**.

Phad scroll Painting of Rajasthan

It is religious art, featuring local deities.

- Figures with large eyes and round faces & portray scenes of processions and festivities.
- Crafted using vegetable colours on **elongated cloth** known as “**phad**”.

Cheriyal Scroll Paintings of Telangana

They belong to the **Nakashi art tradition**. In 2007, this art form was granted **GI tag**.

- It can be larger in size, reaching heights of up to 45 feet.
- The scrolls represent a continuous story like comics or ballad by the Balladeer community.
- Revolve around Hindu Epics and Puranic stories.

Saura Paintings in Odisha

They are similar to Warli paintings and painted by the Saura tribe.

- Take the form of wall murals with ritualistic importance.
- Human figures depicted exhibit a distinctive geometric and stick-like appearance.
- **Material Used:** Colours extracted from natural sources (minerals and plants)

Pithoro painting

This painting was painted by **Rathva Bhils** of the **Panchmahal region in Gujarat** and **Jhabua** in the neighbouring state of **Madhya Pradesh**.

- These paintings are done on the walls of houses to mark special occasions.
- These are large wall paintings, representing rows of coloured deities **depicted as horse riders**.

Mata-ni-Pachedi

In **Ahmedabad**, Mata-ni-Pachedi paintings on cloth pertaining to the mother goddess cult are made as votive offerings.

- The painting is done during the time of navaratra.
- The Vaghari community is especially known to paint these pachedis. Only the men paint; the women are not allowed to conduct the sacred ritual.

Sanjhi

The unmarried young girls in the villages of **Punjab, Haryana, Rajasthan, Madhya Pradesh, Bihar** and **Uttar Pradesh** prepare the image of the goddess Sanjhi worshiped during Navratri.

- As these paintings are made in the evening, they are coined with the name 'Sanjhi' or 'Sangya' or 'Chandra Tarayya'.

Chitrakathi Painting

In medieval **Maharashtra** and some parts of **Andhra** and **Karnataka**, there was a section of people known as Chitrakathis.

- They travelled from village to village and narrated mythological stories to people with the help of these single sheet paintings.
- The Chitrakathi patas draw their **theme** from the Ramayana and the Mahabharata or the Puranic legends.

Kalighat Painting

These paintings are done by Patua who migrated to **Kolkata** and set up their shop chiefly around the Kalighat temple, where goddess Kali is worshiped.

Pichhvai

Pichhvai paintings are done on cloth and serve as painted backdrops for installed icons of Shrinathji at Nathadwara in **Rajasthan**. **Themes** include the Life of Krishna, seasons etc.

Ganjifa Card

The word 'Ganjifa' literally means the wealth of money and grains.

- The artists of Bishnupur in Bankura district of **West Bengal** produced a special set of cards known as Ganjifa cards in the 14th century C.E., a substitute for present day playing cards.
 - They depicted ten avatars or incarnations of Lord Vishnu.
- Historical references are found in books like **Humayunnama** and **Abul Fazal's Ain-i-Akbari**.
- These cards are also found in **Odisha, Maharashtra** and **Mysore**.



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Bharat Muni's Natya Shastra

- It is the **earliest known treatise** on dance, encompassing **drama, dance, and music**. It was composed between the 2nd century BC and the 2nd century AD and is often regarded as the **fifth Veda (Natya Veda)**. It describes the techniques, postures, emotions, ornaments, stage, and audience.
- It integrates elements from various Vedas, combining **Pathya** (words) from the **Rig Veda**, **Abhinaya** (gestures) from the **Yajur Veda**, **Geet** (music) from the **Sam Veda** and **Rasa** (emotions) from the **Atharva Veda**.

DANCE FORMS IN INDIA

Karanas: The 108 hand gestures (known as Karanas) are integral to Indian classical dance and are detailed in the Natya Shastra by Bharata Muni. These movements are combinations of hasta mudras (hand gestures), angika (body movements), and sanchari (transitions).

Tandava and Lasya in Indian Classical Dance:

- Tandava:**
 - Vigorous, dynamic, and masculine.
 - Associated with Lord Shiva's cosmic dance of creation and destruction.
 - Characterized by powerful movements, leaps, and strong footwork.
 - Symbolizes energy, heroism, and divine power.
- Lasya:**
 - Graceful, delicate, and feminine.
 - Associated with Goddess Parvati's gentle and emotive dance.
 - Characterized by soft, flowing movements and expressive gestures.
 - Symbolizes beauty, love, and spiritual devotion.
 - Together, Tandava and Lasya balance energy and grace, embodying the duality of life and enriching Indian classical dance with rhythm and emotion.

Aspects of Dance

Bharata and **Nandikesvara** view dance as art using the human body as a vehicle of expression.

- As per the **Natya Shastra**, there are **two primary aspects** of Indian classical dance:
 - Tandava:** It represents **male aspects** of dance which places more emphasis on **rhythm and movement**.
 - Lasya:** It represents **female aspects**, denoting **grace, bhava, rasa and abhinaya**.

Abhinaya encompasses expression through **angika** (body and limbs), **vachika** (song and speech), **aharya** (costume and adornment), and **satvika** (moods and emotions).

- According to **Abhinaya Darpan** (treatise on dance by **Nandikeshwara**), dance is considered to have three aspects:
 - Natya** emphasises the **dramatic element**.
 - Nritya** is **expressive**, conveying the meaning of a theme or idea.
 - Nritta** is **pure dance**, devoid of mood or meaning.

To present nritya and natya effectively, dancers must communicate the **Navarasas**.

Navarasas include- love (**shringaara**), mirth (**haasya**), compassion (**karuna**), valour (**veera**), anger (**roudra**), fear (**bhayanak**), disgust (**bibhatsa**), wonder (**adbhuta**) and peace (**shaanta**).

EIGHT CLASSICAL DANCE FORMS IN INDIA

As per **Sangeet Natak Academy**, there are **8 classical dance forms** in India. However, **Ministry of Culture** has identified **9 classical dance forms**, including **Chhau dance** of Eastern India.

BHARATNATYAM (TAMIL NADU)

- In the early 19th century, the **Tanjore Quartette** (Ponnayya, Chinnayya, Sivananda, Vadivelu), supported by **Raja Serfoji**, shaped the contemporary Bharatnatyam repertoire. Thus, it is also known as **Tanjore Natyam**.



- It is a **solo dance** where the dancer expresses the **Sahitya** through **movement** and **mime**.
- It is also performed in **Ekaharya style**, where **one dancer performs multiple roles** in a single performance.

Legacy of Devadasis: Devadasis, girls gifted to temples and married to deities, performed **Bharatanatyam** with offerings in temple courtyards.

Performance structure: Bharatanatyam performances follow a **structured pattern** as follows:

- The performance begins with an **invocation** to the Gods.
- **ALARIPPU** (to adorn with flowers): It is the **first item** in the performance which blends **pure dance** with the recitation of sound syllables.
- **JATISWARAM** is a short, pure dance piece set to Carnatic music's raga. It lacks **sahitya (words)** and consists of **adavus**, which are pure dance sequences (**nritya**).
- **SHABDAM**, which follows the Jatiswaram, is the dramatic element expressed through words.
- **VARNAM** is performed next, encompassing **both nritya and nritya** elements. The dancer executes **complex rhythmic patterns** at two speeds, demonstrating rhythmic mastery.
- **ABHINAYA** is then used to depict **sahitya lines**, showcasing the **dancer's abhinaya skills** and the **choreographer's creativity**.
 - Common pieces include **Keertanam** (emphasises text), **Kritis** (emphasises music), **Padams**, and **Javalis**. Keertanam and Kritis have a **devotional context**, whereas, **Padams** and **Javalis** revolve around themes of love.
- **TILLANA:** It **concludes** the performance. It is a vibrant dance accompanied by a musical syllable with a few lines of **Sahitya**.

- The performance wraps up with a **MANGALAM**, invoking divine blessings.

Features

- Most of the movements in Bharatanatyam resemble a dancing flame. Thus, it is called a '**fire dance**'.
- Equal emphasis is given on the **Tandava** and **Lasya** aspects, with significant emphasis on '**mudras**'.
 - One of the principal mudras is '**Kataka Mukha Hasta**' (three fingers are joined to symbolise '**Om**').
- During performance, the **knees are mostly bent**, and the **weight is equally distributed across the feet**.
- The accompaniment includes a **vocalist, mridangam player, violinist or veena player, flautist, and cymbal player**.
- The **Nattuvanar** conducts the **dance recitation, coordinating the performance**.

In Bharatanatyam, **Arangetram** refers to the debut performance of a dancer, marking the **completion of their training** and the beginning of their career as a professional dancer.

Famous proponents of Bharatanatyam: Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai, Rukmini Devi Arundale etc.

KATHAKALI (KERALA)

It is also called the '**BALLAD OF THE EAST**'

- The recitals represent the **eternal conflict between good and evil**.
- The language used for Kathakali songs is **Manipravalam**, which is a **mixture of Malayalam and Sanskrit**.
- It has evolved from various **social and religious theatrical forms** of ancient Kerala, including **Chakiarkoothu, Koodiyattam, Krishnattam, and Ramanattam**.



Artistic Fusion

- Kathakali synthesises **dance, music, acting, and storytelling**, primarily adapted from Indian epics and combines the four aspects of abhinaya.
- Dancers communicate using **codified hasta mudras** (hand gestures) and **facial expressions**, following the **sung verses** (Padams).
- Textual guidance for Kathakali is found in the **Balarama Bharatam** and **Hastalakshana Deepika**.

- Kathakali stories, known as **Attakkathas**, are drawn from epics and myths.

Visual Art and Makeup: Costume and makeup are elaborate and aim to create a **superhuman effect**, adhering to **Natya Shastra** guidelines.

- Detailed facial make-up, along with headgear, is used for different characters. A mixture of **rice paste and lime** is applied to create the **chutti**, a distinctive **white facial makeup**

Green indicates nobility, divinity and virtue. **Red** patches beside the nose indicate royalty. **Black** colour is used to indicate evil. **Yellow** colour is for saints and women. **White beard** indicates beings with higher consciousness and divinity. A **completely red** face indicates evil.

Characteristics

- The characters in a Kathakali performance are broadly divided into **satvika**, **rajasika** and **tamasika** types. Apart from these, there are minor characters like **minukku** which are the women and sages.
- A **simple stage** is used with a **large oil-fed lamp** in front. Two people hold a **curtain** called **Tirasseela** on the stage.
- Kathakali **employs the entire body** extensively, including **facial muscles**, **fingers**, **eyes**, **hands** and **wrists**. The weight of the body is placed on the outer edges of the feet, which are slightly bent and curved.
 - No other dance style uses the **movement** of the **eyebrows**, the **eyeballs** and the **lower eyelids** as done in Kathakali.

Kalasams in Kathakali are **pure dance sequences** allowing the actor to showcase their skills, featuring **leaps**, **quick turns**, **jumps**, and **rhythmic coordination**.

Performance Structure

- It is essentially an **all-male troupe** performance. It is generally performed in **open-air theatres** (symbolising the **element of sky**).
- It is done in the **evening**, accompanied by a continuous sound of drums, **chhenda** and **maddala**.
- The performance begins with **KELIKOTTU**, a call to the audience's attention, followed by the **TODAYAM**, a devotional number to seek God's blessing.
- It is followed by **PURAPPADU**, a **pure nritya piece**, and the musicians and drummers entertain with **MELAPPADA**, demonstrating their skills.
- **TIRANOKKU** marks the **debut of all characters** on the stage other than **Minukku**.
- Next is **ILAKIATTAM**, where characters display their excellence in abhinaya.
- Throughout the performance, the dancers engage in **CHODIATTAM** i.e. acting following the **padams** sung by musicians.

Music and Orchestra

- Kathakali music follows the traditional **Sopana sangeet** of Kerala, which is the ritual singing of the **Ashtapadis** on the flight of steps leading to the sanctum sanctorum.
- It has also incorporated **Carnatic ragas** and **talas**.
- The orchestra includes instruments like **Chenda**, **Maddalam**, **Chengila**, **Ilathalam**, **Idakka**, and **Shankhu**.

Ancient Depictions and Martial Arts Influence

- **Temple sculptures** in Kerala and frescoes from the **16th-century Mattancheri temple** display dance scenes featuring the **square** and **rectangular basic positions**.
- The dancer's body **movements** and **choreographic patterns** draw inspiration from **Kalarippayattu** (Kerala's early martial arts).

Kathakali was revived in the 1930s by the famous Malayali poet **V. N. Menon** under the patronage of Mukunda Raja. Its **famous proponents** are Guru Kunchu Kurup, Gopi Nath, Kottakal Sivaraman, Rita Ganguly, etc.

KATHAK (UTTAR PRADESH)

Initially, it began as an **oral tradition**, where **Kathakars narrated stories** based on epics, myths, and legends. Later, to enhance the storytelling, mime and gestures were added.

- The rise of the **Vaishnavite cult** and the **Bhakti movement** added a new range of lyrics and musical forms to it.
- **Raslila** (combined elements of music, dance and narrative), primarily in the **Braj region** (Western UP), provides an extension of the **basic mime** and **gestures** of the Kathakars.
- **Mughal Influence:**
 - Under the Mughals, it gradually shifted from the **temple courtyard** to the **royal court** (darbar).
 - It became highly stylised and was viewed as a form of entertainment. It acquired its present features and developed into a dance form with a distinctive style.
 - There was **greater emphasis on nritya** (expression) and **bhava** (mood), adding **grace**, **expressiveness**, and **sensuality** to the dance.
 - **Persian costumes** and **styles** of dancing also influenced it.



- The 19th century marked the **golden age of Kathak** under the patronage of **Nawab Wajid Ali Shah** (Lucknow Gharana).

Performance Structure

- The **technique** involves equal **body weight distribution** along the **horizontal** and **vertical axis**.
- The basic stance involves a **straight posture** with one hand held higher than the head and the other extended at shoulder level. There are **no deflections** or use of **sharp bends** or curves of the body.
- It employs a sophisticated system of **footwork**, emphasising pure dance (nritya).
 - **Full-foot contact** is of prime importance, where only the **toe** or the ball of the **foot** are used, their function is limited.
 - There are no deflections and no use of sharp bends or curves of the upper or lower part of the body.
- The performance commences with “**Thaat**,” introducing **soft gliding movements of the neck, eyebrows, and wrists**.
- This is followed by a formal entry called “**Amad**” (entry) and “**Salami**” (salutation).
- To recite **rhythmic syllables**, the **dancers pause** before executing corresponding movements.
- **Rhythmic Structure and Music**
 - The **nritya** portion of Kathak is performed to the “**nagma**.”
 - **Jugalbandi** is the competitive play between the **dancer** and the **drummer** (playing the **pakhawaj**).
- **Mime Portions (Nritya or Abhinaya)**: These are **short narrative pieces** portraying **episodes from Krishna’s life** accompanied by **Dhrupad** music. Other numbers include **thumri, bhajan**, and **Dadra**, featuring poetic lines set to music and interpreted with gestures.

Kathak’s Unique Identity

- It is the **only classical dance** form having links with **Muslim culture** and is deeply rooted in **Hindustani or North Indian music**.
- **Kathak and Hindustani music** have grown in parallel, mutually influencing each other.

Famous proponents of Kathak: Birju Maharaj, Lacchu Maharaj, Sitara Devi, Damayanti Joshi, etc.

MANIPURI (MANIPUR)

It has roots associated with rituals, festivals, and legendary tales of gods and goddesses, like dances of **Shiva** and **Parvati**.

- It was in the reign of King Bhagyachandra that the popular Rasleela dances of Manipur originated.



- Manipuri dance gained prominence with the arrival of Vaishnavism in the 15th century.
- **Rabindranath Tagore** revived the dance form by introducing it in Santiniketan.

Characteristics

- The dance themes of Manipuri often revolve around the **stories of Gopis, Radha & Krishna**.
- **Costume:** Includes an embroidered **stiff skirt**, a delicate **white muslin skirt**, a dark **velvet blouse**, and a traditional **white veil**.
 - Krishna’s attire includes a **yellow dhoti**, a dark **velvet jacket**, and a **peacock feather crown**.
- It incorporates **masculine** and **feminine aspects**. The **masculine aspect** of dance – the **Choloms** are a part of the **Sankirtana tradition**. Male dancers play the **Pung** and **Kartal** instruments during Sankirtana. [UPSC 2017]
- The **rhythmic complexities** are usually overlooked as the dancers **do not wear ankle bells** to stamp out the rhythms.
- It includes an essential posture **Naga Bandha mudra**, in which the body is connected through curves in the **shape of ‘8’**.
- The primary musical instruments are the **Pung** (or the **Manipuri classical drum**), **Pena** (a stringed instrument), **cymbals**, and **flutes** that accompany vocal singing.

Ras, Sankirtana, and Thang-Ta are influenced by Manipuri dance.

- There are five principal Ras dances of which four are linked with specific seasons, while the fifth can be presented at any time of the year. In Manipuri Ras, the main characters are Radha, Krishna and the gopis.

- **Sankirtana**, a congregational singing in the form of Kirtan, accompanies the dance.
- **Thang-Ta** (the martial art dance tradition): Dancers use swords, spears, and shields to depict real fight scenes.

Famous proponents: Jhaveri sisters- Nayana, Suverna, Ranjana and Darshana, Guru Bipin Singha, etc.

ODISSI (ODISHA)

The Natya Shastra mentions the **Odhra Magadha style** as a precursor of modern Odissi.

- Odissi is known for its **sensuous and lyrical nature**, blending **themes of love, passion, and divinity**.
- It symbolises the **element of water**.
- Earlier, **Maharis** (originally temple dancers) were the **custodians** of Odissi, but the dance form **later degenerated** due to **royal court employment**.
- **Gotipuas** (young boys dressed as females) were trained in the dance form. They danced in the temples and also for general entertainment.



Evidence and Evolution

- Archaeological evidence was found in the **caves of Udayagiri and Khandagiri** (near Bhubaneswar, Odisha).
- **The Sun Temple at Konarak** showcases dance movements in its **Natya mandap** (Hall of Dance).

Key Movement and Techniques

- It is **similar to Bharatnatyam** in using Mudras and postures to express emotions.
 - It is known as '**mobile sculpture**' as the dancers create intricate **geometrical shapes** and patterns with their bodies.
 - The '**Tribhanga posture**', i.e. the three-bended form of the body, is innate to this dance form. [UPSC 2013]
- The movements are centred around the **Chowk** (masculine) and the **Tribhanga** (feminine) postures.
 - **Chowk** resembles a square with a balanced body weight.
 - **Tribhanga** displays deflection at the neck, torso, and knees.

- **Leg movements** follow **spiral or circular patterns** in the air or on the ground, showcasing the dance's intricacy and precision.
- **Hand gestures** play a dual role: **decorative embellishments** in **nritta** and a **means of communication** in **nritya**.

Performance Structures

Odissi follows a **systematic order of presentation**, ensuring the desired emotional expression (*rasa*).

- **MANGALACHARAN (Invocation):** The **performance commences** with **Mangalacharan**, where the dancer enters with flowers and offers them to the earth. The item concludes with a **nritta sequence** featuring salutations to God, the Guru, and the audience.
- **BATU (Basic Dance):** It follows the **fundamental nritta technique**, emphasising the **duality of the masculine and feminine**. It is performed in praise of **Batukeshwar Bhairav** or **Shiva**.
- **PALLAVI (Ornamentation):** It is the **flowering and ornamentation** of music and movements. The dance builds into intricate patterns, highlighting **rhythmic variations** within the **tala structure**.
- **ABHINAYA (Emotive Storytelling):** Dancers also perform from the compositions of **Jayadeva, Upendra Bhanja** and **Gopal Krishna**.

Ashtapadis of Jayadeva's **Gita Govinda** are performed in Odissi. It exemplifies **nayaka-nayika bhava** (hero-heroine sentiment) and poetic richness.

- **MOKSHA (Liberation):** It is a **concluding item** consisting of multiple **Pallavi** sections and **Abhinaya-based** items.
- **Music and Costume:**
 - An Odissi orchestra includes a **pakhawaj player** (often the Guru), a **singer**, a **flutist**, a **sitar** or **violin** player, and a **Manjira** player. It is accompanied by **Hindustani classical music**.
 - Odissi dancers carry on the tradition of **devadasis** or **maharis**, aiming for liberation (*moksha*) through dance, reaffirming the art's spiritual connection.

Famous proponents: Guru Pankaj Charan Das, Guru Kulu Charan Mohapatra, Sonal Mansingh etc.

KUCHIPUDI (ANDHRA PRADESH)

The dance form derives its name from the **Andhra village of Kusselavapuram**. It was originally performed by a group of actors **going from village to village**, known as **Kusselavas**.

- It symbolises the **element of earth**.
- It remained confined to villages till the **nineteenth century**, when **Balasaraswati** and **Ragini Devi** revived this dance form.



- In the 17th century, **Siddhendra Yogi**, a **Vaishnava poet**, introduced the **Kuchipudi style of Yakshagaana** and composed **Bhaamaakalaapam**. He trained young **Brahmin boys** from Kuchipudi village to perform his compositions.
- In 1675 AD, **Abdul Hasan Tanishah** (Nawab of Golconda) granted the village of Kuchipudi as an **Agrahaarama** to Brahmin families who pursued this art.
- By the **mid-20th century**, it emerged as a **distinct solo classical dance style**. Thus, there are now two forms of Kuchipudi: the **traditional musical dance-drama** and the **solo dance**.
 - Solo dance includes **Manduka Shabdham** (story of a frog), **Jala Chitra Nrityam** (the dancer draws pictures on the floor with his or her toes while dancing) etc.

Structure of a Kuchipudi Solo Recital

- The recitals are based on stories of **Bhagwata Purana** but have a **secular theme**. There is a predominance of **Shringaara ras**.
- The performance has **Sollakath or Patakshara** (Nritya part, where body movement is made) and **Kavutvams** (Nritya part involving extensive acrobatics).
- **Performance structure:**
 - The dance begins by invoking Gods, followed by **nritya**, involving non-narrative and abstract dancing, often featuring the **jatiswaram**.
 - Next is **shabdham**, a narrative performance with favourites like "**Dashaavataara**."
 - A **Natya** number succeeds the narrative section like the **entry of Satyabhama** from "**Bhaamaakalaapam**."
 - The recital then transitions to a pure **nritya-abhinaya**, involving literary and musical forms like **padam**, **jaavli**, and **shlokam**.
 - The performance usually concludes with **Tarangam**, where excerpts from **Krishna-leela-tarangini** are sung.
 - ◆ Standing on a **brass plate**, the dancer locks the feet in **shakata-vadanam paada** and **balancing a pitcher of water** on the head, displays acrobatic skills.
- **Music:**
 - Kuchipudi dance is accompanied by **classical Carnatic music**.

- A **mridangam** player for percussion, a **violin** or **veena** player, and a cymbal player conducts the orchestra and recites the "**sollukattus**" (rhythm syllables).

Famous Proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rehman etc.

SATTRIYA (ASSAM)

It originated during the **15th century AD** through the efforts of **Sankaradeva**, to promote the **Vaishnava faith**. The songs are compositions of **Shankaradeva**, known as '**Borgeets**'.

- The neo-Vaishnava treasure of Assamese dance and drama has been nurtured and preserved by the **Vaishnava maths**, also known as **Sattras**. **[UPSC 2014]**

- This dance style has been aptly named **Sattriya** because of its **religious character** and **association** with the Sattras.



- There were **two dance forms** prevalent in Assam before the neo-Vaishnava movement - **Ojapali** and **Devadasi**.
- It also drew inspiration from various **Assamese folk dances**, such as **Bihu** and **Bodos**, incorporating shared hand gestures and rhythmic syllables.

Features

- It combines **music, dance, and drama**, which are performed in groups by **male monks** known as '**Bhokots**' as part of their daily rituals or even on festivals.
- Sattriya dance leans heavily on singing and dancing, with minimal emphasis on speech and dialogue.
- **Khol** (drum), **Cymbals** (Manjira) and **flute** are the primary instruments used.
- **Costumes:**
 - '**Dhoti**' and '**Paguri**' (turban) are worn by male dancers.
 - Females wear traditional Assamese jewellery, '**Ghuri**' and '**Chador**' made in Pat silk.
- It combines both **Lasya** and **Tandava** elements.
- The dance adheres to **well-defined principles** governing **hasta mudras**, **footwork**, **aharyas** (costumes), and **music**.

- The tradition encompasses two distinct streams:
Bhaona - It is a related repertoire starting from the **Gayana-Bhayanar Nach** to the **Kharmanar Nach**.
Chali, Rajagharia Chali, Jhumura, Nadu Bhang etc, which are independent dance numbers. **Chali** is characterised by grace and elegance, while **Jhumura** exudes vigour and majestic beauty.

Ankiya Naat

The performances of Shankaradeva's dramas are known popularly as Ankiya naat or **Ankiya bhaona**.

- The Ankiya naat was created for the propagation of Bhakti.
- It is a theatre form combining nritya, nritya and natya.

Famous proponents: Jatin Goswami, Ghanakanta Bora, Krishnakshi Kashyap, etc.

MOHINIYATTAM (KERALA)

It is a classical **solo dance form** named after 'Mohini,' the celestial enchantress in Hindu mythology. It symbolises the **element of air**.



The dance's **origin** is associated with a **Puranic story**, where **Lord Vishnu** assumed the form of **Mohini** to **seduce Asuras** during the churning of the ocean and the slaying of **Bhasmasura**.

- Historical References:** Vyavaharamala (by Mazhamagalam Narayanan Namputiri) and Ghoshayatra (by poet Kunjan Nambiar).

- Maharaja Kartika Tirunal** and **Maharaja Swati Tirunal of Travancore** (18th-19th century AD) structured the dance into its present-day classical format.
- The **Nangiars**, women from the **Nambiar community**, still preserve this tradition by performing within temple precincts.

Features

- It combines the grace and elegance of Bharatnatyam with the vigour of Kathakali.
- It is characterised by **graceful, delicate body movements** without abrupt jerks or leaps and **subtle facial expressions**.
 - It belongs to the **lasya style**, emphasising **femininity**, tenderness, and grace.
 - Footwork** is rendered **softly** and **without thumping**.
- Emphasis is placed on **hand gestures** and **Mukhabhinaya**, involving subtle facial expressions.
 - Gestures are borrowed from texts like **Hastalakshana Deepika**, **Natya Shastra**, **Abhinaya Darpana**, and **Balarambharatam**.
- Closeness to Natural and Realistic Expressions:** Gestures and facial expressions are more aligned with natural (**gramya**) and realistic (**lokadharmi**) styles, as **opposed to dramatic** or rigidly conventional (**natyadharmi**).
- Costume:** **White** and **off-white** saree with **gold-coloured brocade** designs.
- There is **no elaborate facial make-up**, and the dancer wears a leather strap with bells (**Ghungroo**) on her ankles.
- '**Atavakul or Atavus**' is a collection of forty basic dance movements
- Musical instruments** are cymbals, veena, drums, flute, etc.

Famous proponents: Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon etc.

IMPORTANT FOLK DANCES OF INDIA

ANDHRA PRADESH: Dhimsa, Kolattam, Butta Bommalu.

ARUNACHAL PRADESH: **Ponung** (harvest dance performed by Adi tribe), **Tapu Dance** (war dance performed by only males during the festival of Aran), **Pakku Itu** (Apatani tribe; depicts the games played between birds and children engaged to protect the seedlings), **Rikhampada** (Nyishi tribe).

ASSAM: Oja-Pali, Bihu, Bagurumba (traditional dance of the Bodo people), Jhumura Hobjanai.

BIHAR: Biraha, Jat-Jatin, Jogira, Chaiti.

CHHATTISGARH: Saila (post-harvest dance), Suwa or Soowa (parrot dance), Gaur Maria (Bastar).

GOA: Tarangamel (performed on the occasions of Dushehra and Holi), Ghodemodni (mixture of martial arts and horse dance performed during the festivals of Shigmo), Perni Jagor (ancient mask dance, Republic Day parade 2016), Ranamale, Romta Mel, Fugdi.
GUJARAT: Tippi, Rathwani Gher, Daandiya Raas, Dholo Rano, Dhamal of Siddhis, Shikaar Nritya, Gheriya Nritya, and Aaleni-Haalen.
HARYANA: Phag (dance of the farmers), Swang, Dharmyal.
HIMACHAL PRADESH: Dandras, Charba, Chham Chhanak.
JHARKHAND: Mardani Jhumar, Paika Dance, Saraike Chhau Dance.
KARNATAKA: Yakshagana (song of Yaksha) [UPSC 2014], Dollu Kunitha, Veeragase, Ummatt-aat, Bayalata, Kamsale, Hulivesha (Tiger dance), Buta Kola (kantaara movie), Gaarudi Gombi, Joodu Haligi.
KERALA: Chakyar Koothu, Nangyar Koothu, Kutiyattam (recognised by UNESCO as a masterpiece of the Oral and Intangible Heritage of Humanity), Pandayani, and Thullal.
MADHYA PRADESH: Swang, Jawara, Matki, Baredi, Naurata, Ahirai, Bhagoria, and Pardhauni.
MAHARASHTRA: Dhangari Gaja, Lavani, Povada dance.
MANIPUR: Thang-Ta [UPSC 2018], Kartal Cholom or Cymbal Dance, Jagoi, Thabal Chongba, Tandan Pheichak (harvest dance), and Lai Chingthokpa. Lai Haraoba is a form of festival/dance which forms the basis of all stylised dances in Manipur.
MEGHALAYA: Nongkrem, Chad Laho, Chad Sukra (sowing festival), Chad Pliang or 'plate dance', Ajema Roa (Garo), Chambil Moa, and Napsepgrika.
MIZORAM: Cheraw, Chheih Lam, So Lakia, Khuallam.
NAGALAND: Aaluyattu, Agurshikukula, Butterfly Dance, Changai Dance, Leshalaptu, Modse, Monyoasho, Sadal Kekai, Moyashai, Khupielilie, Zeliang Dance, Chang Lo.
ODISHA: Dalkhai dance, Mayurbhanj Chhau, Danda Jatra, Ranapa, and Ghumura dance.
PUNJAB: Bhangra, Giddha, Luddi, Julli, Gatka.
RAJASTHAN: Bhavai, Ghoomar, Kalbelia, and Terah Taali.
SIKKIM: Bhutia Dance, Lepcha Dance, Singhi Chham.
TAMIL NADU: Karakattam, Kummi, Kolattam, Mayil Aattam, Poikkal Kudirai Aattam, Theru Koothu, Ottan Koothup, Sevai Attam.
TELANGANA : Perini Sivatanavam, and Chindu Bhagavatham.
TRIPURA: Hoza Giri, Dharmail, Maimata, Garia, Lebang Bomani, SangraiMogh Dance, Chawn Lam, Mosak Sumani Pheiphit Lam, Waikhong Lam, Lam-Lam and Dar-Lam, and Khongilaam Dance.
UTTARAKHAND: Langvir Nritya, Chamfuli, Chholia dance, Chanchari dance, Jhoda dance of Kumaon, and Hurkiya baul.
WEST BENGAL: Purulia Chhau, Gaudiya Nritya, Alkap, Rabindra Nritya, Dhali, Raibenshe, Bratachari, Kali Naach, Baul Dance.
LADAKH: Jabro, Tukhsanmo, Shondol, Shon and Koshan.

Treatise	Author	Time Period	Description
Natya Shastra	Bharata Muni	200 BCE – 200 CE	Foundational text on performing arts, covering dance, drama, and music. Introduced the concept of "Rasa" and "Abhinaya."

Abhinaya Darpana	Nandikeshvara	4th – 5th Century CE	A detailed text on gestures, facial expressions, and body movements used in classical dance.
Nrityaratnavali	Jayasenapati	13th Century CE	A text focusing on the traditions and techniques of dance, especially in temple rituals.
Sangita Ratnakara	Sarangadeva	13th Century CE	Comprehensive treatise on music and dance, influencing both Carnatic and Hindustani traditions.
Natya Darpana	Sri Ramakrishna	16th Century CE	Explains the nuances of dance forms, including technical terms and performance practices.
Balaramabharatam	King Rama Varma	18th Century CE	A treatise from Kerala focusing on the connection between Natya and devotion (Bhakti).
Abhinavabharati	Abhinavagupta	10th Century CE	A commentary on Natya Shastra, delving into the philosophical aspects of Rasa theory.
Dasarupaka	Dhananjaya	10th Century CE	Discusses dramatic theory, including dance, with a focus on the structure of plays and performances.
Nritta Ratnavali	Pandarika Vitthala	16th Century CE	Provides detailed insights into the technical aspects of Nritta (pure dance).
Kavirajamarga	King Amoghavarsha	9th Century CE	Contains references to early traditions of Indian dance in Karnataka.



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HISTORY OF MUSIC IN INDIA

- At the **Indus Valley Civilization sites**, musical instruments, including the **seven-holed flute** and **Ravanahatha (string instrument)**, were found.
- The first proper mention of the art of **music** was made by **Panini** in **500 BC**.
- Bharata's Natyashastra** (200 BC and 200 AD) contains the **first** reference to musical theory.
 - It mentions 22 keys or **Shrutis**.
 - Scales, melodic forms, tala, and musical instruments are all covered in Natyashastra.
 - Two standard scales were recognised and referred to as **gramas**.
 - Subsidiary scales are derived from each gram, known as **Moorcchanas**.
- Vedic Literature:**
 - The **Rig-Veda's** psalms were referred to as the **Richas**.
 - Religious chants were found in the **Yajur Veda**.
 - Sama Veda** contains all seven notes of the **raga Kharahapriya**.
 - The **Gandharva Veda**, or the science of music, is an **Upaveda of the Sama Veda**.
 - In **Aitareya Aranyaka**, the instrument **Veena's** pieces are mentioned.
 - The **Jaimini Brahmana** mentions dance and music. The **Kausitaki Brahmana** blends dance, vocal, and instrumental music as an art form.
- During the Later Vedic period, **Sangama** was a type of ritualistic music which involved chanting of verses that were usually set to musical patterns. The epics were set to a narrative type of music called the **Jatigan**.
- Silappadikaram** written by **Illango (2nd century)** provides an endless stream of informative musical material.
- Brihaddesi** written by **Matanga (6th-8th century)** explains aspects such as Nada, Shruti, Swara, Tana, etc.

- The 11th-century text **Sangeeta Makaranda** was composed by **Narada Nanda**, who enumerated 93 ragas and classified them into feminine and masculine forms.
- Sangeeta Ratnakara** by **Sarangadeva (13th century)** mentions approximately 264 ragas. It recognises, characterises, and categorises the numerous **microtones**.

Elements of Indian Music

Indian music stands on three main pillars: **Raga, Tala** and **Swara**.

- Swara:** It refers to '**note**' or '**degree of scale**' in composition. **Twelve** of the twenty-two notes are called **Swarasthana**, and the remaining notes are played in ragas.
- Raga:** It signifies the **basis of melody**.
- Taala:** It signifies the **basis of rhythms**. The tala is one of India's distinctive contributions to musical rhythm. Tala is a system of time units arranged cyclically. The **laghu, guru** and **pluta** are the fundamental units of time division.

Other Elements

Rasa: The emotions evoked through the singing and playing of instruments are called Rasas. Ex: Shringara Rasa.

Thaat: It is a system associated with the **classification of the ragas** in different **groups**. Ex: **Bilawal, Asavari** etc.

Samay: Every raga has a **designated time for performance**.

Musical Forms

They are divided into two broad categories: **Anibaddha** (open or free) and the **Nibaddha** (closed or bound) Sangeeta.

- Anibaddha Sangeeta** is one which is not restricted by meaningful words and tala. It is a free improvisation. The finest form is the alap.
- Nibaddha Sangeeta:** The earliest known nibaddha is the Prabandha giti. **Jayadeva's Gita Govinda** is the best-known prabandha.

RAGA	SEASON	TIME	MOOD
Bhairav	Any Season	Dawn	Peace
Hindol	Spring	Morning	Youthful romance

Deepak	Summer	Night	Compassion
Megh	Rainy	Late Night	Courage
Shree	Winter	Evening	Happiness
Malkaush	Winter	Midnight	Bravery

CLASSICAL MUSIC (SHASTRIYA SANGEET)

Over time, two distinct schools of Indian classical music have evolved:

- **Hindustani Music** (Northern parts of India)
- **Carnatic Music** (Southern parts of India, mostly confined to Karnataka, Andhra Pradesh, Tamil Nadu, and Kerala)

HINDUSTANI MUSIC

In **Haripala's 'Sangeeta Sudhakara'** (14th century AD), the terms **Carnatic** and **Hindustani** were found for the first time.

- The origin of Hindustani classical music can be traced to **Amir Khusrau**, who promoted the practise of **performing music on specific instruments**. He is associated with the introduction of **new ragas** and the **invention of the sitar and tabla**.

Features

- It adopted the **Shudha Swara Saptaka scale**, also known as the **Octave of Natural Notes**.
- It was transmitted from one person to another through the **Guru-Shishya Parampara** in earlier times.
- It is played on the **tabla, sarangi, sitar, flute, violin, and santoor**.
- It has **ten primary vocal styles** - **Dhrupad, Khayal, Tappa, Chaturanga, Tarana, Sargam, Thumri** and **Ragasagar, Hori, and Dhamar**.

MAJOR STYLES OF HINDUSTANI MUSIC

Dhrupad

- Dhrupada features a **raga's precise and orderly elaboration** combined with a poetic form.
- It is among Hindustani classical music's **most ancient and grandest styles** and finds reference in the **Natyashastra**. It traces its origin to the chanting of Vedic hymns and mantras (**Samveda**).
- Dhrupad has two parts, the **Anibaddha** section and the **Sanchari Dhrupad**.
- **Raja Man Singh Tomar** of Gwalior played a significant part in the growth of Dhrupad.
 - It attained its peak under **Tansen, Baba Gopal Das** and **Haridas** in Emperor Akbar's court.
 - Its other proponents were **Baiju Bawra** and **Swami Haridas**.

- **Alap**, the exposition that comes before the composed verses, is typically the **longest part** of the **performance**. Dhrupad emphasises a slow, meditative rendition of the alap using sacred Sanskrit syllables derived from Sanskrit mantras. [UPSC 2012]

About Gharanas

A gharana is a system of social organisation in Hindustani music that ties musicians or dancers together through apprenticeship, ancestry, and devotion to a specific musical style. It also denotes a comprehensive ideology of music.

Gharanas: Gwalior Gharana, Agra Gharana, Jaipur Atrauli Gharana, Rampur Sahaswan Gharana

On the basis of **Vanis/Banis**, Dhrupad singing can be further divided into four forms: **Dagari Gharana, Darbhanga Gharana, Bettiah Gharana, Talwandi Gharana**.

Khayal

It is credited to **Amir Khusrau** and is also called "**Bandish**." It is based on a collection of **brief songs with two to eight lines**, Khayal has a brief text and is composed in a **specific raga and tala**. However, it allows room for **improvisation**.

- Praise of kings, descriptions of the seasons, Lord Krishna's antics, divine love etc., are among the texts' **principal themes**. It is more lyrical than the dhrupad.
- **Major gharanas in khayal:** Kirana (Awadh), Gwalior, Agra, Patiala, and Bhendibazaar Gharana.
- **Pandit Bhimsen Joshi** was a proponent of the Kirana Gharana. He used ragas like **Miyan ki Todi** and **Bhimpalasi**. He received the Bharat Ratna in 2008. He is widely known for the iconic video "**Mile Sur Mera Tumhara**".
- **Gwalior Gharana** being the **oldest**, is considered the **Mother of all Gharanas**.

Tarana

- **Rhythm** is extremely essential to it. **Melody makes up the structure**.
- It is sung at a **fast tempo** and incorporates a **lot of words**.

Thumri

- It began in the 18th century in **Eastern Uttar Pradesh**, primarily in **Lucknow** and **Benares**.
- It is a sensual and romantic singing style that is sometimes referred to as "**the lyric of Indian classical music**."

- The majority of compositions deal with **love, separation, and devotion** and are **written** in **Braj Bhasha**.
- **Unique feature:** Stories of **Lord Krishna** and **Radha**.
- A Khayal concert typically **ends** with a **Thumri** performance.
- There are **three** primary thumri Gharanas: **Benaras, Lucknow, and Patiala**.
- **Begum Akhtar** is amongst the most renowned singers of thumri style.

Tappa

- **Rhythm** is extremely crucial to it.
- The folk songs of **North-West Indian camel riders** were the source of development in the late 18th century AD.

Ghazal

- A poetic rendering of the **suffering caused by separation or loss** as well as the **beauty of love despite that suffering**.
- A Ghazal never contains more than **12 ashaar or couplets**.
- One of the earliest people to explain the art of writing ghazals was **Amir Khusrau**.
- Famous personalities associated with Ghazals: **Mirza Ghalib, Muhammad Iqbal, Rumi (13th Century), Kazi Nazrul Islam**, etc.

CARNATIC MUSIC

Carnatic Music is a form of Indian classical music with origins in Southern India.

Different Compositions in Carnatic Music

Gitam: The simplest kind of composition is called a Gitam. It has a very easy and melodic musical flow and a very simple structure.

Suladi: The Suladis are of a higher calibre than the gitam, but have devotional theme.

Vilambita, Madhya, and Drupata are the three tempos in which suladis are composed.

Svarajati: They are a precursor for learning varnams. It is divided into three parts: **Pallavi, Anupallavi, and Charanam**.

Varnam: It is an example of masterful musical craftsmanship that incorporates every defining element of the raga it is based on.

Jatiswaram: It has no sahitya or words and is very similar to the svarajati in musical structure. It falls under the dance music category.

Kirtanam: The kirtanam is replete with **Bhakti bhava**. It is appropriate for both solo performances and group singing. The first kirtana composers to use the sections pallavi, anupallavi, and charanas were the **Talapakam composers** of the fifteenth century.

Kriti: It is a very **advanced genre of music**. In this form, the rich and varied colours of the raga and bhava are brought out. The three basic and necessary **angas of a kriti are the pallavi, anupallavi, and charanam**.

Pada: Padas are academic works written in Tamil and Telegu. The music is somber and slow-moving. The music flows naturally with harmony between the lyrics and the music. **Madhura bhakti**, represented by Antar bhakti and Bahir Sringara, is the theme.

Javali: A composition that falls into the category of light classical music is called a javali

Tillana: The Tillana is a short and crisp form. It is mainly a dance form, but on account of its brisk and attractive music, it sometimes finds a place in music concerts as a conclusion piece.

Pallavi: This is the most significant area of creative composition. The first three words in the term Pallavi are **Padam** (words); **Layam** (time); and **Vinyasam** (variations).

Tanam: This belongs to the raga alapana branch with a noticeable rhythm to it. It has intriguing patterns and rhythmic flow. The word **"Anantam"** is **skillfully incorporated into the melodic patterns**.

Proponents

- **Annamacharya**, popularly known as **Annamayya**, was a **15th-century** musician, composer, and a Hindu saint. He is the **earliest known Indian musician** to compose songs called **samkirtanas**. His devotional samkirtanas were in the **praise of Venkateswara**, a form of Vishnu. His compositions are classified as **Adhyatma (spiritual)** and **Sringara (romantic)**. He was one of the first few who opposed the social stigma towards the untouchable castes in his era. [UPSC 2018]

- **Purandara Dasa (16th century):** Known as **Pitamaha** of Carnatic Music, his compositions were in praise of **Lord Krishna**. His famous composition is **Dasa Sahitya**.
- **Kshetreyya (17th century):** His **Telugu padams** in praise of Lord Krishna are still sung, particularly in **Bharatnatyam** and **Kuchipudi** performances.
- **Bhadrachala Ramadasu (17th century):** Telugu poet writing in praise of Lord Rama. He was a famous **Vaggeyakara** (composed lyrics as well as set them to music).
- **Venkatamakhin (17th century):** He wrote **Chaturdandiprakashika** in which he introduced the **Melakarta system** of classifying Ragas.
- The works in Carnatic music can be credited to **three** composers who flourished from **1700 to 1850 AD**. They were **Thyagaraja**, **Mutthuswami Dikshitar**, and **Shyam Shastri**.
 - **Tyagaraja** composed thousands of devotional compositions, mostly in **Telugu** and in **praise of Rama**, the most popular being “**Nagumomu**”, **Pancharatna Kritis**, and **Utsava Sampradaya Krithis**. [UPSC 2018]
 - **Mutthuswami Dikshitar:** Compositions in **Sanskrit** related to Hindu Gods. He played veena and emphasised the use of ornamentation.
 - **Shyam Shastri:** Oldest in the trinity, his **Telugu** compositions are in praise of Goddess Kamakshi. He started the **Svarjati** musical genre.
- Some notable musicians of 19th century were: **Maha Vaidyanath Ayyar**, **Patnam Subrahmanya Ayyar** and **Ramnada Srinivasa Iyengar**.
- The **Sangeeta Sampradaya Pradarsini**, written by **Subbarama Dikshitar** in the year 1904, serves as an authority for information regarding the music, musicians and composers of the previous centuries.

Similarities Between Hindustani and Carnatic Music

- The evolution of both forms of music was influenced by Vedic tradition as well as Sanskrit language scripts, with common religious and spiritual themes.
- The basic elements of **swara**, **raga** and **taala** serve as the **foundation of both**.
- Both have **Raga as their central notion**.
- The **melody** is the **main feature** of both styles.

Differences Between Hindustani and Classical Music

HINDUSTANI MUSIC	CARNATIC MUSIC
<ul style="list-style-type: none"> • Ragas are divided into Thaat, and there are 6 ragas. • There are different Gharanas within the musical system. • Equal emphasis on instruments and vocals. • More scope for improvisation. • The main focus is on Ragas. • Influence of Afghan, Persian and Arab elements. • Traditionally Flute, Violin, Tabla, sarangi, Sitar and Santoor were used. 	<ul style="list-style-type: none"> • Ragas are divided into Melakarta raga and Janya raga. • No such concept of gharanas. • More emphasis on vocal music. • Less scope of improvisation. • The main focus is on Taal. • It is based on indigenous elements. • Traditionally Flute, Violin, Veena, Mridangam and mandolin were used.

FOLK MUSIC

Represents the **emotions of the masses** and carries **unique messages**. They frequently discuss significant rituals and historical occurrences.

FOLK MUSIC	SPECIFICATIONS	FOLK MUSIC	SPECIFICATIONS
Baul (West Bengal)	Sung by the Baul sect, having both Bhakti and Sufi influences.	Rasiya Geet (Uttar Pradesh)	Braj Region songs based on Lord Krishna's charming leelas.
Wanawan (Jammu and Kashmir)	Sung during wedding ceremonies.	Alha (Uttar Pradesh)	Ballad of Bundelkhand that narrates the heroic deeds of Alha and Udal.
Bhakha (Jammu and Kashmir)	Bhakha is sung by the villagers when harvesting is done.	Ghasiyari Geet (Uttarakhand)	Sung by women who have to go into far-off forests to get grass for their cattle.
Panihari (Rajasthan)	Songs about scarcity of water. Romantic and domestic themes.	Pai (Madhya Pradesh)	Songs for a good monsoon and harvest . Saira dance is performed.

Dandiya (Gujarat)	Associated with scenes of Holi and lila of Krishna and Radha at Vrindavan. It is a featured dance of Navratri evenings.	Pandavani (Chattisgarh)	Mahabharata stories with Bhima as the hero. Teejan Bai is a famous exponent.
Maand (Rajasthan)	Semi Folk, Semi Classical Style. Songs are about the bards singing the glory of the Rajput rulers. Famous song Kesariya Balam.	Daskathia (Odisha)	Derives its name from a unique musical instrument called “Kathi” or “Ram Tali”, wooden clappers used during the presentation.
Lavani (Maharashtra)	Traditional dance and song performed on Dholki .	Khubak Eshei (Manipur)	A song accompanied entirely by clapping.
Powada (Maharashtra)	These ballads describe the events of Shivaji’s glorious past and his heroic deeds.	Ougri Hangen, Heijing Hirao (Manipur)	They are the song of creation and a ritualistic song, respectively sung on the last day of the Lai Haraoba festival.
Bhavageete (Karnataka and Maharashtra)	Themes include nature, love and philosophy. It is similar to Ghazals.	Khongjom Parva (Manipur)	A musical narration of the Battle of Khongjom fought between the British army and the Manipuri forces in 1891.
Mando (Goa)	Unique blend of Indian and western musical traditions.	Chai Hia (Mizoram)	Sung during Chapchar kut festival.
Bihu songs (Assam)	Blessings for the new year and harvest.	Hereileu (Nagaland)	War songs
Tikir (Assam)	Embodies the teachings of Islam.	Teej Songs (Rajasthan)	Themes revolve around the union of Shiva and Parvati, the magic of monsoon, greenery etc.
Ammanaivari (Tamil Nadu)	Sung in praise of the Chola monarch.	Burrakatha (Andhra Pradesh)	Highly dramatic form of ballad.
Villu Pattu (Tamil Nadu)	It is also called Bow Song .	Kolanallu (Andhra Pradesh)	Also known as Kolattam . Similar to “Dandiya”.
Veeragase (Karnataka)	During Dusshera procession.	Bhuta song (Kerala)	To send away the evil ghosts and spirits.
Laman (Kullu Valley, Himachal Pradesh); Kajri (Uttar Pradesh); Neuleu (Nagaland); Nyoga (Arunachal Pradesh); Saikuti Zai (Mizoram); Sana Lamok (Manipur); Basant Geet (Uttarakhand); Ja-jin-ja (Arunachal Pradesh); Sohar (Uttar Pradesh); Pankhida (Rajasthan); Lotia (Rajasthan); Ovi (Maharashtra and Goa); Barahamasa (Uttarakhand); Chhakri (Kashmir).			

Fusion of Classical and Folk Music

Over time, both the classical and folk elements intermingled together, giving rise to new forms.

Sugam Sangeet: It is the genre that brings classical and folk elements together. It includes:

- **Bhajan:** Most popular type of devotional singing prevalent in North India, owing its origin to the Bhakti movement. The stories from the life of the god and goddess or from the Mahabharata and the

Ramayana are popular subjects for bhajans. The major expounders of the bhajans in the medieval period were **Mirabai, Tulsidas, Surdas, Kabir**, etc.

- **Shabad:** **Guru Nanak** and his disciple **Mardana** were responsible for the development and popularity of Shabd.
- **Qawwali:** These are devotional songs in **praise of Allah** or **the Prophet Muhammad** or any other Sufi or Islamic Saint. They are composed of a **single raga**

and are generally written in Urdu, Punjabi or Hindi. They are usually performed in Sufi shrines.

- **Other types of Sugam Sangeet:**

- **Abhanga** (Maharashtra): Sung in praise of Lord Vithoba.
- **Kirtana** (West Bengal): Gita Govinda inspired the singing and dancing of kirtans.
- **Bhatiali** (West Bengal): Sung by boat drivers, about nature.
- **Tevaram** (Tamil Nadu): Sung by Shaivite Communities like Oduyars.

Rabindra Sangeet: It is a mixture of **classical elements** and **Bengali folk** strains that recreates the music produced by **Rabindranath Tagore**. Its prominent elements include the **spirit of patriotism**.

Haveli Sangeet: It developed in **Rajasthan** and **Gujarat**. Currently practised by **Pushtimarg Sampradaya** or the community that believes in Pushtimarg as the way to salvation.

Gana Sangeet: A type of fusion music that is **sung in groups or chorus**. Themes include **patriotism and protests** against **malpractices** in society. **Vande Mataram** is a Gana Sangeet.

MUSICAL INSTRUMENTS

Based on how sound is produced, musical instruments are **categorised into four main groups** according to the **Natya Shastra**:

Tata Vadya or Chordophones-Stringed Instruments



- An instrument in which a string or chord vibrates to produce sound is called a tata vadya. On the taut string, these vibrations are produced by bowing or plucking.
- The tata vadya are divided into two broad categories- the **plucked (Sitar, Veena and Tambura)** and the **bowed (Sarangi, Esraj and Violin)**.
- The **Kamaicha** is a bowed lute played by the Manganiars of West Rajasthan.

Sushira Vadya or Aerophones-Wind Instruments

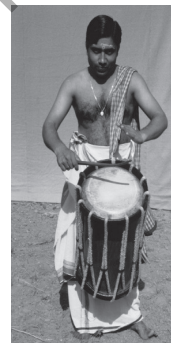
- In the Sushira Vadya group, sound is produced by **blowing air into a hollow column**. The pitch of the note is determined by **controlling the air passage** and the melody is played by using the fingers to open and close the instrument.



- The wind instruments are roughly divided into two categories on the basis of how sound is produced.
 - **Flutes:** Pandit Hariprasad Chaurasia is a famous flautist from India.
 - **Reed instruments** like Shehnai and Nadaswaram. **Ustad Bismillah Khan** was a famous Shehnai Player.

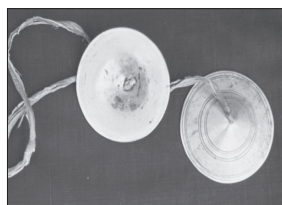
Avanaddha Vadya or Membranophones - Percussion Instruments

- In the Avanaddha Vadya category of instruments, sound is produced by **striking the animal skin** which has been **stretched across** an earthen or metal pot or a wooden barrel or frame.



- Seals excavated from Indus Civilization sites show figures of men playing the horizontal drums hung from the neck.
- Drums have been divided into different categories on the basis of their shapes and structure as well as the position and placement for playing. These include **Oordhwaka** (Tabla and Chenda), **Ankya** (Mridangam, Pakhawaj), **Alingya** (Dufflies), and **Damaru**.

Ghana Vadya or Idiophones - Solid Instruments



- It is the genre of solid instruments that do not require any tuning.
- They are also called the Idiophone instruments. The most popular examples of Ghana Vadya are **Manjira**, **Jaltarang**, **Kanch-Tarang**, **Jhanj**, **Khartal**, etc.

SIKHISM

The Sikhs believe that their religion was revealed by God to **Guru Nanak**, whose spirit entered the second and subsequent Gurus till the tenth Guru.

Principles of Sikhism

- The Supreme purpose of human existence is **salvation**, and it cannot be achieved by worshipping idols or books but by **right belief, right worship and right conduct**.
- Guru Nanak regulated the community life of his followers through **congregational worship**. He also developed new forms of worship like **community kitchens** (langar).
- He did not ask for asceticism but instead asked his followers to live like an **ideal man** who **runs his household** on the basis of his own labour, attends the **sangat** and **kirtan**.
- **Sikhism** believes that through music, one can attain samadhi.

Gurus of Sikhism

- **Guru Nanak** was the **first** of the ten Sikh gurus.
- The **second** Sikh guru, **Guru Angad** developed **Gurmukhi script**.
- The **fifth** guru, **Guru Arjan Dev** gave the Sikhs three things:
 - **Adi Granth** which contains sayings of five gurus and other allied Saints.
 - The **standardised script** of **Gurmukhi** in which the **Adi Granth** was first written.
 - The site and foundation of **Harmandir Sahib** or **Golden Temple** and **Akal Takht** at Amritsar.
- The **sixth** guru, **Guru Hargobind**, was the first one to gird the two swords which symbolised the spiritual (**Piri**) and temporal (**Miri**) authority.
 - He constructed **Akal Takht** and **Lohgarh Fort** to conduct daily business and defence.
- The **tenth** Guru, **Guru Gobind Singh**, created the **Khalsa** (Sikh warrior community).
 - He also ordained the Sikhs to take **five vows**, namely, keeping of **kesh** (long hair and a beard), **kangha** (comb), **kada** (a metallic bangle), **kirpan**

(a sword) and **kaccha** (an underwear extending to a little above the knees).

- He further added that after his death, the **Guru Granth Sahib** will be the **Guru** of the Sikhs.
- The **Guru Granth Sahib**, apart from the teachings of its other gurus, incorporates the writings of many Bhakti poets and Sufi saints such as **Ramananda, Namadeva, Kabir** and **Sheikh Farid**.

Panj Pyare: It is the term used for the **Five Beloved**, the men who were **initiated** into the **khalsa** (the brotherhood of Sikh faith) under the guidance of **Guru Gobind Singh**.

ZOROASTRIANISM

The Parsi or Zoroastrian religion was founded by **Zarathushtra** or **Zoroaster**, in Persia, in the **eighth century BC**.

- Its doctrines are enshrined in the **Zend Avesta**.
- They place the **dead bodies** in the open to be **eaten by the vultures**.
 - These open spaces are called **Dhakma** or 'Towers of Silence' and the Vultures that eat them are called **Dhakma Nashini**.
- Their **fire temples** are called **Atash Bahram**.
- They are commonly known as **Parsis** and **Iranis**, and live mostly in **Mumbai, Goa** and **Ahmedabad** (Western India).

CHRISTIANITY

Christianity was founded by **Jesus Christ** in **Jerusalem**, and it became the largest religion in the world.

- The basic philosophy of Christianity is the **existence of One God** who created the Universe.
- **Holy Trinity of Christianity** : Christians worship the **Holy Trinity**: the **father** (God), the **son** (Jesus) and the **Holy ghost**.
- The holy book of the Christians is the **Bible** which contains two parts: **The Old Testament** and **The New Testament**.
- They have two main practices:

- **Baptism:** A Child or any individual enters the Church's service.
- **Eucharist:** Breaking bread and wine with the God which signifies unity with the being.

JUDAISM

It is one of the oldest religions across the globe, and its followers are called **Jews**.

- This religion predates **Christianity** and **Islam**, with these two borrowing a lot from Judaic philosophies.
- It is a **monotheistic religion**. Their **religious book** is called **Torah**, and they follow **religious services** called the **Eliyahu-Hanavi** or the Thanksgiving to Elijah the Prophet.

ISLAM

Islam originated in the **Arabian Peninsula** in the **7th century AD**.

- **Prophet Muhammad** was the **last** in the long lines of messengers sent by God like **Abraham**, **Moses** etc.

Holy books of Islam: The holy book of the **Quran** was compiled **before the prophet's death**.

Prophet Muhammad

- Prophet Mohammad was born in **571 AD** in the **Quraysh tribe of Arabia**. He **migrated to Madina from Mecca** in **622 AD** and this marked the **beginning of the Hijra Era**.
- The travel of the Prophet back to Mecca is the holy route that became **Hajj**, and every Muslim has to undertake this pilgrimage once in his lifetime.

Principles of Islam

- Islam talks of **equality**, **brotherhood** and the **existence of one God**.
- The **five fundamental principles** of Islam are: **Tauhid** (belief in Allah), **Namaz** (prayers, five times a day), **Roza** (fasting in the month of Ramzan), **Zakat** (giving of alms) & **Haj** (pilgrimage to Mecca)

Different sects of Islam: Although there are various sects in Islam, two major subdivisions are:

- **Shia** - They claimed that Ali, the prophet's son-in-law was his successor.
- **Sunni** - They believed that the successor should be from those close to the Prophet and who were his initial followers like Abu Bakr.
- Although the majority of Muslims in India are Sunni, Shia Muslims are also present.

Comparison of Hindustani and Carnatic Music

Aspect	Hindustani Music	Carnatic Music
Geographical Origin	Northern and Central India.	Southern India (Tamil Nadu, Karnataka, Andhra Pradesh, Kerala).
Historical Influence	Strongly influenced by Persian, Islamic, and Mughal traditions.	Rooted in ancient Hindu traditions and Sanskrit texts. Minimal external influence.
Focus	Emphasis on improvisation and exploration of Ragas.	Emphasis on pre-composed pieces (Kritis) and intricate frameworks.
Key Texts	Sangita Ratnakara, Raga Darpana.	Chaturdandi Prakasika, Swaramela Kalanidhi.
Main Forms	Khayal, Dhrupad, Thumri, Tappa, Tarana.	Kriti, Varnam, Padam, Javali, Tillana.
Performance Style	Slow and expansive raga elaboration (Alap).	Highly structured compositions with improvisation in set sections (e.g., Kalpana Swaras, Raga Alapana).
Use of Ornamentation	Subtle ornamentations like Meend (glides) and Gamak (oscillations).	Heavy and intricate ornamentations such as Gamakas (oscillations) and Brighas (rapid notes).
Raga System	Fewer ragas with regional variations in interpretation.	A structured system of 72 Melakarta ragas and numerous Janya ragas.
Tala System	Simpler rhythmic cycles, often performed with improvisation.	Highly intricate Tala system with complex rhythmic patterns and permutations.
Language	Lyrics in Hindi, Braj Bhasha, Urdu, and Persian.	Lyrics primarily in Sanskrit, Telugu, Tamil, and Kannada.

Instruments	Sitar, Tabla, Sarod, Sarangi, Shehnai, Harmonium.	Veena, Mridangam, Violin, Flute, Ghatam, Kanjira.
Patronage	Flourished under Mughal courts and regional kings.	Thrived in temples and devotional contexts, later adapted for concert stages.
Cultural Themes	Secular and devotional, with themes of romance, nature, and philosophy.	Predominantly devotional, focusing on mythology, gods, and spirituality.

DIFFERENT SECTS OF HINDUISM

Vaishnavism

The **Vasudeva-Bhagavata cult**, which had its birth during the Gupta period, grew steadily, absorbing within its fold other Vedic and Brahmanic divinities like **Vishnu** and **Narayana**.

- **Bhagavatism** which was **contemporary** to **Buddhism** and **Jainism** in origin, owed its birth to the stream of thought which began with **Upanishads**. It reached its **zenith** and became the most popular sect during the Gupta age.
- From the late Gupta period, the name mostly used to designate this Bhakti cult was **Vaishnava**, with emphasis on the **doctrine of incarnations** (avatars).
- The movement was based on devotion to a **Sakar form** of God, mainly **Rama** and **Krishna**.
- Vaishnava poet-saints known as **Alvars** preached single-minded devotion (**Ekatmika Bhakti**) for Vishnu, and their songs were collectively known as **Prabandhas**.

Prominent sects under Vaishnavism

SECT	FEATURES
Varkari Sampradaya	<ul style="list-style-type: none"> • Worship Lord Vishnu in his manifestation as Vithoba & centred around Vithoba's temple at Pandharpur in Maharashtra. • Their annual pilgrimage is called Vari. Varkaris carry the padukas of the saints in palkis from Samadhi to Pandharpur. • Events like Rangan and Dhava are held during the pilgrimage, and under Rangan, a sacred horse runs through the rows of pilgrims, who try to catch the dust particles kicked off and smear their heads with the same. • Prominent figures under this sect include Jnaneswar, Namdev, Eknath and Tukaram.
Ramanandi Sampradaya	<ul style="list-style-type: none"> • Largest monastic group within Hinduism, and these Vaishnava monks are known as Ramanandis, Vairagis or Bairagis. • They adhere to the teachings of the Advaita scholar Ramananda. • They worship Rama, one of the ten incarnations of Vishnu.
	<ul style="list-style-type: none"> • They are mainly settled around the Gangetic Plains. • They perform meditation and follow strict ascetic practices, but they also believe that the grace of God is required to achieve liberation.
Brahma Sampradaya	<ul style="list-style-type: none"> • It is associated with Lord Vishnu, the Para- Brahma or Universal Creator. • The founder was Madhvacharya. • Gaudiya Vaishnavism, promoted by Chaitanya Mahaprabhu is associated with Brahma Sampradaya. • ISKCON belongs to this sampradaya.
Pushti Marg Sampradaya	<ul style="list-style-type: none"> • The devotion is based on pure love for Lord Krishna and their philosophy is that the ultimate truth is one and only Brahman. • It was founded by Vallabhacharya around 1500 AD.
Nimbarka Sampradaya	<ul style="list-style-type: none"> • Also known as the Hamsa Sampradaya or Kumara Sampradaya. • The followers worship Radha and Krishna deities.

Shaivism

Panini refers to a group of Shiva- worshippers as **Shiva-bhagavatas**.

- The Shiva movement in the South flourished because of activities of 63 Saints known as **Nayanars**.
 - Nayanars hailed from all castes, and their Tamil songs were called **Tevaram Stotras**, also known as **Dravida Veda**.

Different Sects Under Shaivism

SECT	FEATURES
Nathpanthi	<ul style="list-style-type: none"> They adhere to the teachings of Gorakhnath and Matseyndranath and worship Adinath, a form of Shiva. They use the technique of Hatha Yoga; monks wear loin cloth and dhotis and also cover themselves with ashes. They never stay in the same place for long and are a floating group of wanderers. When they stop walking, they keep a sacred fire called Dhuni. It is also known as Siddha Siddanta.
Lingayatism	<ul style="list-style-type: none"> It is a distinct Shaivite tradition that believes in monotheism through worship of Lord Shiva in the form of Linga. It was established in the 12th century AD by Basava. It rejects the authority of the Vedas and the caste system. It is also known as Veerashaivism. They questioned the theory of rebirth [UPSC 2016].
Dashanami Sanyasis	<ul style="list-style-type: none"> They are associated with the Advaita Vedanta tradition and are the disciples of Adi Shankaracharya. They are also called "Dash Nam Sanyasi" as they are further divided into 10 groups.
Aghoris	<ul style="list-style-type: none"> They are the devotees of Shiva manifested as Bhairava. They are monists who seek salvation from the cycle of reincarnation through sadhana on cremation grounds. They believe in the removal of bonds from their life, which are sensual pleasure, anger, greed, obsession, fear and hatred. They indulge in extreme tamasic ritual practices.
Siddhars or Siddhas	<ul style="list-style-type: none"> Siddhars were Saints, doctors, alchemists and mystics all in one from Tamilnadu. They attain spiritual perfection through special secret rasayanas along with a form of pranayama which considerably reduces the number of breaths they take. Siddhars are also believed to be the founders of Varmam, which is a martial art for self-defence and a medical treatment at the same time. They were monotheistic and condemned idolatry. [UPSC 2016]

Other Minor Sects of Hinduism

- Shaktism**: It considers feminine and the **Devi** or **goddess** as supreme. It is known for its various sub-traditions of Tantra.
- Smartism**: It is based on the teachings of **Puranas**, and they believe in the domestic worship of five shrines with **five deities** all treated as equals: **Shiva, Shakti, Ganesh, Vishnu** and **Surya**.
- Shrautism**: It belongs to **ultra orthodox** Nambudiri Brahmins of Kerala. They follow the "**Purva-Mimamsa**" school of philosophy and place importance on the performance of Yajna.

SCHOOLS OF INDIAN PHILOSOPHY

Philosophy arose in India as an inquiry into the mystery of life and existence.

- It was during the **later Vedic period** that definite ideas and philosophies about the true nature of **soul** or **Atman** and the cosmic principle or **Brahman** (represented the ultimate reality) were developed.

HISTORICAL TREATISE ON INDIAN CLASSICAL MUSIC

Treatise	Author	Time Period	Description
Natya Shastra	Bharata Muni	200 BCE – 200 CE	Foundational text on performing arts, including music, dance, and drama. Introduced the concept of "Raga" and "Tala."

Brihaddeshi	Matanga	6th – 8th Century CE	First text to define the term "Raga" and elaborate on its emotional impact and structural elements.
Sangita Ratnakara	Sarangadeva	13th Century CE	Comprehensive treatise on music and dance; forms the basis for both Hindustani and Carnatic music traditions.
Dattilam	Dattila	Circa 3rd Century CE	Focuses on Gandharva music, explaining ragas, scales, and musical structures.
Sangita Makaranda	Narada	9th – 10th Century CE	Explores various aspects of music, including ragas, talas, and the role of emotions in music.
Chaturdandi Prakasika	Venkatamakhin	17th Century CE	Introduces the Melakarta system of raga classification, foundational to Carnatic music.
Swaramelakalanidhi	Ramamatya	16th Century CE	Discusses the classification of ragas and musical notes; significant for Carnatic music.
Raga Tarangini	Lochana Kavi	14th Century CE	Explains the aesthetics of ragas and their use in compositions.
Raga Vibodha	Somanatha	15th Century CE	Describes ragas and their theoretical framework in both Northern and Southern traditions.
Sangita Parijata	Ahobala	17th Century CE	Explains the theory of music, including scales, melodies, and rhythms.
Sangita Sudha	Govinda Dikshitar	16th Century CE	Focuses on Carnatic music and the systematization of compositions.
Abhinavabharati	Abhinavagupta	10th Century CE	Commentary on Natya Shastra; discusses music's role in evoking Rasa (emotional states).

Philosophy and Religion

- Philosophy provided a correct view of reality, while religion showed the correct way of life.
- Philosophy** was the **theory**, and **religion** was the **practice**. Thus in ancient India, philosophy and religion complemented each other.

Orthodox Schools of Philosophy

This school believed that **Vedas** were the **Supreme** revealed scripture that hold the secrets to salvation.

- They did not question the authenticity of the Vedas.
- They had six sub schools that were called the **Shada Darshana**.

SCHOOL	FEATURES
Samkhya	<p>Propounded by: KAPILA. (He also wrote the Samkhya sutra)</p> <ul style="list-style-type: none"> It holds that reality is constituted of two principles: <ol style="list-style-type: none"> Purusha (male) is mere consciousness and cannot be modified or changed. Prakriti (female) is constituted of three attributes, Sattva, Rajas and Tamas. Prakriti is a state of equilibrium of these three gunas. It explains the creation of the universe through Purusha and Prakriti. It believes in Dvaitavada (or Dualism), i.e. the soul and the matter are separate entities. It denies the existence of God. However, the rebirth and transmigration of the soul are inherent in this school. It holds that self-knowledge leads to liberation. [UPSC 2013]

Yoga	<p>Propounded by: PATANJALI (he also wrote the Yogasutra, 2nd century BC).</p> <ul style="list-style-type: none"> Yoga literally means the Union of the two principal entities. Yogic techniques control the body, mind and sense organs and yogic philosophy is considered a means of achieving freedom or mukti. This freedom could be attained by: Yama: Self control; Niyama: Observation of rules; Asana: Fixed postures; Pranayama: Breath control; Pratyahara: control his/her sense organs for not being attracted by worldly objects.; Dharma: Fixing the mind; Dhyana: Concentrating on the chosen object.; Samadhi: Merging of the mind and the object. Yoga admits the existence of God as a teacher and guide.
Nyaya	<p>Propounded by: GAUTAMA (He is the author of the Nyaya Sutras).</p> <ul style="list-style-type: none"> It believes in the technique of logical thinking to achieve salvation. This philosophy considers God as one who creates, sustains and destroys the universe.
Vaisheshika	<p>Propounded by: KANADA</p> <ul style="list-style-type: none"> It uses the atomic theory i.e. the combination of atoms and molecules into matter, to explain the process of formation of the Universe. It believes that all objects of the universe are composed of five elements: earth, water, air, fire and ether. The Vaisheshika system considers the realistic and objective philosophy of the universe. They believe that God is the guiding principle and that the creation and destruction of the universe is a cyclic process. They believe that living beings are rewarded or punished according to the law of karma. They also believe that liberation is the supreme goal of human life.
Purva Mimamsa	<p>Propounded by: JAIMINI</p> <ul style="list-style-type: none"> It believes that the Vedas are impeccable in what they say. Jaimini accepts the two types of knowledge, namely, Pratyakṣa (immediate knowledge) and Parokṣa (mediate knowledge). Source of Parokṣa Jñāna is of five kinds, namely Anumāna (inference), Upamāna (comparison), Śabda (verbal testimony), Arthāpatti (postulation) and Anupalabdhi (nonperception) Mīmāṃsā does not speak about the existence of God. They argue that salvation is possible through performing rituals, but it is also necessary to understand the justification and reasoning behind Vedic rituals. It stresses on the doctrine of karma as a means of liberation.
Uttar Mimamsa (Vedanta)	<p>Main proponents: Shankaracharya and Ramanuja.</p> <ul style="list-style-type: none"> Vedanta is made of two words - Veda and Ant, meaning the end of the Vedas. This school upholds the philosophies of life as elaborated in the Upanishads. The oldest text that formed the basis of this philosophy was Brahmasutra of Badarayana. The Prasthanā Traya consists of the Upanishads, Brahma Sutras, and the Bhagavad Gita, which form the foundational texts of Vedantic philosophy, focusing on the nature of reality, self, and ultimate liberation. The core message of Vedanta is that every action must be governed by the intellect: the discriminating faculty. Vedanta theory also gave credence to the theory of karma and believed in the theory of Punarjanma or Rebirth.

Sub-Schools of Vedanta

- Shankaracharya (ADVAITA VEDANTA)/ Monism or Non-Dualism** - He considers Brahm to be without any attributes. The goal in Advaita is to gain self knowledge and complete understanding of **Atman** and **Brahman**. He considers **knowledge or Gyan** of Atman and Brahman leads to liberation.
- Ramanujan (VISHISTADVAITA)/ Qualified Monism or Qualified Non-Dualism** - He considers Brahm to possess certain attributes. He considers loving the faith and practising devotion as the path to attain salvation. Ramanuja differs from Sankara only a little in the sense that he considers the ji - va or the individual soul as the entity different from the body

and is infinite in number and cannot be one with the Supreme as long as it is confined in a body

- **Madhavacharya (DVAITA)/ Dualism** - It stands in opposition to the **non-dualism** and **monism** of Shankaracharya. He believed that the world is not an illusion (maya) but a reality full of **differences** and there is difference between **Atman** and **Brahman**. **He says that the jivas or the souls can attain liberation through bhakti and the grace of God.**
- **Nimbarka (DVAITADVAITA)/ Differential Monism or Dualistic Non-Dualism** - He believes that God transformed himself into the world and soul. This world and soul are different from God (Brahman). They could survive with the support of God only. They are separate but dependent.
- **Vallabhacharya (SUDDHADVAITA)/ Pure Non-Dualism** - He wrote commentaries on **Vedanta Sutra** and **Bhagavad Gita**. For him, Brahman (God) was Sri Krishna, who manifested himself as soul and matter. **God and soul are not distinct, but one.** The stress was on pure **non-dualism**. His philosophy came to be known as **Pushtimarga** (the path of grace) and the school was called **Rudrasampradaya**.

Heterodox School of Philosophy

They **do not believe** in the originality of the **Vedas** and question the existence of God. They are divided into three major sub-schools : **Buddhism, Jainism, Lokayata**

Charvaka or Lokayata Philosophy

BRIHASPATI laid the foundation stone of this school.

- This philosophy finds mention in the **Vedas** and **Brihadaranyaka Upanishad**.
- It propounded **materialistic view** of life and is also known as the **philosophy of the masses**.
- They argued against the need to achieve **salvation** and also **denied** the **existence of Brahman and God**.
- They also argued against **God's representatives on Earth**, the priestly class. They argued that Brahmins **manufacture false rituals** so as to acquire **gifts** (Dakshina) from the followers.
- They **do not** consider **Ether** as one of the **five essential elements** because it cannot be experienced through perception but believe in the other four elements (fire, air, water and earth).
- This school argues that there is **no other world** after this one. Hence death is the end of a human being, and pleasure should be the ultimate objective of life. They propounded the theory of '**eat, drink and make merry**'.

Shramana School

The word shramana means one who performs the act of **austerity** and **ascetic**. The various Shramana schools include: 1) Jainism 2) Buddhism 3) Charvakas 4) Ajivikas 5) Ajnanas.

Ajivikas

- This school was founded by **Makkhali Goshala** in the 5th century BC.
- **Sravasti** in Uttar Pradesh is believed to be the centre of Ajivikas.
- This school revolves around the **Niyati** (fate) doctrine of **absolute determinism**. It believes that there is no free will and that everything is **predetermined**.
- Ajivikas led a **simple ascetic life** without clothes and material possessions.
- They **did not believe** in **Karma** however they **believed** in the **existence of the soul**.
- They **rejected** the authority of **Vedas**.
- **Bindusara** was one of its followers, and **Ashoka's seventh pillar edicts** mention about Ajivikas.

Ajnanas

- They believed in **radical scepticism**.
- They believed that it is **impossible to attain knowledge about nature** and even if it is possible, it is useless for attaining Salvation.
- According to this school, "**Ignorance is Best**".



INDIAN LITERATURE

Sanskrit Literature

Vedic Literature

- **Vedas:** The foundational sacred scriptures of Hinduism.
- **Brahmanas:** Texts that explain the rituals and sacrifices associated with the Vedas.
- **Aranyakas:** The philosophical and mystical texts that reflect on the deeper meanings of the rituals in the Vedas.
- **Upanishads:** The philosophical texts that explore the concepts of ultimate reality (Brahman) and the soul (Atman), representing the culmination of Vedic thought.

- **Vedangas:** The six limbs or sciences that are essential to understand and interpret the Vedas.
- **Upavedas:** The four supplementary Vedic texts that provide knowledge in specific fields like health, governance, architecture, and arts.

VEDAS: There are four Vedas.

- **Rig Veda** is the **oldest** of the Vedas, it consists of **hymns** dedicated to various deities and natural forces.
- **Sama Veda** primarily focused on **songs** and **melodies** practised during religious rituals and sacrifices.
- **Yajur Veda** deals with rituals **and sacrifices**.
- **Atharva Veda** contains many **spells, incantations, and charms** for addressing various aspects of daily life, including healing and protection.

Veda	Associated Brahmanas	Associated Aranyakas	Associated Upanishads
Rigveda	Aitareya Brahmana, Kaushitaki Brahmana	Aitareya Aranyaka, Kaushitaki Aranyaka	<i>Aitareya Upanishad, Kaushitaki Upanishad</i>
Yajurveda	Taittiriya Brahmana, Satapatha Brahmana	Taittiriya Aranyaka, Brihadaranyaka Aranyaka	<i>Brihadaranyaka Upanishad, Taittiriya Upanishad</i>
Samaveda	Jaiminiya Brahmana, Kauthuma Brahmana	Aranyaka (of the Samaveda)	<i>Chandogya Upanishad, Kena Upanishad</i>
Atharvaveda	Gopatha Brahmana	Aranyaka (of the Atharvaveda)	<i>Prashna Upanishad, Mundaka Upanishad, Mandukya Upanishad</i>

Classical Sanskrit Literature

THE PURANA: Puranas were written to **illustrate and expound the truth of the Vedas**. There are **18 main Puranas** whose names were discovered after the **third century AD**. The popularity of these Mahapuranas gave rise to another sub-genre, Upapuranas, or minor Puranas.

MAHAKAVYA: They refer to **epic poems** typically narrating heroic tales and are often drawn from **mythology** or historical events. Eg. **Ramayana** and **Mahabharata**.

Mahabharata: It was compiled by **Ved Vyas** in **Sanskrit**.

- Initially, it had **8800 verses** and was called **Jaya** (the story of **victory**), and later, the total verses were increased to 24000 and renamed '**Bharata**' after the early Vedic tribes.

- The current version has 100,000 verses divided into 10 chapters, known as '**Parvas**.'
- It includes a vital Hindu text called the **Bhagwat Gita**.

Ramayana: Sage **Valmiki** compiled its first version which is often referred to as **Adikavya**, signifying its status as the first poetry of its kind. It is divided into **seven** books called **Khandas**.

Sanskrit Drama

RAJATARANGANI is a vivid account of the kings of Kashmir, composed by **Kalhana** in the mid-12th century. The text mentions the **Karkota, Varman** and **Yashaskara** Dynasty.

KATHASARITSAGARA (Somadeva, 11th century AD), also known as the "**Ocean of the Streams of Stories**". The book showcases the tragic history of Kashmir during that period.

KALIDASA'S WORK

Kalidasa (380-415 AD) was a renowned Sanskrit poet and dramatist of the **Gupta period** (contemporary of Chandragupta II).

Abhijnanashakuntala	It contains the story of Shakuntala and King Dushyanta .
Vikramorvashi	It contains the tale of Urvashi and her union with King Vikram .
Malavikagnimitra	<ul style="list-style-type: none"> The love story of the Sunga king, Agnimitra and Malvika, a maid. It provides accounts for the Rajasuya Yajna performed by Pushyamitra Sunga.
Raghuvamsha	It narrates the ancestry of Lord Rama's Raghu Vamsa .
Kumarasambhava	It depicts the birth of Kartikeya , the son of Shiva and Parvati.
Meghaduta	It focuses on a cloud messenger's journey.

SHUDRAKA (5th century AD): He composed **Mrichchhakatika** (The Little Clay Cart), **Vinavasavadatta**, and a **Bhana** (a short one-act monologue).

Mrichchhakatika presents a **Sanskrit social drama**. The story is about a merchant named Charudatta who fell in love with a rich courtesan named Vasantsena. **[UPSC 2003]**
The first four acts of Mrichchhakatika are virtually a copy of the corresponding acts from Bhasa's unfinished play Charudattam.

BHASA (2nd - 3rd century AD): He wrote 13 plays that were discovered at the beginning of the 20th century. The most popular is **Swapnavasavadatta**, showing romantic narratives about Kaushambi king **Udayana** and **Vasavadatta** (Avanti Princess), another work is **Madhyama-vyayoga**. **[UPSC 2024]**

- Urubhanga**, written by **Bhasa**, is the story of **Duryodhana** during and after his fight with **Bhima**.

UTTARA-RAMACHARITAM: It was a **seven-act Sanskrit play** written by **Bhavabhuti**. It depicts the later life of **Lord Rama** after Rama's return from exile.

MUDRARAKSHASA: Sanskrit play written by **Vishakhadatta** (4th century AD) that narrates the ascent of the king **Chandragupta Maurya** to power with the aid of **Chanakya**.

DEVI CHANDRAGUPTAM: It is a **political drama** composed by **Vishakhadatta**. The play revolves around **King Ramagupta's** decision to surrender his queen, **Dhruvadevi**, to an encroaching Shaka enemy during a siege.

A **Persian play**, taken directly from **Devi Chandraguptam**, is found in the 11th-century manuscript **Majmal-ut-Tawarikh**.

Harsha's Work

Ratnavali	It is a Sanskrit drama centred around the characters of Princess Ratnavali and King Udayana . The text contains one of the early documented references to the Holi festival celebration.
Nagaranada	It is a Sanskrit drama that narrates the story of Prince Jimutavahana , a divine magician, and his selfless act to protect the Nagas . <ul style="list-style-type: none"> The text also includes an invocation to Buddha within the Nandi verse.
Priyadarsika	It is a Sanskrit play that mentions the union of King Udayana and Priyadarshini , daughter of Emperor Dridhavarman .

GITA GOVINDA (12th century) It was composed by **Jayadeva** and describes the love between **Krishna** and **Radha**.

Didactic fables like **Panchatantra** by **Vishnu Sharma** and **Hitopadesha** by **Narayan Pandit** are part of classical Sanskrit literature that offer practical wisdom and advice.

Buddhist Scriptures in Sanskrit

- The '**Buddhacharita**' by **Asvaghosha** was written in the **early second century**. It is an epic poem written about the life of **Gautam Buddha**.
- Mahavibhasa Shastra** is a **Mahayana** text, written in **150 AD** that contains discussions about other **non-Buddhist philosophies** also.
- Lotus Sutra** is also known as the "**Saddharma Punḍarika Sutra**". It is a key scripture in Mahayana Buddhism.
- Abhidharmamoksha** was written by **Vasubandhu**. It contains a discussion on Abhidharma (commentaries on the Law).
- Udanavarga** contains the compilation of **utterances of Buddha** and his disciples.

Jain Scriptures in Sanskrit

- **Upamitibhava Prapancha Katha** was composed by **Siddharasi** in 906 AD and is often called the “Tale of **Upamiti Bhava**”.
- **Tattvartha-sutra** was composed by **Umaswati** during the **2nd-5th** century AD, addressing logic, epistemology, ethics, and astronomy. Both the Digambara and Svetambara sects accepted the text.
- **Shantinatha Charitra** is an important Jain text concerning the **16th Tirthankara Shantinatha**, written in Sanskrit and recognised as a **global treasure by UNESCO**.
- **Adipurana** is written by Digambara monk **Jinasena**. It narrates the lives of the first twenty-two Tirthankaras.
- **Samantbhadra’s work (Digambar scholar)**
 - Ratna Karanda Sravakachara
 - **Aptamimansa** is a treatise which discusses the Jaina view of reality, dealing with the concept of omniscience and its attributes.
- **Acharya Jinasena’s work (Digambara monk)**- Mahapurana and Harivamshapurana.

Pali and Prakrit Literature

In the post-Vedic era, literature expanded beyond Sanskrit and included Prakrit and Pali languages. Both languages gained prominence in the creation of religious texts by Buddhists and Jains.

Buddhist Literature

Buddhist literature is broadly categorised into canonical and non-canonical works.

Canonical literature:

Buddhist literature comprises “**Tripitak/Tipitaka**”, written in Pali and divided into three parts:

- **Vinaya Pitaka** contains the monastic rules of the Order of Buddhist monks.
- **Sutta Pitaka** is the collection of the teachings of the Buddha.
- **Abhidhamma Pitaka** elucidates the various topics dealing with ethics, psychology or theory of knowledge.

Buddhist Non-Canonical Literature: A prime example of Buddhist non-canonical literature is the ‘**Jatakas**’. The **Jataka stories** narrate the previous births of the Buddha.

BUDDHIST TEXTS	
Dipavamsa	<ul style="list-style-type: none">• It was written in the 3rd-4th centuries BC in Anuradhapura (Sri Lanka).• It provides a historical account of Buddhism in Sri Lanka and narrates Buddha’s visit to Sri Lanka and the relics of Buddha.
Milinda Panho	The book mentions the dialogue between King Meander (or Milinda) and Buddhist monk Nagasena .
Mahavamsa	<ul style="list-style-type: none">• It is a Sri Lankan Pali account and dates back to 3rd-4th centuries BC.• It provides a historical account of various kingdoms of South Asia.
Mahavastu	It contains Jataka and Avadana tales written in Sanskrit, Pali, and Prakrit.
Lalitavistara Sutra (“The Play in Full”)	It is a Mahayana text that narrates various stories related to the life of the Buddha until his first sermon at Sarnath.
Udana	It is one of the oldest Theravada texts and includes the story of the “ Blind Men and the Elephant .”
Bodhi Vamsa	It is a prose poem written in the 10th century AD by Upatissa in Pali , Sri Lanka.
Visuddhimagga	It is a Theravada text written by Buddhaghosa in the 5th century AD in Sri Lanka . It includes discussions on various teachings of the Buddha.
Sarvastivada Vinaya	By Sanghabhuti, an Indian Buddhist monk, who travelled to China at the end of 4th century AD.[UPSC 2024]

Jain Literature

Jain Literature is generally written in **Prakrit, Ardha Magadhi, Sanskrit**, etc. They are divided into **Canonical** or religious texts called Jain Agamas or Agam and **non-canonical** literary works.

Jain Agamas are canonical **religious texts** written in **Prakrit** that contain the **teachings** of **Jain Tirthankaras**.

- Initially, the Ganadharas—the principal followers of Mahavira—**compiled** them.
- The present **Angas** (a subset of the Agamas) were **recompiled** in a **council of monks** of the **Svetambara** sect held in **Vallabhi, Gujarat**, during the **mid-5th century AD**.
- The **Digambaras reject Agamas**.
- The Agamas consist of 46 texts - 12 **Angas**, 12 **Upanga**, 10 **Prakirnakasutras**, 4 **Mulasutras**, 6 **Chedasutras**, and 2 **Chulikasutras**.
- The **12 Angas** are: **Acharanga Sutra**; **Sutrakritanga**; **Sthananga Sutra**; **Samavayanga Sutra**; **Vyakhyaprajnapiti** or **Bhagavati Sūtra**; **Upasakadasa**; **Antakrddasah**; **Anuttaraupapatikadasah**; **Prasnavyakaranani**; **Vipakasruta**; and **Drstivada**.

Prakrit Jain Work

Gatha Saptasati	It contains 700 verses, with King Hala contributing 44 verses. The women poets wrote the other verses. It is often considered the opposite of the “ Kamasutra ”.
Uvasaggaharam Stotra	It was composed by Acharya Bhadrabahu . It is an adoration of the twenty-third Tirthankara Parsvanatha .
Kalpa Sutra	It is a Śvetāmbara canonical scripture written partly in prose and partly in verse .
Kalakacharya Katha	It tells the story of Kalak, a great Jain muni of the Shwetambar school and his sister.
Acharya Kundkund's work	
<ul style="list-style-type: none"> Samayasāra expounded the Jain concepts like Karma, Asrava, Bandha, Samvara, Nirjara and Moksha. Niyamasara discusses the road to emancipation. 	

Zoroastrian Literature

Avesta is a compilation of diverse writings spanning religious beliefs, practices, and guidance. It was written in **Avestan**, a language related to Sanskrit that is now extinct.

Denkard: It is a compilation of books & regarded as the **Encyclopedia of Zoroastrianism**. It was composed in the **10th century AD**.

Bundahishn: The text provides an insight into the religion's creation theory.

Sikh Literature

Adi Granth: It was written in **Gurumukhi script** by **Bhai Gurdas** under the aegis of the fifth guru, **Guru Arjan Dev** in **1604**. It is a **predecessor** to **Guru Granth Sahib** and contains the teachings of the Sikh Gurus and fifteen Bhagats of Bhakti and Sufi traditions.

Guru Granth Sahib: It is an expansion of Adi Granth under the tenth guru, **Guru Gobind Singh**, in **1678**. It is regarded as the **eleventh** and final spiritual authority of the Sikhs.

- It is written in **Gurumukhi script** and ‘**Sant Bhasa**’ language. Sant Bhasa contains Punjabi, Apabhramsa, Hindi, Braj Bhasa, Sanskrit, Khadiboli, and Persian words.
- The book contains the teachings of **thirteen Bhakti saints**, called ‘**Bhagats**’, like Ramananda, Namadev, Ravidas, Parmanand, Sain, Surdas, Kabir and Baba Farid.

Dasam Granth: It is a compilation of hymns written by Guru Gobind Singh. The compilation includes fables and Puranic stories, with certain hymns being part of the daily prayers known as “**Nitnem**”.

Janamsakhis: These books contain **mythological stories** about the life of **Guru Nanak** (first guru).

Ardas are prayers performed during **daily rituals in Gurudwaras**. These are recited during the opening and closing of Guru Granth Sahib.

DRAVIDIAN LITERATURE

Dravidian literature comprises the Tamil, Telugu, Kannada, and Malayalam languages, all of which have been influenced by Sanskrit.

Tamil Literature

Early classical Tamil literature is called **Sangam literature**. The Sangam classics comprise 18 works (eight anthologies of lyrics and ten long poems) written by 473 poets, 30

of whom were women. Sangam literature mainly has **two schools of poets**:

- **Aham** is **subjective love poetry** dealing with the subjective emotions of the lover.
- **Puram** is **objective and public poetry** dealing with all kinds of emotions, mainly the valour and glory of kings and about good and evil.

Sangam literature makes references to the social classification of Varna. **Arashar** (kings), **Vaishiyar** (traders), and **Velalar** (farmers) are mentioned. [UPSC-2022]

The Sangam literature is broadly **categorised into two groups**: Narrative and Didactic.

NARRATIVE	DIDACTIC
<ul style="list-style-type: none"> • These texts include Melkannaku, or eighteen major works, comprising Ettuthogai, a collection of eight long poems, and Pattupattu, a collection of ten small poems. • These narrative texts focus on heroic poetry, glorifying heroes and wars while providing insights into the process of state formation in South India. 	<ul style="list-style-type: none"> • These texts include Kilkannaku, or eighteen minor works, including Tirukural and Naladiyar. • These works prescribe a code of conduct for kings and society and shed light on various social groups and occupations.

The Sangam literary collection encompasses several essential works, including Tolkappiyam, Ettutogai, Pattuppattu, Pathinenkilkanakku, and epics, namely Silappathigaram and Manimegalai.

Tolkappiyam: It was the **earliest Tamil literary work**, composed by the sage **Tolkappiyar** or **Tolkappiyam Periyathar**. It is a **grammar treatise** to understand early Tamil poetry. **Tolkappiyam** is divided into three books: **Eluttatikaram** (deals with the Tamil script and phonology), **Sollatikaram** (focuses on Tamil **grammar** and **morphology**), and **Porulatikaram** (delves into the subject matter or **content of literature**).

Ettuthogai: It is a collection of classical Tamil poetry, and “**Ettuthogai**” translates to “**Eight Anthologies**” in English. These **eight anthologies** are Aingurunooru, Narrinai, Aganaanooru, Purananooru, Kurunthogai, Kalithogai, Paripadal, and Padirrupattu.

Pattuppattu or The **Ten Long Poems** include: Kurincippattu, Porunararruppatai, Cirupanarruppatai, Perumpanarruppatai, Maturaikkanci, Malaipatakam, Pattinappalai, Mullaippattu, Netunalvatai and Tirumurukarruppatai.

PATHINENKILKANAKKU contains **eighteen texts** encompassing many themes, including love, **ethics**, war, and ancient Tamil society’s **general way** of life.

Silappatikaram/Cilappatikaram: It was composed by **Ilango Adigal**. It’s a tale of love (the love story of **Kovalan** and **Kannagi**), betrayal, and justice that unfolds in **three Kantams** or books.

- The text also contains overtones of **Jain philosophy**.

Manimegalai: It is a classical Tamil epic poem counted among the **five great epics of Tamil literature**.

- It was composed by poet **Sattanar** and was a sequel to the renowned Tamil epic **Silappatikaram**.
- It prominently features themes related to **Buddhism**.

Malayalam Literature

Ezhuthachan, a proponent of the **Bhakti movement**, is the father of Malayalam literature.

- **Kokasandisan** is a significant work in Malayalam literature.
- **Bhasa Kautilya** is a commentary on the ancient Indian treatise on statecraft and economics, the **Arthashastra**.
- **Ramacharitam** was **composed** by the ancient Malayalam poet **Cheeraman** in the **13th Century**. The poem narrates the story of Lord Rama and his adventures.

Telugu Literature

Nannaya (11th century) was considered the **first poet in Telugu**. However, Telugu literature reached **its zenith** during the **Vijayanagara period**.

Some Major works in Telugu literature

- **Uttaraharivamsam**: It was written by **King Bukka I**’s famous court poet, **Nachana Somanatha**.
- **Manu Charitra**: It was written by **Allasani Peddana** (also known as Andhra Kavita Pitamahudu).
- **Parijatapaharanamu**: It was written by **Nandi Thimmana**.

- **Panduranga Mahatmayam:** It was written by **Tenali Ramakrishna** (a court jester and poet who was said to have a close association with the king Krishna Devaraya).
- **Vasucharitram and Narasabhupaleeyamu:** It was written by **Ramaraja Bhushanudu** (also known as Bhattumurti).
- **Nalopakhyanamu:** It was written by **Harishchandra**.
- **Rajasekaracharitra:** It was written by **Madayyagari Mallana**. The text narrates the love and war of **King Rajasekara** of the **Avanti** kingdom.
- **Ramabhudayamu:** It was written by **Ayyalaraju Ramabhadru**.

Krishnadevaraya was a great scholar and a patron of literature.

- His court housed eight accomplished Telugu poets, collectively known as “**Ashtadiggajas**.”
- He patronised **Haridasa** (a Tamil poet) and **Kannada poets** such as **Mallanarya**, **Chatu Vittalanatha**, and **Thimmana**.
- During his **Kalinga** campaign, he composed **Amuktamalyada**, a treatise recounting the instance of **Lord Vishnu** in his dream.
- He also authored **Krishna Deva Rayana Dinachari** (in Kannada) and Sanskrit treatises, including **Madalasa Charita**, **Satyavada Parinaya**, **Rasamanjari**, and **Jambavati Kalyana**.

Kannada Literature

The Jain scholars played a major role in Kannada literature.

Some Major works in Kannada literature

- **Dharmanath Purana:** It was written by **Madhava** on the life of the **fifteenth Tirthankara**.
- **Dharma Parikshe: Uritta Vilasa** wrote it on the Jain teachings.
- **Kavirajamarga:** It was written by **Nripatunga Amoghavarsha I**, a powerful **Rashtrakuta** king.
- **Harishchandra Kavya** and **Somanatha Charita:** These were written by **Harishvara**.

- **Harivamshabhyudaya** and **Jiva Sambodhana:** These were written by **Bandhuvarma**.
- **Jagannathavijaya:** It was written by **Rudra Bhata**.
- **Madana Vijaya or Kabbigara Kava:** It was written by **Andayya**. The text was celebrated as it was the **first pure Kannada text**, that did not have any Sanskrit words.
- **Shabdamanidarpana:** It is a **grammar book** composed by **Kesirja**.
- **Suktisudharnava:** It is a collection of poems written by **Mallikarjuna**.
- **Tarave Ramayana:** It was composed by **Narahari** and written entirely in **Kannada**. It was the **first story on Rama** inspired by the **Valmiki Ramayana**.
- **Jaimini Bharata:** It was written by **Lakshamisha** and it is also called the **Kamata-Karicutavana-Chaitra** (the spring of the Karnataka mango grove).
- **Hadibadeya Dharma (Duty of a devout wife):** It was written by **Honnamma** (a female Kannada poet).

The ‘**Ratnatraya**’ or ‘the three gems’ of the **Kannada language** includes:

- **Pampa** (9th-10th century AD)
 - He is also called the **Father of Kannada language**.
 - Two of his most renowned poetic works include, **Adipurana** (written in the **Champu** style) and **Vikramarjuna Vijaya**.
 - He is known for his **mastery of rasa** in poetry and served at the court of **Chalukya Arikesari**.
- **Ponna** (9th-10th century AD) authored the famous treatise **Shanti Purana**.
- **Ranna** (10th-11th century AD) authored the famous treatise **Ajitha Purana**.

Medieval Literature

PERSIAN LITERATURE

Divan (a collection of Persian poetry), Nuh Sipihr , and Duval Rani-Khizr Khan (tragic love poem)	These were written by Amir Khusrau Dehlavi .
Tarikh-e-Firuz Shahi	It was written by Zia-ud din Barani .
Tuzuk-I-Babari (Babarnama)	Written by Babar .
Humayun-nama	Gulbadan Begum (half sister of Humayun).
Ain-e Akbari and Akbarnama	Written by court historian Abul Fazl .

Padmavat	Written by Malik Muhammad Jayasi.
Shah Jahan-nama	Written by Inayat Khan.
Kulliyat (collection of verses)	Written by Mir Jafar Zatalli.
Padshahnama	written by Abdul Hamid Lahori.
Razmanama (Book of War)	It was the first-ever Persian translation of the Mahabharata under the order of Emperor Akbar .
Yoga Vasistha was translated into Persian by Nizamuddin Panipati during the reign of Akbar. [UPSC 2022]	

Urdu Literature

- Urdu evolved through the **interaction** of **Persian** and **Hindi**. Amir Khusrau had contributed to the development of Urdu in its nascent stage.
- Urdu primarily follows **Hindi grammar** and **Persian script**.
- It was initially referred to as **Dakkani** (Southern) due to its use in the Bahmani States of Ahmadnagar, Golconda, Bijapur, and Berar.
- Eminent Urdu poets include **Mirza Ghalib**, **Sauda**, **Dard**, and **Mir Taqi Mir**.
- In the 20th century, **Iqbal**, known for "**Saare jahan se achcha**," became a significant figure in Urdu literary writing.

Hindi and Its Dialects and Related Literature

Prithviraj Raso	It was the first Hindi book and it documents the life and challenges faced by Prithviraj Chauhan.
Ramcharitmanas , Dohavali , Gitavali , and Vinaya Patrika	These were written by Tulsidas .
Sur Sagar	Surdas wrote it, and the book is about Krishna's infancy and adolescent affairs with the Gopis.

MODERN LITERATURE

Hindi Literature

Andher Nagari (City of Darkness)	It is a political satire by Bharatendu Harishchandra (Father of Modern Hindi Literature).
Bharat Durdasha	It is a renowned nationalist piece written by Bharatendu Harishchandra .
Satyartha Prakash (1875)	Written by Swami Dayanand.
Godan and Bade Bhaiya	Written by Munshi Premchand.
Ateet Ke Chalchitr , Smriti ki Rekhaye and Patha Ke Sathi	Written by Mahadevi Varma.

Bengali Literature

Many **ancient** and **medieval literature** in Bengali, like the **Mangal Kavyas**, existed before the nineteenth century, but it had not been widely published.

Durgesh Nandini (1965)	Written by Bankim Chandra Chatterjee .
Anand Math (1882)	Bankim Chandra Chatterjee wrote it, and our national song (Vande Mataram), is taken from this novel.
Geetanjali	It was composed by Rabindranath Tagore .

Rajasthani Literature

Various dialects characterised medieval Rajasthani literature and have two primary forms of fictional writing: **Dingal** and **Pingal**. Rajasthani tales were frequently **transmitted orally** and by **bards performing Virkavya**, or triumphant poetry songs.

Kashmiri Literature

During the early medieval period, as the Bhakti movement thrived, the Kashmiri language saw the emergence of its first female poetess, **Lal Ded**, a Shaivite mystic.

Punjabi Literature

- Punjabi literature was primarily composed in two major scripts: **Persian** and **Gurmukhi**.
- Guru Gobind Singh had written poetry in Punjabi called **Savaiye**.
- Local Punjabi literature focused on love stories and epics, such as Sohni-Mahiwal, Sassi-Punnu by Hashim Shah, and Heer-Ranjha by Waris Shah.
- **Baba Farid** and **Bulley Shah's** Sufi poetry, known as **Kafis**, became well-liked by the populace and rulers through popular singing.
- Modern Punjabi literature was influenced by nationalistic writing, exemplified by Bhagat Singh's legendary work **Rang de Basanti Chola**.

Marathi Literature

- The oldest known Marathi work dates back to the **13th century**, by **Saint Jnaneshwar**, who had initiated **Kirtan** and **written** a detailed commentary on the Bhagvata Gita.
- **Janabai**, a female writer from the 13th-14th century, is the earliest known female Marathi writer.
- **Eknath**, a famous saint from the 16th century, wrote commentaries on **Bhagwata Purana** and **Ramayana** and composed famous vernacular works.
- During the nationalist movement, **Bal Gangadhar Tilak** published the regional newspaper **Kesari** in **Marathi**.

LANGUAGES IN INDIA

Different cultures have developed their languages and vast literary traditions, offering insights into contemporary culture, lifestyle, society, and politics. There are 121 languages which are spoken by 10,000 or more people in India (Census, 2011)

Official Languages of India

- **Article 343 (1)** mentions, "The **Official Language** of the **Union Government** shall be **Hindi** in Devanagari script."
 - "Unless Parliament decided otherwise, the use of English for official purposes was to cease 15

years after the Constitution came into effect", i.e. on 26 January 1965.

- The **Official Language Act of 1963** declared **Hindi in Devanagari script** as the **official language** of the Union, while **English** retained the status of a **subsidiary official language**.
- The **Indian Constitution** allows **each state** to choose **its official language** for state-level communication.

Hindi is the most spoken language in India.

- According to the **2011 census**, **~44%** of the people speak Hindi as their mother tongue.
- After English and Mandarin, Hindi is also the **third most spoken language in the world**.
- India's second most spoken language is **Bengali**.

Languages in The Eighth Schedule

Currently, there are **22 languages** listed in the **Eighth Schedule** of the Indian Constitution.

Initially, **14 languages** were included in the **Eighth Schedule**: Assamese, Hindi, Malayalam, Punjabi, Telugu, Bengali, Kannada, Marathi, Sanskrit, Urdu, Gujarati, Kashmiri, Odia, and Tamil.

21st Constitutional Amendment Act of 1967 added **Sindhi**.

71st Amendment Act of 1992 added **Konkani, Manipuri, and Nepali**.

92nd Amendment Act of 2003 added **Bodo, Maithili, Dogri, and Santhali**.

Important Points

- Neither the Constitution nor any Act defines the **national language of India**.
- Official languages of States not listed in the Eighth Schedule:
 - **Tripura**- Kokborok; **Puducherry**- French; **Mizoram**- Mizo; **Nagaland and Meghalaya**- English.

Classical Languages in India

In **2004**, the **Indian government** established **criteria** for classifying languages as "Classical Languages in India." These criteria include:

- **High Antiquity**: Languages must have early texts or recorded history spanning **1500-2000 years**.
- **Ancient Literature**: The language should possess a body of ancient literature valued by generations of speakers.
- **Originality**: The literary tradition should **not be borrowed** from another speech community.

- **Distinctiveness:** Classical language and literature should be distinct from modern forms or offshoots, even exhibiting discontinuity.

Classical Languages in India

Tamil (2004); **Sanskrit** (2005); **Telugu** (2008); **Kannada** (2008); **Malayalam** (2013) & **Odia** (2014). In 2024 5 new languages were approved to be included in the list of classical languages : Marathi, Pali, Prakrit, Assamese and Bengali

Benefits

- **International Awards:** Scholars of eminence in Classical Indian languages receive two major international awards annually.
- **Centre of Excellence:** Establishing a “Centre of Excellence for Studies in Classical Languages.”
- **Academic Chairs:** Requesting the **University Grants Commission** to create a specific number of Professional Chairs for Classical Languages in Central Universities for distinguished scholars in such Languages.

- Census 2011 and Indian Languages: The total raw returns in 2011 was 19,569. Raw returns of mother tongues were derived from census enumeration through the process of rationalization and total number of rationalised mother tongues was 2,843.
- The rationalized names of mother tongues were put in their proper places of linguistic relationship or affiliation with other languages or dialect for their ultimate presentation in publication in organized and classified pattern through classification process. In 2011 the total number of classified mother tongues were 1,369. A total of 1474 mother tongues were treated as ‘unclassified’ which were not fully linguistically identified.
- Classified mother tongues returned by 10,000 or more speakers were grouped under appropriate languages in Part A and Part B. In Part A, languages included in the Eighth Schedule of the Constitution of India were presented. Total number of Scheduled Languages was 22 which comprised of 123 mother. In Part B, languages not included in the Eighth Schedule were presented and it comprises of 99 languages. According to Census 2011, 147 mother tongues were grouped under 99 Non-Scheduled languages.
- There was another category called “Others” which comprised of 373 classified mother tongues having below 10,000 population and 1474 unclassified mother tongues which were not grouped under any language. Data on population by bilingualism and trilingualism, population by bilingualism, trilingualism, age and sex, population by bilingualism, trilingualism, education level and sex were released in tables C17, C18 and C19 respectively.

Ancient Scripts of India

Ancient scripts have been pivotal in recording language and communication in India. Two **primary ancient scripts** are **Brahmi and Kharosthi**, which have significantly influenced the development of various modern scripts.

ANCIENT SCRIPTS	FEATURES AND SIGNIFICANCE
Brahmi Script	<ul style="list-style-type: none"> • It is considered as the precursor to many modern Indian scripts, including Devanagari, Tamil, Telugu, Kannada, Odia, Assamese, and Bengali. • It is written from left to right.
Grantha Script	<ul style="list-style-type: none"> • Widely used from the 6th to the 20th centuries in South India, especially in Tamil Nadu and Kerala. • Used for writing Sanskrit and Manipravalam. • It is a Brahmic script, evolving from Brahmi in Tamil Nadu, and a precursor to Malayalam, Tigris, and Sinhala scripts.
Gupta Script	<ul style="list-style-type: none"> • Associated with the Gupta Empire and used for Sanskrit. • Descended from Brahmi. • Gave rise to various scripts, including Nagari, Sharada, Siddham, Devanagari, Gurmukhi (for Punjabi), Assamese, Bengali, and Tibetan scripts.
Gurmukhi Script	<ul style="list-style-type: none"> • It was standardised during the 16th century by Guru Angad and derived from the Sarada script. • Used for writing the entire Guru Granth Sahib and is commonly used by Sikhs and Hindus for Punjabi language.
Indus Script	<ul style="list-style-type: none"> • The Indus Valley Civilization produced it. It comprises symbols, but it has not been deciphered to date.

Kharosthi Script	<ul style="list-style-type: none"> It is considered the Sister script of Brahmi and was used in ancient Gandhara to write Gandhari Prakrit and Sanskrit. James Prinsep deciphered it. Includes numerals similar to Roman numerals. Written mostly right to left, but some inscriptions show left to right direction.
Modi Script	<ul style="list-style-type: none"> Historically, it was used to write Marathi and other languages. It was Marathi's official script until the 20th century when Devanagari was promoted. Known to have been used for Urdu, Kannada, Gujarati, Hindi, and Tamil.
Sarada Script	<ul style="list-style-type: none"> It developed around the 8th century and was written in Abiguda style. Initially used for Sanskrit and Kashmiri, but later limited to Kashmir. At present, it is rarely used except for ceremonial purposes by the Kashmiri Pandit community.
Urdu Script	<ul style="list-style-type: none"> It is written from right to left by modifying the Persian alphabet. It was influential in the development of the Nastaliq style of Perso-Arabic script. Its extended form, Shahmukhi, is used for writing other Indo-Aryan languages like Punjabi and Saraiki.
Vatteluttu Script	<ul style="list-style-type: none"> It was developed from Tamil-Brahmi and written in Abiguda style. Used to write Grantha, Pallava, and Tamil scripts.

National Translation Mission

Launched: 2008 by the **Ministry of Human Resource Development (MHRD)**.

Objective: To promote the translation of literary and scholarly works between Indian languages.

Focus Areas:

- Translating texts in science, literature, history, philosophy, etc.
- Bridging language barriers and enhancing access to knowledge.
- Promoting multilingualism and cross-cultural understanding.

Languages Covered: Focus on major Indian languages, including those in the Eighth Schedule of the Constitution and regional languages.

Implementation: Led by the **Central Institute of Indian Languages (CIIL)** in collaboration with universities and linguistic bodies.

National Dictionary of Indian Languages

Launched: 2008 by the **Ministry of Human Resource Development (MHRD)**.

Objective: To compile comprehensive dictionaries for Indian languages, preserving linguistic heritage and promoting language development.

Focus:

- Covers the languages of India, including those in the **Eighth Schedule** and regional languages.
- Includes meanings, etymology, and usage of words.

Implementation: Managed by the **Central Institute of Indian Languages (CIIL)**, Mysuru.

Mission Bhasini

- Launched By:** **Ministry of Electronics and Information Technology (MeitY)**, Government of India
- Objective:** To develop and promote **language technologies** that will enable digital inclusion for Indian languages, enhancing accessibility and participation in the digital economy.
- Key Focus Areas:**
 - Development of Language Tools:** Creating tools for **speech recognition**, **translation**, and **text-to-speech** in Indian languages.
 - Language Resource Development:** Building corpora, lexicons, and datasets for Indian languages to support the development of language technologies.

- **Multilingual Digital Content:** Facilitating **multilingual communication** in government services, education, healthcare, and other public sectors.
- **AI and NLP Integration:** Enabling **artificial intelligence (AI)** and **Natural Language Processing (NLP)** solutions in Indian languages.
- **Implementation:** The project is being implemented by **C-DAC (Centre for Development of Advanced Computing)** and other stakeholders in collaboration with state governments, research organizations, and industry partners.

National Mission for Manuscripts

Launched By: Ministry of Culture, Government of India

Year of Launch: 2003

Objective: To preserve and promote India's ancient manuscripts by cataloging, conserving, and digitizing them, ensuring their protection and accessibility.

Key Focus Areas:

- **Preservation and Conservation:** Safeguarding manuscripts through proper conservation and restoration techniques.
- **Cataloging and Documentation:** Creating a comprehensive database of manuscripts to make them more accessible for research and public use.
- **Digitization:** Digitizing manuscripts to prevent damage and make them available online for wider access.
- **Capacity Building:** Providing training in manuscript preservation, conservation, and digitization to institutions, researchers, and individuals involved in the work.
- **Awareness and Research:** Promoting awareness about the importance of preserving manuscripts and supporting research in related fields.
- **Implementation:** Managed by the **Indira Gandhi National Centre for the Arts (IGNCA)**, under the Ministry of Culture, in collaboration with libraries, archives, museums, and academic.

Foreign Traveller Account of India

Traveler	Period of Visit	Country of Origin	Description of Account
Megasthenes	302–298 BCE	Greece	Ambassador of Seleucus to the Maurya Empire; wrote "Indica," providing insights into Mauryan administration and society.
Fa-Hien (Faxian)	399–414 CE	China	A Buddhist monk who traveled to India during the Gupta period; wrote about the state of Buddhism and the administration of Chandragupta II.
Xuanzang (Hiuen Tsang)	629–645 CE	China	A Buddhist scholar who visited India during the reign of Harsha; his account "Si-Yu-Ki" provides details on Indian religion, politics, and geography.
Ibn Battuta	1333–1341 CE	Morocco	A Muslim traveler who visited India during the reign of Muhammad bin Tughlaq; his work "Rihla" describes the social, political, and cultural life of India during the Sultanate period.
Al-Biruni	1017–1030 CE	Persia (Iran)	A scholar and traveler who studied Indian culture, religion, and sciences, writing "Kitab al-Hind" about Indian philosophy, astronomy, and society.
Marco Polo	1271–1293 CE	Venice (Italy)	A Venetian merchant who traveled to India under the Yuan Dynasty of China; his book "The Travels of Marco Polo" gives an account of his time in the Indian subcontinent.
Niccolò de' Conti	1419–1444 CE	Venice (Italy)	A Venetian trader whose accounts focus on Indian commerce and the conditions of the 15th-century kingdoms in India.

Tavernier (Jean-Baptiste)	1630s-1660s	France	A French traveler and jeweler who visited India during the Mughal Empire; his work "Travels in India" gives a detailed account of India's wealth, society, and Mughal court.
William Logan	1836-1877 CE	United Kingdom	A British civil servant who documented the social and cultural life of the Malabar region in Kerala in his "Malabar Manual."
Thomas Roe	1615-1619 CE	United Kingdom	The English ambassador to the Mughal court; his account "The Embassy of Sir Thomas Roe" provides an insight into the court of Emperor Jahangir.
Francis Buchanan-Hamilton	1806-1814 CE	United Kingdom	A British surgeon and traveler who visited the Kingdom of Mysore and wrote extensively on the geography, history, and culture of India.
Richard Burton	1850s-1860s CE	United Kingdom	An English explorer who traveled extensively through India; his works include the "First Footsteps in East Africa" and "The Book of the Sword."
Hermann Oldenberg	1860s-1910s CE	Germany	A scholar who wrote about Indian Buddhism and translated important texts like the "Dhammapada."
Jean de Thévenot	1666-1668 CE	France	A French diplomat and traveler who described the condition of Mughal India during the reign of Aurangzeb.



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THEATRE FORMS

Theatre in India began as a narrative art form encompassing music, dance and acting. They are presented during religious festivals, fairs, gatherings, and rituals. They incorporate the common people's social attitudes, perceptions, and classical elements.

Long Tradition of Theatre in India

- The excavated ruins at **Sitabenga** and **Jogimara caves (Chhattisgarh)** represent the world's oldest amphitheatres.
- **Natya Shastra** is the first formal treatise on dramaturgy. It contains **ten types of play** to cover all aspects of **classical Sanskrit literature**.
- **Rigveda** provides evidence of **drama plays** enacted during the **Yajna ceremonies**.

Classical Sanskrit Theatre

- The Sanskrit word '**Nataka**' originated from the root word '**Nata**', meaning a **dancer**.
- Other words for drama include **Rupaka**, **Drishyakavya**, and **Preksakavya**.
- In ancient India, plays were generally of two types:
 - **Lokadharmi**: These were **realistic** depictions of **daily life**.
 - **Natyadharmi**: These were **conventional plays** with a more stylised narration and overt **symbolism**.
- **Ritualistic progression in Classical Sanskrit play**:
 - The play begins with **purva-raga** (pre-play rituals).
 - Following this, **Sutradhar** (the stage manager and director), **dressed in white**, would offer **worship to the deity** and seek his blessings.
 - After that, the **leading lady** was summoned, and the Sutradhar announced the time and place of the play. He also gave a **brief introduction** to the **playwright**.
 - The stages were two-storeyed (the **upper floor** represented the **celestial sphere** and the **Lower terrestrial sphere**).
 - **Curtains** were **used** to intensify the impact of play. However, **masks** were **not used**.

- **Characters in Sanskrit plays** were of **three kinds** which are **Nayaka** (Hero or the Protagonist), **Nayika** (Heroine) and the **Vidusaka** (Clown).

Important Sanskrit Plays: **Ashvaghosh** (Sariputraprakarana); **Visakhadatta** (Mudrarakshasa); **Kalidasa** (Malavikagnimitram, Vikramorvarshi and Abhijnānaśākuntalam); **Bhavabhuti** (Uttaramacharitra and Mahaviracharitra); **Harshavardhan** (Ratnavali); **Shudraka** (Mrcchakatika).

Koodiyattam is an ancient form of Sanskrit theater from Kerala, India, recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. Key aspects include:

- **Origin:** Developed in Kerala's temples, based on ancient Sanskrit plays.
- **Performance:** Involves elaborate gestures, facial expressions, and vocal renditions.
- **Language:** Primarily in Sanskrit, with elements of Malayalam.
- **Actors:** Male actors (Chakyars) undergo rigorous training in hand gestures and facial expressions.
- **Accompaniment:** Features traditional instruments like the Mizhavu and choral singing.
- **Costumes:** Elaborate, depicting characters with detailed makeup and traditional attire.
- **Themes:** Primarily religious and mythological, often from epics like the Mahabharata and Ramayana.
- **Recognition:** UNESCO recognized Koodiyattam in 2001 for its cultural significance.

Folk Theatre

They reflect the various aspects of the **local lifestyle**, including **social norms**, beliefs and customs. It had **rural roots** and a rustic flavour. They emerged around the **15th – 16th century AD** with **devotional themes**, but later they adopted secular tones.

FOLK THEATRE OF INDIA

Bhand Pather (Kashmir)	<ul style="list-style-type: none"> • Humour through satire, wit, and parody are used to induce laughter in the play. • It incorporates musical elements with instruments like surnai, nagaara, and dhol. • Actors mainly come from the farming community, reflecting their way of life, ideals, and sensitivity.
Bhaona (Assam)	<ul style="list-style-type: none"> • It is a presentation of the Ankia Naat of Assam, featuring cultural glimpses of Assam, Bengal, Orissa, Mathura, and Brindavan. • The Sutradhaar initiates the story in Sanskrit, transitioning into Brajboli or Assamese.
Bhavai (Gujarat)	<ul style="list-style-type: none"> • Primarily found in Kutch and Kathiawar regions. It blends devotional and romantic sentiments, creating a distinctive cultural expression.
Burra Katha (Andhra Pradesh)	<ul style="list-style-type: none"> • It is an oral storytelling technique consisting of a main artist or narrator and two vanthas or co-artists who provide the rhythm and the chorus. • Burra is the percussion instrument used during the performance.
Chavittu Natakam (Kerala)	<ul style="list-style-type: none"> • It is a popular Christian art form in Kerala, originated during 17th century AD. It is also called stamping drama, as the artist stamps the floor.
Dashavatar (Konkan And Goa)	<ul style="list-style-type: none"> • Performers personify the ten incarnations of Lord Vishnu. • They use stylised make-up and wear masks made of wood and papier-mache.
Daskathia (Odisha)	<ul style="list-style-type: none"> • There are two narrators – Gayaka (chief singer) and Palia (co-narrator) who mainly narrate the story of Shiva and other Gods. • The narration is accompanied by music composed using a wooden musical instrument called kathia.
Garodas (Gujarat)	<ul style="list-style-type: none"> • Popular art form of the 'Garoda' community. • It uses painted pictures to narrate stories of romance and valour.
Kariyila (Himachal Pradesh)	<ul style="list-style-type: none"> • It is an open-air theatre. The performance occurs throughout the night and comprises a series of small plays and skits.
Kutiyattam (Kerala)	<ul style="list-style-type: none"> • It is rooted in Sanskrit theatre traditions. • It involves distinct characters, including Chakyaar (actor), Naambiyaar (instrumentalists), Naangyaar (women's roles), Sutradhar (narrator), and Vidushak (jesters). • It is listed as a UNESCO Intangible Cultural Heritage.
Krishnattam (Kerala)	<ul style="list-style-type: none"> • It originated in the 17th century under King Manavada of Calicut's patronage. • It comprises eight plays performed over eight consecutive days.
Kuruvanji (Tamil Nadu)	<ul style="list-style-type: none"> • The first Kuruvanji was composed by Thirukutarajappa Kaviyar. • The basic theme revolves around a love-struck heroine. • It is performed in a dance ballet form with Bharatnatyam.
Mudiyettu (Kerala)	<ul style="list-style-type: none"> • It is celebrated during Vrischikam (November-December) and is primarily performed in Kali temples. • It serves as an offering to the Goddess and portrays the triumph of goddess Bhadrakali over the asura Darika. • The performance features seven characters, including Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli, and Koimbidar, all adorned with elaborate makeup.
Oja-Pali (Assam)	<ul style="list-style-type: none"> • It is associated with the festival of Manasa or the serpent goddess. • Oja is the main narrator, and Pali are the members of the chorus.
Powada (Maharashtra)	<ul style="list-style-type: none"> • Represent the heroic deeds of Shivaji against Afjal Khan. • They are sung by the folk musicians known as Gondhalis and Shahirs.

Raasleela (Uttar Pradesh)	<ul style="list-style-type: none"> It is based on Lord Krishna's legends. It's believed that Nand Das wrote the initial plays. It combines prose dialogues with songs and scenes.
Swang (Punjab and Haryana)	<ul style="list-style-type: none"> Initially, it was music-based but gradually incorporated prose into its dialogues. Two styles of Swang exist in Rohtak and Haathras, featuring Haryanvi (Bangru) and Brajbhasha languages, respectively.
Tamaasha (Maharashtra)	<ul style="list-style-type: none"> Unlike other theatre forms, the female actress (Murki) is the chief exponent of dance movements. It incorporates classical music, lightning-speed footwork, and vivid gestures to portray various emotions.
Therukoothu (Tamil Nadu)	<ul style="list-style-type: none"> It is performed to ensure a bountiful harvest. At its core, there is a cycle of eight plays based on the life of Draupadi.
Villu Pattu (Deccan)	<ul style="list-style-type: none"> It is a form of musical theatre in which stories of Ramayana are narrated.
Yakshagaana (Karnataka)	<ul style="list-style-type: none"> It is an open theatre that presents prominent episodes from the Mahabharata and Ramayana.

Other Theatre Forms: MAACH (Madhya Pradesh); NAQAL/BHAND (Punjab); NAUTANKI (Uttar Pradesh); PAGATI VESHALU (Telangana and Andhra Pradesh); PADAYANI (Kerala); TAL-MADDALE (Karnataka); BAYALATA (Karnataka).

PUPPETRY OF INDIA

India is said to be the origin of puppetry, with multiple puppet forms, themes and styles found across the length and breadth of the country.

Historical References

- The excavation sites at **Harappa and Mohenjo-Daro** have yielded puppets with sockets attached to them.
- It finds mention in **Silappadikaaram** (composed around the 1st – 2nd Century BC)
- Natyashastra** mentions **Sutradhar** (holder of strings) as producer-cum-director of the human theatre.

Classification: Puppetry in India can be broadly classified **into four** categories:

String Puppets (Marionettes)

The puppeteer exerts control by **attaching strings** to small openings in the **hands, head, and back** of the puppet's body. They have **jointed limbs** that allow greater **flexibility**, making them more articulate.

- The puppets are **carved from wood**, and **oil colours** are applied to give them lifelike features.
- Limbs** are fashioned from small wooden pipes, the body is adorned with **vibrant outfits** and **miniature jewellery** is affixed to give it an authentic feel.

Kathputli (Rajasthan)

- Kathputli derives its name from '**kath**' meaning **wood**, and '**putli**' meaning **doll**.
- Carved from a **single piece of wood**, these puppets are like **large dolls** that are **colourfully dressed** in medieval Rajasthani-style outfits.
- These puppets wear **long trailing skirts** and **do not have legs**
- Distinct facial features include **Oval faces, large eyes, arched eyebrows and large lips**
- The Kathputli is accompanied by **highly dramatised regional music**

Kundhei (Odisha)

- Made of light wood, the Odisha 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 resemble those worn by actors of the **Jatra traditional theatre**.
- The accompanying music is regional and often inspired by **Odissi**.

Gombeyatta (Karnataka)

- The Gombeyatta puppet figures are **highly stylized and have joints at the legs**, shoulders, elbows, hips and knees. They are manipulated by **five to seven strings** tied to a prop.
- They are styled and **designed** like the characters of **Yakshagana**, the traditional **theatre** form of the region. Episodes are based on the **Prasangas of the Yakshagana plays**.
- Some of the more complicated movements of the puppet are manipulated by **two to three puppeteers at a time**.

Bommalattam (Tamil Nadu)

- The Bommalattam puppets are the **largest, heaviest, and most articulate** of all traditional Indian marionettes, up to **4.5 feet tall** and weighing up to **10kgs**.
- Bommalattam combines the techniques of **both rod and string puppets**.
- They are made of **wood**, and the **strings** for manipulation are tied to an **iron ring** which the **puppeteer** wears like a **crown** on his head. A few puppets have jointed arms and hands, which are manipulated by rods.
- Bommalattam theatre has **elaborate preliminaries** which are divided **into four parts** – **Vinayak Puja, Komali, Amanattam** and **Pusenkanattam**.

Shadow Puppets

Shadow puppets are **flat figures, cut out of leather**, which has been treated to make it **translucent**. They 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.

Togalu Gombeyatta (Karnataka)

- Togalu Gombeyatta puppets are **mostly small** in size.
- A unique feature of the Togalu Gombeyatta puppets is the variation of puppet size based on social status, for instance, **large sizes for kings** and religious characters and **smaller sizes for common people** or servants.

Tholu Bommalata (Andhra Pradesh)

- Tholu Bommalata puppets are **large in size** and have **jointed waists, shoulders, elbows and knees**.
- They are **coloured on both sides**. Hence, these puppets throw coloured shadows on the screen.
- The **music** is influenced by regional classical music, while the puppet play **themes** are drawn from **Ramayana, Mahabharata and Puranas**.

Ravanachhaya (Odisha)

- Ravanachhaya puppets are in one piece and have **no joints**. Thus, the manipulation requires **great dexterity**.
- The puppets are made of **deer skin** and are conceived in **bold dramatic poses**.
- Although **smaller** in size (**<2feet**), Ravanachhaya puppets create very sensitive and lyrical shadows.
- They are not coloured, hence throw **opaque shadows** on the screen.
- Props such as **trees, mountains, chariots**, etc. are also used along with human figures.

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**. The **puppets of Orissa** are **smaller** than those from Bengal.

Putul Nautch (West Bengal)

- The Bengal rod puppets are **about 3 to 4 feet** in height. They are **carved from wood** and follow the various artistic styles of a particular region.
- The music, costume and verbal text closely follow the **Jatra theatre style**. In the **Nadia district** of West Bengal, **rod puppets used to be of human size** like the Bunraku puppets of Japan. This form is now **almost extinct**.
- These puppets have **mostly three joints**. The heads, supported by the main rod, are 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 **singing puppeteer** is accompanied by a group of **musicians with a drum, harmonium and cymbals**.

Yampuri (Bihar): Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joint, thus requiring greater dexterity.

Orissa Rod Puppets: These are much **smaller** in size. Thus elements of rod and string puppets are combined in this form of puppetry

Glove Puppets

Glove puppets, are also known as **sleeve, hand or palm puppets**. The head is made of either 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 movements are controlled by the **human hand the first finger** inserted in the **head**, and the **middle finger** and the **thumb** are the **two arms** of the puppet.
- The tradition of glove puppets in India is popular in **Uttar Pradesh, Orissa, West Bengal** and **Kerala**.
- In Uttar Pradesh, glove puppet plays usually present **social themes**, whereas in **Orissa** such plays are based on stories of **Radha** and **Krishna**.
- In Orissa, the puppeteer plays on the **dholak** with one hand and **manipulates the puppet** with the other. The delivery of the **dialogues**, the **movement of the puppet** and the **beat of the dholak** are well **synchronised** and create a dramatic atmosphere.

Pavakoothu (Kerala)

- Originated in the **18th century** influenced by Kerala's famous classical dance-drama, **Kathakali**.
- Puppet height ranges from **one to two feet**, with **wooden head** and **arms** joined by thick cloth.
- **Face** adorned with paints, gilded tin, peacock feathers, etc.
- Manipulator operates the puppet **by placing hand inside the bag**, moving head and hands.
- Musical instruments used include **Chenda, Chengiloa, Ilathalam**, and **Shankha (conch)**.
- Themes drawn from episodes of **Ramayana** or **Mahabharata**.

GLASSWARE

- Early evidence of glass beads comes from the **Painted Grey Ware culture** (around 1000 BC) in the Ganges Valley. The Vedic term for glass was “**kanch**” or “**kaca**”.
- **Archaeological evidence** of a glass industry was found in **Brahmapuri** and **Kolhapur**, Maharashtra, active from **2nd century BC to 2nd century AD**, producing **lenticular beads**.
 - Other places of glass evidence are **Maski** (Deccan), **Ahar** (Rajasthan), **Hastinapur**, **Ahichchatra** (Uttar Pradesh), **Eran** and **Ujjain** (Madhya Pradesh).

- References to **spectacles** are found in the Sanskrit text “**Vyasayogacharita**”.
- The Mughals encouraged the use of glass as an ornament in their monuments, such as the **Sheesh Mahal**.

Present areas of glass manufacturing include **Hyderabad** (Churikajodas), **Firozabad**, and **Saharanpur** (Panchkora glass toy).

HANDICRAFTS ON CLOTH

Various handicraft techniques are used on cloth, including weaving, printing, tying and dyeing.

STYLE	AREA/REGION	CHARACTERISTICS
Bandhani or Bandhej	Rajasthan, Gujarat, Andhra Pradesh, and Tamil Nadu	It is a method of binding small knots and dyeing them in different colours to produce beautiful patterns.
Laharia	Rajasthan	It involves creating ripple or wave-like patterns.
Ikat	Telangana, Odisha, Gujarat, and Andhra Pradesh	It involves applying resist dye to yarn before weaving.
Kalamkari	Andhra Pradesh	It is a hand-painting technique on fabrics using vegetable dyes . [UPSC-2015]
Batik art	Madhya Pradesh and West Bengal	It involves permeating one end of the fabric with molten wax and dyes , producing multicoloured sarees and dupattas.
Tanchoi weaving	Gujarat	It is a delicate miniature painting influenced by Chinese techniques.
Jamdani	West Bengal	It involves weaving muslin in various styles with opaque patterns on a transparent background. [UPSC-2018]
Telia Rumal	Andhra Pradesh	is a method for the oil treatment of yarn .
Bhavani Jamakkalam	Tamil Nadu	These are the blankets and carpets manufactured in the region. GI tag is awarded to it.

Traditional Regional Sarees of India

SAREE	AREA/REGION	FEATURES
Pochampalli Saree	Andhra Pradesh	It stands out for its intricate motifs and the unique ikat style of dyeing , which blends silk and cotton .
Kosa Saree	Chhattisgarh	It is crafted from special silk produced in the region.

Ilkal	Karnataka	Kasuti embroidery is used with chariots and elephants as common motifs.
Kasavu Sarees	Kerala	It is characterised by cream-coloured fabric with golden borders .
Chanderi Sarees	Madhya Pradesh	These are known for their sheer texture and elegant drape . [UPSC-2014]
Nauvari Saree	Maharashtra	It is a single nine-yard drape, also known as the Kasta saree .
Paithani	Maharashtra	It is celebrated for its elaborate zari work and vibrant colours.
Bomkai saree	Odisha	Silk and cotton sarees with ikat , embroidery and intricate thread work.
Dabu technique	Rajasthan	It is a mud resistant hand block printing on cotton fabric.
Konrad Saree	Tamil Nadu	It is known for its vibrant colours and traditional motifs.
Tanchoi Brocades	Varanasi	It is a Banarasi saree involving weaving techniques with a single or double warp and two to five colours .
Baluchari Murshidabad Saree	West Bengal	It depicts ancient stories adorning the border and pallu.
Tant	West Bengal	It is a crisp cotton and printed saree.

IVORY CRAFTING

Ivory carving in India dates back to the **Vedic period**, referred to as '**danta**', indicating **elephant tusks** as the source.

During the Harappan period, ivory and items like dice made from it were exported to Turkmenistan, Afghanistan, and parts of the Persian Gulf.

- **Traditional ivory carving centres** include Delhi, Jaipur, and parts of West Bengal, producing items like art objects, caskets, and the **renowned Ambari Hathi**.
- **Kerala** is well known for **painting on ivory**.
- **Jodhpur** is famous for **Ivory bangles**.
- **Jaipur** is famous for its **Ivory jali work**.

TERRACOTTA CRAFTS

Terracotta is a **semi-baked ceramic** clay known for its **waterproof** and durable properties, making it ideal for **sculpting and architecture**.

- The ancient Pala period showcases **exquisite terracotta art** in the form of Buddhist **viharas**.
- Notable examples of terracotta craftsmanship include the **Bankura Horse**, **Panchmura Horse**, and **terracotta temples in West Bengal's Bankura district**.

CLAY & POTTERY WORK

Clay pottery making dates back to around 6000 BC, with evidence found in the **Neolithic site of Mehrgarh**, now in Pakistan.

- Southern India yielded remnants of '**Roulette Pottery**' from **200-100 BC**, primarily found in **Arikamedu near Puducherry**.
- With the influence of **Indo-Islamic traditions**, glazed pottery gained prominence.
- **Each region** of India specialises in distinct types of clay work.

POTTERY	REGION	FEATURES
Khurja	Uttar Pradesh	It is colourful and sturdy pottery, which is used to make household items.
Blue pottery	Jaipur	Multani Mitti is used to make the pottery.
Kagzi Pottery	Alwar	It is a delicate, thin, and slightly brittle pottery.
Pokhran	Pokharan	It is sturdy and long-lasting pottery used for household purposes.
Dalgate	Jammu and Kashmir	It is a unique glazed pottery.

Surai	West Bengal	It is not made on the wheel , but four pieces are joined together to form the base.
Gopichandan	Gujarat	Clay resembling sandalwood is used to make objects.
Karigiri	Tamil Nadu	It is a specially designed pot used by Nawab of Arcot.

CRAFTS FROM METALS

Various metal casting techniques are employed in crafts using iron, copper, and bell metal.

- **Marori work (Rajasthan)** involves etching on metal and filling gaps with resin, creating intricate designs.
- The majority of metalwork is used to **create pots and pans** such as the **badla**, which are **semi-circular or rounded pots** made with **zinc** in Rajasthan's **Marwar region**.
- **Tarkashi (Rajasthan)** uses **fine copper or brass wires** to create patterns in chiselled grooves on a metallic base.
- **Koftagiri**, or **damascening**, involves **inlaying a light metal on a dark surface**, perfected by artists in Jaipur and Alwar.

- **Moradabad** specialises in **Baarik Kaam**, using the **Nakasshi style** to create finely detailed pots.
- **Aranmula Kannadi** (literally meaning Aranmula mirror) is a handmade metal-alloy mirror of **Kerala**.

Bronze Crafts

Bronze work is one of the oldest forms of metal craftsmanship, as exemplified by the **Dancing Girl statue from Mohenjo Daro**.

- The **Matasya Purana** provides **literary evidence of early bronze casting** methods, with later texts like **Nagarjuna's Rasa Ratnakar** discussing **metal purity** and **zinc distillation**.
- **Uttar Pradesh**, with centres like **Etawah, Sitapur, Varanasi, and Moradabad**, is a significant hub for bronze crafts, producing decorative items and ritual objects.

BRASS WORK	CENTRES	FEATURES
Pembarthi Crafts	Warangal district, Telangana	Exquisite sheet metal (brass) art adorns Chariots and temples.
Dhokra Casting	Odisha and West Bengal	The lost wax method is used to produce Dhokra objects. Dhokra is an alloy of nickel, brass, and zinc.
Gaja Tandava	Kerala	Shiva is dancing in the tandava position.
Rare Jain imagery and icons	Karnataka	Reflects the need for ancient Jain pilgrim centres in Karnataka.
Pahaldar Lamps	Jaipur and parts of Uttar Pradesh	Copper and brass lamps are made in different styles and shapes.

Silver Jewellery

Filigree work is a renowned technique in silver jewellery crafting.

- **Odisha** specialises in crafting silver anklets known as **Painri/Paijam** and knitted **silver ornaments called Gunchi**.
- **Bidri work**, originating from **Karnataka's Bidri village**, is celebrated for its intricate inlay work using silver against dark backgrounds, creating a striking contrast.

LEATHER PRODUCTS

The art of **leather tanning** dates back to around **3000 BC**, with the early use of animal skins like tigers, deer, and later camels.

- **Rajasthan** is a significant market for leather, mainly camel leather, used to craft various bags.

- **Jaipur** and **Jodhpur** are renowned for **Mojadis**, specific types of leather footwear.
- **Bikaner** practices **Manoti Art**, a technique involving the production of **decorative articles** with camel skin.
- **Kanpur**, in Uttar Pradesh, is famous for its **leather** and **tanned** products.
- **Maharashtra** is known for its **Kolhapuri chappals**.
- **Chennai** and **Kolkata** are significant hubs for **leather bags and footwear**.
- **Punjabi Juttis** are famous for their applique technique, which adds to their beauty.

WOODEN WORK

Wood is a significant product derived from India's extensive forest cover, with furniture being a major commodity. Different types of exquisitely carved woodwork furniture are crafted from **Sheesham wood** and **pinewood**.

- **Kashmir** is a prominent centre for wooden furniture production, with a tradition dating back to the 13th century, using **Walnut** and **Deodar** wood extensively.
- In addition to **furniture**, Kashmiri artists are skilled in **crafting wooden houses** and **houseboats**, adapted to the **cold** and **wet climate** of the region.
- Kashmiri **lattice work**, including **Acche-dar**, **Khatamband**, and **Azlipinjra**, is renowned for its exquisite craftsmanship.
- **Gujarat** is another major centre for wooden latticework, commonly used on windows and doors.
- **Hilly areas** with abundant wood resources, like Himachal Pradesh, excel in wood carving techniques, seen in temple elements like **Nagbhel**, **Kutheriphoor**, **Jali**, and **Dori**.
- Other Prominent centers are:

STATE	WOOD USED	FEATURES
Andhra Pradesh	Raktachandan (Typical Red Sandalwood)	Carved dolls and figurines.
Karnataka	Sandalwood	It is used for carving items like statues of gods and goddesses , utilitarian objects, and sandalwood boxes.
Kerala	Teakwood	Used to make Tharavad Houses that are famous for their deep brown colour and intricate woodwork.
Nagaland	Kumisyng	Among the carved objects, the huge log drum is particularly noteworthy.
Rajasthan	Rohilda	The Pali district in Rajasthan produces thin bowls and other articles.
Maharashtra	Hale and Pangora Woods	Ratnagiri produces lacquered imitation fruits.

VARIOUS TYPES OF TOYS

The earliest evidence of toy carts dates back to the **Harappan civilization**. Archaeological sites like Alamgirpur, Ambkheri, Kalibangan, and Lothal have yielded models for crafting toy carts from copper, bronze, and terracotta. Similar cart models are found at early historic sites like **Atranjikhara**, **Nagarjunakonda**, **Sambhar**, **Sonapur**, **Ujjain**, and **Brahmpuri**.

- Rajasthan is renowned for **colourful cloth dolls** and **stuffed toys**.
- Assam's traditional dolls are made from **pith** or **Indian cork**.
- **Mysore** and **Channapatna** are known for **lacquered wood toys**.
- **Kondapalli** in Andhra Pradesh is famous for using local **softwood**, **Ponki**, to create the popular **Ambari Hathi** toy.
- **Etikoppaka toys** or **Etikoppaka Bommalu**: These are wooden-made toys originating from **Andhra Pradesh**. To protect the wood, they are coated with **lacquer**.
- Famous **Tirupati dolls** of **Andhra Pradesh** were made of **Redwood**.
- **Kinnal** (also spelled Kinhal) toys are from **Karnataka**, and date back to the 15th and 16th centuries. The toys were patronized by the **kings of the Vijayanagara Empire** and then later by the **nawab of Koppal**.

- **Laiphadibi dolls** are the traditional **cloth dolls** of the **Meitei** people of **Manipur**.

STONEWARE

South Indian towns are known for **exceptional stonework**, utilising **sandstone**, **red stone**, and **granite**.

- The Mauryan Period showcases **lifelike sculptures** and **architectural facades**, evident in monuments such as the **rock-cut caves** of Ajanta and Ellora, Khajuraho's erotic sculptures, and Buddhist carvings in Sanchi and Bharhut.
- The **monolithic rock-cut temple at Masrur** in Kangra district is a notable example in hilly areas.
- The Mughal period shifted from stone to marble stonework, focusing on **Pietra Dura Work**, which involves **inlaying colourful stones on marble**.
- **Rajasthan** is a major centre for procuring renowned '**Sang-e-Marmar**' or **white Makrana marble**.
- **Jhansi** in **Uttar Pradesh** specialises in crafting articles from dark brown stone **Sang-e Rathak**.

EMBROIDERY CRAFTS

Embroidery is the art of **decorating cloth with needlework** using different types of threads to create **fascinating designs**. Embroidery may also include the use of other materials like pearls, beads, sequins, etc.

- The fabrics are also embellished with community stories, motifs emerging from natural surroundings, religious inscriptions, economic state, etc.
- Indian embroidery includes **various regional styles** varying by **region** and **materials used**.
- There are two main types of embroidery: **Zardosi** is the heavy embroidery, and **Kamdani** is the lighter one.

Zari/Zardosi

- Zari is also known as **Zardosi embroidery**. Zardosi combines two Persian terms: ‘**zari**’ means gold, and ‘**dozi**’ means **embroidery**. Thus, the embroidery is done using **gold** and **silver thread** for embroidery work.
- **Khandela** (Rajasthan) and **Jaipur** are famous for **Zari work**.
- The popular styles in Zari embroidery in India are **Salma Sitara, Kamdani, Minakari, Mokaish, Gota, etc.**
- Another related technique to Zari is **Karchobi**, which originates from Rajasthan. It involves sewing flat stitches onto cotton stuffing to produce an elevated pattern resembling metallic threads, similar to Zari.

Chikankari (Uttar Pradesh)

- Chikankari embroidery originates from the Persian word “**Chakeen**,” denoting elegant patterns on fabric.
- The embroidery is prominently practiced in **Uttar Pradesh**, particularly in **Lucknow**, renowned as a **Chikankari hub**.
- It is also known as **shadow work**, achieved through herringbone stitches from the fabric’s wrong side, creating a shadow effect on the right side and outlining motifs.
- Traditionally **done on white muslin fabric** with white thread, it is now extended to various materials like linen, georgette, cotton, etc.

Kantha (Bengal)

- Kantha, derived from Sanskrit, means “**rags**,” which involves **stitching discarded garments**, like layers of dhotis or saris, and a simple running stitch using white thread.
- Kantha embroidery falls into **two categories**:
 - One involves **quilting** and embroidering piled-up cotton saris, or dhotis.
 - The other employs **discarded cotton bedspreads** and features pictorial embroidery with **Tussar silk threads**.
- **Motifs used** in Kantha embroidery encompass symbols like **Lotus, Solar, Moon, Wheel, Swastik, Kalka, and Tree of Life**.

Kasuti (Karnataka)

- Kasuti is an art form of women. The word Kasuti is derived from the word **Kai** which means **hand**, and **Suti** means **cotton thread**. Thus Kasuti is the handwork of cotton thread.
- Kasuti embroidery **employs a single thread** and requires careful thread counting on the fabric. The patterns are created without knots, ensuring symmetry on both sides of the cloth.
- The fabric used for kasuti embroidery is **Irkal sarees**.

Gara Embroidery	It is a traditional embroidery style originating from the Parsi community in India. It is known for its intricate, highly detailed, floral, and nature-inspired designs .
Shamilami (Manipur)	The embroidery is from Manipur , and it involves mixing weaving and embroidery.
Karchobi (Rajasthan)	Karchobi is Rajasthan’s renowned needlework involving raised zari metallic thread embroidery. It is created with flat stitches on cotton padding.
Gota (Rajasthan)	Small pieces of gold zari ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns.
Pichwai (Rajasthan and Gujarat)	Pichwai embroidery is from the states of Rajasthan and Gujarat . It is a beautiful and colourful hanging used as a backdrop to religious idols .
Banni (Gujarat)	It is the embroidery done by the Lohana community . It uses silk floss for embroidery of geometrical motifs , including the use of glass works .
Kathi Work (Gujarat)	It is an embroidery style by nomadic Rabari tribes of Gujarat . <ul style="list-style-type: none"> • It features chain stitch work adorned with tiny mirrors, often done on brightly dyed fabrics.
Patola (Gujarat)	It is a double ikat style from Gujarat , mainly used for silk saris . It employs a resist dyeing process similar to tie-dye.

Aari (Kashmir and Gujarat)	It is created in fine, concentric rings of chain stitch using a long hooked needle called the crewel and involves floral motifs.
Jamawar (Kashmir)	Janawar are intricately designed shawls made in Kashmir. It is known for fine craftsmanship, with no discernible front or back.
Pashmina (Kashmir)	Pashmina is the name given to fine cashmere wool and textiles made from it. The wool is derived from Changthangi goats . It is finer and thinner, suitable for lightweight apparel.
Kashidakari (Jammu and Kashmir)	It involves using simple chain stitches to make flora patterns.
Phulkari (Punjab and Haryana)	Phulkari involves embroidery of flower motifs with a contrast of bright colours on light-coloured fabric. The stitches are embroidered on the reverse of the cloth.
Bagh (Punjab)	It is similar to phulkari but has embroidery work throughout the whole surface of the fabric.
Sujani (Bihar)	It is done on a fabric with fine muslin, typically red or white. The main motifs are outlined with thick chain stitches, filled with various coloured threads. [UPSC 2018]
Phool Patti ka Kaam (Uttar Pradesh)	It uses of flower petals and leaves as motifs in the embroidery.
Mukaish/Mukesh (Uttar Pradesh)	It involves twisting thin metallic threads to create patterns all over the fabric.

BLOCK PRINTING IN INDIA

Block printing is a form of dying and colouring a fabric using **wooden or metal blocks** to create beautiful designs; sometimes, **linoleum blocks** are also used. India is one of the largest manufacturers and exporters of block-printed fabric in the world. Centres of Block Printing in India are:

Gujarat

- In Gujarat, this form of hand printing has been practised and perpetuated by the **Pethapur families**. They make intricate blocks and print their textiles using the **mud resist-printing method**. These prints are called **Saudagiri (trader) prints**.
- Dhamadka village** in Gujarat is known for a block-printed fabric called **Ajrakh**. Ajrakh includes **geometric designs** using natural colours such as red from the madder root, black from a rusty iron solution and blue from indigo.
- In **Kutch**, the **popular patterns** are **black** and **red designs of birds, animals, and dancing girls**.
- The saris of **Ahmedabad** and **Baroda** have large **mango patterns** against a red or blue background.

Rajasthan

- The **Chhipa Community** in Rajasthan possesses a majority of block carvers, dyers and printers in India. They make colourful prints of birds, animals, human figures, gods and goddesses.

- The important centres for hand printing are Jaipur, Bangru, Sanganer, Pali and Barmer.
- Sanganer** is famous for its **Calico-printed** bed covers, quilts and saris. In Calico printing, the outlines are first printed, and then the colour is filled in.
- In **Doo Rookhi printing**, the artists print on both sides of the cloth.
- Bagru** (a town in Rajasthan) is famous for its **Syahi-Begar** and **Dabu prints**. The former are designs in black and yellow ochre or cream. The latter are prints in which portions are hidden from the dye by applying a resist paste.

Punjab: The block printing was the art of a group of textile workers called **Chhimba**. The designs were usually floral and geometrical. **Traditional designs** have been **displaced today**, and **chemical ones** have replaced **vegetable dyes**.

West Bengal: **Serampur** is the centre of block printing. It is well-known for its bold and vibrant patterns.

Andhra Pradesh: The block printing method is applied to create the exquisite **Kalamkari Painting**. As the name suggests, Kalamkari is artwork (**Kari**) created with a pen (**kalam**). It is a combination of hand painting and block printing.

- The two major centers of Kalamkari art are **SriKalahasti** and **Masulipatnam**.
 - Srikalahasti Kalamkari work:** Here, the themes of **Hindu mythological stories** are painted in the panels, and a script is painted along the border.

The popular motifs are Hindu gods and goddesses. The work is done entirely with a **brush-like pen**.

- **Masulipatnam:** Here, Persian motifs like trees, creepers, flowers and leaf designs are mainly done on bed covers, curtains and garments.

FLOOR DESIGNS

Floor designs, spanning regions and cultures, are a widely cherished art form. These designs are commonly **crafted** during **religious** or **family occasions**. They are usually **created freehand**, using **natural materials and colours**. The choice of materials underscores their **temporary nature** and **easy erasability**, aligning with the art's traditional essence.

- **Chowkpurna (Punjab, Uttar Pradesh)** and **Aipan (Himachal Pradesh)** designs use squares, circles, and triangles as basic motifs.

- **Mandana (Rajasthan, Madhya Pradesh)** features patterns of squares, hexagons, triangles, and circles.
 - The Ground is **coated with cow dung** and finished with crimson red (from mixing reti) for preparation.
- **Kolam designs in South India** link an array of dots made with powdered rice or crushed stone on wet ground. It is also known as **Hase** in **Karnataka**, **Muggulu** in **Andhra Pradesh**, and **Golam** in **Kerala**.
 - **Mandapa Kolams** are large designs exclusively for marriage ceremonies, made with **wet rice paste**.
 - **Graha Kolams** sanctify spaces for worship in households each morning.
- **Jhonti (Odisha) and Aripana (West Bengal, Assam)** designs feature stylized motifs like conch shells, fish, serpents, and flowers.
 - The designs are drawn with chalk powder, and filled with coloured powder or rice paste. Flowers are often placed before each **Aripana design**.

GI TAGGED HANDLOOM PRODUCTS

Andhra Pradesh: Uppada Jamdani Sarees, Venkatagiri Sarees, Mangalagiri Sarees And Fabrics, Dharmavaram Handloom Pattu Sarees and Paavadas.

Gujarat: Tangaliya Shawl, Kachchh Shawls, Patan Patola, Rajkot Patola.

Himachal Pradesh: Kullu Shawl, Kinnauri Shawl.

Jammu & Kashmir: Kashmir Pashmina, Kani Shawl.

Karnataka: Navalgund Durries, Ilkal Sarees, Molakalmuru Sarees, Udupi Sarees, Mysore Silk, Guledgudd Khana.

Kerala: Cannanore Home Furnishings, Balaramapuram Sarees, Kasaragod Sarees, Kuthampully Sarees, Chendamangalam Dhoties & Set, MunduKuthampully Dhoties & Set Mundu.

Madhya Pradesh: Chanderi Sarees, Maheshwar Sarees.

Maharashtra: Solapur Chaddar, Paithani Sarees, Solapur Terry Towel, Karvath Kati Tussar Sarees.

Manipur: Shaphee Lanphee, Wangkhei Phee, Moirang Phee.

Odisha: Kotpad Handloom, Orissa Ikat, Khandua Saree, Gopalpur Tussar, Dhalapathar Parda, Sambalpuri Bandha Saree, Bomkai Saree, Habaspuri Saree, Berhampur Patta (Phoda Kumbha) Saree.

Tamil Nadu: Kancheepuram Silk, Bhavani Jamakkalam, Madurai Sungudi, Arani Silk, Kovai Kora Cotton Sarees, Salem Silk (know as Salem Venpattu).

Telangana: Pochampally Ikat, Gadwal Sarees, Siddipet Gollabama, Narayanpet Handloom Sarees.

Uttar Pradesh: Banaras Brocades and Saree, Mirzapur Handmade Dari.

West Bengal: Santipore Saree, Baluchari Saree, Dhaniakhali Saree.

Other GI tags: Muga Silk(Assam); Bhagalpur Silk (Bihar); Champa Silk Saree (Chhatisgarh); Kota Doria (Rajasthan); Chakhesang Shawls (Nagaland).

Evolution of Pottery in India

Type of Pottery	Time Period	Culture / Civilization	Key Features	Significance
Handmade Pottery	Pre-Harappan (7000–3000 BCE)	Mehrgarh Culture	Simple, handmade, often undecorated; used for storage and cooking.	Marks the beginning of settled life and early experimentation with clay.
Black Ware	Neolithic and Early Chalcolithic	Southern Neolithic Cultures	Handmade, often burnished, with simple designs; used for storage and daily use.	Shows early agricultural practices and settled life in Southern India.
Ochre Colored Pottery (OCP)	2000–1500 BCE	Late Harappan and Vedic Period	Crude red or ochre-colored pottery; often associated with burial sites.	Indicates the transitional phase between the Harappan and Vedic cultures.
Black-and-Red Ware (BRW)	Chalcolithic Period (2000–1500 BCE)	Ahar-Banas, Malwa, and Jorwe Cultures	Black interiors and red exteriors; geometric designs; associated with agricultural communities.	Shows cultural interaction between different Chalcolithic cultures.
Red Ware	Harappan Civilization (2600–1900 BCE)	Indus Valley Civilization	Wheel-made, well-fired, red or ochre-colored; often painted with black geometric or animal motifs.	Indicative of advanced pottery techniques and mass production.
Painted Grey Ware (PGW)	Early Iron Age (1200–600 BCE)	Vedic Culture	Fine grey-colored pottery with painted geometric patterns; found in Gangetic Plains.	Associated with the early Indo-Aryans and later Vedic settlements.
Northern Black Polished Ware (NBPW)	6th–2nd century BCE	Mauryan Period	Lustrous black surface with a glossy finish; elite pottery used for luxury items.	Reflects urbanization and the rise of the Mauryan Empire.
Rouletted Ware	2nd century BCE–2nd century CE	Indo-Roman Trade	Thin, wheel-made pottery with stamped designs; found in coastal areas of South India.	Indicates trade relations between India and the Roman Empire.
Red Polished Ware	1st century BCE–2nd century CE	Satavahana, Gupta Period	Smooth, polished surface with red slip; often used for terracotta figurines and utensils.	Found in trade centers, reflecting maritime and inland trade.
Kaolin Ware	1st–6th century CE	Gupta Period	Fine white clay pottery, sometimes painted; used for ceremonial purposes.	Indicates refinement in pottery techniques during the Gupta golden age.
Glazed Ware	Medieval Period (13th–18th century)	Sultanate and Mughal Periods	Colored glazes, floral patterns, and Persian influences; primarily decorative.	Reflects Persian and Central Asian influences on Indian art and architecture.
Terracotta Figurines	Across Ages	Indus Valley to Gupta Period	Modeled and hand-pressed; depicted deities, animals, and daily life scenes.	Reflects religious practices, cultural beliefs, and artistic expression.



MATHEMATICS

Harappan town planning reflects advanced knowledge of measurement and geometry in ancient India.

Important Mathematical Works

Treatise Name	Author	Time Period	Key Contributions	Significance
Sulbasutras	Baudhayana, Apastamba, Katyayana	c. 800–200 BCE	Rules for geometric constructions, concepts of square roots, and approximation of π (pi).	Used for altar constructions in Vedic rituals; early principles of geometry.
Aryabhatiya	Aryabhata	c. 499 CE	Introduced the Decimal and place value system, trigonometric functions, and approximation of π .	Laid the foundation for arithmetic, algebra, and trigonometry.
Brahmasphutasiddhanta	Brahmagupta	c. 628 CE	Defined zero and negative numbers; rules for solving quadratic equations.	Influenced Islamic and European mathematics.
Lilavati	Bhaskara II	c. 1150 CE	Covered arithmetic, algebra, geometry, and combinatorics; used poetic problems for teaching.	Simplified complex mathematical concepts for learners.
Bijaganita	Bhaskara II	c. 1150 CE	Focused on algebra, including solutions for linear and quadratic equations.	Advanced algebraic principles beyond earlier works.
Ganitasarasangraha	Mahavira	c. 9th Century CE	Discussed arithmetic operations, geometry, and combinatorics; emphasized practical applications.	Popularized Jain mathematical contributions in arithmetic and geometry.
Siddhanta Shiromani	Bhaskara II	c. 1150 CE	Comprehensive work including astronomy and mathematics; divided into four sections, including algebra.	Integrated mathematical applications with astronomy and cosmology.
Trishatika	Sridharacharya	c. 8th–9th Century CE	Included rules for solving quadratic equations and calculating interest.	Provided practical mathematical tools for merchants and daily use.

Ganita Kaumudi	Narayana Pandita	c. 14th Century CE	Discussed cyclic problems, magic squares, and permutations/combinations.	Advanced combinatorial mathematics and recreational mathematics.
Tantrasamgraha	Nilakantha Somayaji	c. 15th Century CE	Covered planetary calculations and geometry; improved upon Aryabhata's trigonometric results.	Bridged astronomy and mathematics in Kerala's mathematical tradition.
Karanapaddhati	Madhava of Sangamagrama	c. 14th Century CE	Introduced the infinite series for π , sine, and cosine functions.	Pioneered calculus concepts centuries before their formal discovery in Europe.

ASTRONOMY

The early expositions of Indian astronomy were designed to organize large sacrifices. These were recorded in the **Jyotisha Vedanga**.

- **Aryabhatta's** book **Aryabhattiya** has dedicated two out of four sections to **Astronomy**.
 - The book covered various aspects of astronomy, including definitions, methods for determining **planetary positions**, descriptions of **sun and moon movements**, and **eclipse calculations**.
 - The book mentions that **Earth is a sphere** and rotates on its axis. **Lunar eclipses** occur when **Earth's shadow** falls on the **moon**, and **solar eclipses** happen when the **moon's shadow** falls on **Earth**.
 - '**Khagol**' was the famous astronomical laboratory in **Nalanda** where Aryabhatta studied.
- **Varahamihira** summarized the observations of **five schools of astronomy** (namely the **Surya, Romaka, Paulisa, Vasistha** and **Paitamaha Siddhantas**) in his text, the **Panch Siddhantika**.
- **Firoz Shah Tughlaq** established observation posts in **Delhi**, while **Firoz Shah Bahmani**, with the guidance of **Hakim Hussain Gilani** and **Syed Muhammad Kazimi**, set up an observatory in **Daulatabad**.
- **Mahendra Suri**, a court astronomer of **Firoz Shah**, created an innovative astronomical instrument known as **Yantraja**.
- **Parameshvara** and **Mahabhaskariya** were renowned families of astronomers.
- **Nilakantha Somasutvan** authored a commentary on Aryabhatta's work.
- **Kamalakar** delved into Islamic ideas on astronomy and was an authority on Islamic knowledge.
- **Jaipur Maharaja, Sawai Jai Singh II**, established five astronomical observatories (**Jantar Mantar**) in **Delhi, Ujjain, Varanasi, Mathura, and Jaipur**.

MEDICINE

The **Atharva Veda**, dating back to ancient times, mentioned diseases, cures, and medicines for the first time. During the Vedic times, the **Ashwini Kumars** were **medicine practitioners** and were given divine status. **Dhanvantari** was the **god of medicine**.

- In 800 BC, **Atreya** and **Agnivesa** dealt with **Ayurvedic principles**.
- Around 600 BC, **Takshila** and **Taranasi** emerged as centres of medicine and learning.
- Two significant texts in this field were **Charaksamhita** by **Charak** and **Sushrutsamhita** by **Sushruta**.

Charaka, the father of medicine, consolidated Ayurveda 2500 years ago.

Charaksamhita provides in detail the use of **plants and herbs** for medicinal purposes.

- The book contains an extensive note on **digestion, metabolism, and the immune system**, with more emphasis on **prevention than cure**.
- The book also mentioned about **Genetics**.

Sushruta Samhita deals with practical problems of **Surgery and Obstetrics**.

Surgery was mentioned as a distinct stream around the fourth century AD, with **Sushruta** pioneering this discipline.

Sushruta regarded surgery as the **highest division** of the **healing arts** and described **121 surgical instruments**, along with methods for operations, bone setting, and cataract surgery.

- The Greeks were influenced by the **Indian medicines** during the **Indo-Greek rule** in India in 180 BC-10 AD.
- **Surgery in India** suffered **setbacks** in the **early medieval times** as the **act of dissecting** with a **razor** became the **work of a barber**. Some of the developments during this time are:

- The **Unani medicine system** came to India along with the **Muslims** around the **eleventh century**. The **Unani Tibb** is an important system of medicine which flourished in India.
- **Pulse and urine examinations** were conducted for diagnostic purposes. The **Sarangdhara Samhita** recommended the use of opium for medicines.
- The **Rasachikitsa system**, dealt principally with a **host of mineral medicines**, including metallic preparations for curing the diseases.
- The **Tuhfat-ul-Muminin** was a Persian treatise written by **Muhammad Munin** in the **seventeenth century** which discusses **physicians' opinions**.
- **Ali-bin-Rabban** summarized the whole system of **Greek medicine** as well as the **Indian medical knowledge** in the book **Firdausu-Hikmat**.
- **Hakim Diya Muhammad** compiled a book, **Majinye Diyae**, incorporating Arabic, Persian and Ayurvedic medical knowledge.
- The **Tibbi Aurangzebi**, dedicated to Aurangzeb, is based on **Ayurvedic sources**. The **Musalajati-Darashikohi** of **Nuruddin Muhammad**, dedicated to **Darashikoh** deals with **Greek medicine**.

Siddha, a regional Ayurvedic variant, **originated in Indian Tamil culture**. It emphasises use of **metals, minerals, and chemicals**.

- A branch of Siddha medicine dealing with traumatology and injuries is called **Varmam**.
- **Alchemy** has its origins in the Siddha system.

METALLURGY

- Indus Valley excavations **reveal advanced metallurgical practices**, evident in glazed potteries, bronze, and copper artefacts.
- Vedic people demonstrated knowledge of **fermenting grain**, fruit, leather tanning, and dyeing processes.
- By the **first century AD**, mass production of various **metals** (iron, copper, silver, gold) and **alloys** (brass, bronze) was underway.
- The **iron pillar** in the **Qutub Minar complex** attests to high-quality **alloying** techniques.
- **Textile dyeing** was a popular craft, with the **Ajanta frescoes** showcasing high-quality colour application.
- A notable discovery includes a two-meter-high **bronze Buddha image** found at **Sultanganj** (near Bhagalpur).

NAVIGATION

The **site of Lothal** in Gujarat contains the remains of a dockyard, providing evidence of flourishing sea trade in ancient India.

- The **"Yukti Kalpa Taru"** is an **ancient Sanskrit treatise** that provides comprehensive insights into shipbuilding techniques of its time.
- In ancient India, Ships were primarily categorized into two classes: the **"Samanya"**, or Ordinary class, and the **"Vishesha"** or Special class.
 - The **Ordinary class** was designed for **sea voyages** and included two distinct types: the **"Dirgha"**, characterized by its **long and narrow hull**, and the **"Unnata"**, distinguished by its **higher hull**.
 - Additionally, ships were further classified based on their length and cabin placement. **"Sarvamandira"** vessels featured cabins spanning the entire deck, often used for **royal voyages** and **transporting horses**. **"Madhyamandira"** referred to ships with cabins situated in the middle section of the deck, typically utilized for **leisurely trips**.
 - Lastly, **"Agramandira"** denoted vessels specially designed for **warfare**.

BIOLOGY

- In the 13th century, **Hamsadeva** compiled **"Mrigapasi-sastra"**, offering a general account of hunting beasts and birds.
- Akbar focused on breeding **high-quality domestic animals**, including **elephants** and **horses**.
- **Role of Jahangir:**
 - Jahangir's work, **"Tuzuk-i-Jahangiri"**, documented observations and experiments in weeding and hybridization, discussing around **thirty-six animal species**.
 - He was also a keen **naturalist** who, along with his court artists, documented around fifty-seven plant species in their floral portraits.
 - His court artists, particularly **Mansur**, created detailed and elegant **animal portraits**.

CHEMISTRY

- Ancient literature was typically preserved on **palm leaves in South India** and **birch-bark** (bhoj-patra) in **northern regions** before the use of writing paper.
- **Paper production** began in the medieval period, with notable centers in Kashmir, Sialkot, Zafarabad, Patna, Murshidabad, Ahmedabad, Aurangabad, and Mysore.
 - **Paper-making techniques** were similar across the country, differing only in the preparation of pulp from various raw materials.
 - During **Tipu's reign** in **Mysore**, a special type of **paper** with a **gold surface** was produced in a dedicated factory.
- The Mughals had **knowledge** about **gunpowder production** and its use in firearms.

- Fireworks encompassed rockets, sparklers, coloured flares, and explosive devices.
- **Tuzuk-i-Baburi** details the process of **casting cannons**, involving melting metal and pouring it into moulds.
- In addition to explosives, other items were manufactured. **Ain-i-Akbari** mentions the regulations of **Akbar's Perfume Office**, highlighting the popularity of **rose attar**.
- Glazed tiles and pottery were also notable creations of this period.

Important developments in Chemistry in Ancient and medieval India

Field of Chemistry	Key Texts	Time Period	Key Contributors	Key Contributions
Alchemy (Rasayana)	Rasaratnakara, Rasarnava	c. 8th–12th Century CE	Nagarjuna, Govindacharya	Techniques for converting base metals into gold; development of mercury-based medicines and elixirs.
Metallurgy	Brihat Samhita (Varahamihira)	c. 6th Century CE	-	Advanced techniques in smelting, alloying, and corrosion resistance (e.g., Delhi Iron Pillar).
Medicinal Chemistry	Charaka Samhita, Sushruta Samhita	c. 1st–2nd Century CE	Charaka, Sushruta	Preparation of herbal and mineral-based medicines, including alkalis, acids, and disinfectants.
Dyeing and Textiles	Arthashastra, Brihat Samhita	c. 4th Century BCE and 6th CEN CE	Kautilya, Varahamihira	Formulation of natural dyes, mordants, and techniques for coloring textiles (e.g., indigo dyeing).
Glass and Ceramics	Excavations in Taxila, Harappa	c. 3rd Millennium BCE – CE	Harappan artisans	Production of glass beads, colored glass, and glazed pottery using silica, lead, and alkaline materials.
Soap and Detergents	Traditional Indian practices	Ancient	-	Use of natural alkalis, reetha (soap nuts), and ash for cleansing.
Perfumes and Cosmetics	Gandhayukti (text on perfumery)	c. 5th Century CE	-	Techniques for distillation of fragrant oils and preparation of cosmetics.
Pyrotechnics	Kautilya's Arthashastra	c. 4th Century BCE	Kautilya	Recipes for explosive materials and fire-based signaling methods in warfare.
Distillation	Rasaratnasamuccaya	c. 13th Century CE	Vagbhata	Methods for distillation of liquids like perfumes, oils, and medicinal tinctures.
Inorganic Chemistry	Rasaratnakara	-	Nagarjuna	Preparation of sulfur, mercury compounds, and alkalis for industrial and medicinal purposes.

AGRICULTURE

Notable **regional specialities** included **black pepper** from the Western Ghats, **saffron** and **fruits** from Kashmir, **ginger**, **cinnamon** from Tamil Nadu, **cardamom**, **sandalwood**, and **coconuts** from Kerala.

- Organic pest management methods using neem, ash, cow urine, and herbal mixtures. Documented practices in texts like Krishi-Parashara.
- Scientific land surveying and taxation systems as described in Arthashastra. Efficient methods to record and utilize agricultural land.
- Advanced rainwater harvesting techniques, including stepwells, check dams, and tanks (e.g., Dholavira in the Harappan era).
- Use of organic manure such as cow dung, green manure, and compost to enhance soil fertility.
- Techniques for growing fruits, vegetables, and medicinal plants detailed in Vrikshayurveda. Introduction of grafting methods to improve plant yield.
- Terrace Farming Practiced in Himalayan regions to adapt to hilly terrains and prevent soil erosion.
- Agricultural Tools

- Development of tools such as sickles, hoes, and improved plows for farming efficiency.
- Mixed Farming developed Integrating crop cultivation with livestock rearing for sustainable agriculture.
- New plants like **tobacco, chillies, potato, guava, custard apple, cashew, and pineapple** were introduced into India in the 16th and 17th centuries. [UPSC-2019]
- Foreigners introduced new crops, trees, and horticultural plants. Principal crops included **wheat, rice, barley, millets, pulses, oilseeds, cotton, sugarcane, and indigo.**
- Regions like Malwa and Bihar were known for **opium production** from poppy plants.
- Horticultural techniques, like **systematic mango grafting** introduced by **Jesuits in Goa.**
- Irrigation methods included **wells, tanks, canals, rahats, charas (leather buckets), and Dhenkli** (a device to lift water with yoked oxen).
- The **Persian wheel** was used around the **Agra region** for irrigation.




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THE ARCHAEOLOGICAL SURVEY OF INDIA

- The Archaeological Survey of India (ASI) falls under the **Ministry of Culture** and is the primary institution for preserving and safeguarding physical heritage found in ancient monuments and archaeological sites.
- It operates under the guidance of two key legislations: **the Ancient Monuments and Archaeological Sites and Remains Act, 1958**, and **the Antiquities and Art Treasure Act, 1972**.
- ASI also manages **related institutions** like museums, excavation branches, epigraphy branches, and others.

CRAFTS COUNCIL OF INDIA

- The Crafts Council of India (CCI) is a non-profit organization founded in **1964** by **Kamala Devi Chattopadhyay** to support and promote the Indian handicraft industry. Its **headquarters is in Chennai**. They operate '**Kamala**' shops to showcase and promote arts and crafts supported by the council.

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS (IGNCA)

- IGNCA is an autonomous organisation established in **1985**, by late Prime Minister **Rajiv Gandhi**. It is dedicated to research, conservation, display, and dissemination of various forms of art, including visual and performing arts, as well as fostering critical and creative literature.

ALL INDIA RADIO

- All India Radio (AIR) is India's leading public service radio broadcaster. It operates under the **Ministry of Information and Broadcasting**, Government of India. AIR's motto, '**Bahujan Hitaya: Bahujan Sukhaya**', signifies its primary goal of serving, educating, and entertaining the audience.

CENTRE FOR CULTURAL RESOURCES AND TRAINING

- The Centre for Cultural Resources and Training (CCRT) is an **autonomous body** under the **Ministry of**

Culture, Government of India, to **integrate education with culture**.

- It was established in 1979 with the efforts of **Dr. Kapila Vatsyayan** and **Smt. Kamala Devi Chattopadhyay**.
- Its **headquarters** is in **New Delhi**, with three Regional Centres in Udaipur, Hyderabad, and Guwahati to promote Indian art and culture.

NATIONAL ARCHIVES OF INDIA

- It was **established by the British** as the Imperial Records Department (IRD) in 1891 in Calcutta.
- In 1911, it was relocated to New Delhi when the national capital was shifted.
- After India's independence, it was **renamed the National Archives of India (NAI)**, with a director heading the organisation.
- The scope of the Archives expanded to **include the acquisition of public records**, private papers/collections, research and reference programs, and conservation training.
- Its regional centres are in **Jaipur, Bhubaneswar, and Puducherry**.

INDIAN COUNCIL FOR CULTURAL RELATIONS

- It was established in **1950** by **Maulana Abul Kalam Azad** under the **Ministry of Culture** with a focus on cultural exchanges. It aims to foster **international friendships**, cultural exchange, healthy competition, and the integration of new and traditional aspects of Indian culture.

NATIONAL FILM DEVELOPMENT CORPORATION

- National Film Development Corporation (NFDC) is a Public Sector Undertaking (PSU) working under the **Ministry of Information and Broadcasting**, which was established in 1975 to promote and organise an integrated development of the Indian film industry and to foster excellence in cinema.
- In 2022, the Government of India announced the **merger** of four film media units, including the Films

Division, Directorate of Film Festivals, National Film Archive of India, and Children's Film Society of India, with the **National Film Development Corporation**.

INDIAN COUNCIL OF HISTORICAL RESEARCH

- The Indian Council of Historical Research (ICHR) is under the **Ministry of Education**. It is an autonomous organisation established in **1972** and funded by the **University Grants Commission (UGC)**.
- It is dedicated to **promoting and preserving the history of India**.
- It publishes journals like the **Indian Historical Review** (English) and '**Itihas**' (Hindi), featuring scholarly research articles on history.

NATIONAL MISSION FOR MANUSCRIPTS (NMM)

- NMM's primary objective was to create the '**National Electronic Database**,' housing approximately **one million Indian manuscripts**, making it the world's largest database of its kind. NMM also focused on **conserving manuscripts**, employing a blend of indigenous and modern techniques to preserve the documents while safeguarding their historical significance.

INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH)

- It is a **non-profit charitable organisation** registered under the Societies' Registration Act, 1860. It was **founded in 1984 in New Delhi** with the vision to spearhead heritage awareness and conservation in India.
- It has pioneered the **conservation and preservation** of our **natural heritage, built heritage** and intangible heritage.
- In 2007, the United Nations awarded INTACH a special consultative status with the United Nations Economic and Social Council.

SAHITYA ACADEMY

- Sahitya Akademi has been set up for the development of Indian literature and to set high literary standards to foster and co-ordinate literary activities in all the Indian languages.
- It is an **autonomous body** under the **ministry of Culture**.
- It was established by the government of India in **1954** at New Delhi.
- It has its **headquarters** in New Delhi, and **four regional offices** in Kolkata, Mumbai, Bengaluru and Chennai.
- The Akademi has **recognised 24 Indian languages** (22 languages enumerated in the Constitution of India, and English and Rajasthani).
- Some of the awards given by Sahitya Akademi are-

AWARD	PURPOSE
Sahitya Akademi Award	This is an honour given to those who achieve brilliance in literature . It is given annually to those who have achieved literary merit and created new trends through their works, in any of the 24 major languages recognised by the Akademi.
Sahitya Akademi Fellowship	The highest honour conferred by the Akademi on a writer is by electing him as its Fellow. This honour is reserved for ' the immortals of literature ' and is limited to twenty-one only at any given time.
Bhasha Samman	The award is given to writers who have made significant contributions to Indian languages other than the 24 major languages . It also recognizes the contribution to classical and medieval literature .
Dr. Anand Coomaraswamy Fellowship: Those who have worked in the field of art, especially in Ancient India. Premchand Fellowship: Those who have contributed to Hindi literature.	

SANGEET NATAK AKADEMI

- It was **established in 1952** as India's **first national academy** for the arts. Its main focus is on promoting and showcasing **performing arts** in the country.
- The academy also collaborates with **international organizations** like **UNESCO** to save the cultural heritage of India.
- It oversees various specialised institutions, **like the National School of Drama**, established in 1959.

LALIT KALA ACADEMY

- The government established the **National Academy of Art**, also known as the **Lalit Kala Akademi**, in 1954 with the primary purpose of **promoting fine arts** in India.
- It is under the **Ministry of Culture** and was given **statutory authority in 1957** under the Societies Registration Act 1860.
- It is **headquartered in New Delhi**. They have regional centers in Chennai, Kolkata, Lucknow, Shimla, Shillong, and Bhubaneswar.

AWARDS & HONOURS

Awards Given by Government of India

Bharat Ratna

- Bharat Ratna is India's **highest civilian award**.
- **First given in 1954**, it is awarded in recognition of exceptional service/performance of the highest order in **any field of human endeavour**.
 - The first awardees: **C. Rajagopalachari, Dr. C.V Raman, and Dr. S. Radhakrishnan**.
 - It was awarded to a naturalized Indian citizen: **Mother Teresa (1980)**;
 - It was awarded to two non-Indians: **Khan Abdul Ghaffar Khan (1987)** and **Nelson Mandela (1990)**;
- Initially, it was for achievements in art, science, literature, and public service, but the criteria expanded in 2011 to include any field of human endeavour.
- **Recommendations** for Bharat Ratna are made by the **Prime Minister** to the President, who selects a **maximum of three recipients** annually. No formal recommendations for this are necessary.
- Awardees receive a peepal-leaf-shaped medal and a certificate (sanad) without any **monetary reward**.
- Bharat Ratna recipients are ranked **seventh (7A)** in the Indian **Order of Precedence**.
- The award **cannot be used** as a prefix or suffix to the recipient's name, as per the Supreme Court under **Article 18(1)** of the Constitution. [UPSC-2021]

Padma Awards

- The Padma Awards are **one of the highest civilian honours** in India, announced annually on the eve of **Republic Day**.
- The award seeks to recognise works of distinction and is given for distinguished and exceptional achievements/service in all fields of activities/disciplines.
- The awardees are presented with a Sanad (certificate) signed by the President and a medallion.

- Padma Awards were **instituted in 1954** and are given in **three categories** [UPSC-2021]
 - **Padma Vibhushan**: It is the **second-highest civilian award** in India. Those privileged to get the award are given a citation certificate and a medal, which has a **lotus flower** in the middle and the words '**Desh Seva**', embossed on the obverse. It is awarded for 'exceptional and distinguished service';
 - **Padma Bhushan**: It is the **third-highest civilian award** given by the government of India for 'distinguished service of a high order.'
 - **Padma Shri**: It is the **fourth highest civilian award** in India and is given for distinguished contributions to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc. The awardee is given a **certificate and a medallion** with a **three-leafed flower** on one side and on the obverse **Padma** (lotus).
- The Padma Awards have been **given every year except three times** - 1977, 1980 and between the years 1993-1997.

Rules About Padma Awards

- A higher degree of award can be given **after five or more years** if the recipient has received a **lower degree of Padma award**.
- Posthumous awards are rare, but exceptions can be made for **highly deserving cases**.
- The achievements of the person should have an element of public service, not solely based on excellence in a field but on excellence plus.
- **Government servants** (except doctors and scientists) **working in PSUs are not eligible** for these awards.

National Film Awards

- These are among the **most prestigious honours** bestowed upon persons who have contributed to the advancement of cinematic art.
- These prizes have been given out annually **since 1954**.
- In 1973, the **Directorate of Film Festivals** was made responsible for organising these awards.
- The winners are chosen by a **national selection committee** appointed by the government. The award is **presented by the Indian President**, and the films that won the award are shown to the public.
- The National Film Awards also include the very prestigious **Dadasaheb Phalke Lifetime Achievement Award** which is presented to those who have spent their entire career contributing to Indian Cinema.
- The awards are given to the best amongst Indian Bollywood Cinema and from the regional categories.

- The following five major categories receive this award: **Swarna Kamal Or the Golden Lotus Award; Rajat Kamal or Silver Lotus Award; Best Feature film** in the languages specified in Schedule VIII of the Constitution; **Best Feature Film** in languages

other than those specified in Schedule VIII of the Constitution: Five categories including English, Bhojpuri, Kokborok, Monpa and Tulu.

Other Literary Honours

Jnanpith Award: It is awarded for **exceptional literary accomplishment** and was first introduced by the **Bharatiya Jnanpith** in **1961**.

- It is given to those Indian citizens who compose literature in one of the **22 languages** listed in **Schedule VIII** of the Indian Constitution **and English**.
- Apart from a plaque and a **cash prize** of 11 lakh rupees, the winner is also given a **bronze statue of Goddess Saraswati**.
- This award is **not given posthumously**.

Saraswati Samman: It is an annual award for outstanding prose or poetry literary works in any of the 22 Indian languages listed in Schedule VIII of the Constitution of India. The award was instituted in 1991 by the **K. K. Birla Foundation**.

Dada Saheb Phalke Award: The award, introduced in 1969, is India's **highest honour in cinema**.

- It commemorates **Dada Saheb Phalke**, the pioneer who directed India's first full-length feature film, "**Raja Harishchandra**" in 1913.
- The award is presented by the Directorate of Film Festivals, **under the Ministry of Information and Broadcasting**.

Important Surveys of India

Organization Name	Year of Establishment	Headquarters	Focus Area
Survey of India	1767	Dehradun, Uttarakhand	Mapping, surveying, and cartography of India.
Archaeological Survey of India (ASI)	1861	New Delhi	Survey and preservation of archaeological sites, monuments, and heritage.
Botanical Survey of India (BSI)	1890	Kolkata, West Bengal	Survey, research, and documentation of plant species in India.
Anthropological Survey of India (ASI)	1945	Kolkata, West Bengal	Research on anthropology, ethnography, and cultural diversity of India.
Zoological Survey of India (ZSI)	1916	Kolkata, West Bengal	Research on animal species, biodiversity, and conservation in India.
Geological Survey of India (GSI)	1851	Kolkata, West Bengal	Geological surveys, mapping, and research on mineral resources in India.

Important Cultural Institutions

Institution Name	Location	Established	Focus Area	Type	Ministry/ Department
National School of Drama (NSD)	New Delhi	1959	Research and training in the field of theatre and dramatic arts.	Government	Ministry of Culture

National Museum Institute of History of Art, Conservation, and Museology	New Delhi	1989	Research and education in art history, conservation, and museology.	Government	Ministry of Culture
Indian Council for Cultural Relations (ICCR)	New Delhi	1950	Promotion of cultural exchange and research between India and other countries.	Government	Ministry of External Affairs
Kalakshetra Foundation	Chennai, Tamil Nadu	1936	Research and education in Indian classical dance, music, and traditional arts.	Government	Ministry of Culture
Visva-Bharati University	Santiniketan, West Bengal	1921	Research in Indian culture, arts, and literature; founded by Rabindranath Tagore.	Government	Ministry of Education (Autonomous University)
Ramakrishna Mission Institute of Culture	Kolkata, West Bengal	1938	Research and promotion of Indian philosophy, culture, and interfaith understanding.	Non-Government	Operated by Ramakrishna Mission
Asiatic Society	Kolkata, West Bengal	1784	Research and studies in the field of Indology, humanities, and social sciences.	Government	Ministry of Culture
Bhandarkar Oriental Research Institute (BORI)	Pune, Maharashtra	1917	Research in Sanskrit, ancient Indian texts, and Indology.	Non-Government	Autonomous Institution
Khuda Bakhsh Oriental Library	Patna, Bihar	1891	Preservation and study of rare manuscripts and texts related to Indian and Islamic culture.	Government	Ministry of Culture
National Library of India	Kolkata, West Bengal	1948	Repository of books, periodicals, and documents on Indian heritage and culture.	Government	Ministry of Culture
Lalit Kala Akademi	New Delhi	1954	Promotion and research in the field of fine arts, including painting, sculpture, and graphics.	Government	Ministry of Culture
Central Institute of Indian Languages (CIIL)	Mysuru, Karnataka	1969	Research and promotion of Indian languages and linguistics.	Government	Ministry of Education



Unesco's List of Tangible/Intangible World Heritage Sites in India

These are **essential places of cultural or natural heritage** as described in the **UNESCO World Heritage Convention** established in **1972**.

CRITERIA FOR SELECTION OF WORLD HERITAGE SITES

For Cultural Sites	For Natural Sites
<ul style="list-style-type: none"> Represents human creative genius. Demonstrates an exchange of human values over time or within a cultural area in architecture, technology, arts, town planning, or landscape design. Provides unique testimony to a living or vanished cultural tradition or civilisation. Exemplifies a significant stage in human history through its architecture, technology, or landscape. Represents a traditional human settlement, land use, or sea use, especially when it's threatened by irreversible change. Has tangible connections to living traditions, beliefs, and artistic and literary works of universal significance. 	<ul style="list-style-type: none"> Contains exceptional natural phenomena or displays remarkable natural beauty. Represents crucial stages in Earth's history, including the record of life and ongoing geological processes. Represents ongoing ecological and biological processes in terrestrial, freshwater, coastal, and marine ecosystems. Contains vital natural habitats for conserving biological diversity, including threatened species of universal scientific or conservation value.

TANGIBLE WORLD HERITAGE SITES

UNESCO WORLD HERITAGE SITES IN INDIA - (CULTURAL SITES)

SITES	YEAR	FEATURES
Sacred Ensembles of the Hoysalas (Karnataka) [UPSC 2024]	2023	It encompasses the three most representative examples of Hoysala-style temple complexes in southern India, dating from the 12th to 13th centuries AD .
Moidams of the Ahom Kingdom	2024	Royal burial mounds of the Ahom dynasty, showcasing unique burial practices and architecture.
Shantiniketan (West Bengal)[UPSC 2024]	2023	It was a residential school and centre for art based on ancient Indian traditions and a vision of the unity of humanity. It was established in 1901 by the renowned poet and philosopher Rabindranath Tagore .
Dholavira: a Harappan City (Gujarat)	2021	It comprises a fortified city , cemetery and a sophisticated water management system . It was also an important trading and commercial hub .
Kakatiya Rudreshwara (Ramappa) Temple (Telangana)	2021	It is the main Shiva temple built during the Kakatiyan period (1123–1323 CE) under rulers Rudradeva and Recharla Rudra . The building features decorated beams and pillars of carved granite and dolerite with a distinctive and pyramidal Vimana made of lightweight porous bricks, so-called ' floating bricks ', which reduced the weight of the roof structures.
Jaipur City (Rajasthan)	2019	Sawai Jai Singh II founded the city in 1727 .

Victorian and Art Deco Ensemble of Mumbai	2018	The ensembles exhibit an essential exchange of European and Indian human values over a period of time.
Historic City of Ahmedabad (Gujarat)	2017	Sultan Ahmad Shah founded the walled city in the 15th century , on the eastern bank of the Sabarmati river .
The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (Chandigarh)	2016	There are 17 sites on three continents and Complexe du Capitole in Chandigarh is part of this.
Archaeological Site of Nalanda Mahavihara (Nalanda University) (Bihar)	2016	It is the most ancient university in India. It comprises the archaeological remains of a monastic and scholastic institution dating from the 3rd century BC to the 13th century AD . It includes stupas, shrines, viharas (residential and educational buildings), and important artworks in stucco, stone and metal.
Rani-Ki-Vav (Gujarat) [UPSC 2024]	2014	It is situated on the bank of the Saraswati River and was built as a memorial to an 11th-century AD king, Bhimdev I .
Hill Forts of Rajasthan	2013	It includes six majestic forts in Chittorgarh, Kumbhalgarh; Sawai Madhopur; Jhalawar; Jaipur, and Jaisalmer.
The Jantar Mantar (Rajasthan)	2010	It is an astronomical observation site built in the early 18th century. It includes a set of some 20 main fixed instruments.
Red Fort Complex (Delhi)	2007	It was built as the palace fort of Shah Jahan's capital, Shahjahanabad .
Champaner-Pavagadh Archaeological Park (Gujarat)	2004	It is an unexcavated archaeological, historic and living cultural heritage which includes prehistoric (chalcolithic) sites, a hill fortress of an early Hindu capital, and remains of the 16th-century capital of the state of Gujarat.
Chhatrapati Shivaji Terminus (Maharashtra)	2004	It represents Victorian Gothic revival architecture in India and was built by British architect F.W.Stevens.
Rock Shelters of Bhimbetka (Madhya Pradesh)	2003	They were built on the foothills of the Vindhyan Mountains . It contains five clusters of natural rock shelters displaying paintings dating from the Mesolithic Period to the historical period.
Mahabodhi Temple Complex at Bodh Gaya (Bihar) [UPSC 2024]	2002	It is one of the four holy sites related to Lord Buddha's life, particularly to the attainment of enlightenment . The first temple was built by Emperor Asoka in the 3rd century BC , and the present temple dates from the 5th or 6th centuries .
Mountain Railways of India (West Bengal; Tamil Nadu; Himachal Pradesh)	1999	This site includes the Darjeeling Himalayan Railway, Nilgiri Mountain Railway , and the Kalka Shimla Railway .
Humayun's Tomb (Delhi)	1993	It was built in 1570, the first garden-tomb in the Indian subcontinent.
Qutb Minar and its Monuments (Delhi)	1993	It was built in the 13th century under Sultanate rule. The surrounding archaeological area contains the Alai-Darwaza Gate, (built in 1311), and two mosques, including the Quwwatu'l-Islam mosque.
Buddhist Monuments at Sanchi (Madhya Pradesh)	1989	The site of Sanchi comprises a group of Buddhist monuments (monolithic pillars, palaces, temples and monasteries), all in different states of conservation, most of which date back to the 2nd and 1st centuries BC .
Elephanta Caves (Maharashtra)	1987	These are seven caves with the local name Gharapuri caves . The ' City of Caves ', on an island close to Mumbai, contains a collection of rock art linked to the cult of Shiva .

Great Living Chola Temples (Tamil Nadu)	1987	It includes temples like the Brihadisvara Temple at Thanjavur , the Brihadisvara Temple at Gangaikondacholisvaram (built by Rajendra I , completed in 1035) and the Airavatesvara Temple at Darasuram (built by Rajaraja II).
Group of Monuments at Pattadakal (Karnataka)	1987	Built in the 7th and 8th centuries AD under the Chalukya dynasty , it includes a series of nine Hindu temples (including Virupaksha temple), as well as a Jain sanctuary .
Churches and Convents of Goa	1986	It includes the Church of Bom Jesus , which contains the tomb of St Francis-Xavier .
Fatehpur Sikri (Uttar Pradesh)	1986	It was the first planned city of the Mughals to be marked by magnificent administrative, residential, and religious buildings.
Group of Monuments at Hampi (Karnataka)	1986	It comprises mainly the remnants of the Capital City of the Vijayanagara Empire .
Khajuraho Group of Monuments (Madhya Pradesh)	1986	It contains Hindu and Jain temples built during the reign of Chandella dynasty rulers between 950 and 1050 AD .
Group of Monuments at Mahabalipuram (Tamil Nadu)	1984	Founded by the Pallava kings (in the 7th and 8th centuries AD), the group is best known for Rathas, Madapas, Giant open-air reliefs such as the famous ' Descent of the Ganges ', and the temple of Rivage .
Sun Temple, Konarak (Odisha)	1984	It represents Kalinga architecture and was built in the 13th century , by King Narasimha Deva.
Agra Fort (Uttar Pradesh)	1983	It is a 16th-century Mughal monument known as the Red Fort of Agra . It comprises palaces, such as the Jahangir Palace and the Khas Mahal , built by Shah Jahan; and the Diwan-i-Khas (audience hall).
Ajanta Caves (Maharashtra)	1983	There are a total of 29 rock-cut caves . The first Buddhist cave monuments at Ajanta date from the 2nd and 1st centuries BC . During the Gupta period (5th and 6th centuries AD) , many more richly decorated caves were added to the original group.
Ellora Caves (Maharashtra)	1983	There are 34 monasteries and temples. The architectural activities were carried out by the followers of Buddhism, Brahmanism, and Jainism .
Taj Mahal (Uttar Pradesh)	1983	It was built by Shah Jahan , situated on the banks of Yamuna .

UNESCO WORLD HERITAGE SITES IN INDIA - (NATURAL SITES)

SITES	YEAR	FEATURES
Great Himalayan National Park (Himachal Pradesh)	2014	It is situated in the western part of the Himalayan Mountains and is characterised by high alpine peaks, alpine meadows and riverine forests .
Western Ghats (Kerala, Tamil Nadu, Karnataka, Maharashtra, Goa, and Gujarat)	2012	The Sub-clusters include Agasthyamalai, Periyar, Anamalai, Nilgiri, Talakaveri, Kudremukh, and Sahyadri
Nanda Devi and Valley of Flowers National Park (Uttarakhand)	1988	It is home to rare animals, including the Asiatic black bear, Snow leopard, Brown bear and Blue sheep . It encompasses a unique transition zone between the Zaskar mountain range and the Great Himalayas .

Sundarban National Park (West Bengal)	1987	It is located at the mouth of the Ganges and Brahmaputra Rivers between India and Bangladesh and contains the world's largest mangrove forests .
Keoladeo National Park (Rajasthan)	1985	It is an important wintering ground of Palaeartic migratory waterfowl and is renowned for its large congregation of non-migratory resident breeding birds.
Kaziranga National Park (Assam)	1985	It is inhabited by the world's largest population of one-horned rhinoceroses . It is situated on the banks of the Brahmaputra river.
Manas Wildlife Sanctuary (Assam)	1985	It is a biodiversity hotspot that includes a range of forested hills, alluvial grasslands and tropical evergreen forests . The Manas Wildlife Sanctuary is part of the core zone of Manas Tiger Reserve and lies alongside the shifting river channels of the Manas River.

UNESCO WORLD HERITAGE SITES IN INDIA - (MIXED CATEGORY)

SITE	YEAR	FEATURES
Khangchendzonga National Park (Sikkim)	2016	It includes a unique diversity of plains, valleys, lakes, glaciers and spectacular, snow-capped mountains covered with ancient forests, including the world's third highest peak.

UNESCO INTANGIBLE CULTURAL HERITAGE

Culture	YEAR	FEATURES
Garba of Gujarat	2023	Garba is a ritualistic and devotional dance that is performed on the occasion of the Hindu festival of Navaratri . [UPSC 2024]
Durga Puja in Kolkata	2021	It marks the ten-day worship of the Goddess Durga. The festival is characterised by large-scale installations and pavilions in urban areas, as well as by traditional Bengali drumming and veneration of the goddess.
Kumbh Mela (festival of the sacred Pitcher)	2017	It is the largest peaceful congregation of pilgrims on earth , during which participants bathe or take a dip in a sacred river. The festival is held at Allahabad, Haridwar, Ujjain and Nasik every four years by rotation.
Yoga	2016	A practise involving poses, meditation, controlled breathing, chanting, and techniques to achieve self-realisation . Traditionally, it is transmitted through the Guru-Shishya parampara (teacher-disciple tradition).
Nuvroz	2016	It is celebrated as the Parsis New Year . An important tradition practised during this time is the gathering around 'the Table' , decorated with objects that symbolise purity, brightness, livelihood and wealth, to enjoy a special meal with loved ones.
Traditional Brass and Copper Craft of Utensil Making among the Thatheras of Jandiala Guru in Punjab	2014	An oral tradition passed through generations of the Thathera community . <ul style="list-style-type: none"> It involves heating and moulding metals like brass, copper, and Kansa into functional and ritualistic utensils. Recommended in Ayurveda texts for medicinal purposes. Patronised by Maharaja Ranjit Singh in the 19th century.

Sankirtana , ritual singing, drumming and dancing of Manipur	2013	It is a Manipuri ritual art form that combines singing, drumming, and dancing to mark religious occasions and stages in the lives of Manipuri Vaishnavites . It is performed at temples, narrating the life and deeds of Lord Krishna.
Buddhist chanting of Ladakh	2012	Buddhist lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha. Chanting is undertaken for the spiritual and moral well-being of the people, for purification and peace of mind, to appease the wrath of evil spirits or to invoke the blessing of various Buddhas, Bodhisattvas, deities and rinpoches. Two forms of Buddhism are practised in Ladakh – Mahayana and Vajrayana – and there are four major sects, namely Nyingma, Kagyud, Shakya and Geluk. Each sect has several forms of chanting, practised during life-cycle rituals and on important days in the Buddhist and agrarian calendars.
Chhau dance	2010	<p>The Tribal martial art dance has three subgenres: Purulia Chhau (West Bengal), Seraikella Chhau (Jharkhand), and Mayurbhanj Chhau (Odisha).</p> <ul style="list-style-type: none"> Primarily during the spring festival, lasting 13 days, with community-wide participation. Performed by male dancers at night, enacting episodes from epics including the Mahabharata and Ramayana and local folklore. Dancers wear masks, except for Mayurbhanj Chhau.
Kalbelia folk songs and dances of Rajasthan	2010	It is performed by the Kalbelia tribe in Rajasthan , known for their snake-catching and trading occupations. Songs and dances are expressions of the Kalbelia community's traditional way of life. Women in flowing black skirts dance and swirl, replicating the movements of a serpent, while men accompany them on the Khanjari percussion instrument and the Poongi , a woodwind instrument traditionally played to capture snakes.
Mudiyettu	2010	<p>It is traditional ritual theatre, folk dance, and drama in Kerala depicting the battle between Goddess Kali and the demon Darika.</p> <ul style="list-style-type: none"> Performed in village temples (Bhagavati Kavus) from February to May, post-harvest. Performers wear heavy makeup, gorgeous attire, facial painting, and tall headgear, embodying the supernatural.
Ramman	2009	It is a religious festival and ritual theatre celebrated in Saloor-Dungra villages, Chamoli district, Uttarakhand , to honour the village deity Bhumiya Devta with offerings in the village temple courtyard. Key aspects include the singing of Jagar , and narrating local legends.
The Tradition in Vedic Chanting	2008	It is among the oldest unbroken oral traditions, involving several pathas (recitations) or ways of chanting Vedic mantras.
Ramlila	2008	Ramlila, literally "Rama's play", is a performance of epic Ramayana in a series of scenes that include song, narration, recital and dialogue. It is performed across northern India during the festival of Dussehra.
Kutiyattam (Sanskrit Theatre)	2008	<p>Kutiyattam represents a synthesis of Sanskrit classicism and reflects the local traditions of Kerala.</p> <ul style="list-style-type: none"> It is traditionally performed in theatres called Kuttampalams, which are located in Hindu temples. The actor's art lies in elaborating a situation or episode in all its detail. Therefore, a single act may take days to perform and a complete performance may last up to 40 days.

UNESCO CREATIVE CITIES NETWORK

- **Established:** 2004 by UNESCO.
- **Objective:** To promote cooperation among cities that have identified creativity as a strategic factor for sustainable urban development.
- **Fields of Creativity:** Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music.

India has several cities that are part of the **UNESCO Creative Cities Network (UCCN)**, recognized for their contributions in various creative fields. Below is the list of Indian cities in the network and their designated creative domains:

City	State	Creative Field	Year of Designation	Significance
Jaipur	Rajasthan	Crafts and Folk Art	2015	Renowned for traditional crafts like blue pottery, block printing, and jewelry, alongside vibrant folk traditions.
Varanasi	Uttar Pradesh	Music	2015	A cultural hub of Hindustani classical music, home to the iconic Banaras gharana.
Chennai	Tamil Nadu	Music	2017	Celebrated for its rich Carnatic music tradition, hosting the world-renowned December Music Season.
Mumbai	Maharashtra	Film	2019	The heart of India's film industry, Bollywood, and a center for cinematic art and cultural expression.
Hyderabad	Telangana	Gastronomy	2019	Famous for its rich culinary heritage, particularly biryani, haleem, and other Hyderabadi delicacies.
Kolkata	West Bengal	Literature	2019	A literary hub with a history of influential authors, poets, and publishers, including Rabindranath Tagore.
Srinagar	Jammu & Kashmir	Crafts and Folk Art	2021	Celebrated for exceptional traditional crafts, including Pashmina shawls, papier-mâché, and Kashmiri carpets.
Gwalior	Madhya Pradesh	Music	2023	Renowned for the Gwalior gharana, a prominent school of Hindustani classical music, contributing significantly to Dhrupad and Khayal styles.
Kozhikode	Kerala	Literature	2023	Recognized as India's first UNESCO City of Literature, with a vibrant literary heritage and a thriving community of writers and scholars.

UNESCO Memory of the World Register

Name	Year of Inscription	Significance
Rigveda Manuscripts	2007	One of the oldest known texts, foundational to Vedic knowledge and culture.
Gilgit Manuscripts	2017	Ancient Buddhist texts discovered in Gilgit, showcasing the spread of Buddhism and the region's history.
Shāntinātha Charitra	2013	14th-century Sanskrit text with illustrations, detailing the life of the Jain Tirthankara Shantinatha.
Abhinavagupta Manuscripts	2023	Works of the philosopher and scholar Abhinavagupta, focusing on aesthetics, aesthetics, and tantra.

Maitreyavyakarana	2017	A text from ancient India that deals with philosophical and spiritual teachings.
Laghukālacakratantrārājatikā (Vimalaprabhā)	2011	Important tantric texts related to Buddhist teachings.
Saiva Manuscripts in Pondicherry	2005	Saiva texts preserved in Pondicherry, significant in the study of Tamil religious literature.
Tarikh-E-Khandan-E-Timuriyah	2011	Historical record detailing the Timurids' dynasty, crucial for understanding India's Mughal era.
I.A.S. Tamil Medical Manuscript Collection	1997	Manuscripts related to traditional Tamil medicine, providing insights into ancient medical practices.

Recently 3 Indian literary works were inscribed into the **Asia-Pacific Regional Register of the UNESCO Memory of the World Programme**:

Name	Year of Inscription	Significance
Ramcharitmanas	2024	Epic poem by Tulsidas on Lord Rama's life, pivotal to Awadhi literature.
Panchatantra	2024	Collection of ancient fables in Sanskrit, imparting moral lessons through animal stories.
Sahṛdayāloka-Locana	2024	A classical Indian text exploring theories of literature and aesthetics.

About the Cities of Literature

UNESCO's City of Literature programme is part of a wider **Creative Cities Network** which was launched in 2004. To be approved as a City of Literature, cities need to meet a number of criteria set by UNESCO. Designated UNESCO Cities of Literature share similar characteristics

- Quality, quantity and diversity of publishing in the city
- Quality and quantity of educational programmes focusing on domestic or foreign literature at primary, secondary and tertiary levels
- Literature, drama and/or poetry playing an important role in the city
- Hosting literary events and festivals which promote domestic and foreign literature;
- Existence of libraries, bookstores and public or private cultural centres which preserve, promote and disseminate domestic and foreign literature
- Involvement by the publishing sector in translating literary works from diverse national languages and foreign literature
- Active involvement of traditional and new media in promoting literature and strengthening the market for literary products.

Kozhikode in Kerala has been designated as India's first UNESCO City of Literature. This recognition was officially announced on October 31, 2023. Kozhikode, formerly known as Calicut, is renowned for its rich cultural heritage and significant contributions to Malayalam literature. The city has been a hub for literary activities, with many prominent Malayalam writers hailing from the region.



MARTIAL ARTS IN INDIA

MARTIAL ART	FEATURES
Pari-khanda (Bihar)	Its elements are absorbed into the Chhau dance , which relies on its steps and techniques. The Rajputs created it using a shield (Pari) and a Sword (Khanda) .
Thoda (Himachal Pradesh)	<p>The name "Thoda" is derived from the round wooden piece attached to an arrow's head to minimise its lethal potential. It combines martial arts, sports, and culture to invoke the blessings of Goddesses Mashoo and Durga during Baisakhi.</p> <ul style="list-style-type: none"> Two groups of around 500 people participate, called Pashis and Saathis, believed to be descendants of the Pandavas and Kauravas. The game is played on a marked court, and archers aim for the leg below the knee to score points.
Kalaripayattu (Kerala)	<p>The martial art is practised in the training hall or gymnasium known as Kalari. According to legends, it was introduced by sage Parasurama. It includes unarmed and armed combat with a strong emphasis on footwork. Women and men practise it. [UPSC 2014]</p> <p>Important terms Uzhichil: a Gingli oil massage; Otta: a stick with an 'S' shape used in combat; Maipayattu: Body exercises; Puliyankam: Sword fighting; Verumkai: Bare-handed combat; AngaThari: Utilizing metal weapons and Kolthari sticks.</p>
Mardani Khel (Maharashtra)	It emphasises weaponry skills , especially swords, swift movements, and low stances suitable for hill ranges. Notable for using the unique Indian Pata (sword) and Vita (corded lance) . It was used effectively by Shivaji against the Mughals .
Thang-ta and Sarit Sarak (Manipur)	<p>Thang-ta is an armed martial art using a sword (Thang) and a spear (Ta). It involves ritualistic practices and uses practical techniques for combat. [UPSC 2014]</p> <p>Thang-Ta was popularized in Manipur during the 17th century when the state was ruled by the Meitei kingdom who used it effectively against the British. Thus, it was banned during British rule but resurfaced after independence.</p> <p>Sarit Sarak: It is an unarmed combat art known for its offensive and evasive actions. The two components Thang-Ta and Sarit Sarak, are together called Huyen Langlon.</p>
Cheibi Gad-ga (Manipur)	It is one of Manipur's ancient martial arts involving sword and shield fighting . Its modified versions use a soft-leaf stick (Cheibi) encased as a sword and a leather shield. The contest occurs in a circle on a flat surface.
Inbuan Wrestling (Mizoram)	It is a native martial art dating back to 1750 AD in Dungtlang village. It has strict rules which include staying within the circle , no kicking , and no knee bending . Victory involves lifting the opponent off their feet and catching the opponent's belt.
Gatka (Punjab)	The name " Gatka " is associated with freedom and grace and may have roots in the Sanskrit word " Gadha ," meaning mace . It is a weapon-based martial art practised by the Sikhs in Gatka. It involves using weapons like stick, Kirpan, Talwar, and Kataar .
Silambam (Tamilnadu)	References to trading silambam staves, pearls, swords, and armour to foreign traders are found in the Silappadikaram . It is of divine origin , with Lord Murugan (in Tamil mythology) and sage Agastya having created Silambam. It evolved from a pure defence art into a combat exercise. The art also spread to Malaysia , where it's a well-known sport and self-defence method.

Kuttu Varisai (Tamil Nadu)	<p>It was first mentioned in Sangam literature.</p> <ul style="list-style-type: none"> It is empty-hand Silambam, focussing on athleticism, footwork, stretching, yoga, gymnastics, and breathing exercises. Techniques include grappling, striking, and locking, with animal-based sets such as snake, eagle, tiger, elephant, and monkey.
Musti Yuddha (Uttar Pradesh)	Originating in Varanasi, it is an unarmed martial art resembling boxing , including kicks, punches, and knee and elbow strikes. It incorporates physical, mental, and spiritual development.

ADDITIONAL MARTIAL ARTS IN INDIA

MARTIAL ART	STATE	FEATURE
Kathi Samu	Andhra Pradesh	It is an ancient skill mastered by royal armies .
Sqay	Kashmir	It involves the use of swords and shields .
Mallakhamb	Maharashtra	The gymnast performs ariel Yoga poses in concert with a vertical, stationary or hanging wooden pole.
Insu Knawr	Mizoram	The players use a round wooden rod within a circle.
Kirip, Saldu	Nicobar	It is a wrestling game that does not require a court, only vacant land .
Paika Akhadha	Odisha	It combines dance and combat and is now practised as a performing art.
Varma Ati	Tamil Nadu	It focuses on attacks aimed at the body's vital spots .
Malla Yuddha	South India	It is a traditional combat wrestling related to other Southeast Asian wrestling styles.
Bandesh	Throughout India	It is an ancient unarmed art using various lock holds against an armed opponent without causing harm.

FESTIVALS AND FAIRS IN INDIA

Major Festivals of India

FESTIVAL	STATE	SIGNIFICANCE
Bathukamma	Telangana	It is a festival of flowers and is celebrated as part of Dussehra .
Bonalu	Telangana	Bonalu is celebrated during the Telugu month of Ashadam (June/July). The festival is dedicated to Goddess Mahakali .
Ugadi	Karnataka	This festival marks the Kannada New Year. It is celebrated on the first day of the Indian month of Chaitra (March–April).
Doongri	Himachal Pradesh	Celebrated in honour of Hidimba Devi (wife of Bhima) at the Hadimba or Dhungiri temple in Manali , located in the Dhungri van Vihar forest.
Sarhul	Jharkhand	It is celebrated during the spring season , offering Saal flowers to Gods.
Vishu	Kerala	It is the ' Malayalam New Year '. It is celebrated on the first day of the Malayalam month of Medam .
Mela Hemis Gompa	Ladakh	It is held at the Hemis monastery to celebrate the birth of Lord Padmasambhava (founder of the Vajrayana sect of Buddhism) on the 10th day of the Tibetan Calendar , which coincides with the end of the winter season in Ladakh .
Hari Jiroti	Madhya Pradesh	It is a month-long festival of greenery during which the Gond and Korku tribes plant saplings of fruit-bearing trees. [UPSC 2014]

Gudi Padva	Maharashtra	It is Widely celebrated as the Marathi New Year .
Rath Yatra	Odisha	The sacred journey of Lord Jagannath with brother Balabhadra and sister Subhadra from the Jagannath Temple to the Gundicha Temple .
Baisakhi	Punjab, Haryana and western Uttar Pradesh	It is celebrated on the first day of the Vaisakh month (April–May) when harvest is gathered . It is also known as the foundation day of Khalsa Panth .
Gangaur	Rajasthan	It is a spring festival celebrated in honour of Goddess Parvati or Gauri , the wife of Lord Shiva.
Desert festival	Rajasthan	It is celebrated in Jaisalmer , showcasing the tradition of Rajasthan, including the camel race.
Pushkar fair	Rajasthan	It is also known as Pushkar Camel Fair , where lakhs flock to Pushkar , along with their camels and cattle , for many days for livestock trading and pilgrimage .
Pongal	Tamil Nadu	It is a major harvest festival .
Teppam	Tamil Nadu	It is a 12-day festival also known as float festival .
Puthandu	Tamil Nadu	It is celebrated as the Tamil New Year's Day .
Meenakshikalaynam (Chithirai Festival)	Tamil Nadu	This festival is celebrated in Madurai to re-enact the celestial wedding of Goddess Meenakshi (Shakti) with Lord Sundareswarar (Shiva).
Nanda Devi Raj Jat Yatra	Uttarakhand	It is a festival of the Gharwali and Kumaoni people. [UPSC 2017]. It is a three-week-long pilgrimage organized once in 12 years.
Chaliha Festival	All India	It is a festival celebrated by the Sindhis , wherein they pray to their god, Jhulelal . [UPSC 2017]
Makar Sankranti	All India	It denotes the sun's entry into the zodiac sign of Makara (Capricorn). It is also celebrated as a thanksgiving to Mother Nature for a good crop .
Vasanth Panchmi	All India	It is dedicated to the worship of Saraswati (Goddess of Learning).
Cheti Chand	All India	Sindhi New Year , celebrated in honour of the birth of Jhulelal.
Buddha Purnima	All India	It was celebrated as the birth anniversary of Lord Buddha , on a full moon day in the month of Vaisakh .
Gurupurab	All India	It is also known as Guru Nanak's Prakash Utsav and Guru Nanak Dev Ji Jayanti , celebrates the birth of the first Sikh guru, Guru Nanak .

FESTIVALS IN NORTH EAST INDIA

FESTIVAL	STATE	SIGNIFICANCE
Solung	Arunachal Pradesh	It is a socio-religious festival of the Adi communities .
Myoko Festival	Arunachal Pradesh	It is celebrated in March as a festival of friendship and harmony between various Apatani villages .
Mopin	Arunachal Pradesh	It is a festival of Galo community and is associated with agriculture . An objective of this festival is to drive away evil spirits .
Buddha Mahotsava	Arunachal Pradesh	It is celebrated in Tawang to preserve the Buddhist cultural heritage and encourage Buddhist Tourism .
Dree Festival	Arunachal Pradesh	An agriculture rite observed by Apatanis involving the sacrifice of eggs and animals to the Sun and Moon Gods .

Torgya Monastery Festival	Arunachal Pradesh	It is celebrated by the Monpa community to welcome a healthy and prosperous new year .
Bihu Festival	Assam	It is celebrated thrice a year to mark the three important stages of agricultural operation. Bohag Bihu (also known as Rongali Bihu) marks the beginning of sowing. Kati Bihu is observed to pray for the standing crops . Magh Bihu (also known as Bhogali Bihu) marks the harvesting season.
Dehing Patkai Festival	Assam	It is organised at Lekhpani in January every year and is named after the Dehing River and Patkai range in eastern Assam .
Ambubachi mela	Assam	It is associated with the annual purification rites of Goddess Kamakhya held every year in the middle of the month of June at the Kamakhya Temple. It is also referred to as Mahakumbh of the East .
Kang Chingba	Manipur	It is a 10-day-long festival that is celebrated in July every year celebrated by the Meitei community who follow Vaishnavism .
Cheiraoba Festival	Manipur	It is the Manipuri New Year celebrated during the Manipuri month of Sajibu (March/April).
Nongkrem Dance Festival	Meghalaya	It is celebrated annually to appease the Goddess Ka Blei Synshar for the people's rich bumper harvest and prosperity .
Wangala Festival	Meghalaya	It is a harvest festival among the Garos to thank Misi Saljong , the ' Sun God ' and Mini-ma Kiri Rokime , the ' Goddess of Grains '.
Chapchar Kut	Mizoram	It is a thanksgiving festival celebrated after clearing the jungles for Jhum cultivation . It is also celebrated as a spring festival with great fervour. [UPSC 2018]
Losoong Festival	Sikkim	It is a festival to celebrate the harvest . The Black Hat dance takes place at this festival commemorating the victory of good over evil , with ' chaams ' held in many monasteries two days prior to Losoong.
Saga Dawa	Sikkim	It is celebrated by Buddhist communities of the State.
Kharchi Puja	Tripura	It is also called the ' Festival of 14 Gods ', and is observed on the eighth day of the new moon in July or August every year.
Majuli Festival	Assam	It is organized in November on Majuli Island by the State Ministry of Assam, with the invocation of the local patron deity during opening and closing ceremonies.

FAIRS OF INDIA		
FAIRS	STATE	SIGNIFICANCE
Sonepur Mela (Asia's Largest Cattle Fair)	Bihar	It is associated with the Hariharanatha Temple in Sonepur , at the confluence of the Ganga and Gandak rivers . It occurs in November on Kartik Poornima , for trading elephants, dating back to Chandragupta Maurya .
Goa Carnival	Goa	It was introduced by the Portuguese and involves feasting and merry-making .
Surajkund Crafts Fair	Haryana	It is an international craft fair held annually for a fortnight from 1st February onwards near Faridabad to showcase regional as well as international crafts and cultural heritage.
Chitra Vichitra Fair	Gujarat	It is the largest tribal fair in Gujarat celebrated mainly by the ' Gharasia ' and ' Bhil ' tribes on ' Amavasya ' after Holi.

Shamlaji Fair	Gujarat	It is celebrated by a tribal community to honour Lord Shamlaji , considered an incarnation of Krishna or Vishnu by taking a holy bath in the Meshno river .
Kolayat Fair (Kapil Muni Fair)	Rajasthan	People take a dip in the holy Kolayat Lake Bikaner on the day of Kartik Poornima , to get respite from all their sins.

COINS IN ANCIENT AND MEDIEVAL INDIA

Ancient Coinage

Coins **first** appeared in **China, Greece, and India** around **700 BC**.

- The earliest reference found in the **Vedas**, which uses the term **"Nishka"** to refer to metal coins.
- The study of coins and medallions is known as **Numismatics**.

Punch Marked Coins (500BC-100BC)

Panini's Ashtadhyayi mentions a **"Ratti"**. These coins were cast and die struck manually with one to five incused marks.

Classification:

- During the **Mahajanapadas period (500 BC)**, the **first** Indian punch-marked coins called **Puranas, Karshapanas or Pana** were minted.
- These coins had irregular shapes, and a standard weight, and were made of silver with different markings.
- **Saurashtra coins** featured a **humped bull**, **Dakshin Panchala** had a **Swastika**, and **Magadha** had **five symbols**.
- These are mentioned in the **Manusmriti** and Buddhist **Jataka** stories.
- During the **Mauryan Period (322-185 BC)**, these coins were referred to as **Karshapanas**
- Chanakya mentioned the minting of punch marked coins such as **rupyarupa** (silver), **suvarnarupa** (gold), **tamrarupa** (copper), and **sisarupa** (lead) in his **Arthashastra** treatise.
- Symbols of **sun** and **six-armed wheel** were the most consistent.

Coins by Satavahanas

- Satavahana kings (232 BC-227 AD) primarily used **lead** and an **alloy of silver and copper** known as **"potin"** as materials.
- **Iconography:** Figures like **elephants, horses, lions**, or **Chaitya** on one side, and the **Ujjain symbol** – a cross with four circles at the end of the two crossing lines on the other.
- **Cowrie Shells** served as another major medium of exchange by the common people for small-scale economic transactions.

Coins of the Western Satraps (Indo-Scythians)

- These coins feature the **king's portrait** on one side and **Buddhist chaitya** or **stupa motifs** likely borrowed from Satavahanas on the **other** side.
- They employed **Prakrit** language in various scripts

Coins Issued in Gupta Age (319-550AD)

- Gupta coins were primarily made of **gold**, although **silver** and **copper** coins were also issued.
- **Depictions on Coins:**
 - On **one side**, Gupta coins depicted the **king engaged in various activities** like playing the **veena (Samudragupta)**, performing **rituals, hunting animals** etc.
 - The **other side** often featured the **goddess Lakshmi** seated on a throne or a **lotus seal**, or the **queen** herself. Other deities featured included **Durga, Ganga, Garuda, and Kartikeya**.
- For the **first time**, coins were inscribed in **Sanskrit** (Brahmi script).

Transition After Gupta Rule

- Post-Gupta period coins were characterised by low metallic content and **less artistic design**.
- A mix of designs borrowed from the **Kushana-Gupta pattern as well as foreign designs**, were employed by successor dynasties
- **South India's Gold Standard:** In South India, a different coin paradigm emerged, moving toward a **gold standard influenced by Roman gold coins**.
- **Coins of Chalukya Kings (6th-7th century AD):** The **Western Chalukyas** had a **temple or a lion** on one side with the other side being blank. The **Eastern Chalukyas** had a **boar** at the centre, with each letter of the **king's name** in a separate punch. The other side was blank.
- **Coins of the Vardhanas (7th Century AD):** Vardhana **silver coins** featured the **king's portrait on one side and a peacock on the other**. Harshavardhana's coins used a **new era dating system**, beginning most likely in 606 AD.

Coins of the Rajput Dynasties (11th-12th Century)

Coins were primarily made of **gold, copper, or billon** (a silver copper alloy), with silver being rarely used. There were **two types** of Rajput Coinage:

- Displaying the **king's name in Sanskrit on one side** and a **goddess on the other side**.
- Silver coins with a **seated bull** on one side and a **horseman** on the other.

Coins of the Pandyan, Chola and Pallava Dynasty

- **Pandyan Dynasty:** Early Pandyan coins were **square-shaped** with an image of an **elephant**. Later, fish became a significant symbol. **Gold** and **silver** coins had **Sanskrit** inscriptions, while copper coins had inscriptions in **Tamil**.
- **Chola Dynasty:** Raja Raja-I's coins featured the **standing king on one side** and a **seated goddess on the other**, typically with inscriptions in Sanskrit. **Rajendra-I's** coins carried legends like 'Sri Rajendra' or '**Gangaikonda Chola**' along with emblems of a **tiger and fish**.
- **Pallava dynasty** coins showcased the figure of a **lion**.

MEDIEVAL COINAGE

Delhi Sultanate Coins (1206-1526): Sultans of Delhi issued **gold, silver, copper, and billon** coins featuring inscriptions with the **king's name, title, mint's name** and **Hijri calendar date**.

- **No images of issuing monarchs** due to Islamic prohibition of idolatry.
- **Iltutmish** introduced **Silver Tanka** and Copper Jital.
- **Alauddin Khilji** replaced the Khalif's name with **self-praising titles**.
- **Muhammad bin Tughlaq** introduced **bronze, copper coins, and token paper** currency.
- **Sher Shah Suri** established weight standards, **rupee (silver)**, and **dam (copper)** and introduced the **Rupee**.

Vijayanagara Empire Coins(14th–17th century)

- **Gold, pure silver, and copper** coins were issued by the Vijayanagara Empire.
- **Different coins** for various purposes: **Pagodas** (higher denomination), **Gold fanams** (fractional units) [UPSC 2022], **Silver taras** (fractional units), and **Copper coins** (daily transactions).
- Coins had **inscriptions in Kannada or Sanskrit**.
- The coins were minted in places called **Barkur Gadyanas** and **Bhatkal Gadyanas**.
- Images on coins included a double-headed eagle, a bull, an elephant, and Hindu deities.
- **Gold Vardhan** coin by **Krishna Deva Raya** featured a **seated Vishnu** and a **three-line legend** Shri Pratap Krishna Raya in Sanskrit on the other side.

Mughal Coinage (1526-1707)

- Mughal standard gold coin was called **Mohur** (170-175 grains). Abul Fazl in '**Ain-i-Akbari**' indicated that a Mohur was equivalent to nine rupees.
- **Mughal copper coin** was **derived from Sher Shah's dam**, while **Silver Rupee** was adopted from Sher Shah's currency.
- **Akbar** issued round and square coins. His "Ilahi coins" promoted his religious creed.
 - **Sahansah** was the **largest gold coin** and featured the names of the Persian solar months.
- **Jahangir's coins** included **couplets**, his wife **Noorjahan's name**, and Zodiac signs.

Other Coins

- Chhatrapati Shivaji issued gold huns and copper Shivarais with titles in Nagari script.
- **Wodeyar** dynasty (Mysore) coins featured the **Narasimha avatar of Vishnu**.
- **Haidar Ali and Tipu Sultan** continued coinage with figures of **Shiva, Parvati**.

BRITISH AND MODERN COINAGE

British period

- The coins of **Bengal** were developed along the **Mughal pattern**.
- The English coins of Western India developed along **Mughal as well as English patterns**.
 - English pattern coins were struck at the Bombay Mint.
 - The **gold coins** were termed **Carolina**, the **silver** coins **Anglina**, the **copper** coins **Cupperoon** and **tin** coins **Tinny**.
- The first coinage under the crown was issued in 1862 and in 1877 Queen Victoria assumed the title the Empress of India.

Today, Coins are minted in four mints owned by Security Printing and Minting Corporation of India Ltd. (**SPMCIL**). The mints are located at Mumbai, Hyderabad, Kolkata and NOIDA.

- The coins are issued for circulation only through the Reserve Bank under **Section 38 of the RBI Act**.

Important Indian Museums

Museum Name	Location	Established	Focus Area	Type	Administrative Body
National Museum	New Delhi	1949	Art, culture, history, and archaeology of India.	Government	Ministry of Culture

Indian Museum	Kolkata, West Bengal	1814	Oldest museum in India; focuses on art, archaeology, anthropology, and geology.	Government	Ministry of Culture
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya	Mumbai, Maharashtra	1922	Art, archaeology, and natural history.	Government	Government of Maharashtra
Salar Jung Museum	Hyderabad, Telangana	1951	Largest collection of artifacts from India, Asia, and Europe.	Government	Ministry of Culture
Victoria Memorial	Kolkata, West Bengal	1921	Art and historical artifacts related to British India.	Government	Ministry of Culture
National Gallery of Modern Art (NGMA)	New Delhi	1954	Modern Indian art and sculptures.	Government	Ministry of Culture
Bharat Kala Bhavan	Varanasi, Uttar Pradesh	1920	Indian art, culture, archaeology, and manuscripts.	Government	Banaras Hindu University
Government Museum (Egmore)	Chennai, Tamil Nadu	1851	Art, archaeology, numismatics, and zoology.	Government	Government of Tamil Nadu
Albert Hall Museum	Jaipur, Rajasthan	1887	Art, crafts, and traditional Rajasthani artifacts.	Government	Government of Rajasthan
Calico Museum of Textiles	Ahmedabad, Gujarat	1949	Indian textiles, costumes, and fabrics.	Non-Government	Sarabhai Foundation
Patna Museum	Patna, Bihar	1917	Artifacts from ancient India, including the Maurya and Gupta periods.	Government	Government of Bihar
Dr. Bhau Daji Lad Museum	Mumbai, Maharashtra	1872	Decorative arts, industrial history, and archaeology.	Government	Municipal Corporation of Greater Mumbai
Raja Dinkar Kelkar Museum	Pune, Maharashtra	1962	Collection of everyday artifacts reflecting Indian life and culture.	Non-Government	Autonomous
Napier Museum	Thiruvananthapuram, Kerala	1855	Art, archaeology, and natural history.	Government	Government of Kerala
Shankar's International Dolls Museum	New Delhi	1965	Collection of dolls from around the world.	Non-Government	Children's Book Trust
Indira Gandhi Memorial Museum	New Delhi	1985	Artifacts and exhibits related to Indira Gandhi's life and legacy.	Government	Ministry of Culture
Tribal Museum	Bhopal, Madhya Pradesh	2013	Tribal art, culture, and artifacts of Madhya Pradesh.	Government	Government of Madhya Pradesh

NEW MUSEUMS

Museum Name	Location	Year Established	Focus Area
Indian Music Experience Museum	Bengaluru, Karnataka	2019	Interactive exhibits showcasing the evolution of Indian music, from classical traditions to modern genres.
Museum of Art and Photography (MAP)	Bengaluru, Karnataka	2023	South Asian art, textiles, photography, and design, making art accessible to the public.
Smritivan Earthquake Museum	Bhuj, Gujarat	2022	Commemorates the resilience following the 2001 earthquake, featuring terraced galleries and a forest.
Mandro Fossil Park	Rajmahal Hills, Jharkhand	2022	Showcases fossils dating back 145 to 200 million years, including a 140-million-year-old plant fossil.
National Maritime Heritage Complex (NMHC)	Lothal, Gujarat	Ongoing (2024 expected)	World's largest maritime museum, featuring the history of India's naval and maritime heritage.
National War Memorial	New Delhi	2019	Honors the sacrifices of Indian soldiers across all wars and conflicts, with a focus on military history.
Museum of Textiles	Ahmedabad, Gujarat	2023	Showcases the rich heritage of Indian textiles, focusing on traditional weaving, fabric techniques, and designs.

ARCHEOLOGICAL SITES TO BE DEVELOPED AS ICONIC SITES

Archaeological Site	Location	Unique Features
Rakhigarhi	Haryana	A major Harappan site, believed to be one of the largest in the Indus Valley Civilization. Features ancient city ruins, burial grounds, and artifacts.
Hastinapur	Uttar Pradesh	Ancient city from the Mahabharata era, known for its historical and mythological significance. Excavations reveal ancient structures, pottery, and artifacts.
Sivasagar	Assam	Known for its association with the Ahom dynasty, it houses palaces, temples, and historic tanks. Key feature: Sivasagar Tank and the Rang Ghar, an ancient amphitheater.
Dholavira	Gujarat	A key site of the Harappan Civilization, known for its advanced urban planning, large reservoirs, and remarkable water management systems.
Adichanallur	Tamil Nadu	An ancient burial site dating back to the Iron Age, known for its urn burials, ancient pottery, and artifacts like iron tools.

IMPORTANT BOOKS AND AUTHORS

Authors/Scholars	Books
Valmiki	Ramayana
Ved Vyas	Mahabharata
Panini	Ashtadhyayi
Patanjali	Mahabhasya
Nagarjuna	Madhyamika karika, Prajanaparamita karika
Asvaghosha	Buddhacharita , Vajrasuchi, Suandananda
Charaka	Charaka Samhita (Book on medicine)
Kalidasa	Malavikagnimitram (Love story of Agnimitra Sunga and Malavika), Meghaduta
Sushruta	Sushruta Samhita (Book on surgery)
Vishakhadatta	Mudrarakshasa (Chandragupta Maurya defeating the Nandas), Devichandraguptham
Sudraka	Mricchakatika (Drama)
Bharata Muni	Natyasastra
Bhaskaracharya	Siddhanta Shiromani (4 parts – Lilavati, Bijaganita, Grahaganita & Gola on Astronomy)
Dandin	Dasakumaracharita and Kvyadarsha
Bhavabhuti	Uttarama-Charita (Continuation to Valmiki Ramayana), Malati Madhava
Devachandra	Shantinathacharita (Jaina Narrative)
Hemchandra	Dvyashraya Mahakavya, Sapta Sadhana
Bilhana	Vikramankadevacharita (Chalukya king Vikramaditya) and Karnasundari
Jayanka	Prithviraja Vijaya
Jayasinha	Kumarapalacharita
Lagdhacharya	Book on astrology
Mathara	Nitishastra (On Polity)
Nyayachandra	Hammirakavyam
Padmagupta	Navasahasankacharita
Rajasekhara	Karpuramanjari, Bala Ramayana, Bala Bharata, Kavyamimamsa, Bhuvana Kosha, Haravilasa
Vijñaneshwara	Mitakshara
Jayadeva	Prasannaraghava and Gita govinda
Jimutavahana	Dayabhaga
Vagabhatta	Astanga-Sangraha, Astanga-Hridaya-Samhita
Vakpati	Gudavaho (Yasovarman of Kannauj)
Varahamihira	Panchsiddhantika (Book on Astrology), Suryasiddhanta, Brihatsamhita
Vardhamana	Adinathacharita (Jaina Narrative)
Visaladeva	Harikeli Nataka
Chandbardai	Prithvirajacharita

FOREIGN TRAVELLERS AND THEIR OBSERVATIONS

Name	Nationality	Duration	Reign of the Ruler	Notable Works/Observations
Megasthenes	Greek Ambassador of Seleucus Nikator	302-298 BCE	Chandragupta Maurya	Wrote a book named "Indica"
Deimachos	Greek Ambassador	320-273 BCE	Bindusara	-
Fa-Hien	Chinese traveller	405-411 CE	Chandragupta II	In his travelogue The records of Buddhist Kingdoms("Fo-Kyo-Ki") he described his journey. He deduced from his journey to patliputra that there were distinct sangha of both the Hinayana and Mahayana sects that gave education to students from all across india.
Hiuen Tsang	Chinese traveller	630-645 CE	Harshavardhana	Wrote a travelogue "Si-Yu-Ki" (Travel to the Western World). He studied for around five years at Nalanda. Also described about Harsha reign.
I-tsing	Chinese Traveller	671-695 CE		Wrote records of his 25-year travels, contributing to the knowledge of Srivijaya and kingdoms en route.
Al-Masudi	Arab Traveller	957 CE		Gave an extensive account of India in "Muruj-ul-Zahab".
Al-Biruni	Persian scholar	1024-1030 CE		Wrote "Tahqiq-i-Hind/Kitab-ul-Hind". He tried to explain the caste system.
Marco Polo	Italian Traveller	1292-1294 CE	Visited south india during the reign of Rudramadevi of Kakatiyas	Wrote "The Book of Sir Marco Polo" on the economic history of India.
Ibn Batuta	Morocco Traveller	1333-1347 CE	Muhammad-bin-Tughlaq	Wrote a travelogue "Rihla". Muhammad-bin-Tughlaq appointed him as Qazi/judge of Delhi. Tells about the Postal system during Muhammad-bin-Tughlaq reign(Uluq-Horse post and Dawa-Foot post).He says travelling was insecure and mentioned about robbery during travelling. He also mentioned about coconut and paan.

Nicolo Conti	Italian Merchant	1420-1421 CE	Devaraya I of Vijayanagar Empire	Gave a graphic account of Vijayanagara. Referred "Telugu" as "Italian of the East".
Abdur Razzaq samarqandi	Persian scholar, Ambassador of Shahrukh of Timurid dynasty	1443-1444 CE	Devaraya II of Vijayanagar Empire	Stayed at the court of Zamorin of Calicut. Gave a brief account of Calicut and Vijayanagara in his "Matla us Saddin wa Majuma ul Bahrain".
Athanasius Nikitin	Russian Merchant	1470-1474 CE	Muhammad shah III.	Visited South india in 1470 described the condition of the Bahmani kingdom under Muhammad III. His work includes "The journey beyond 3 seas".
Duarte Barbosa	Portuguese Traveller	1500-1516 CE	Deva Raya I	Gave a brief description of the government and the people of Vijayanagar Empire
Domingo Paes	Portuguese Traveller	1520-1522 CE	Krishnadeva Raya (Vijayanagar Empire)	
Fernao Nuniz	Portuguese Merchant	1535-1537 CE	Achyutdeva raya of Tuluva Dynasty	Wrote history of Vijayanagar Empire during the time of Achyuta Raya's reign
William Hawkins	Ambassador of British King James I	1608-1611 CE	Jahangir	
Sir Thomas Roe	Ambassador of British King James I	1615-1619 CE	Jahangir	
Edward Terry	Ambassador of Sir Thomas Roe	1616 CE		Wrote "A Voyage to East-India"
Francisco Pelsaert	Dutch Traveller	1620-1627 CE		Gave valuable information about the living standard of the common people in the Mughal Empire. Like Bernier ;he was shocked to see widespread poverty.
Peter Mundy	Italian Traveller	1628-1634 CE	Shah Jahan	Visited India 6 times. Account covers the reign of Shahjahan and Aurangzeb
Jean Baptiste Tavernier	French Traveller (Jeweller)	1638-1663 CE	Shah Jahan	He wrote "Travels in India". Tells about trade with the ottoman empire. He visited India six times.
Niccolao Manucci	Italian Physician and Philosopher	1653-1708 CE	Mughal Empire	His work includes "Storia do Mogor" is considered to be the most detailed account of the Mughal court.

Francois Bernier	French Physician and Philosopher	1656-1668 CE	Mughal Empire	He was closely associated with the Mughal court as a physician to prince Dara shukoh and He was installed as a Medical Doctor at the court of Aurangzeb.
Jean de Thevenot	French Traveller	1666 CE	Mughal Empire	Gave an account of cities like Ahmadabad, Cambay, Aurangabad and Golconda

IMPORTANT BHAKTI MOVEMENTS IN INDIA

Bhakti Movement	Founder/ Prominent Saints	Key Teachings	Region/ Period	Significance	Major Texts
Alvars and Nayanmars	Alvars (devotees of Vishnu) and Nayanmars (devotees of Shiva)	Devotion to Vishnu or Shiva through poetry and music. Emphasis on personal devotion and bhakti.	Tamil Nadu, 6th-9th century CE	Foundational for the Bhakti movement in South India.	Tiruvaymoli (by Nammalvar), Tevaram (by Nayanmars)
Sant Eknath's Bhakti	Sant Eknath, Tukaram, Dnyaneshwar	Devotion to Vithoba (a form of Lord Vishnu), focusing on devotion through poetry, singing, and service.	Maharashtra, 15th-17th century	Emphasis on community, equality, and simplicity in worship.	Abhangas (by Tukaram), Dnyaneshwari (by Dnyaneshwar)
Ramanuja's Bhakti	Ramanuja (12th century CE)	Advocated for devotion to Vishnu, especially as Lord Ranganatha. Focused on devotion through surrender (sharanagati) and personal service.	Tamil Nadu, 12th century CE	Development of Vishishtadvaita Vedanta philosophy.	Sri Bhashya, Bhagavad Gita (commentary), Vedanta
Kabir's Bhakti	Kabir (15th century CE)	Sought to transcend formal religious boundaries, promoting devotion to the formless God and social equality.	North India, 15th century CE	A syncretic movement blending Islamic and Hindu elements.	Bijak, Sakhis

Bhaskaracharya's Bhakti	Bhaskaracharya (12th century CE)	Focused on devotion through hymns and songs, emphasizing a personal relationship with God.	Gujarat, 12th century CE	Known for emphasizing the idea of a personal connection with God.	Sanskrit Hymns
Guru Nanak's Bhakti	Guru Nanak (16th century CE)	Devotion to a singular, formless God. Emphasis on equality, social justice, and selfless service.	Punjab, 15th century CE	Founder of Sikhism, promoting the unity of all religions.	Guru Granth Sahib
Mirabai's Bhakti	Mirabai (16th century CE)	Devotion to Krishna, often expressed in her ecstatic songs of love and surrender.	Rajasthan, 16th century CE	Advocate of Radha-Krishna devotion, challenging social norms.	Bhajans, Padavali
Ravidas's Bhakti	Ravidas (15th century CE)	Focused on devotion to Lord Rama and social equality, rejecting caste hierarchies.	North India, 15th century CE	Advocate for caste equality and devotion over ritualism.	Shabads, Ravidas's Hymns
Tulsidas's Bhakti	Tulsidas (16th century CE)	Devotion to Lord Rama, author of the Ramcharitmanas which popularized Rama worship in North India.	North India, 16th century CE	His work solidified devotion to Rama as central to the Bhakti movement in India.	Ramcharitmanas, Hanuman Chalisa
Lingayat Movement	Basava, Allama Prabhu, Channabasava	Devotion to Shiva as the supreme deity, rejecting traditional caste systems, and emphasizing personal worship.	Karnataka, 12th century CE	Focus on Shiva as Ishtalinga (a personal deity), spread across Karnataka.	Vachanas (by Basava, Allama Prabhu), Shunya Sampadane

IMPORTANT SUFI ORDERS OF INDIA

Silsila Name	Founder	Key Characteristics	Famous Centers/Places
Chishtiya Silsila	Khwaja Moinuddin Chishti	Focuses on love, tolerance, and service to humanity. Known for its simple and accessible practices.	Ajmer (Rajasthan), Delhi, Fatehpur Sikri
Qadriya Silsila	Shaykh Abdul Qadir Jilani	Emphasizes devotion, spiritual purification, and meditation. Known for its connection with both God and the community.	Baghdad, Delhi, Lahore
Suhrawardiya Silsila	Shaykh Abu al-Najib al-Suhrawardi	Focus on inner discipline and spiritual training. Promotes the concept of divine light (Nur).	Bengal, Delhi, Patna
Naqshbandiya Silsila	Baha-ud-Din Naqshbandi	A silent meditation practice, emphasizing remembrance of God (Zikr) in daily life.	Kashmir, Delhi, Bukhara
Mevleviya Silsila	Jalaluddin Rumi (Originated in Turkey)	Focus on the whirling dance (Sema) as a way to reach spiritual ecstasy and union with God.	Istanbul, Delhi, Ajmer
Ashrafiya Silsila	Shaykh Ashraf Jahangir Semnani	A branch of the Suhrawardiya, this Silsila emphasizes love, knowledge, and religious harmony.	Delhi, Barabanki (Uttar Pradesh), Badaun (Uttar Pradesh)
Faiyaziya Silsila	Shaykh Faiyazuddin Shah Qadri	A blend of Qadriya and Chishtiya traditions, focusing on the development of personal piety.	Bengal, Uttar Pradesh, Deoband
Kadiriyya Silsila	Shaykh Ibrahim al-Qadri	Focuses on inner purification, the remembrance of God, and the love of the Prophet Muhammad (PBUH).	Gujarat, Andhra Pradesh, Assam
Rifaiya Silsila	Shaykh Ahmad al-Rifa'i	Known for its practices of meditation and the focus on attaining mystical knowledge of God.	Bengal, Uttar Pradesh

SEVEN CITIES OF DELHI

Name	Period	Significance	Notable Features
Qila Rai Pithora	10th Century	Established by Prithviraj Chauhan.	Site of the present-day Purana Qila. Prithviraj's ancestors captured Delhi from Tomar Rajput who has been credited with founding Delhi. Prithiviraj extended the fort by adding Lal Kot
Mehrauli	12th Century	Slave Dynasty	Created by Qutubuddin Aibak
Siri	14th Century	Built by Alauddin Khilji.	Compact and well-fortified city. Features include the Alai Darwaza and Haus Khaz(A reservoir
Tughlaqabad	14th Century	Built by Ghiyasuddin Tughlaq.	Ambitious but ultimately abandoned due to water scarcity. Known for its massive fortifications.
Firozabad	14th Century	Built by Firoz Shah Tughlaq.	Located south of Delhi. Known for its extensive irrigation and waterworks.
Shergharh/Din Panah/ Purana qila	16th century	Sher shah Suri	Built by Sher Shah when he wrested Delhi from Humayun in 1540
Shahjanabad	17th Century	Built by Shah Jahan.	Present-day Old Delhi. Includes iconic structures like the Red Fort, Jama Masjid, and Chandni Chowk.

LIST OF IMPORTANT GITAGS

Product Name	Category	State/Region	Description
Durgi Stone Carvings	Handicraft	Andhra Pradesh	Unique soft limestone carvings used for sculptures and decorative items.
Etikoppaka Toys	Handicraft	Andhra Pradesh	Made from softwood and colored with natural dyes; also called "Lac toys."
Chakshesang Shawl	Handicraft	Nagaland	Traditional handwoven shawl, featuring geometric patterns and cultural motifs.
Tawlhlohpuan	Handicraft	Mizoram	A heavy, durable fabric used for Mizo traditional costumes.
Mizo Puanchei	Handicraft	Mizoram	A vibrant, handwoven textile used in Mizo ceremonies and festivals.
Sohrai Khovar Painting	Handicraft	Jharkhand	Tribal mural art using natural pigments, depicting cultural themes.
Telia Rumal	Handicraft	Telangana	Handwoven cotton cloth dyed using natural vegetable dyes in geometric patterns.
Kalamkari Paintings	Handicraft	Andhra Pradesh	Hand-painted textiles featuring intricate floral and mythological designs.
Channapatna Toys	Handicraft	Karnataka	Traditional wooden toys crafted using vegetable dyes and lacquer coating.
Gamosa	Handicraft	Assam	Traditional Assamese handwoven towel with cultural and ceremonial significance.
Thanjavur Paintings	Handicraft	Tamil Nadu	Traditional paintings with rich gold foil and mythological themes.
Cheriyal Scroll Paintings	Handicraft	Telangana	Hand-painted scrolls showcasing mythological stories in vibrant colors.
Toda Embroidery	Handicraft	Tamil Nadu	Hand-stitched embroidery by the Toda tribes featuring intricate motifs.
Patan Patola	Handicraft	Gujarat	Double-ikat handwoven silk sarees, known for their vibrant patterns.
Nirmal Toys	Handicraft	Telangana	Wooden toys with a unique blend of Indian motifs and Persian art styles.
Pattachitra Paintings	Handicraft	Odisha	Traditional scroll paintings with intricate designs depicting epics like Mahabharata.
Phulkari Embroidery	Handicraft	Punjab, Haryana & Rajasthan	Traditional embroidery featuring colorful floral patterns, used on shawls and dupattas.
Aranmula Kannadi	Handicraft	Kerala	Unique handmade metallic mirrors with cultural and traditional significance.
Kapdaganda Shawl	Handicraft	Odisha	Woven and embroidered by the women of the Kond tribe(PVTGs)
Lanjia saura painting	Handicraft	Odisha	Exterior murals painted on mud walls of home.
Idu Mishmi textiles	Handicraft	Arunachal pradesh	-

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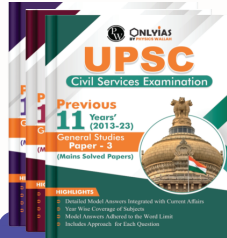
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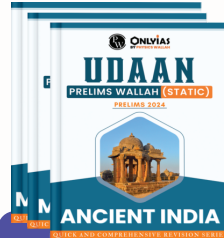
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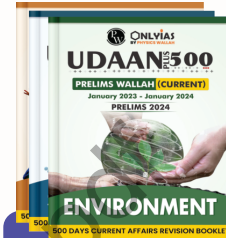
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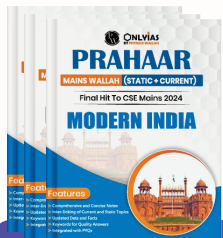
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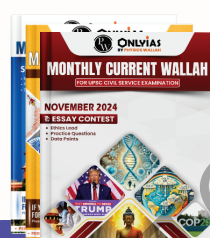
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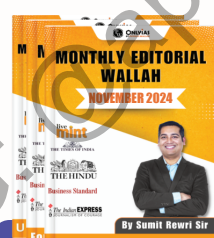
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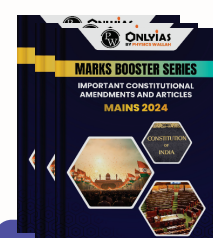
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