

RELIGION

BUDDHISM

- World's 4th largest- 7% world popu, 0.7% india

Buddha

- Born- Lumbini (563 BC)(now Nepal)
 - Age 29- left home on horse *Kanthaka*
 - Age 35- Enlightenment (*Nirvana*) @ Bodh Gaya
 - First Sermon- Sarnath- event known as Dharma-chakra-pravartana
 - Contemporary kings- Bimbisara>>>>Later Ajatshatru
 - Official name- Tathagata and Sakyamuni
- His predecessor: Kassapa Buddha Successor: Maitreya

Earliest buddhist school:

- Division of sangha in 2 schools
 1. Sthavira nikaya- the rebel guys>>>@2nd Buddhist Council
 1. Vatsiputriya
 2. Sarvastivada (aka Vaibhasika)- Yogacara school(doctrine of **cittamatra**- Only mind is ultimate reality + systemized doctrine of Triyaka)
 3. Sankrantika
 4. Dharmaguptaka
 5. Mahisasaka
 6. Dharmottariya
 7. Bhadraniya
 8. Sannagarika
 9. Sammitiya
 2. Mahasamghika
 1. Gokulika
 2. Prajnaptivada
 3. Bahusrutiya
 4. Ekavyaharikas
 5. Caitika
 3. others- Hemavatika, Rajagiriya, Siddhatthaka, Pubbaseliya, Aparaseliya and Apararajagirika

Concepts and philosophy

1. 4 Major noble truths-

1. **Dukkha**- suffering
2. **Samudaya**- Origin of suffering
3. **Nirodha**- cessation of suffering
4. **Magga**- Path to cessation of suffering

2. Asthanga marg- MEL DOSA M

3. Rejects- vedas, existence of soul (Unlike jaina), Belief- **Rebirth** (Not necessarily as human), **karma**

4. 3 pitaka- Vinaya-Monastic code, Sutta-Buddha's saying, Abhidhamma- religious discourse

The largest and most important of the "Three Baskets " is the **Sutta Pitaka**, which is divided into five "Groups" (Nikaya):

- o **Digha** (Long) Nikaya, a collection of long sermons ascribed to the Buddha
- o **Majjhima** (Medium) Nikaya, shorter sermons.
- o **Samyutta** (Connected) Nikaya, collections of brief pronouncements on kindred topics.
- o **Anguttara** (Graduated) Nikaya, contains discussions on the two things which a man should avoid and on the trinity of thought, word and deed, and so on.
- o **Khuddaka** (Minor) Nikaya, miscellaneous works in prose and verse, some very ancient, but certainly added later to the canon than the four other Nikayas.

- Jataka- mentioned in **Sutta Pitaka**

5. 3 marks of existence- 1. **Anicca**(impermanence) 2. **Dukkha** 3. **Anatta**(non self)

6. Concept of Bodhisattava

- Concept emerged in 4th **Buddhist Council** under **Kanishka**
- One who has generated *Bodhicitta* (spontaneous wish and compassionate mind) to attain Buddhahood for benefit of all sentient beings(thus universal liberation)
- To become buddha, he proceeds thr 10 grounds or *Bhumi*
- Prominent bodhisattavas

Avalokitesvara	<ol style="list-style-type: none"> 1. Padmapani 2. Holding lotus 3. Manifests Buddha's Compassion 4. Lokeshvara in Cambodia theravada 5. said to take avatara in dalai lama 6. Regarded as Buddha in Vajrayana teaching
Vajrapani	<ol style="list-style-type: none"> 1. Manifest Buddha's power+ powers of all 5 tathagatas 2. <i>Dharmapala</i> in Mahayana Buddhism 3. Protector and guide of Gautam buddha 4. Fearful appearance

Manjushri	1. Manifest Wisdom of Buddha- Mahayana Buddhism – oldest Bodhisattva 2. Sword in hand + book (containing 10 paramitas) 3. Associated with Meditation in Vajrayana
Samantabhadra	1. associated with practice and meditation in Mahayana Buddhism 2. Buddha+ Manjushri + Samantabhadra = Shakyamuni trinity
Ksitigarbha	1. took vow to take responsibility for instructions to all beings Betn period of Death of buddha and rise of Maitreya + not to achieve Buddhahood till the hell is completely emptied (thus aka bodhisattva of hell beings) 2. Popular in east Asian Buddhism
Maitreya	1. Future Buddha 2. Laughing budha- his incarnation
Akasagarbha	1. space
Skanda	1. guardian of vihara and buddha teachings
Vasudhara	1. wealth, prosperity and abundance
Sitatapatra	1. protector against supernatural danger 2. worshipped in both Mahayana and Vajrayana traditions.
Tara	1. Female Bodhisattva in Mahayana, Female Buddha in Hinayana

7. **Arhats** (or *Arahant*)- Perfected soul who has achieved **nirvana** (but not Buddhahood)- central concept to **Thervada Buddhism**

8. **Sariputta** and **Mougalayana**- Two chief disciples of Buddha

9. Name of seven Buddhas (*Saptatathagata*)- names appear in earliest 4 Niyakas

Vipassi	Sikhi	Vessabhu	Kakusandha	Konagamana	Kassapa	Gautama
998 th , 999 th and 1000 th Buddha of vyuhakalpa			1 st , 2 nd , 3 rd and present Buddha of Bhadrakalpa			

10. *Atthamahathanani*- Eight great places of buddhist heritage>> connected to life events of



MAJOR SUBSCHOOLS

1. Hinayana aka sravakayana

- Followers of original preaching of buddha- thus orthodox
- **No belief in image or idol worship**
- Individual salvation or Nirvana thr self discipline and meditation
- Patronage- ASHOKA
- Pali language
- Two subsects: 1. **Vaibhasika** 2. **Sautantrika**

2. Mahayana

- More liberal, ultimate aim: **spiritual upliftment**
- Believe in idol or image worship
- Bodhisattva concept- central to Mahayana
- Thus belief in universal liberation from suffering of ALL beings
- **Samyakasambuddha**- Bodhisattva who achieved complete enlightenment for wellbeing of ALL beings
- Lotus sutra: 6 perfections (*paramitas*) to be followed: in Mahayana Buddhism- PSSDDV- *Prajna, Shila, Shanti, Dana, Dhyana, Virya*
- Sanskrit language
- Founder- KANISHKA (1st AD)
- Two subsects- 1. **Madhyamika** (of Nagarjuna) 2. **Yogchara** (Vasubandhu and Asanga)
- **Trikaya Doctrine** of Mahayana Buddhism: says that Buddha has 3 *Kayas* or bodies

1. **Dharmakaya**- truth body which embodies very principle of enlightenment
2. **Sambhogakaya**- body of mutual enjoyment>>body of clear manifestation
3. **Nirmanakaya**- Buddha incarnation which manifest in time and space

3. Theravada

- School of Old Monks- thus kind of orthodox
- Successor of Hinayana
- Uses Pali canon – buddha's teaching
- Ultimate goal- cessation of *Klesha* How?- Ashtanaga Marg
- **Samatha and Vipassanna**- integral part of ashtanga marg
- Belief in concept of **VIBHAJJAVADA** (teaching of analysis)
- **Vissuddhimagga**- imp book written by **Buddhaghosa** in 5th AD in sri lanka
- *Satta visuddhi* (7 stage of purification) – follow to attain salvation

Note- both Mahayana and theravada- 1.consider buddha s founder, but theravada consider him unique while mahayan: one of buddha 2. Accept 8marg, 4 truths, 3 marks

4. Vajrayana (Tantric Buddhism)

- Influenced by Hinduism, BLEND of Hinduism + Buddhism
- Main deity- **TARA**
- Main phil- Tantra, Mantra and Yantra: faster methods to liberation
- Mantra- easy path than paramitas of Mahayana, taught by Manjushri
- **Five Tathagathas/ Dhyani Buddhas**- representation of 5 qualities of **Adi- Buddha:**
VAJRADHARA or Vairocana

	AMOGHASIDDHI (North)	
AMITABHA (west)	VAIROCANA (principle deity)	AKSHOBHYA (east)
	RATNASAMBHAVA (south)	

BUDDHA	Symbol	ATTRIBUTE	BODHISATTVA
Vairocana	Wheel	Wisdom of essence of dharma	Samantabhadra
Amoghasiddhi	Double Vajra	Wisdom of perfect practice	Visvapani
Amitabha (aka Buddha of heaven)	Lotus	Wisdom of observation	Avalokitesvara
Ratnasambhava	Jewel	Wisdom of equanimity	Ratnapani

Akshobhya	Vajra	Wisdom of reflection	Vajrapani
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1. these 5 are symbols in *Mandalas*
2. these 5 are aspects of *Dharmakaya*

- Places visited by Buddha
 - Kingdoms- Kosala and Magadha
 - Places- Kapilvastu, Rajgriha, Vaishali, Gaya, Kosambi, Shravast, Kushinagara, Nalanda, Mathura, Varanasi, Saket, Champapuri
- Major Centres of Buddhism in World in ancient India:
 1. Begram And Bamiyan- **Afganistan**
 2. Merv in **Turkmenistan**
 3. Anuradhapura- **Sri Lanka**
- PROMINENT PERSONALITIES

1. **Nagarjuna**- founder: Madhyamaka school of Mahayana(Sunyata(emptiness)-central concept), opposed sarvastivada and sautrantika, all that is perceived within or without is unreal, like the objects of dream (1-2AD)

- Literatures: *Madhyamikasastra* by Nagarjuna *Satakasastra* by Aryadeva

2. **Vasubhandhu**- Mahayana, wrote from perspective of sarvastivada and sautrantika(aka Darstantika). Wrote *Abhidharma-kosa-bhasya* (Commentary on Abhidharmakosakarika-Sarvastivadin text)

3. Padmasambhava- 8th cen: '2nd Buddha' in Tibet, Nepal, Bhutan

- SYMBOLS IN BUDDHIST- find out
- BUDDHIST COUNCIL:

1 st Council	Sattapani Cave (Rajgriha)	King Ajatshatru	Mahakasyapa	1. Compilation of Sutta and vinaya pitaka + (abhidhamma pitaka included) 2. Ananda- recited sutta Upali- recited vinaya
2 nd Council	Vaishali	King Kalasoka	Sabakami	1. Division- <i>Sthaviravada</i> , <i>Mahasanghika</i> , <i>Sarvastivada</i>
3 rd Council	Pataliputra	King Ashoka	Moggaliputta Tissa	1. Adoption of Tripitaka by compiling <i>Abhidhamma pitaka</i> 2. <i>Vibhajjavada</i> declared as true and only form of Buddhism
4 th Council	Kundalavana	King Kanishka	Vasumitra (with Asvaghosa)	1. Division: Hinayana and Mahayana

NOTE- another 4th council @ Alokani under **Vattagamani Abaya** (who was cruel to Jains)

JAINISM

- Reject- vedas, God
- But believe in **SOUL**, Cycle of **Karma**
 - universe- made of Jiva and ajiva, Soul- created since time immortal, Renunciation of world>> to free from cycle of karma
- 2 Tirthakaras- Rishabhadeva and Arishtanemi- Mention in Rig Veda
- Mahavira- age 42- under **sal** tree- @ **Jambhikagrama**>> **KAIVALYA**
First sermon @ **pava**

Councils

1 st	300 BC	Patliputra	Sthulabhadra	Chandragupta Maurya	12 Angas
2 nd	512 AD	Vallabhi	Devardhi Kshamasramana	-----	12 Upangs

Philosophy

- Entire world= **ANIMATED** thus **not** created by Personal Deity
 - Existence of universe: has **infinite no. of cycles**, each consisting of **utsarpini** (Cycle of Improvement) and **Avasarpini** (Cycle of decline)
 - Jaina Belief: Time is eternal and formless: like **Wheel** with **12 spokes**: 6 showing **utsarpini** and 6 showing **avasarpini**>> When one rotation of wheel= **Kalpa**
- '**Anekantavada**'- ultimate truth and reality is complex- non absolutism no specific statement can describe nature of existence and absolute truth
- 5 constarints need to be followed: kASAAB
1.Ahimsa 2.Satya 3.Asteya 4.Aparigraha 5.Brahmacharya (by Mahavira)
- Namokar mantra- common prayer in Jainism
- Samyika- practice of brief periods in medication-3 times a day
- **Salakapurusas**- 63 illustrious beings born in dukhama-sukhama ara
- **Arihant**-perfect soul with body, **Siddha**- perfect soul w/o body
- **Non creationism: UNIVERSAL LAW** (as Jaina do NOT support belief in creator Deity)
- **Syadvada**- not merely the two possibilities of existence and non-existence, but seven>>
'**Doctrine of Seven**'-All judgements are conditional and holds good only in certain condn

Symbols

Swastika	It signifies peace and well being of the humans.
Nandyavartya	It is a large swastika with nine end points.
Bhadrasana	A throne which is said to be sanctified by the jaina's feet.
Shrivasta	A mark which manifested on the Jain's chest and signified his pure soul.
Darpana	The mirror which reflects the inner self
Minayugala	A couple of fish which signifies the conquest over sexual urges
Vardhamanaka	A shallow dish used as lamp which shows the increase in the wealth, due and merit.
Kalasha	A pot filled with pure water signifying water.

MAJOR SCHOOLS

DIGAMBARA	SHWETAMBARA
1. follow Mahavira- thus follow all 5 constraints	1. follow Parsvanatha- thus 4 constraints only (no brahmacharya) to attain kevalya
2. Bhadrabahu	2. Sthulabahu
3. 6 eternal substances- <i>Jiva, Pudgala, Akasha, Dharma, Adharma, Kala</i>	3. 5 eternal substances- all except <i>Kala</i>
4. Woman Can NOT be tirthakara (thus Malli was man)	4. Can be men or woman
5. teachings contained in prakrit Suttapahuda of Kundakunda	5. believe that 23 rd and 24 th tirthakara married
	6. kalpa sutras -popular (Attribute to bhadrabahu- he went to Nepal, not south)

Main Diff betn Svetambara and Digambara-

1. Digambara> belief that After attaining *Kevala Jnana*>*Arihant* free from human needs
2. Digambara> Soul can attain Moksha only from **Male body**
3. Digambara> **extreme Non- acquisition** (not even begging bowl) for saints
4. Belief about **Agama**- Digambara: **Lost** in Magadha famine Swet: **still exist**
5. Belief about **Purva**- both belief that it is lost

Agamas= teachings of Mahavira >> compiled by disciples in *sutras*>> **memorized** (becoz monks and nuns not allowed to carry book or write)>> thus some forgotten, misremembered or lost as belief in digambara

Karmaprabhrita and **Kashayaprabhrita**- Sacred texts of **Digambara Sect**

SUBSECTS

A. Digambara-

1. Mula Sangh- original community: A. **Orthodox**- *Nandi, Sena, Simha, Deva sangha*
B. **Heterodox**- *Dravida, Yapaniya, Kashtha, Mathura*

2. Bispanthi, Digambar Terapanthi, Taranpanthi- modern community

BISPANTHI	TERAPANTHI
1. worship- tirthakara + yaksha yakshini	1. worship- only tirthakara
2. aarti, flowers, fruits\	2. replaced flower and fruit with dry sub.
3. Dharma guru- Bhattarakas	3. opposes bhattarakas

B. Svetambara-

1. Sthanakavasi- muhapatti near mouth, worship saints rather than idol
- Terapanthi- **Subsect** of **sthanakavasi**- Founder- **Bhikkanaji Maharaj.(aka Muni Bhikan)**
2. Murtipujaka (deravasi)- idol of tirthakaras, no muhapatti

Popular practices

1. Sallekhana- Voluntary fasting to death
2. Pratikraman- process of repent for sins during daily life
3. paryushan- Svetambara dasa lakshana parva- digambara

ISLAM

- Hadith- compilation of day to day teaching of prophet Mohammad
- Quaran + Sunnah>>>basis of sharia
- 4 schools of islam in india- Hanafi, Shafei, Maliki and Hambali

Movement	Founder	Reasons
Ahmadiya Movement	Mirza Ghulam Ahmad who called himself a Mahdi (guide)	It started in Punjab to create a community of people who would uphold true Islamic values.
Faraizi Movement (19 th century)	Haji Shariatullah began the movement. Prominent leaders were Naya Miyan and Duda Miyan	He called for the coming back of pure Islam and urged Muslims to perform the obligatory duties of Islam called Faraiz. He wanted people not to go to saints and follow their rituals.
Tariq-i-Muhammadiya Movement	Sayyid Ahmad Barelvi	It was essentially an armed movement to establish a proper Islamic state.
Aligarh Movement	Sir Sayyid Ahmad Khan	He propagated modern education for the Muslims, which would allow them to work with the British, and in turn the Muslims will also prosper.

CHRISTIANITY

- Bible= old testaments of jews + new testament defined by roman catholic church
- Baptism- child or indi enters in church's service
- Eucharist- breaking bread and wine with god

SIKHISM

- By Guru Nanak (1469-1539)
- Followers: supposed to be closer to God without disrupting their livelihood>>>thus attracted *Khattari* traders
- Why militancy?>>>execution of Guru Arjan Dev by Jahangir
- After this, Guru **Hargobind**>>set trend of militancy, two sword as symbol, Akal Takht and Lohgarh fort

ZOROASTRIANISM

- Prophet Zarathustra: 6-7th BCE
- Worship fire
- 3 major sects:

<i>Shahenshai</i>	Calculate their Calendar from the Last Sassanian king, Yasdegard III
<i>Kadmi</i>	Claim to have the oldest and the most accurate Calendar
<i>Fasli</i>	They follow the traditional Persian Calendar.

PAINTINGS

PHASES OF PRE-HISTORIC PAINTING

1. Upper Paleolithic (40,000-10,000)-

- On quartzite caves, minerals(ochre) as colour.
- Stick like human figures + huge animal figures + geometric patterns

2. Mesolithic (10,000-4,000)

- Smaller size, group hunting, grazing, riding scenes

3. Chalcolithic

- Battle scenes, (Bhimbetka: reveals contact of cave dwellers with settled agri communities of Malwa plateau)

- SITES- 1. **Jogimara** caves- Ramgarh hills, CH: **1000 BC**
 2. **Chitwa Dongri** – Durg district, CH- Chinese riding a donkey, dragoan, agri scenes
 3. granite rocks of Karnataka and Andhra- **Kupgallu, Piklihal and Tekkalkota**
 4. **Lakhudiyar** Walls- Uttarakhand- Suyal river

MURAL PAINTINGS

PAINTING	PERIOD	DEDICATE D	FAMOUS PAINTING	INFORMATION
Gupta Paintings				
Ajanta cave	1. 2 nd BC 2. 400-600 CE	Buddhism Patronised: 1. Satavahana 2. Vakataka	1. Bodhisattvas like Avalokitesvara (Padmapani), Manjushri, Vajrapani, 2. Dying princess 3. Shibi Jataka- offered own flesh to save pigeon 4. Matri-poshaka Jataka 1. 'The Persian Embassy scene'- Persian ambassador in chalukya king Pulakeshin II's court or vice versa 2. Dancing girl painting in Ajanta fresco 3. Many foreigners depicted in paintings- drinking wine, visiting buddha,	1. some to Mauryan period,unga and Gupta period 2. both-murals & fresco paintings(on wet plaster) 3. Tempera style (finely ground pigment mixed with solidifying base) 4. Themes- Jataka stories 5. absence of blue colour Another famous paintings: 1. Naga king and his consort 2. Mahaparinirvana of buddha
Bagh cave (MP)		Buddhist		1. very similar to ajanta- but more earthly and human, outlines 2. More secular in nature 3. Gupta period

Ellora caves	600-1000	All 3 religions Patronised: 1. Rashtrakuta 2. Yadava – Jaina caves	1. Lakshmi and Vishnu 2. Shiva 3. Apsaras	1. two phases 2. mostly confined to kailasha temple 3. Vishwakarma cave - buddha in vyakhyana mudra 4. Dashavatara temple 5. Jaina cave- Indra sabha and Jagannath sabha 6. Rameshwar temple
Elephanta caves	6 th cen AD	Continuation of Gupta era - Attributed to kalachuri dynasty	Dedicated to Shaivism	1. trimurti/ Maheshmurti/ sadashiva sculpture- most famous 2. Gangadhara sculpture- shiva bringing ganga down on earth 3. Ardhanarineshwara sculpture 4. shiva killing demon andhakara 5. kalyansundara - wedding of shiva and Parvati 6. Nataraja - lord of dance 7. ravananugraha - ravana lifting mt kailsha
Chalukyan Paintings				
Badami cave (aka Vatapi)	6 th -7 th AD	Hindu	1. Chalukyan kings, jain saints, puranic events, shiva ○ Tandava dancing shiva ○ Vishnu as trivikrama ○ Jaina - Sculptures of Parshavanatha, Bahubali	1. VISHU caves 2. one of oldest surviving hindu paintings 2. 4-armed brahma on swan 3. Patron- Mangalesha- Chalukyan king 4. carved out of soft Badami Sandstones
Vijayanagara Paintings				
Brihadeswara Temple	13th century			1. After decline of Chola- thus shows perfection of chola paintings
Virupaksha Temple			Ramayana, MHBRT,	1. one painting- Vidyarana - Spiritual guru of Bukkaraya harsha
Lepakshi (Anantpur, AP)	16th AD	Hindu	Ramayana, MHBRT, Vishu avatara	1. Veerbhadr a temple walls (veerbhadra temple- NORTH facing) 3. Complete absence of primary colours (spe. Blue) 4. Nandi bull- granite
NAYAKA paintings				
1. Themes: Ramayana, MHBRT, Krishna Leela				

2. Extention of Viajayanagara paintings				
Thiruparaku nram	14 th and 17 th century		Vardhamana Mahavira	
Pandya Rulers				
Sittanavasal cave (Arivar Koil)		Jaina	1. Samavasarana (hall where tirthakara deliver sermon) 2. Pond with Lotuses	1. Pandya ruler (7 th AD) 2. Painting on ceilings also
Odisha paintings				
Ravan Chhaya (Keonjhar, Odisha)		Was royal hunting lodge	1. royal procession 2. chola paintings	Ancient FRANCO paintings
Others				
Armamalai (vellore, TN)	8 th AD	Jaina	1. Astathik Palakas (deitis protecting 8 corners)	1. originally natural caves>> converted to jaina temple
Kerala Murals				
1. 16 th to 18 th century 2. adaption from Nayaka and viajayanagara 3. influence of comtemperory traditions like Kathakali, Kalam Ezhutu (Pictoral representation of God on floor using coloured powders; Deities- Bhagati, Ayappa, Darika, Sarpa) 4. Themes: Hindu mythology- Ramayana, MHBRT, Krishna				

MINIATURE PAINTING- small and detailed

Earlier miniature: 2 schools

1. **Pala** school- mid 7th AD-1150 AD- palm leaf or vellum paper, lost lonely figures (rarely group), patronized by Buddhism (specially Vajrayana), prominent painter- Dhimman and Vitapala

NOTE- **Pala** school witnessed last great phase of buddhism and buddhist art in mid 12th cen

2. **Apabhramsa** school- origin: GJ and Mewar, 11th-15th AD, JAINA and later Vaishnava , brought concepts of Gita Govind and Secular love in painting, famous: Kalpasutra and Kalakacharya Katha

DELHI SULTANATE

- Miniature :- famous ex: 1. Nimatnama (cookery book)-during Nasir shah
- Literature: 1. Amir Khusaru-

- Patronised by **Ziauddin Khilji, Allaudin Khilji, Ghiyasuddin Tughlaq**
- Works: *Miftah-ul-Futuh* (Victory of Ziauddin Khilji), *Nuh Siphir*, **Tughlaq Nama**
- His new style of Persian Poetry: **Sabaq-i-Hindi**

MUGHAL ERA MINIATURES

RULER	FAMOUS PAINTINGS	OTHERS
Babar		1. Persian artist- Bihzad
Humayun		1. Abdus Samvad and Mir sayyid Ali - brought Persian influence in Indian style 2. during akhbar>>>created manuscript called ' Tutinama '- first work of Mughal art
Akhbar	Paintings- Daswan, Basawan and Kesu Manuscripts: Tutinama(by Zia Nakhshabi), Hamzanama, Anvar-i-Suhaili, Gulistan of sadi 1. Tutinama - tales of parrot, also displays Kathak , Nastaliq calligraphy 2. Hamzanama - by Amir Hamza 3. Razmnama - Mahabharata 4. Ramayana - Abdul Qadir Badayuni	1. Tasvir khana - formal artistic studio by Akbar 2. Popular Art>>>Court art 3. 'Indian influence' on Mughal paint 4. 3-D figures 5. use of calligraphy in paintings 6. Maktab Khana - Translation house NOTE- Zia Nakhshabi - 1 st scholar to translate text from Sanskrit to Persian
Jahangir	Zebra, turkey, cock	1. Naturalist paintings- flora and fauna + Human faces 2. Decorated margins around paintings 3. Artist- Ustad Mansoor, Ayar-i-Danish
Shah Jahan	Literature: 1. Abdul Hamid Lahori - Padshahnama 2. Inayat Khan - Shah Jahan Nama 3. Dara Shikoh- Bhagat Geeta and Upanishads in Persian	1. Major changes: Charcoal>>>Pencil Naturalism>>>artificial elements (European influence) 2. increased use of Gold and Silver
Aurangzeb		NOT interested>>>thus rise of provincial art
Bahadur Shah		Revival after aurangzeb

REGIONAL SCHOOLS

SCHOOL	FAMOUS PAINTINGS	OTHERS
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Rajasthani school		
MEWAR SCHOOL	Tamasha paintings- court ceremonials and city views	1.extraordinary figures of Sahibdin .-focuses on his depiction of literary texts: Rasikapriya, Ramayana, MHBRT 2.after him>>>theme-life @court 3. figures- long noses, oval faces, fish like eyes 4. Female figures smaller than Male
	Nathdwara paintings- substyle of Mewar	1. Themes- Krushna and his <i>leelas</i> 2. famous painting- pichhwai paintings (wall paintings)
MARWAR SCHOOL	Shiva purana, Natacharitra, Durgacharitra, Panchtantra	1. Kingdom of Jodhpur & Bikaner + Jaisalmer 2. patronage- Man Singh 1803-43
	Subsects- Jodhpur, Bikaner, Kisangarh	
KISHANGARH SCHOOL	1. Bani Thani painting 2. Krishna and Radha Themes: 1. Romance- Radha and Krishna influenced by <i>Gita-Govind</i> , Bhagavat purana, scenes from Bihari chandrika 2. Nayak-Nayikabheda	2. Sawant singh- wrote under pet name Nagari Das : <i>Rasachandrika, Bihari Chandrika, Rasik Ratnavali, Padamuktavali, Utsavmala</i> 3. Nihal chand- star of this school 4. unique feature- beautifully painted women 5. Eyes - special place in this school
BUNDI SCHOOL (+ Kota School)	1. Krisha bhakti 2. local vegetation Most famous painting: CHITRASHALA	1. great Krishna devotees>>influence on paintings 2. sky- painted in diff colours 3. Features: Small stature, chubby cheeks
AMBER-JAIPUR SCHOOL	Bhagvatpurana, Ramayana, Ragamala	1. aka Dhundar school 2. earliest- wall painting @ Bairat (RJ) + Amer palace RJ 3. great patronage- Sawai Pratap Singh : started Suratkhana - dept of painting
RAGMALA PAINTINGS		
1. Distinct feature of Rajput paintings		
2. Pictorial representation of India Ragas and raginis>>each raga is personified by color, mood, Heroism (nayaka and nayika), season and time at which it has to sung, specific hindu deity attached to raga		
3. 16 th – 17 th century, today>>Pahari Ragamala, RJ R., Deccan R., Mughal R.		
PAHARI STYLES		
1. umbrella term used for Sub-himalayan state paintings		
2. two groups: A. Jammu or Durga B. Basholi and Kangra school		
3. two famous painters: Nainsukh and Manaku		

BASHOLI SCHOOL	Bhanudatta's Rasamajari , Gita Govind, Ramayana DeviDas's radha-Krishna	1. 17 th cen-by Raja Bhupat Pal 2. use a lot of primary colours (red, yellow, green) 3. contrast of colours 4. patron- Raja Kirpal Singh 5. Famous painter- Devi das
GULER PAINTINGS	Features: delicacy and Spirituality of feeling	1. Birthplace of Kangra paintings 2. By Hindu artists trained in Mughal style
KANGRA SCHOOL (GI Tag)	1. popular '12 months' painting 2. love scenes of Krishna 3. Gita Govind, Nal-damayanti Satsai of Biharilal 4. Bhakti Cult- driving force	1. patron-Raja Sansar Chand 2. Features: Sensuality and Intellegence, Delicacy of drawing and quality of Naturalism from Guler style 3. Focal theme- Shringar (erotic sentiment) 5. Striking feature- Greenery it shows>>Multiple shades of green 4. parent school for- kullu, Chamba, mandi
SOUTHERN paintings- much concentration on gods, much use of gold		
TANJORE PAINTING (GI Tag)	Smiling Krishna and his life events	1. Trace back to 11 th century>> On walls of <i>Brihadeswara temple</i> of chola>> later supported by Vijayanagara Nayakas>>then Maratha rulers- 18 th AD Most imp- Sarfoji maharaj 2. decorative paintings 3. on glass and wooden board>> thus aka Palagai Padam 4. brilliant colour patterns, , gemstones 5. Distintive feature: Gold coating 6. Gasso works
MYSORE SCHOOL (GI Tag)	Hindu god and goddess Most famous: Sritattvanidhi	1. unique- two or more figures where one figure dominates in size and colour 2. Famous for Gasso Work ' gesso paste '= White lead powder + Gambose +Arabic gum
FOLK PAINTINGS		
MADHUBANI PAINTING (GI Tag)	Religious motifs-krishna, rama, durga Auspicious occasions like birth, m'age, festival	1. aka Mithila painting 2. Traditionally by WOMEN 3. symbolic paintings 4. flowers, animals, trees- to fill gaps 5. on wall with rice paste and veg colours (now on paper, cloths) 6. Mention in Ramayana

PATTACHITRA (GI Tag)	1. Odisha- Jagannath and Vaishnava cult 2. shakti and shiva cult 3. 10 incarnations of vishnu based on Gita Govind	1. Raghurajpur in Odisha + WB , Cloth based scroll painting 2. on treated cloths , natural colours 3. NO use of pencil or charcoal, only brush to draw outline 4. coating of lacquer 5. Mix of classical + folk elements 6. when on palm leaf>> Talapattachitra 7. Chalchitra - Part of Bengal pattachi.>>drawn by Patta Lekhas
PATUA ART	Mangal Kavyas (auspicious stories of gods)	1. Midnapore in Bengal 2. on pats or scrolls 3. earlier for religious purposes, now to comment on political and social issues
KALIGHAT PAINTINGS	Earlier>>>religious, Now>>>social sentiments, considered as 1st painting to express weaker class sentiments	1. Calcutta during british times 2. By rural migrants who settle @kalighat temple>>artists known as Patuas 3. watercolours + mill papers 4. Blend of Oriental and Occidental style 5. Imp role in independence movm>> secular themes
PAITKAR PAINTINGS	‘what happens to human like post death’	1. by tribals of Jharkhand (Also in WB and Odissa) 2. scroll painting, one of ancient schools 3. association with Ma Mansa - tribal goddess
KALAMKARI PAINTING	Hindu mythology	1. Srikalahasti and Machilipatanam in Andhra Pradesh 2. Kalam =pen (of sharpened pointed bamboo), use ONLY natural dyes 3. base- cotton fabric 4. wall hangings, textile with handworks
WARLI PAINTINGS (GI Tag)	1. Ritualistic painting: central motif- chaukat or chauk surrounded by scenes as hunting, dances, fishing 2. Palaghat goddess- fertility goddess	1. by warlis - indigenous people in MH-GJ border 2. origin- 3000 BCE, resemblance to Bhimbetka paintings 3. done on wall (mud+ cowdung= red ochre), basic vocabulary – O, triangle, rectangle 4. white pigment- gum + rice powder
THANGKA PAINTING	Buddhism- 1. Life of buddha 2. wheel of life 3. Bodhisattvas	1. by Buddhist monks 2. Sikkim, HP, Ladakh, Aruna 3. Base- cotton or silk canvas 4. each colour- have significance

MANJUSHA PAINTING	Snake motifs	<ol style="list-style-type: none"> 1. Bhagalpur, Bihar 2. aka Angika Art, 'Ang'= mahajanpad 3. aka snake painting 4. on boxes of jute and paper
PHAD PAINTING	Pabuji and Devnarayan-local deities	<ol style="list-style-type: none"> 1. Rajasthan, Religious Scroll Painting 2. on long cloth called 'phad'
CHERIYAL SCROLL PAINTING (GI Tag)	Hindu epics and puranic stories	<ol style="list-style-type: none"> 1. Telangana, part of Profession of Kaki Padagollu-story telling community 2. Type of NAKASHI art, depicted as continuous story like comics, on narrow panels 3. by Balladeer community
PITHORA PAINTING	Religious and spiritual purposes Special chara- HORSE NATURE- Never a central theme	<ol style="list-style-type: none"> 1. tribals of GJ and MP- Rathwas and Bhilalas 2. on house wall-on occasions- bring peace and prosperity 3. Highly ritualistic painting rather than art form- performed to thank good or ask for something
SAURA PAINTING	Dedicated to- IDITAL: main deity of Saura	<ol style="list-style-type: none"> 1. Saura tribe- Odisha 2. wall murals, visibly similar to Warli 3. aka Italons or ikons 4. human shapes- stick like 5. Earlier- painted only by Kudangs: priestly class
Aipan paintings	Special occasions and ceremonial rituals - Symbol of ' Fortune and Fertility '	<ol style="list-style-type: none"> 1. Uttarakhand 2. by Women 3. always on <u>empty walls or ground</u> 4. Brick red background + white paste from rice powder 5. Recent- Project Aipan 2015

INDIAN DANCES

8 classical dances- BS MOM C KKK

DANCE FORM	ORIGIN	OTHER
Bharatnatyam	Tamil Nadu	<ol style="list-style-type: none"> 1. 'fire dance' 2. Tanjore natyam>> grown from temple dance 3. equal emphasis on Lasya and Tandava 4. origin- <i>Sadir</i> performance by Devdasis 5. Solo

Kuchipudi	Andhra Pradesh	<ol style="list-style-type: none"> 1. influence of Vaishnavism 2. Patronage by Vijaynagara and Golconda 3. stories of bhagavat purana>>thus dancers=Bhagavathalus, BUT have SECULAR themes 4. Carnatic music + Violin + Mridangam 5. combines speech + Abhinaya + pure dance>> multiple role for dancer 6. Tara- Dancing on brass plates by keeping feet on edge
Kathakali	Kerala	<ol style="list-style-type: none"> 1. Music+ dance + drama>>>painted faces 2. all MALE GROUP performance 3. Dancer>> completely speechless performance 3. language- Manipravalam= Malayalam + Sanskrit 4. symbolizes sky or ether>>>thus performed in open air theatres 5. represents- eternal conflict of good and evil, depicts puranas and epics
Mohiniattam	Kerala	<ol style="list-style-type: none"> 1. solo>> connected with kerala's temples 2. absence of footsteps/ footwork 3. restraint in movement- hallmark of dance style 4. instruments- Edakka, Cymbals, veena, drums, flute
Odissi		<ol style="list-style-type: none"> 1. by Maharis- female temple servants 2. Patronage- Jain king Kharvela 3. Tribhanga posture 4. instruments- Manjira(cambal), Pakhwaj (drums), sitar, flute 5. symbolizes element of WATER 6. influence of Vaishnava faith of Odisha>> Krishna and radha
Manipuri	Manipur	<ol style="list-style-type: none"> 1. origin- festival of Lai Haraoba 2. central theme- Ras-Leela of Krishna (influence of Vaishnavism) 3. generally by females 4. instruments- Pung (drum), flute, Khartals, dhols 5. influenced Thang-Ta and Sankirtana 6. Artist- NEVER makes eye contact with audience
Kathak	Uttar Pradesh	<ol style="list-style-type: none"> 1. story tellers- sometimes recites bols 2. Jugalbandi betn dancer and table player 3. only danceform associated with Hindustani Music 4. Influence of Vaishnavite movm 5. Only dance having links with Muslim culture (Hindustani music) 6. Thumri music>> special asso with kathak in 19th cen in time of wajid ali shah of Lukhnow
Sattriya	Assam	<ol style="list-style-type: none"> 1.origin- Vaishnava monastery 'Sattras'>>16th century>> shakaradeva 2. inspired from Bhakti Movement 3.depicts mythological stories of Vishnu 4. instruments- Khol (drum), Cymbals (Manjira), flute

Chhau	Odisha West Bengal Jharkhand	1. Narrate mythical stories- Mahabharata, Ramayana, purana, folklore, local legends 2. associated with Chaitra parva – advent of spring and harvest 3. instruments: by reed pipes like mohuri, turi-bheri, Dhol, Nagada, Jhanj, shehnai>> based on Jhumar folks, devotional kirtans, classical ragas>> no vocals 4. 3 main styles- 1. saraikella c.-JH 2. Purulia c.- WB 3. Mayurbhanj c.- OD (don't wear mask) 5. during night in open
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FOLK DANCES OF INDIA

DANCE FORM	REGION	PURPOSE	OTHER
Dalkhai	Odisha	Dussehra	
Paika	Odisha	Martial folk dance	
Danda-Jatra	Odisha	Stories of shiva, story of harmony and brotherhood	Dance + drama + music
Dhap Dance	Odisha	@ Nirakhai festival	Kandha tribe
Garba	Gujrat	Woman dance around lamp in circular movm with rhythmic clapping	
Dandiya Rass	Origin- Gujrat Also in RJ	Mock fight betn Durga and Mahisasura	
Ghoomar or Gangore	Rajasthan	Performed in honour of goddess Saraswati	1. Bhil tribe 2. Women
Kalbelia	Rajasthan		1. Women of kalbelia community 2. <i>been</i> -used for music 3. UNESCO RLICHoH 4. resembles snake movm
Tarangamel	Goa	Celebrates youthfulness of region during dasshehra and Holi	Rainbow like customs
Bhangra/gidda	Punjab		Bhangra- male, gidda-female
Jhoomar	Punjab		1. By tribal Sikhs during harvest 2. movm of arms

Gatka	Punjab	Associated with Sikh gurus	1. Martial Art 2. Wodden stick fighting to simulate swords
Jhumar	Haryana		1. Married woman 2. Haryani Gidda
Raibenshe	Bengal	By bodyguards of kings and Zamindars	1. <i>Raibansh</i> - long tall bamboo
Raslila	Uttar Pradesh	Lovestory- radha Krishna	
Dadra	Uttar Pradesh		Court dance in lukhnow
Jawara	Madhya Pradesh	Harvest dance	Balancing basket of jawar on head
Matki	Madhya Pradesh	Wedding and other festivals	Balancing earthen pots on head
Gaur Maria	Bastar, Chattisgarh	Imitates movm of Bison	By Bison horn Maria tribe
Raut Naach	Chattisgarh	During Diwali	Yadav community
Biraha (<i>viraha</i>)	Bihar	Depict pain of women whose partner are away	By MALES only
Jat-Jatin	Bihar	Love and quarrel of married couple	
Burrakatha	Andhra Pradesh	Narration of purana stories	
Butta Bommalu	Andhra Pradesh		1. Means basket boy 2. non verbal music
Kaikottikali	Kerala	Onam- to celebrate rich harvest	Temple dance
Padayani	Kerala		Martial dance with huge masks
Chakyar Koothu	Kerala		1. by Chakyar community 2. dress like snakes
Kalaripayattu	Kerala and Tamil Nadu	South indian Martial art	Mention in Sangam Literature

Kummi	Kerala and Tamil Nadu	During Pongal	1. beats by clapping 2. by woman
Mayilattam aka Peacock dance	Kerala and Tamil Nadu		Young girls as peacock
Silambam	Tamil Nadu	Martial art	Bamboo
Kolkali-Parichakali	Kerala and Lashadweep	Mock enactment of fight sequence	
Yakshagana	Karnataka		1. Dance + Music+ Dialogue 2. Influenced by Vaishnava Bhakti movement 3. Instruments: Maddale, Taala, Chande
Bhootha Aradhane	Karnataka	Devil worship	<i>Angat alyasarkha nachtat</i>
Pata Kunita	Karnataka	Religious dance with long bamboo poles	1. Mysore 2. Male only
Dollu Kunita	Karnataka	deity Beereshwara or Beeralingeswara	1. Drum dance 2. Kuruba Gowdas tribe
1. Thang-Ta 2. Mukna	Manipur	Mock fight sequence	Martial dance
Rangma/Bamboo dance	Nagaland	War dance of nagas	
Singhi Chhan	Sikkim	Tribute to Khanchenzunga peak	Mask dance
Tamang Selo	Sikkim	Depict emotions of young boys and girls	
Dumhal	J&K		Wattal tribe
Cheraw	Mizoram		Bamboo dance
Charba	Himachal	Dussehra	
Thali	Himachal		

Alkap	JH and WB	@Gajan festival of shiva	1. dance-drama
Jhumar	JH and OD	Harvest dance	
Karma Naach	Chota Nagpur plateau	Tribal festival of 'karma'	
Chapelli	Uttarakhand		At weddings
Hojagiri	Tripura	Balancing pots or other things on head + only lower body moves	Reang (Bru) tribe
Khomlainai	Assam	Wrestling	By Bodo Community
Bihu	Assam		Group, rapid hand movements

FESTIVALS IN INDIA

FESTIVALS IN NORTH-EAST INDIA: S N M T M A A M
(silsila ye chahat ka) SL SL y C K NWB BAM D LCKK

FESTIVAL	STATE	MAIN PURPOSE	OTHER
Saga Dawa	Sikkim	Commemorate birth, enlight, death of BUDDHA	1. <i>Saga dawa</i> - 'month of merits':tibetian lunar month 2. celebrated by Buddhist community on day of full moon in <i>Saga Dawa</i> 3. have to follow- <i>Dana, Sila, Bhavana</i>
Losoong Festival	Sikkim	1. Sikkimese new year 2. celebrate harvest season fby farmers	1. December 2. Festival of Bhutia community, but now Lepcha also 3. local wine- Chaang 4. dances- Cham dance, Black Hat dance
Sekrenyi festival	Nagaland		Angami Naga
Lui Ngai Ni Festival	Nagaland	Mark for seed sowing season	1. February 2. by all naga community
Chapchar Kut	Mizoram	after completion of Task of JHUM cultivation	1. Cheraw dance

Kharchi Puja	Tripura	Honour of lord SHIVA (who ordered to worship other 14 deities)	1. initially as function of royal family of tri>>now common 2. July, 10 days 3. 14 deities @old Agartala
Nongkrem Dance festival	Meghalaya	Harvest thanksgiving season	1. Khasi tribe 2. goat killing 3. virgin girl>>dance
Wangala Festival	Meghalaya	1. Beginning of winter- celebrate post harvest season 2. deity- ' Misi Saljong '	1. Garo tribe 2. people wear feathered HEADGEAR 3. music- main part of celebration- ' 100 drum Wangala Festival'
Behdienkhlam festival	Meghalaya	Good health, harvest	1. By Jantai tribe – especially Non Christian ' Pnar ' people
Bihu festival	Assam	1. Assamese new year 2. changing seasons and harvest	1. thrice a year 1. Bohar or Rongali Bihu -most imp -14 th April 2. Kati or Kongali Bihu 3. Maagh or bhogali 2. Exchange of Gamosa (cotton towel) 3. Bihu dance
Ambubachi Mela	Assam	Menstrual cycle of goddess Kamakhya	1. Mahakhumbh of east 2. tantric activities
Majuli Festival	Assam	Show glory of majuli	1. November 2. Dept of culture of assam- organize functions
Dree festival	Arunachal Pradesh	For good harvest	1. Aptani tribe 2. July 3. cucumber is distributed as sign of good harvest
Lai Haraoba	Manipur	To please traditional deity Sanamahism	1. Meiti people 2. part of recollection of creation stories played by deities with first origin of Universe and evolution of plants and animals thr will of Atiya Shidaba 3. shows close affinity between hill and plain people
Cheiraoba Festival	Manipur	1. Manipuri new year	1. month of April (' Sajibu ')

		2. worship of deity 'Sanamahi'	2. Maiba community>>> selects 'Chahitaba'>> a person>>> bears responsibility of all ill luck or good luck that come in year to community>> his NAME is given to particular year 3. people climb on nearest hills
Kang Chingba	Manipur	Similar to 'Jagannath puri ratha yatra'	1. July 2. yatra of jagannath, brother balabhadra, sister Subhadra 3. from Govindajee temple @Imphal
Khongjom Parba ballad	Manipur	Heroic battle fought by Manipuris against British in 1891	1. Singing + use of Dholak

SIKH FESTIVALS (SH MP Shhhhh Mandar patki)- 1.Sodal Mela 2.Hola Mohalla
3.Maghi 4.Prakash utsav Dasveh Patsah

BUDDHIST FESTIVALS (SHUL) - 1. Songkran 2.Hemis Gompa 3. Ulambana 4. Losar festival

SINDHI FESTIVALS (CC)- 1.Chaliho Sahib 2.Cheti chand

ARCHITECTURE

HARAPPAN SEALS

- Materials- Steatite, Agate, chert, copper, faience, terracotta, gold, ivory
- Animals- unicorn, humped bull, rhino, tiger, elephant, buffalo, biso, goat, ibex, crocodile, But NO cow (always Bull)

Terracota figures- less, pinching method

Pottery- wheel made, red and black pottery

MAURYAN SCULPTURES

A. Court Art

1. Palaces: Pataliputra and Kumrahar, inspired by Achaemenid, material-**WOOD**
2. Pillars: 1.Lauria Nandangarh (champan), Sarnath, Material- Chunar sandstone
2.Ashokan Pillar @ Allahabad
NOTE- Allahabad pillar: inscriptions of **3 emperors: Ashoka, Samudragupta, Jahangir**
3.Pillar at Vaishali + lion capital @sarnath

- **14 Major rock edicts**- Kandahar, Shahbazgarhi, Mansehra, Kalsi, Girnar, Bombay-Sopara, Dhauli, Jaugada, Erragudi, Sannati
- 3. Stupa: original 9 after buddha's death (Rajgriha, Ramagrama, Vethapida, Vaishali, Kapilvastu, kushinagara, Pippalivana, pava, allakappa) (PVR KA)
 - **SANCHI stupa**>>> Mauryan times>> construction started at **3rd BCE in reign of ASHOKA** (he distributed mortal remains of Buddha all over)

B. Popular Art

1. Caves: generally VIHARAs

I. Barabar Caves- **OLDEST surviving rock-cut caves in India**, Mainly for AJIVIK

- In twin hills of Barabar and Nagarjuni, **Bihar**, carved in Granite
- By Ashoka and grandson Dashratha
- Caves @ Barabar- Karan Chaupar, Lomas Rishi, **Sudama, Visvakarma**
First two- **Buddhist** Last two- **AJIVIKA**
- Lomas Rishi cave-
 2. **OLDEST** ex of "chaitya arch">> thus LRC famous for this beautifully carved doors
 3. Resembles contemporary wooden architecture
 4. NO Ashokan inscriptions (as not completely in his reign)

II. NAGARJUNI cave- Near Barabar, By dashratha: for AJIVIKA

- Have Vedathika and Vapiyaka caves

2. Sculpture:

- Famous- Yaksha and Yakshini- worshipped by all 3 religions
- Yashini @Didarganj, Patna

3. Pottery- NBPW

POST MAURYAN ART

Shalabhanjika-

- Sculpture of woman, displaying feminine features, standing near tree and grasping a branch.
- Aka mandanakai, mandanika, shilabalika
- Found at: 1.**Sanchi Stupa** 2. Halebid Hoyasala architecture

I. Architecture- CHAITYAS and VIHARA: **Karle** chaitya caves(2nd BC-5th AD), **Ajanta** caves, **Junnar** chaitya-vihara (Ganesh Leni) (1st AD-3rd AD)

1. CAVES- Udayagiri and Khandagiri caves (Bhubaneswar, odisha)

- King Kharvela on twin hills- almost **contemporary with Sanchi Art**
- Aka **Cuttak or Kataka** caves
- For **JAINA** monks
- Udayagiri caves- **Hathigumpha inscription**(in Brahmi): highlights king's military campaigns and Jaina mantra
- Most imp cave in Udayagiri- **Rani Gumpha** caves- double storey **Ganesh Gumpha** caves + **Hathi Gumpha** caves
- Khandagiri caves- image of **jaina tirthakaras**



2. STUPA- wood and brick>>>**STONE**, Torans added (Hellenistic influence)






- Barhut (Bairat) stupa- Rajasthan- built during Ashoka, much added later
Used **green** schist as medium
- Tall images of Yaksha and Yakshini- illusion of 3D, Queen Mayadevi's dream, Ruru Jataka




2. Sculptures

- Gandhara- Material: earlier bluish grey sandstone, later :Mud and stucco
- Mathura- Material: spotted **red stanstone**, all 3 religions, budhha + padmapani and vajrapani + **Yakshinis and Apsaras** + **Jaina**
- Amravati- more dynamic or narrative art, **TRIBHANGA** posture, Material-white marbles

Various MUDRAS of Buddha

MUDRA	SIGNIFICANCE	
Bhumisparsh	1. Calling earth to witness the truth 2. Blue Buddha- Akshobya	
Dhyana or Yoga or samadhi	1. Depicts- Attainment of spiritual perfection	

Vitarka	Indicates teaching and discussion or intellectual debate	
Abhaya	1. Fearlessness 2. Immediate after attaining enlightenment	
Dharmachakra	1. while preaching first sermon 2. setting in motion wheel of dharma	
Anjali	1. greetings, devotion and adoration 2. for Bodhisattavas, not for pure buddhas	
Uttarabodhi	1. supreme enlightenment>>symbolizes perfection 2. By Shakyamuni Buddha	

Varada	1. charity, compassion or granting wish 2. Signifies 5 perfections	
Karana	1. indicates warding off evils	
Vajra	1. indicates knowledge 2. korea and japan	

GUPTA AGE

Architecture

1. Caves

- Added feature- MURAL paintings

Ajanta caves	1. Carved in flood Basalt rock 2. major caves are vihara halls 3. First phase: 2 nd BCE (thus younger than Lomus Rishi caves) Second phase: 400-650 CE <ol style="list-style-type: none"> Mahajanaka jataka: King>>>ascetic Vajrapani + Padmapani with lotus Miracle of sravasti + Ruru jataka + Vidurapandita jataka (birth of buddha) Buddha image Temptation of Mara legend
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	6. Buddha seating in dharma-chakra-mudra : most intact painting 7. Seated buddha statue 8. Buddha getting milk from sujata 9. Conversion of Nanda to buddhism 9. Manushi buddha paintings 10. Vassantara jataka: generous king vassantara 11. Shaddanta jataka: six tusked elephant giving his tusk 13. Mahaparinirvana of buddha
Ellora caves	Kailshnath temple= Worlds largest monolithic temple
Bagh caves (MP)	Similar to ajanta
Junagadh cave	1. 30-50 ft high citadel- "Upper Kot"
Nasik Caves	1. aka Pandav Leni 2. 1 st AD- Hinayana period + also influence of Mahayana 3. Buddha depicted th symbols 4. excellent water management system
Mandapeshwar cave (Mumbai)	1. aka Montperir caves 2. BRAHMANICAL cave in late gupta period>>> later converted to christain cave 3. sculptures: Natraja, Sada shiva, ardhhanarishwara
Udayagiri caves (Vidisha, MP)	1. Chandragupta II (5 th CE) 2. Hindu cave 3. Huge image of Varaha avtara + Samudra devata + Kartikeya + Mahishasurmardini + reclining Vishnu +

SCUPLTURE

- New school- sarnath
- Lacked nudity
- Use of cream coloured sandstone and use of metal
- Example- Sultanganj Buddha

IMPORTANT ANCIENT INSCRIPTIONS AND EDICTS

1. **Sohgaura Copper Plate:** The earliest known copper-plate, known as the Sohgaura copper-plate, is a Mauryan record that mentions famine relief efforts. It is one of the very few pre-Ashoka Brahmi inscriptions in India.
2. **Ashokan Edicts:** The Edicts of Ashoka are a collection of 33 inscriptions on the Pillars of Ashoka as well as boulders and cave walls made by the Emperor Ashoka of the Mauryan Empire during his reign from 269 BCE to 232 BCE. These inscriptions were dispersed throughout the country and it represents the first tangible evidence of Buddhism. The edicts describe in detail the Ashoka's view about dharma, to solve the severe problems faced

by the complex society.

The Edicts are divided into:

- *Pillar Edicts*
- *Major Rock Edicts*: 14 Edicts (termed 1st to 14th) and 2 separate ones found in Odisha.
- *Major Rock Inscriptions*: Minor Rock Edicts, the Queen's Edict, Barabar cave inscriptions and the Kandahar bilingual inscription.

These inscriptions show Ashoka's devotion towards the Buddhist philosophy. The inscriptions show his efforts to spread and develop the Buddhist dharma throughout his kingdom. The edicts mainly focus on **social and moral precepts rather than specific religious practices or the philosophical dimension of Buddhism**.

The inscriptions revolve around a few themes: Ashoka's conversion to Buddhism, the description of his efforts to spread Buddhism, his moral and religious precepts, and his social and animal welfare programmes. In these inscriptions, Ashoka refers to himself as "Beloved servant of the God" (*Devanampiyadasi*). The identification of Devanampiyadasi with Ashoka was confirmed by an inscription at Maski. The inscriptions found in the eastern part of India were written in Magadhi Prakrit using the Brahmi script.

3. **Rummindei Pillar Edicts (Lumbini)**: These inscriptions come under the Minor Pillar Inscriptions. These contain inscriptions recording their dedication. **The inscriptions mentions Ashoka's visit to Lumbini** (Rummindei), Rupandehi district, Nepal, the birthplace of Lord Buddha. Ashoka exempted Lumbini from paying tax, and fixed its contribution of grain at one – eighth. The inscriptions are written in Brahmi script.
4. **Prayag-Prashasti**: Prayag-Prashasti is the name given to the Allahabad Pillar. "Prayag" means a meeting place for something or someone. Prayag is an ancient name of Allahabad as it is the meeting place or 'Sangam' of rivers Ganga, Yamuna and the mythical Saraswati. Prashasti means "in praise of someone" and is a eulogy. The Allahabad Prasasti was originally engraved on the Ashokan Pillar in Kausambhi near Allahabad. Later it was removed to the Allahabad fort. . It is an Ashokan Stambh but has **4 different inscriptions** i.e.

- a) The usual Ashokan inscriptions in Brahmi script as in all pillars.
 - b) The Queen's edict regaling the charitable deeds of Ashoka's wife Kaurwaki.
 - c) Samudragupta's (335AD – 375 AD) inscriptions written by Harisena in Sanskrit language and Brahmi script. It mentions about the conquests of Samudragupta and boundaries of the Gupta Empire.
 - d) Jahangir's inscriptions in Persian.
5. **Mehrauli Inscription:** The Mehrauli Iron Pillar is located in Delhi in the Qutub Minar complex. It is notable for the rust-resistant composition of the metals used in its construction. This pillar was established by Chandragupta-II of Gupta dynasty as Vishnupada in the honor of Lord Vishnu. This pillar credits Chandragupta with conquest of the Vanga Countries by his battling alone against the confederacy of the enemies united against him. It also credits him for conquest of Vakatakas in a fight that ran across seven mouths of Indus River.
6. **Kalsi Inscription:** Kalsi town is known for its heritage importance. It is a small town located in between Chakrata and Dehradun on the banks of Yamuna river. The site of Ashoka's inscriptions at Kalsi is singularly unique as it is the only place in North India where the great Mauryan emperor has inscribed the set of the fourteen rock edicts. The language of these edicts is Prakrit and the script is Brahmi. The Rock edict was written around 450 B.C and is made of quartz which is 8 feet broad and 10 feet long. These rock edicts reflect Asoka's human approach in his internal administration when he converted himself to Buddhism. It also reflects the policies for the commitment to non-violence and restriction of war. The inscription also tells about his life when he took the path of spirituality.
7. **Maski Inscription:** Maski is a village and an archaeological site in Raichur district of Karnataka. It lies on the bank of the Maski river which is a tributary of the Tungabhadra. The site has a minor rock edict of Emperor Ashoka. It was the first edict of Emperor Ashoka that contained the name Ashoka in it instead of 'Devanampriya' or 'Piyadassi'. The inscription remains a dharma shasana, and tells the people to follow the tenets of

Buddhism. Moreover the inscription also suggests the spread of Mauryan rule up to the Krishna valley of north-eastern Karnataka.

8. **Kalinga Edicts:** Kalinga in present Odisha still stands tall as a witness of its thousand year old legacy. The Kalinga War was the turning point in Ashoka's career and he not only gave up his ambition of "Digvijaya" but also decided to take the path of non-violence and to follow Buddhism.

The set of Rock Edicts contain eleven out of the well known fourteen Rock Edicts of Ashoka. The language of the edicts is Magadhi Prakrit and the script being the early Brahmi. In place of the eleventh, twelfth and thirteenth rock edicts, two special edicts known as Separate Rock Edicts or Kalinga Edicts have been incorporated, which are peace-making in nature and meant for the pacification of the newly conquered people of Kalinga.

9. **Aihole Inscription:** Aihole in Karnataka was the first capital of Chalukyas. Many inscriptions were found at Aihole, but the inscription found at Meguti Temple popularly known as Aihole inscription witnessed many historical events of Chalukyas. The inscription is written in Sanskrit and it is in Kannada script.

There is a mention about the defeat of Harshavardhana by Pulakeshin II and the victory of Chalukyas over Pallavas. It also mentions about the shifting of the capital from Aihole to Badami. They were written by Ravikirti, the court poet of Pulakeshin II who reigned from 610 to 642 CE.

10. **Hathigumpha Inscription:** The Hathigumpha Inscription also known as Elephant Cave Inscription from Udayagiri-Khandagiri Caves in Odisha, were inscribed by King Kharavela during 2nd century BCE. The Hathigumpha Inscription consists of seventeen lines in Prakrit language and in Brahmi script. Hathigumpha Inscription at Udayagiri Caves is the main source of information about Kalinga ruler Kharavela.

The Hathigumpha Inscription is like the history of Kharavela as a king, a conqueror, a patron of culture and a champion of Jainism.

TEMPLE ARCHITECTURE

A. Nagara School

- Panchayatan
- NO water tanks, NO boundary wall
- Uprised platform
- Pillered porticos
- Shikhara:

Latina or Rekha prasad	Base- Square Walls- curve inward to a point at top	Mainly for <i>Garbhagriha</i>
Phamsana	Broader base, short height Slope in straight line	Mainly for <i>Mandapa</i>
Valabhi	Base- rectangular Roof- wagon-vaulted roof: rising in vaulted chambers	

- Amalaka and Kalasha
- Triratha temples (wall divided in 3 vertical planes), later pancha + saptaratha

Sub-Schools

SCHOOL	Location	EXAMPLES	Foreign Traveller
Odisha		<ol style="list-style-type: none"> 1. konark sun temple (aka Black Pagoda) By Narisimha Varman of E. Ganga Dynasty 1250 2. Jagannath puri (aka White Pagoda) By King Chodaganga of E. Ganga dynasty 1160 3. Lingaraj temple @ Bhubaneswar By King Jajati Keshari of Soma vansha 11th cen 4. Rajarani Temple @ Bhubaneswar A. aka Love temple due to Erotic sculptures, B. Made from local yellow sandstone 'Rajarani', C. belongs to same period as Jagannath puri temple, D. Architectures of temples like Khajuraho and Totesvara temple (Kadawa) originated in Rajarani temple 	
Khajuraho (Chandela Dynasty) (Madhya Pradesh)	Vidhya Mountain range	<ol style="list-style-type: none"> 1. Kandariya Mahadeva temple (King Vidyadhara) 2. Lakshamana vishu temple, Khajuraho (King Dhaga) 3. chausanth jogini temple- JAINA temple- <i>Tantric</i> 4. Vishvanath Temple (King Dhanga) 	<ol style="list-style-type: none"> 1. Abu Rihan Al-Biruni (with Mhmd Ghazni) 2. Ibn Battuta (Moroccan traveler)
Solanki		<ol style="list-style-type: none"> 1. Modhera sun temple, GJ By Bhima I of Solanki dynasty 1026-27 	

Other Examples:

Deogarh temple (Jhansi , Uttar Pradesh)	6 th Century CE	1. Late Gupta type architecture 2. Dashavtara temple 3. 3 main reliefs of Vishu : A. <i>Sheshashayana</i> B. <i>Nara-Narayana</i> C. <i>Ganjendramoksha</i> 4. WEST facing temple	In betwa river valley, UP
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B. Dravida Style

- Began under Mahendravarman (Pallava ruler)
- After decline of pallava>>>CHOLA>>>DRAVIDA style
- Chola sculpture>>>Nataraja @ Ravana phadi cave in Aihole
- Sub Schools:
1. *Kuta* 2. *Shala* 3. *Gaja-Prishta* 4. *Vritta* 5. *Ashtasra*

SCHOOL	PATRONGE	EXAMPLE
Pallava School	Pallava	1. Mahabalipuram (By <i>Mamalla</i> aka Narsimhavarman I)- 7th Century 2. Shore Temple @ Mahabalipuram (by Narsimhavarman II aka Rajsimha) – Unique: 3 main shrines (main= Anantashayana Vishu) 3. Kailashnath Temple, Kanchi -by Narsimhavarman II aka Rajsimha) - 8th Century (after Shore temple)
Chola school	Chola	1. Brihadiswara temple, Thanjavur (RajaRaja chola)- 1003-1010 AD 2. Brihadiswara, Gangaikond-cholapuram (Rajendra I) 1035 AD 3. Airavatesvara Temple (Rajaraja II)- shiva temple, Darasuram

VESARA SCHOOL

Vesara school aka KR school or Chalukya school	Chalukyas	1. Ravana phadi caves (Aihole) 2. Ladkhan temple @ Aihole 3. Temples of Badami 4. Doddabasappa temple, Dambal 6. Temples at Pattadakal , KR – one of it: Papanath Temple (Jaina temple) 7. Virupaksha temple of Pattadakal (aka Lokeshwar-Maha-Sila-Prasad) – by Loka Mahadevi (wife of Chalukya king Vikramaditya II)
Rashtrakutas		kailashnath temple, Ellora (750 CE)
Hoysala school	Hoysalas of dvara samudram (Halebid)	1. Hoysaleswara temple, halebid (1150)- Siva temple 2. Vijayanarayana temple, Belur 3. Chennakesava Temple, Somanathapura (1258 CE)

Vijayanagara school	<p>Tuluva dynasty, Vijayanagara</p> <p>- Synthesis of Dravida style with Islamic style</p>	<p>Introduced concept of secular buildings inside temple premises</p> <ol style="list-style-type: none"> 1. Vittalswami temple, Hampi aka Vijay Vitthala temple (King Devraya II 1422, later expanded by Krishnadevaraya)- have 56 Musical pillars aka SAREGAMA pillars, famous Stone chariot) 2. Lotus mahal, Hampi 3. Virupaksha temple, Hampi (Krishnadevaraya) 4. Ragunatha temple, Hampi 5. Narasimha on shisha naga- hampi
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OTHER SCHOOLS

Pala and sena school	<p>Pala- Buddhist (Mahayana)</p> <p>Sena- Hindu</p>	<p>Pala-</p> <ol style="list-style-type: none"> 1. Universities @ Nalanda, Jagaddala, Odantapuri and Vikramshila 2. Somapura Mahavira monastery in Bangladesh <p>Sena-</p> <ol style="list-style-type: none"> 1. Dhakeswari temple, Bangladesh
Nayaka aka Madurai school	Nayaka rulers	Meenakshi temple, Madurai (originally Pandyas>>renovate Nayaka)

JAINA ARCHITECTURE:

Statue Of Gomateshwara

- Built by **Ganga dynasty minister Chamundaraya**
- Location: Vindhyagiri hills, Shravanbelagola, KR
- Statue of : **Bahubali**>>Son of Rishabadeva + younger brother of Bharata Chakravartin
- Monolith- carved out from single stone
- *Mahamastakabhisheka*- Grand event every 12 years

Palitana Temple

- JAINA temple @ **shatrunjaya hill**, near Bhavnagar, **Gujrat** (Shatrunjaya hills= sacred for svetambara Jains)
- Main Temple- 1st tirthakara- **Rishabhadeva**- **Holiest** shrine for svetambara Murtipujaka
- Unique feature- Chaumukh temple designs

Shikharji

- Parasnath Hills, **Jharkhand**
- Most imp Tirtha for Jaina- 20/24 tirthakaras attained Moksha here

Mungi Tungi hills

- Twin hills in Sahyadri hills, Tehrabad, Near Nasik

- **Worlds largest Jain statue>> 108 ft>> Rishabhadeva>> Statue of Ahimsa**
- Jaina Belief- 99 crore monks attained moksha here (including rama, hamumana,)

Dilwara temple

- @ **Mount Abu**
- Build by **Vimal Shah** (minister of Solanki ruler of GJ)
- Built in 11th to 13th Century

ARCHITECTURE AT MAHABALIPURAM

The ancient port city of Mamallapuram under Pallava dynasty in Tamil Nadu, flourished with a number of marvelous architecture. These seventh century **Pallava sites** have been declared as UNESCO World Heritage Site in 1984 by the name "Group of Monuments at Mahabalipuram".

They include:

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

FAMOUS UNIVERSITIES OF ANCIENT INDIA

NAME	STATE	ESTD BY	RELIGION
Odantapuri	Bihar	Pala King GOPALA	Buddhist
Vikramshila	Bihar (Bhagalpur)	Pala king Dharmapala	Buddhist Vajrayana sect
Jaggadala	Bengal	Pala king Ramapala	Buddhist Vajrayana sect

Valabhi	Gujrat		Hinayana Buddhism
Nalanda	Bihar	Foundation- 427 AD- Gupta king Sakraditya	All 3 buddhist doctrines, but Mahayana prominent
Takshashila	Pakistan		Hindu + Buddhism
Kancheepuram		Pallava rulers	Hinduism, Jainism, Buddhism
Manyakheta	Malkhed (KR)	Rashtrakuta rulers	H + J + B Dvaitya school of thought
Pushpagiri vihara and lalitagiri	Odisha	Kalinga kings	Buddhist
Sharada Peeth	PoK		Sanskrit learning
Nagarjunakonda	Andhra Pradesh		Buddhist

SUN TEMPLES IN INDIA

1. Konark sun temple, Odisha- by King Narasingha Deva I (E. Ganga dynasty)
2. Sun temple @ Modhera (GJ)- Bhima I of Solanki dynasty
3. Brahmanya dev temple, unao, (MP)
4. Navagrapha temple aka Suryanaar kovil, Tamilnadu
5. Suryanarayana swamy temple, Arasavalli (AP)
6. Dakshinaarka temple, gaya (bihar)
7. navalakha temple, GJ
8. Martanand surya temple, Kashmir (By Lalitaditya of Karkota dynasty)
9. Surya pahar temple, Assam

ARCHITECTURE IN MEDIEVAL INDIA

Indo-Islamic or Indo-saracenic architecture – started with Ghurid dynasty in 12 AD

- ‘arcuade’ style-arches- Introduced in India by Turks, invented by Romans
- Minars
- Avoided human and animal figures

- Spaciousness, massiveness, breadth
- Calligraphy
- Arabesque method for decoration
- Jaali works
- Use of water in premises- pools, tanks, lakes, fountains
- Charbagh style of gardening
- Pietra-dura technique or **Parchinkari**: precious stones and gems into stone walls
- Foreshortening techniques

ARCHITECTURE DURING DELHI SULTANATE

I. Imperial Style

STYLE	CHARACTERISTICS	EXAMPLE
Mameluke style of slave dynasty	1. remodeling of existing hindu structures	1. Qutub Minar - Qutb-ud-din Aibak + illtutmish+ feroze shah Tughlaq 2. arhai-din-ka-Jhopra
Khilji dynasty-seljuk style	1. use of RED SANDSTONE 2. arcade style	1. Alai Darwaza - Ala-ud-din Khilji 2. siri fort
Tughlaq dynasty	1. GREY SANDSTONE 2. Batter style- sloping walls	1. cities- tughlaqabad, Jahaanpanah, Ferozabad
Lodi dynasty	1. only tombs 2. double tombs	1. lodi gardens 2. Agra city- Sikandar Lodi

II. Provincial school

STYLE	CHARACTERISTICS	EXAMPLE
Bengal school	1. bricks and black marble 2. Bangla Roofs 3. Styles: Dochala, Chauchala	1. Qadam Rasul mosque, Gaur 2. Adina mosque, Pandua
Malwa school aka Pathan school	1. different coloured stones and marbles 2. NO minars 3. ENVIRONMENTAL ADOPTION- window, artificial reservoirs, local material, batter systems	1. Raani Roopmati pavilion, Mandu 2. Jahaz Mahal 3. Hindola mahal, Mandu
Jaunpur school aka Sharqi style	1. bold and forceful painted characters	1. Atala mosque, Jaunpur

Bijapur school or deccan style	1. 3 arched facade and bulbous domes 2. use of cornices 3. ceilings without support	1. Gol gumbhaj, bijapur
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MUGHAL ARCHITECTURE

NOTE- **Sarai**= Public domains used for temporary accommodations

1. Babur-

- **CHARBAGH** style of gardens

2. Sher Shah

- **Qila-e-Quhunah** mosque, Delhi + **Purana Qilah**
- Rohtas fort, Pakistan
- **Great Trunk Road** (sadak-e-Azam)
- Sher shah suri tomb, **sasaram** – red sandstone, inside lake

2. Akhbar

- Principal feature- 1. RED SANDSTONE 2. **Tudor arch**- four centered arch
3. **Pietra dura**>> Humayun Tomb
- Humayun's tomb@Delhi- By his 1st wife Bega begum- 1st garden tomb in Indian subcontinent + **first** structure to use **red sandstone** on Very large scale + **Model for Taj mahal**
- Agra fort- sheesh mahal, garden in Charbagh style, red sandstone
- **Fatehpur Sikri**- new capital city by akbar: modelled on Timurid style, build in same period as Agra city – ‘City of victory’>>Gujrat campaign 1573 + **gratitude towards Salim chisti**
- Massive use of Red Sandstone + Gujrati influence on palaces

PLACE	
Buland Darwaza	1. red sandstone 2. Highest gateway of world 3. aka ‘Gate of victory’: Akbar’s Conquest over Gujrat 4. Symmetrical + Chhatris (free standing kiosks)
Salim chisti tomb	1. White marble + Jalli work 2. Single storey 3. 36 <i>Chattris</i>
Panch mahal	1. Inspired by Persian badger 2. 5 storey >>gradual declining sizes 3. For ladies in court

Naubat Khana	1. aka Naqqar Khana i.e. Drum House >> musician used to drum to signify arrival of emperor
Hiran mahal	1. light house in memory of elephant
Diwan-i-Aam, Diwan-i-Khas, Ibadat Khana, Anup Talao, Marium-uz-Zamani's palace,	

- Temple of Govind Dev @ Vrindavan

3. Jahangir

- Akhbar's tomb @ **Sikandra**- Red sandstone + White marbal
- Own tomb @ Lahore
- Shalimar bagh, Kashmir
- Moti masjid, Lahore
- Tomb of Itmad-ud-daulah (by Noor Jahan)- 1st Mughal work made COMPLETELY of **white marbles**

4. Shah Jahan

- Taj mahal – used ALL Mughal techniques (Pietra dura + Charbaugh + white marbal + jaali + **red sandstone walls**)
- **Red fort**- red sandstone
- Shalimar bagh, Lahore
- City of shajahanabad
- Peacock throne- finest example of metal work of that period- captured by nadir shah>>lost

5. **Mohammad azam shah**- Bibi ka Makbara, zinat mahal @delhi

BADA IMAMBARA

- @ Lukhnow by Asaf-ud-Daula (Nawab of Awadh) in 1784
- Main aim- provide employment in period of famine of 1785
- Badashahi Mosque: NOT use of **iron, European style**
- Unique feature: Roof made of **RICE HUSK**

RUMI DARWAZA

- By Asaf- ud- Daula in 1784
- Example of Awadhi Architecture
- Modeled on Sublime Porte (Bab-i-Humayun) in Istanbul

BHAKTI MOVEMENT

- Origin- South india especially TN between 7th and 12th century
Two main groups: 1. Alvars (vishu) 2. Nayanar (Shiva)
- Presence of priest- NOT required in bhakti tradition
- Not only opposed Brahmanism, but also Jainism and buddhism

Main features

1. Unity of god
2. Idea of personal god
3. Need of true guru to realize god

Two schools

A. Nirguna school- God= formless with NO attributes, rejected idoltry and scriptures, focus on acquiring knowledge

Proponents: 1.Kabir 2.Guru Nanak 3.Dadu dayal

B. Saguna school-opposite of above + accept spiritual authority of veda + need of human guru as mediators

Proponents: 1. Ramanuja 2. Ramananda 3. Chaitanya Mahaprabhu

Bhakti movment in south india

1. Alvar

- 12 alvars(aka **Azhvars**)
- **Famous saints- Periyalvar**, his daughter Andal- only female alvar>>'Meera of south', Tondaradippodi
- **Nalayira Divyaprabandham**- Tamil Veda- compiled by Nathamuni

2. Nayanars

- 63 tamil saints devoted to lord shiva
- Song Compilations of Nayanars- Tevaram and Tiruvakam
- Book '**Tevaram**' = Dravida veda- By **Appar, Sambandar, Sundarar**>> but compiled by **Nambi Andar Nambi**
- Chola king>>**Raja Raja I**>>ordered to compile their teaching>> book called '**Tirumurai**'>>took help of **Nambi Andar Nambi**
 - thus Shaivism as 'state cult' started during Rajaraja I, and continued upto Rajendra I, Kulottunga I
- Karaikkal Ammaiyar- Female Ascetic devotee

3. Lingayats / Virshaiva movement

- Opposed rituals, rejected caste system

- Started in 12th century:>> **Basavanna**- Minister in court of Kalachuri dynasty king Bijjala I>> thus thrived in N. KR in reign of **vijayanagara empire**
- strictly monotheistic- **Qualified monoism**
- *Vachanas*- teachings of Basavanna in **Kannada**
- Jangama Veeragase dance
 1. by Maheshwaras aka jangams
 2. aka 'Lingadevaru'
- Jangams
 1. Wear linga on body- Gundagi or chouka
 2. vibhuti on forehead

Adi Shankaracharya (8th century)

- **Advaita** – unity of atman and Nirgun Brahmana, **Denies God as a whole**
- Spiritual liberation thr acquiring *Vidya*
- Advaita school- **oldest school of Vedanta philosophy**
- Criticised ritually oriented Mimamsa school,
- Creative process and all objects in creation- **Illusionary**
- Introduced Panchayatan form of worship
- Founder- **Dasanami** sampradaya, **4 Mathas** (Dvaraka, Sringeri, Puri, Badrikashrama), Smarta tradition

Bhakti movement saints

SAINT	BOOK	KING	ROLE
Ramanuja (aka Lakshan Muni)	1. Shri bhasya 2. Gita Bhasya 3. Vedarthasangraha Contemporary: Nimbarka	Kulothunga I (chola)	1. founder: ' Vishisht Advaita ' phil (qualified monism)- atman and brahman distinct, but soul shares same essential nature with brahman 2. Prabattimarga - path of Self Surrender to god 3. Central to Sri Vaishnavism- founder: Nathamuni 4. guru- Yadava prakasa- but not agreed 5. Srirangam Ranganathaswamy temple
Nimbarka	Vedanta-Parijata-Saurabha Contemporary: Ramanuja		1. Born- MH but Work- Vridavan 2. Founder of Dvaitadvaita (dualistic monoism) aka Bhedabheda philosophy- states that Soul is both different and Non different from god- different because it has attributes, non diff becoz cannot exist independently of god 3. Devotee of Krishna and Rama 4. Nimbarka sampradaya
Madhavacharya			1. Dvaita (dualism) or <i>bhedavada</i> 2. Atman and Brahman- fundamentally different 3. Tattvavada- Philosophy of reality 4. Daivta Vedanta= Dvaitavada + Tattvavada

Ramananda	1. Gyan lila 2. Yoga Chintamani	Sikander lodi	1. opened bhakti movm for ALL 2. his verses: mention in Adi grantha 3. “Bridge between bhakti movm of North and South” 4. Founder- Ramnandi Sampradaya- largest ascetic community in india 5. Inspired by Ramanuja (Vedanta philosopher) + Yoga school 6. First Bhakti saint to use HINDI
Vallabhacharya	1. Subodhini 2. Siddhant rahasya 3. Shodash Granth		1. Suddhadvaita (Pure non dualism) 2. ‘ Pushti Marg ’- Krishna centric sect 3. Rudra Sampradaya 4. Rejected asceticism and Monastic life
Kabir	1. Bijak 2. Kabir Parachai 3. Sakhi Granth 4. Granthavali	1. Sikandar lodi 2. guru nanak	1. Niguna saint, criticized untouchability, caste system, vedas 2. unity of god 3. his poems = <i>Bani, Dohe, sakhi</i> 4. his work >>in Guru Granth Sahib 5. Criticized both Hindu and Islam 6. First disciple of Ramananda
Chaitanya Mahaprabhu	<i>Siksastakam</i>	Babur	1. Krishna devotee 2. Achintaya Bheda- Abheda philosophy (sub school of Vedanta phil) + Gaudiya Vaishnavism - Krishna Bhakti: Assam, Bengal, Odisha 3. expanded tradition of Bhakti yoga 4. popularized ‘Kirtans’
Shankaradev	1. Kirtana Ghosha 2. Borgeet 3. Bhakti-paradip 4. Bhagavata Purana 5. Harishchandra upakhyana 6. Gunamala		1. popularized Vaishnavism in Assam 2. Eksarana movement (neo-vaishnavite movm)- worship Krishna as single god (Radha NOT worshipped) + follows Dasya attitude (slave to god) 3. Krishna bhakti 4. New form of music- Borgeet 5. Theatrical performance- Ankia Naat , Bhaona (His <i>Cihna Yatra</i> - one of world’s first open air theatrical performance) 6. Dance- Sattriya (aka sankari dance) 7. Language- Brijavali 8. estd Sattras - monasteries
Guru ghasidas			1. Chattisgarh 2. Satnami community - against Caste inequality of Hindu religion

			3. Created <i>Jaitkhambh</i> - pillar of truth as symbol of truth 4. Sanjay Dhubri NP named after him
Dadu dayal			1. Gujrat 2. contemporary of Akhbar 3. <i>Dadupanth</i> 4. Against Formalism and priestcraft

SUFI MOVEMENT

- Origin- 12 AD in **Persia**
- Sufis= group of religious people turned to **Ascetic and Mysticism** in opposition to growing materialism of caliphate
- Stood **Against** Dogmatic interpretation of Quran and Sunna (traditions of prophet) adopted by theologians and advocated salvation thr dedication and love for god
- Sufism= *Tasawwuf*
- Sufis sought interpretation of Quran based on **personal experience**
 - **Be-shara** : Sufi traditions against Sharia
 - **Ba- shara**: Sufi traditions Pro-sharia

Characteristics

- Absolute purity of intention and act by rigid introspection
- Guru shishya tradition- Islamic knowledge learn from teacher, NOT directly from books
- Service for humanity= s f God
- Unity of god
- *Sama*- spiritual dance and music

Two diff phil: 1. *Wahadat-al-Wajud* -oneness of existence- atman=brahman

2. *Wahadat-ul-shujud* – unity of appearance- Both are not identical

SAINTS CONTEMPERORY TO EMPERORS

1. Akbar- salim chisti, Nizamuddin Auliya, Surdas,
2. Illutmish- Khwaja Qutbuddin Bakhtiyar Kaki
3. Babur- Ubaidullah Ahrar

NOTE- Sheikh Nizamuddin chisti- contemporary to 7 mughal emperors but did not visited any

4. Prithviraj Chauhan- Khwaja Moinuddin chisti

UN LIST OF INTANGIBLE CULTURAL HERITAGE

Representative list of Intangible cultural heritage of humanity

1. Koodiyattam- **Sanskrit theatre**

- Kerala
- Male roles- Chakyar community, female role- Nambiar caste
- Theme-hindu mythology,
- Vidushaka- explains in simple Malayalam the background of story.
- Instrument used- Mizhavu, Kuzhitalam, edakka, kurumkuzhal, sankhu

2. Ramlila- UP- generally male actors

3. Tradition of vedic chanting- oldest unbroken oral tradition in existence

4. Ramman

- Religious festival in Garhwal region @ chamoli district of Uttarakhand (only in this specific village, NOT elsewhere)
- Village deity- Bhumiyal Devta
- Particular caste group host deity in particular year, each caste has distinct role
- Singing of *JAGAR*- musical rendition of local legends

5. Mudi yettu

- Folk dance and drama @ **Kerala**
- Depicts mythological tale of battle betn **Kali** and demon **Darika**
- Dance @ village temples (Bhagavati Kavus)>> entire village participates

6. Kalbelia- RJ

7. Chhau – Odisha, WB, JH

8. Buddhist chanting of Ladakh

9. Sankirtana-

- Ritual singing, drumming, dancing @ Manipur
- To mark religious occasions and life stages of Manipuri Vaishnavites
- Depicts life events of lord Krishna
- Instruments- Drum and Cymbals

10. Brass and Copper craft of utensil making among thatheras of Jandiala Guru in Punjab

- Thathera community

11. Nuvroz

- New year for parsis + Spring festival by Kashmiri community
- Denotes Zoroastrian respect for environment

12. Yoga

13. Kumbh Mela-

- 4 Widely recognized Fairs-
 - 1 Prayagraj Kumbh mela (Ganga + Yamuna + invisible Sarasvati)
 2. Haridwar Kumbh Mela(Ganga)
 3. Nasik- Trimbakeshwar KM (Godavari)
 4. Ujjain Simhastha (Shipra)
- Held in places by rotation every 3 years: Allahabad>>>Haridwar>>>Nashik>>>Ujjain
- Thus, At given place- KM held Every 12 years (Mini KM annually @ Allahabad)
- TYPES
 1. Maha Kumbha- after 12 Purna KM i.e. 144 years (only @ Allahabad)
 2. Kumbh Mela (or *Purna* Kumbha)- every 12 yrs (ONLY @ Allahabad)
 3. Ardha Kumbha- every 6 years betn Purna Kumbha @ Allahabad and Haridwar