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Indian Architecture

Various Forts in Delhi

Humayun's important

→ Humayun constructed Dinpanah in 1533.

Shershah's important

→ Shershah built Purana Qila *at the site of Dinpanah Fort by destroying it.*

Forts Built by Akbar

→ Agra Fort, Lahore Fort, Ajmer Fort and Allahabad Fort were built by Akbar.

- Agra Fort has two gateways called Amar Singh Gate and Delhi Gate or Elephant Gate.
- **Beam and bracket principle** was used in the construction of Agra Fort and Lahore Fort. Use of arches was avoided.
- Lahore Fort has lion and elephant images in its brackets. It has peacock images at the friezes.

Forts Built by Shah Jahan

→ Shah Jahan, the greatest builder among the Mughal emperors, *modified the Agra Fort built by Akbar.*

- ***Shish Mahal* (palace made of glass), *Diwan-i-Aam*** and ***Diwan-i-Khas*, *Moti Masjid* (Pearl Mosque), *Nagina Masjid* and *Musamman Burj*** were built inside this fort.
- *In his days of captivity during the reign of Aurangzeb, Shah Jahan used to view Taj Mahal from Musamman Burj.*

→ The Jami Masjid of Agra was built by Shah Jahan's daughter Jahanara.

→ Shah Jahan also constructed the city of Shahjahanabad at Delhi.

- The ***Red Fort of Delhi*** and ***Jama Masjid of Delhi***, located inside the city of Shahjahanabad, were also built by Shah Jahan.
  - The Red Fort of Delhi was also known as **Qila-e-Mualla**.
  - It had 14 gates in different directions.
  - The fort had Rang Mahal, Diwan-i-Aam and Diwan-i-Khas and a canal called Nahar-i-Bahisht.
  - **Rang Mahal was the Emperor's palace** and it was most beautiful.
  - The Peacock Throne was placed in Diwan-i-Aam.
  - An inscription in Diwan-i-Khas says that, 'If there is heaven anywhere on the earth, it is here'.
  - The Peacock Throne was looted away by **Nadir shah to Persia** when he invaded India in 1739 AD.

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✶ Jahangiri Mahal

- ✓ Jahangiri Mahal is located inside Agra Fort.
- ✓ It was **built by Akbar** for his Rajput wives.
- ✓ Nur Jahan also used it as her residence.

✶ Shahjahani Mahal

- ✓ It is also located inside Agra Fort.
- ✓ It was built between **Khas Mahal** (made by Shahjahan) **made of white marble** and **Jahangiri Mahal** (made by Akbar – not Jahangir) **made of red sandstone.**

Cave Architecture in India

BARABAR AND NAGARJUNI HILL CAVES

- Cave temples were cut in India for the first time during the reign of the Mauryan ruler Ashoka and his grandson Dasaratha.
  - Caves located in **Barabar Hill** were cut during the reign of **Ashoka** and the caves located in *Nagarjuni Hill* under the patronage of his grandson *Dasaratha*.
  - These caves were donated to the monks of **Ajivaka sect**.
  - This sect was founded by **Gosala Makkhaliputta** in 6th century BC.

- There are
  - *4 caves in Barabar Hill* and
  - *3 caves in Nagarjuni Hill*.
  - Both these caves are located close to each other in Jehanabad district of **Bihar**.
  - Ashokan inscriptions found on the walls of caves *refer Barabar Hill as '**Khalatika**' mountain.*

- The **caves located in Barabar Hill** are
  - ✓ Lomas Rishi Cave
  - ✓ Sudama Cave
  - ✓ Karna Chaupar cave
  - ✓ Visvakarma Cave

- The **caves located in Nagarjuni Hill** are
  - ✓ Gopi Cave (Gopi-ka-Kubha)
  - ✓ Vadithi Cave (Vadithi-ka-Kubha)
  - ✓ Vapiya Cave (Vapiya-ka-Kubha)

- These caves are
  - simple rectangular halls cut into the hill.
  - **Level of ornamentation is very low.**
  - **Walls** of caves have **glossy polish** similar to those found on Ashokan pillars.

IMPULSE

- These caves are
    - **divided into two halls or chambers.**
        - The ***front*** hall was used for the ***gathering of worshippers*** and
        - the ***second or the back*** chamber was used by ***monks*** for their ***residence as well as worship.***
    - It appears that there was a small stupa-like structure in the inner chamber originally but at present no such structure exists inside these caves.

CAVE ARCHITECTURE DURING POST-MAURYAN PERIOD

- The tradition of cave architecture that commenced during the reign of the Mauryan emperor Ashoka *reached its pinnacle during this period*. This progress was witnessed in eastern India as well as in western India.
    - → The caves were in the form of Chaityas and Viharas.
        - Chaitya was a place of worship and Vihara was a place of residence for monks.
        - The Viharas also acted as educational centres where monks imparted learning.

Cave Architecture in *Eastern India*

- A large number of caves were carved out in Udaygiri-Khandagiri Hills, located near Bhubaneshwar in **Odisha**, during this period under the patronage of the great **Kalinga ruler Kharavela (193 BC – 170 BC)**.
    - There are 18 caves in Udaygiri Hill and 15 caves in Khandagiri Hill.
    - In ancient times these hills were known as ***Kumari Parvat*** and ***Kumara Parvat*** respectively as informed by Hathigumpha inscription.

- Also called **Cuttack or Katak caves**, these are partly natural and partly artificial in nature. These caves belong to Jainism and were used by Jain monks for residential purposes. Height of these caves is quite low for a man to stand erect. *It appears that these caves were used as dormitories by monks.*

- Hathigumpha is not quite significant architecturally. Its historical importance lies in the famous inscription of King Kharavela engraved on its walls.
    - This inscription describes achievements of Kharavela.
    - It appears that it was composed by someone who knew Kharavela closely since his childhood.
    - It informs that Kharavela destroyed the alliance of Tamil kings of south India and brought back images of Jina (Mahavira Swami) from Magadha.
    - This image was carried away from Kalinga by Mahapadma Nanda in the 4th century BC.

Cave Architecture in *Western India*

- A large number of Buddhist caves were cut out in western India during post-Mauryan age under the patronage of local rulers and merchants.
- These caves are in the form of Chaityas and Viharas.
- **Ajanta, Karle, Bedsa, Bhaja, Nasik, Junnar, Kanheri, Pitalkhora** and **Kondana** are the prominent centres of cave architecture in western India.

INSIDE IAS

± **Karle** is located in Pune district of ***Maharashtra***.
  - There are four caves at Karle, out of which one is Chaitya and three are Viharas.
  - These caves were cut out in Bhorghat Hill.
  - Karle Chaitya is the most beautiful among all the caves.
  - It was built under the patronage of **Bhootpal Shresti of Vaijanti** in 2nd century AD during the reign of **Satavahana king Pulameyi II.**

± **Junnar** **is the largest cave complex in India**.
  - There are 130 caves located hare.
  - At ***Nasik***, there are 17 caves out of which one is Chaitya and 16 Viharas.
  - This Chaitya was cut in 1st century AD.
  - It is known as **Pandulena**. The term '**Lena**' or '**Layana**' was used in ancient Sanskrit literature for caves. **It has a gallery of music.**

CAVES ARCHITECTURE DURING GUPTA PERIOD

- The tradition of cave architecture continued during the Gupta age, though the level of progress *was not as high as it was witnessed in post-Mauryan age*. Some of the caves at **Ajanta, Bagha, Mandargiri** and **Udayagiri** were cut out during this age.
- **Bagha Caves** are located in Dhar district of ***Madhya Pradesh***. There are 9 caves at this place. These caves belong to **Buddhism**.
- **Mandargiri Caves** are located in Bhagalpur district of ***Bihar***. These caves belong to **Jainism.**
- **Udayagiri Caves** are located near Vidisha in ***Madhya Pradesh***. These caves belong to **Vaishnavism and Shaivism.** A magnificent image of **Vishnu** in the form of a great boar (**Varaha**) is located at the entrance of these caves.

CAVE ARCHITECTURE DURING POST-GUPTA AND EARLY MEDIEVAL PERIOD

AJANTA CAVES

- These caves are located in Aurangabad district of **Maharashtra**.
- There are **30 caves** at Ajanta, out of which *29 are in finished condition and 1 cave is in unfinished condition.*
  - Out of these 30 caves, *5 are **Chaityas** and 25 are **Viharas***.
  - These caves are cut into a panoramic **horseshoe shaped or U-shaped cliff** overlooking River Waghora.
- **Cave No. 10** at Ajanta is the **oldest** and **Cave No. 26** is the **latest**.
  - Early caves belong to Hinayana Buddhism and
  - the later caves belong to Mahayana Buddhism.
- **Cave No. 16** at Ajanta is considered the **most beautiful**.
- These caves were included in *UNESCO's list of World Heritage Sites in 1983.*

IMPULSE

ELLORA CAVES

- The Ellora Caves were built during the period of 600 AD – 1000 AD under the patronage of merchants and local rulers.
- In ancient times this place was known as 'Ellapura' and 'Elloru'. At present this place is known as 'Verul'.
- There are **34 caves** at Ellora.
    - Out of these, **12 caves** (Cave No. 1 to 12) belong to **Buddhism**,
    - **17 caves** (Cave No. 13 to 29) belong to **Brahmanical religion** and
    - **5 caves** (Cave No. 30 to 34) belong to **Jainism.**
- These caves belonging to ***all the three prominent religions*** were cut simultaneously over the centuries. This indicates that **level of tolerance was high** among Indians during the ancient age. The followers of different religions did not harbour any ill feeling or hostility towards each other.
- **Cave No. 16** at Ellora is also known as **Kailasha Temple**.
    - It portrays Kailasha Mountain, the abode of God Shiva.
    - **It is the biggest monolithic structure in the whole world.**
- The cutting of this cave commenced in 760 AD under the patronage of **Rashtrakuta king Krishna I.** It *was completed over a period of 100 years*. In the cutting of this cave the craftsmen removed more than 2 lakh tons of materials by using their most primitive tools.
- These caves were included in *UNESCO's list of World Heritage Sites in 1983.*

ELEPHANT CAVES

- There are **7 caves** at Elephanta, out of which 5 belong to **Brahmanical religion** (**Shaivism and Vaishnavism**) and 2 belong to **Buddhism**.
- These caves were worshipped by locals till 1534 AD but when the ***Portuguese*** captured this place, they did not allow the locals to enter this island.
- The caves located at Elephanta are famous for massive images of **God Shiva** with Shiva being depicted in various forms such as '**Trimurti**', '**Maheshmurti**' and '**Ardhnarishwara**'.
- These caves were carved out during the period of 5th century AD to 8th century AD.
- These caves were included in *UNESCO's list of World Heritage Sites in 1987.*

PILLAR ARCHITECTURE in INDIA

- A stone pillar belonging to Harappan civilization has been found at **Dholavira**.
- Palace Pillars of **Mauryan Period**
- **Independently Erected Pillars of Ashoka**
    - → Structure of Ashokan pillars

      4 parts
      1) Shaft
      2) Bell-shaped portion
      3) Abacus
      4) Capital

INSIGHT

➔ **Similarities between Ashokan Pillars and Persian Pillars**

- ✓ Both pillars were **made of stone.**
- ✓ Both had **shaft.**
- ✓ Both pillars had the **bell-shaped portion.**
- ✓ **Abacus and capital** were used in both pillars.
- ✓ Both had **glossy polish** on their surface.

⌘ PILLAR ARCHITECTURE DURING GUPTA AGE

→ The **Mehrauli Iron Pillar** is the ***only example*** of pillar architecture belonging to the Gupta period. It is about 7 metres (23 ft) in height. This *kirti stambha* (victory column) was originally erected by the Gupta ruler **Chandragupta II (Chandragupta Vikramaditya)** at **Udaygiri** (Madhya Pradesh).

- It was dedicated to the Hindu deity **Lord Vishnu**.
- This pillar has an inscription which describes achievements of ***King Chandra*** identified with **Chandragupta II (Chandragupta Vikramaditya)**.
- This pillar was brought to Delhi by Sultan Iltutmish and was erected by him near Qutub Minar.

STUPA ARCHITECTURE IN INDIA

PARTS OF STUPA

Anda

- It is the main part of a stupa in the shape of a **hemisphere or dome** or inverted bowl. It was a solid structure built by collecting earth and a brick or stone layer put over it.

Medhi

- It was the **wider base** of a stupa.

Pradakshina Path

- The English translation of the name is '**Circumbulatory Path'**. It was built over a Medhi for devotees to take rounds around the stupa to get the grace of Mahatma Buddha. Stairways were constructed to reach it from ground level.

Harmika

- It is the **top portion** of a stupa. A casket containing relics or some object was buried at the top part of a stupa, which was slightly flattened. Harmika comprised this **flattened portion surrounded by a railing/Vedika.**

Yashti

- It was a **part of *Chhatra***. *Chhatra* is the staff or *Danda* erected at the top portion of a stupa. Three, five or seven round disks were attached to it.
  - *Chhatra* consisted of *Yashti* and disks.
  - It symbolized all powerful and sovereign status of Mahatma Buddha.

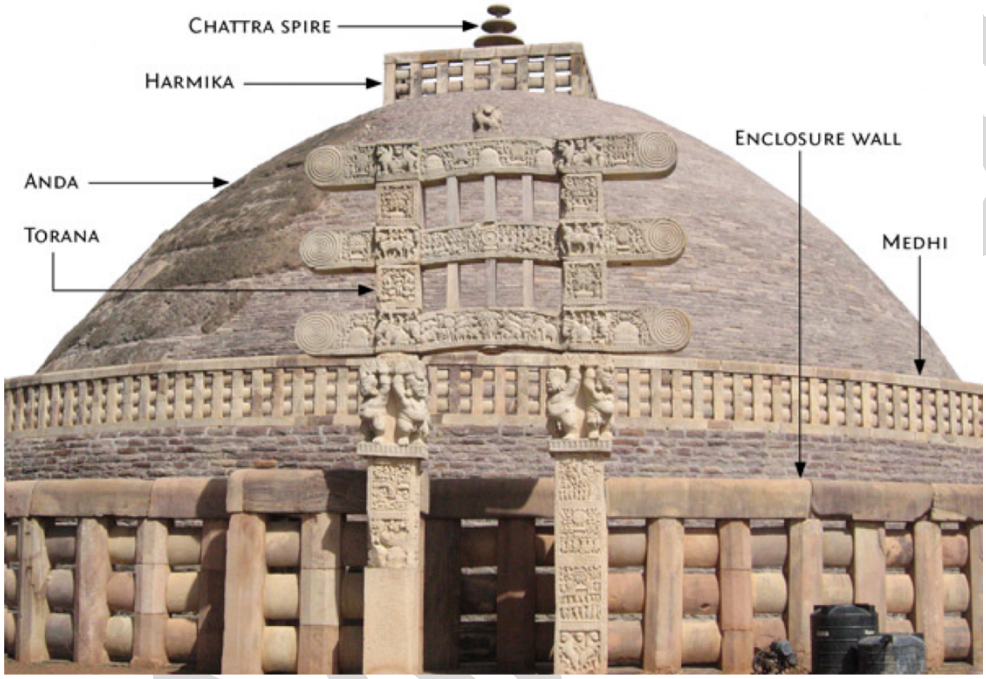
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Vedika

- It refers to the **railing** built around a stupa. There used to be 3 railings at three different levels. The first railing was built on the ground around the Anda. The second railing was built at around the middle of Anda over Medhi to act as a peripheral wall around Pradakshina Path and the third railing was built at the top to surround the Chhatra. Crossbars used in the railings were known as Suichi.

Torana

- Toranas were erected in all the four directions as **gateways**.
    - These were highly ornamented in nature.
    - Scenes from Jataka stories and day-to-day life of people were depicted on Toranas.



➘ SANCHI STUPA -- Significance

- Most well-preserved among all the stupas in India. It reflects not only the cultural life of the times but also a fine aesthetic sense.
- Sculptures and reliefs found on the *toranas* of Sanchi Stupa are extremely important source of information about life in India during the ancient age.
    - **Life of Buddha described in Jataka stories** is portrayed along with scenes from day-to-day life.
    - Stories like **Sujata offering food to Buddha**, **Bimbisara's visit to Buddha** and **animals moving in a procession to see Buddha** are depicted.
    - **Buddhist symbols** such as elephant, wheel and horse are also found on Sanchi Stupa.
    - Buddha was never depicted in human form on stupas; he was always portrayed through Buddhist symbols.

- **Folk deities such as Yaksha and Yakshini are also depicted as worshipping Buddha on Sanchi Stupa.** This was a careful strategy to overawe common masses and to convince them of the greatness of Mahatma Buddha over their deities.
    - By using these folk motifs and narratives and common cultural symbols, Buddhist stupa art succeeded in promoting Buddhist ideals among a vast majority of the common masses.

INDIAN TEMPLE ARCHITECTURE

RATHA TEMPLES

- Ratha temples are monolithic monuments cut out of live hills.
    - The term Ratha does not mean a chariot but it refers to 'procession form' of the entire structure. It appears that these temples are mobile though they are not in reality.
- **Sapta Pagoda** located at **Mahabalipuram are examples of Ratha temples**.
    - These monuments were cut during the reign of **Pallava king Narasimhavarmana I** in 7th century AD.
    - *Though the name is 'Sapta' Pagoda but in reality they are* **8 in number**.

The Sapta Pagoda of Mahabalipuram comprises

Dharmaraja Ratha
Draupadi Ratha
Arjuna Ratha
Bhima Ratha
Nakula-Sahadeva Ratha
Ganesh Ratha
Pindari Ratha
Valaiyan-kuttai Ratha

- Ratha temples are ornamented with a ***large number of images of gods and goddesses***.
    - Sculptures which represent scenes from Hindu mythology have also been used.
    - Bull, lion and elephant, the vehicle of Shiva, Durga and Indra have been used extensively.
    - The ***influence of Amravati art*** can easily be seen here through the poses and gestures of the sculptures.

- **Arjuna Ratha** is famous for beautiful images of **Shiva** and
    - **Draupadi Ratha** for images of Goddess **Durga**.

NAGARA STYLE OF TEMPLE ARCHITECTURE

- The Nagara style of temple architecture came into existence during 4th century AD when imperial **Guptas** were ruling on north India.
    - These temples are found **all over north India from Punjab in the West to Bengal and Odisha in the East.**

IMPULSE

- *Some of the prominent examples of temples of Nagara style are*
  - **Shiva temple of Bhumara** (Satna district of Madhya Pradesh)
  - **Laxmana temple of Sirpur** (Mahasamund district of Chhattisgarh)
  - **Parvati temple and Mahadeva temple of Nachna Kuthar** (Panna district of Madhya Pradesh)
  - **Vishnu temple of Tighwa** (Katni district of Madhya Pradesh)
  - **Dasavatara temple of Deogarh** (Lalitpur district of Uttar Pradesh)
  - **Vishnu temple located at Eran** (Sagar district in Madhya Pradesh)

➘ Dilwara temple located at **Mount Abu (Rajasthan)** is considered the most beautiful monument built under the patronage of Solanki rulers of Gujarat-Rajasthan.
- This temple belongs to Jainism.
- It is made of white marble and was built by the Solanki minister Vastupala.

➘ The Nagara temples located in Odisha are most well preserved because eastern India did not bear much brunt of foreign invasions during medieval age. A number of magnificent temples such as **Lingaraj temple, Muktesvara temple, Jagannath temple and Konark Sun temple** were built under the patronage of local rulers.
- Lingaraj temple and Muktesvara temple located at Bhubaneswar were built by King Yayati Kesari in 11th century AD.

➘ Lingaraja is the most remarkable example of Odisha architecture.
- Dedicated to God Harihara, *one of the various forms of Shiva*, this temple is about 55 metres high.
- It has *four main structures* known as
  - ✓ Garbhagraha (Sanctum Sanctorum),
  - ✓ Bhoga-Mandapa (hall of offerings to God),
  - ✓ Natamandira (festival or celebration hall) and
  - ✓ Jagamohana (assembly hall for devotees).
- This particular layout style is known as Deula style of temple architecture. It is a **unique feature of Odisha temples.**

➘ The Jagannath temple was built by ***King Anantavarmana*** Chodagangadeva in 12th century AD.
- This is the only temple in India where Krishna, Balabhadra (Balarama) and their sister Shubhadra are worshipped together.
- It is also unique because of the fact that the images used in this temple are made of wood.
- These wooden images are replaced with new images after every 11or 19 years in a highly secret ceremony known as **Navakalevara (literal meaning 'New Embodiment').**
- It is famously referred as **'White Pagoda'** because of the use of white coloured stones in its construction.

INSIDE

➘ The Sun temple located in the coastal city of **Konark** was built by King Narasimhadeva I in 13th century AD.

- It is a famously referred as Black Pagoda because of the use of black coloured stones in its construction.
- A larger number of beautiful female images in erotic forms have been used on the walls of this temple.
- **Rabindranath Tagore** once commented on the beauty of Konark Sun temple thus: 'Here the language of stone surpasses the language of man'.

INDO-ISLAMIC ARCHITECTURE

➘ **Balban's tomb** was the **first monument** in which **true arch was used.**

➘ During the **Tughlaq period**, **pentagonal** (five sided) **and octagonal** (eight sided) layouts were used in the construction of buildings.

- The **tomb of Sultan Ghiyas-ud-din Tughlaq** was the **first pentagonal** building and
- the **tomb of Khan-i-Jahan Telangani** (Wazir of Firoz Shah Tughlaq) was the **first octagonal** building.

➘ **During the initial phase** of Indo-Islamic architecture **single dome** was used in the construction of monuments.

- But **during Lodhi period, double dome** began to be constructed.
  - The **first double dome** was used in the construction of **tomb of Sultan Sikander Lodi** located in **Delhi.**

➘ Babur brought the charbagh style of architecture to India.

- This style was characterized by *use of gardens and artificial canals.*

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MUSIC AND DANCE IN INDIA

Details of Important Ragas

Raga Bhairav

- It is considered as the most important raga in Hindustani classical tradition.
- It is a morning raga.
- It is extremely solemn and portrays calmness of a strong mind.

Raga Marwa

- It is sung during late afternoon hours till sunset.
- It evokes emotions such as quiet resignation and gentle compassion.

Raga Pahadi

- It is an evening raga.
- It is extremely charming.
- It combines both pensive and playful aspects.

Raga Yaman

- It is an evening raga.
- It is sung from sunset till late evening.
- It manifests grace and majesty.
- It creates mood of devotion and dedication.
- This raga suggests unconditional surrender of everything one has for one's purpose of life without asking anything in return.

Raga Jog

- It is sung after midnight in the wee hours of morning.
- It uses lighter forms of music.
- It has a magical quality.
- Jog indicates a state of enchantment.

Raga Malhar

- It is also known as Raga Megh Malhar.
- It is associated with rain.
- It is considered so powerful that it can induce rainfall.
- Tansen, Baiju Bawra and Tanras Khan were its prominent performers.

Raga Deepak

- Tansen was its greatest performer.
- Tansen could light up lamps by using this raga.

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PROGRESS IN MUSIC AND DANCE DURING MEDIEVAL AGE

PROGRESS DURING SULTANATE PERIOD

- Amir Khusrau was a great musician from the Sultanate period.
  - He contributed immensely to the development of music by composing many works on music.
  - In his poem titled **Ghurrat-ul-Kamal** he mentioned that he could have written three volumes on music.
  - Later works credit him with inventing **19** melodic forms (**ragas**) of which **Khayal**, **Tarana** and **Qawwalis** are the most noteworthy.
  - He is believed to have **invented the Sitar** *by combining Veena (Indian) and Tambura (Iranian).*
  - **Tabla** is also regarded by many as **his invention.**

PROGRESS DURING MUGHAL PERIOD

- Tansen **(1500-1586)** belonging to Gwalior was the leading singer in Akbar's court.
  - *According to **Abul Fazl**,* India had not witnessed any singer of his talent during the previous thousand years.
  - It is believed that raga Megh performed by Tansen could cause rainfall any season and his raga Deepak could set candles alight.

→ **Senia tradition** is the musical tradition that invokes the name of Tansen. The followers of this gharana are either related to the family of Tansen or are associated with the age-old tradition of Guru-Shishya parampara (teacher-student relation).

→ Swami Haridas was the teacher of Tansen. He also lived in Akbar's court for some time.

INDIAN VOCAL MUSIC

DHRUPAD

- Dhrupad is performed by a solo singer or at times by a few singers together. Pakhawaj or Mridang is used during its performance rather than the Table.
- The vocalist is accompanied by two Tanpuras. Traditionally, Rudra Veena was the only other instrument used.
- This is the **oldest vocal style.**
- Its rhythm is mostly of 12 beats.
- Greater significance is given to music rather than words.
- The important constitutions are chanting Om, Chhand and Parbandh.
- The main exponents were **Swami Haridas and Tansen.**
- It was patronized by Akbar and *Raja Man Singh of Gwalior → → transposed it from Sanskrit to Hindi.*
- **Udaipur, Gwalior and Banaras** (now Varanasi) are the major Gharanas associated with Dhrupad.

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KHAYAL

- Its name comes from an Arabic word meaning 'imagination'.
- It has evolved out of **Qawwali** singing style.
- It is flexible in nature and provides scope for improvization.
- It has more flexibility in its structure and form.
- **Amir Khusrau** invented it.
- It is more romantic and delicate than Dhrupad.
- *4 major Gharanas of Khayal*
    1) Gwalior Gharana,
    2) Agra Gharana,
    3) Jaipur-Atroli Gharana and
    4) Kirana Gharana
- It gives importance to music rather than words.
- It is the highest stage of musical art in north India.
- It can be divided into 2 sections known as Asthayi and Antara.
- The Mughal emperor Muhammad Shah Rangeela patronized it in his court.

TARANA

- Tarana is a vocal form of **Hindustani music**.
- It was invented by **Amir Khusrau**.
- It uses poetry that is full of powerful words.
- It is characterized by the use of meaningless syllables in a very fast rendition.
- Tillana or Thillana in south Indian music is similar to it. It is usually employed in dance performance.

THUMRI

- Thumri gained prominence in the 19th century under the patronage of Nawab Wajid Ali Shah of Awadh.
- It is **romantic as well as devotional** in nature.
- It is famous for its sensuality.
- Themes generally revolve around a girl's devotion and love for Krishna.
- Lyrics are usually in Uttar Pradesh dialects of Hindi called **Awadhi and Brij Bhasha.**
- It is a **very light form** of music.
- It is extremely lyrical.
- Words are generally romantic in nature.
- The grammar is much laxer and a musician often mixes ragas.
- **Poorab style and Punjab style** are its two branches. Punjab style is faster and lively.

TAPPA

- It originated from the folk songs of the **camel riders of Punjab.**
- The word tappa stands for jumping, bouncing and skipping.
- Tappa is **crisp and highly volatile** in nature.
- Its tunes are melodious and sweet, and depicts the emotional outbursts of a lover.
- It was originated by Mian Ghulam Nabi Shori or Shori Mian. He was a singer in the court of Asaf-ud-Daula, the Nawab of Awadh.
- Laxmanrao Pandit, Manvalkar, Ishwarchandra Karkare, Girija Devi, Shamma Khurana and Jayant Khot are some of the prominent personalities associated with it.

IMPULSE

QAWWALI

- **Amir Khusrau** created Qawwali through a **fusion of Persian and Indian** musical traditions.
- It is **devotional** in nature**.**
- It is sung in a group with a solo voice against a chorus.

KIRTAN

- It is a form of **Vaishnavite** congregational singing.
- Kirtan was originated by **Chaitanya Mahaprabhu**.
- Kirtan involves chanting hymns or mantras. Musical instruments such as the Harmonium, Tablas, the two-headed Mridang and Cymbals are used.

HARIKATHA

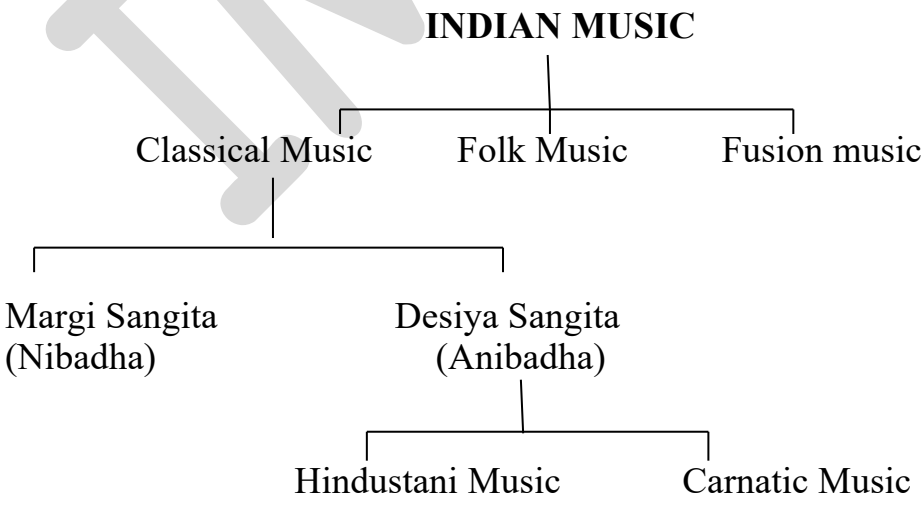
- It is the recital of a **religious mythological story** with music.
- The themes are taken from the epics, the Puranas and the lives of saints.
- This is the most popular medium of religious instruction in south India.
- Some famous Harikatha artists of the 20th century are Smt. C. Saraswati Bai of Madras (now Chennai) and Rajbans Khanna of Bombay (now Mumbai).

RABINDRA SANGEET

- It was originated by Gurudev **Rabindranath Tagore**.
- He used ragas and talas of Indian classical music and blended them with folk music like Kirtans, Bhatiyali and Baul.
- He also created many mixed ragas like Bhairav Bhairavi, Darbari Todi-Bharavi and new talas like Navami and Roopakada.

GHAZALS

- Ghazals are essentially poetic **compositions in Urdu depicting love**.
- Its genesis is attributed to **Mirza Ghalib**. Later on, these poetic compositions were given tune and they acquired a popular form.
- Mehdi Hasan and Begun Akhtar were some of the popular exponents of this trend.
- The current trends of popular Ghazals correspond to the tradition of Indian films to a great extent. It has incorporated western instruments and Hindi vocabulary.



IMPULSE

CLASSICAL DANCE OF INDIA

- Indian classical dances are considered divine in origin because **God Shiva is believed to be their creator**. He was the first performer of dance. Dance was performed by him when he used to indulge in acts of creation, preservation and destruction. His dance form is known as **Tandava**.

- The name Tandava owes its origin from the name of **Tandu** *who was an attendant of God Shiva.*
  - Tandu used to observe the dance performances of Shiva.
  - He accumulated this entire knowledge and transferred this knowledge to **Bharata Muni** at the instructions of Shiva himself.
  - Bharata Muni compiled this knowledge in his book **Natya Shastra**.
  - **Shiva in his Nataraja form** *is considered as the first dancer of the universe and supreme lord of dance.*

- Whenever Shiva used to perform **Tandava**, Parvati used to accompany him by performing **Lasya**.
  - While Tandava is a masculine dance form, Lasya is feminine in nature.
  - Movements in Lasya are graceful, gentle and ***sometimes erotic***.
  - Lasya dancing is accompanied by soft beating of heels and/or toes.

- Tandava dance symbolizes the cosmic cycle involving creation, preservation and destruction. Indian classical dances have evolved from it.

There are two variants of Tandava:

- Whenever God Shiva was involved in the acts of **creation and preservation** of universe, he was in a happy mood. On such occasions, he performed **Ananda Tandava.**
- Whenever God Shiva was involved in acts of **destruction** of evil, he was in a violent/aggressive mood. On these occasions, he performed **Rudra/Raudra Tandava.**

Tandava dance represents 5 principal forms of eternal energy:

1) Srishti (creation)
2) Sthiti (preservation)
3) Samhara (destruction)
4) Tirobhava (illusion)
5) Anugraha (emancipation)

✶ Most Indian classical dances of present times have **originated from the tradition of *Natya Shastra* either directly or indirectly.**

IMPULSE

CLASSICAL DANCE FORMS OF INDIA

Mohiniyattam

- The origin of this dance is linked to Mohini incarnation of **Vishnu**.
- It belongs to the state of **Kerala**.
- It is a **female dance form**.
- It is performed by **women in solo**.
- This dance focuses on **expression of feminine moods and emotions**.
- The typical costume for Mohiniyattam is generally white or off-white in colour with gold brocade.
- It **combines elements of Bharatanatyam and Kathakali.**

Kathakali

- This is the classical dance belonging to the state of **Kerala**.
- It is a **dance drama**.
- It portrays religious and mythological stories.
- It is characterized by elaborate costume and attractive makeup of dancers.
- It is famously known as **'Ballet of East'**.
- ***Originally*** it was performed **by only males**. Ragini Devi was the first prominent female Kathakali dancer.
- It is generally performed in open air after sunset. A big lamp known as **Nilavilakku** is kept in front of the artistes. A piece of cloth known as **tirasila** is used like a curtain before the start of the performance.
- The dancers do not speak. They only act through symbols called mudras.

Kuchipudi

- This is the classical dance belonging to **Andhra Pradesh**.
- It was ***originally*** a **male dance** form but at present females also perform it.
- It is a **dance drama** (Nritta, Nritya and Natya). Dialogue delivery is an important part of it. The dancers not only dance but also speak.
- Rhythmic patterns, melodic gestures, subtle facial expressions, vigorous leaps and turns are special features of this dance form.
- It is sensuous and bold in terms of movement of the eyes.

Bharatanatyam

- This is the classical dance belonging to the state of **Tamil Nadu**.
- **Carnatic music** is used during the performances of this dance.
- It combines **64 principles** of hand, feet, face and body movements.
- The term Bharatanatyam is a combination of 'Bha' (Bhava or expression), 'Ra' (Ragam or melody), 'Ta' (Talam or rhythm) and 'Natyam' (drama).
- Its origin is traced to the tradition of Natya Shastra.
- Bharatanatyam is famously known as **fire-dance** because it represents the metaphysical element of fire present in human body. The movements of a Bharatanatyam dancer resemble an intense flame moving joyfully.
- It is a **solo dance performed by women**. It was performed by devadasis (temple dancers) in ancient times.
- Men, called Nattuvanars, teach Bharatanatyam but they do not perform it.
- E. Krishna Iyer and Rukmini Devi Arundale revived Bharatanatyam in modern times.
- Bharatanatyam dancers use a unique set of ornaments known as **'Temple Jewellery'** during their performance. Dancers wear typical anklets called **gajjalu**.

IMPULSE

Odissi

- This is the classical dance belonging to the state of **Odisha**.
- It is referred as Odra-Magadhi in Natya Shastra.
- Rhythmical stamping of foot along with various postures such as Tribhangi, Samabhangi, Abhangi and Atibhangi are typical features of Odissi dance.
- It was performed by Maharis (great women) or Devadasis (servants of the lord) in Jagannath temple of Puri.

Kathak

- This is the classical dance form belonging to north Indian states of **Uttar Pradesh and Rajasthan.**
- It originated as a result of activities of traditional story tellers (nomadic bards) known as Kathakars.
- It is performed by **both males and females**.
- In the 18th century Kathak was extensively performed by tawaifs (prostitutes) at their centres.
- Female Kathak dancers wear saree or lehenga-choli as their costume. The traditional male costume comprises dhoti for lower half of body; upper half of body remains bare.
- A number of gharanas are associated with Kathak dance in the form of
    - Lucknow gharana,
    - Jaipur gharana,
    - Benares gharana and
    - Raigarh gharana.

Manipuri

- This classical dance belongs to the state of **Manipur**.
- It is the **most devotional dance form** among all classical dances of India.
- **Stories of Radha-Krishna (Raslila)** are portrayed by dancers.
- Dancers do not use ankle bells (Ghungroo) because they never strike their feet forcefully on ground.
- **Rabindranath Tagore popularized** it outside Manipur by inviting Manipuri dance teachers to Shantiniketan.
- This dance is **purely religious in form**. It aims to impart a spiritual experience.
- It is one of the softest and most meaningful dances in the world.

Sattriya

- This is the classical dance belonging to the state of **Assam**.
- It was originated by Bhakti Saint Guru Shankardev of Assam as a part of activities of **Vaishnava** monasteries known as Sattra.
- It was the latest dance form to be included in classical category in the year 2000.
- This dance is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.

IMPULSE

COINS

- During the **post-Mauryan period**, the most remarkable progress was witnessed in the field of coinage. Indo-Greeks and Kushana rulers made immense contribution to the development of coinage.

- Indo-Greeks were the first to issue gold coins in India. They started the tradition of putting the name, title, date and picture or effigy of kings along with other symbols on coins.

- According to *Manusmriti*, the **gold coin** was known as **Swarna** and one gold coin was equal to 80 Krishnalas.

- ***Kushana coins*** *have pictures of* ***God Shiva, Goddess Parvati along with Shaiva symbols like Nandi (bull) and trident (Trishul).***
- A number of **Indian and Iranian deities** were also depicted in Kushana coins Figures of the various deities worshipped by different groups of people living in Kushana empire were represented on the Kushana coins.
- Kushana rulers had a **cosmopolitan outlook** in religious matters. They did not impose their own religious belief on the people. It is interesting to find that images of the deities from countries like Iran, Bactria and other neighbouring regions were depicted on Kushana coins.
- **Kushanas** issued the **purest gold coins** and the **largest number of copper coins** and the largest number of copper coins in Indian history.

- A large number of Roman coins made of gold and silver belonging to the 1st and 2nd centuries have been discovered in South India.

- Satavahanas of the Deccan region issued coins made of **silver, lead, copper** and **potin**. Gold coins were not issued by Satavahanas. There was considerable progress in maritime activities and inland and seaborne trade during the reign of **Yajnasri Satkarni**. It is evident from coins having a **two-masted ship with a fish** and a conch and the **legend of Sri Yajnan Satkanisa**.
    - **Prakrit language and Brahmi script** were used by Satavahanas on their coins.

- The currency of the country consisted of Karshapanas which were **both silver and copper.**
    - Suvarna, a gold coin, was equal to 35 silver Karshapanas.
    - One Karshapana weighted 146.4 grains and one Ratti was equal to 1.83 grains.

- The Gupta age (300 AD – 550 AD) is often termed as the golden age of Indian history. The **largest number of gold coins** *were issued by Gupta rulers in the whole of Indian history*.
    - **Copper and silver** *were mainly issued in Gupta coins.*
    - Diner was the name of **gold coins** issued by them and Rupaka was the name of their **silver coins**.
    -

IMPULSE

➘ Some of the factors responsible for decline of economy during the post-Gupta period were as follows:

- Weakening of central authority
- Huna invasions
- Decline of Roman empire
- Beginning of cultivation of silk in Rome

- **Gold coins** of Muhammad Ghori had the image of **Goddess Kali/Lakshmi** on their obverse.
  - The name of the ruler was written in Nagari script on the reverse side.
  - These coins were **originally issued by Chauhan rulers.**
  - They were **re-struck** by Muhammad Ghori.
  - Original images on coins were left untouched.
  - The name of the Chauhan rulers was replaced with the new name of Muhammad-bin-Sam.

- Iltutmish was the first Sultan of Delhi to issue pure coins in Arabic standard of weightage.
  - Tanka was his **silver** coin and Jital was the **copper** coin issued by him.
  - Weight of Tanka was 175 grains.
  - Jital was an adaption of the old coin called **Dehliwala** which was in use before the establishment of Muslim rule.
  - **One Tanka was equal to 64 Jital.**

IMPULSE

DRAMA

ANCIENT INDIAN PLAYS

➘ Ashvaghosha was the first playwright in Indian history

- He wrote **Sariputra-prakarana** in ***Sanskrit*** language.
  - It was a 9-act play.
  - Its theme revolved around **conversion** of Sariputra and Mahamoggallana from Brahmanical religion into Buddhism.
  - Later they became the **main disciples of Buddha**.
  - **Sariputra** was the master of **wisdom** and **Mahamoggallana** was the master of **magical powers.**

- The Chinese traveller **Fa-Hien** mentioned in his book **Fu-Kyo-Ki** that this drama was performed in Buddhist monasteries.
  - Fa-Hien visited India during 399 AD to 414 AD when **Chandragupta II (Vikramaditya)** was the ruler of India.

➘ Bhasa was one of the earliest playwrights in India.

- He wrote **Swapnavasavadatta** in ***Sanskrit*** language in around 4th century AD.

- Karnabhara and Urubhanga are the only Sanskrit plays from ancient India that depict tragic ends. On the other hand, Natya Shastra considered sad endings inappropriate.
  - Bhasa did not follow all the rules outlined by Natya Shastra. **Post-Kalidasa plays followed the rules of Natya Shastra strictly**.
  - Bhasa included scenes containing ***signs of physical violence*** in his plays like Urubhanga. *This was strictly prohibited by Natya Shastra.*

- **Swapnavasavadatta** was the ***most famous*** play of Bhasa.
  - The story of this play revolves around **Vatsa king Udayana and queen Vasavadatta**.
  - It portrays the sorrows of Udayana for Vasavadatta.
  - He was made to believe that she perished in a fire.
  - This falsehood was spread by his minister named **Yaugandharayana**.
  - This minister wanted Udayana to marry **Padmavati**, the princess of Magadha, to enhance the powers of Udayana.

- **Pratigyayogandharayana** was another famous drama written by Bhasa.
  - Its theme revolves around the devious activities of the minister named **Yaugandharayana** of Vatsa king Udayana of Kaushambi.
  - **This minister adopted every possible method to strengthen his king.**

IMPULSE

➘ Kalidasa wrote Abhijnana Shakuntalam, Malavikagnimitram and Vikramorvasiyam.

- Abhijnana Shakuntalam deals with the story of king **Dushyanta** and **Shakuntala.**
    - Shakuntala was the daughter of the great saint Vishwamitra and apsara (a celestial nymph) Menaka.
    - She was raised by sage Kanva.
- The story of Malavikagnimitram revolves around the ***love affair*** of **Agnimitra** and **Malavika**.
    - Agnimitra was the **son and successor of Pushyamitra Shunga**, the founder of Shunga dynasty.
    - He fell in love with his servant girl named Malavika.
    - This play mentions that **Pushyamitra Shunga performed Rajasuya sacrifice** (coronation ceremony).
    - In this play Kalidasa hailed the greatness of Bhasa, Saumilla and Kaviputra as playwrights.

- Vikramorvasiyam literally means ***'Urvashi won through valour'.***
    - It is a Sanskrit play revolving around the **love story of King Pururavas** (ancestor of the great sage Vishwamitra) and an **apsara named Urvashi**.

➘ Vishakhadatta wrote Mudrarakshasa and Devichandraguptam.

- The literal meaning of Mudrarakshasa is '*Signet Ring of Rakshasa'*.
    - **Rakshasa** was the prime minister of the last Nanda king Dhana Nanda.
    - Its theme revolves around ascendance of Chandragupta Maurya to the throne of Patliputra with the help of Chanakya.

- Devichandraguptam deals with the story of Gupta rulers **Ramagupta, Chandragupta II** and **queen Dhruvadevi.**
    - This book has been lost but its portions have survived in the form of quotations in other later works.
    - Ramgupta was defeated by his Shaka enemy and he accepted to surrender his queen Dhruvadevi (Devi) to the Shaka king as per the provisions of peace treaty between them.
    - This agreement was opposed by Ramagupta's younger brother Chandragupta II as it was considered shameful.
    - Chandragupta I disguised himself as Dhruvadevi to enter the enemy camp and killed the Shaka ruler.
    - Later, Chandragupta II dethroned Ramagupta and married Dhruvadevi.

IMPULSE

➘ **Shudraka was the author of Mrichchakatikam (literal meaning is 'little clay cart').**

- Its story is ***derived from*** another drama titled *Daridra-Charudatta* (Charudatta in Poverty) *written by the playwright Bhasa*.
    - Its theme revolves around the love story of Charudatta of Ujjain and courtesan Vasantasena.

➘ **King Harshavardhana wrote a drama named Ratnavali.**

- Its theme revolves around the devious path adopted by minister **Yaugandharayana** of the Vatsa king Udayana of Kaushambi to get his king married to the Ceylonese princess **Ratnavali**.
    - An astrologer had prophesized that whoever married Ratnavali would become a great ruler.

➘ **Bhavabhuti was a great playwright of India**.

- He lived in 8th century AD.
- He wrote **three plays** namely

Mahaviracharita	Uttararamacharitra	Malatimadhava
(literal meaning is 'exploits of great hero') is a play in 7 acts. Its story revolves around Rama's victory over Ravana and his coronation as the king of Ayodhya.	is a famous drama dealing with the story of Rama and Sita. Its theme revolves around Sita being exiled by Rama when people of Ayodhya raised doubts about her chastity due to her captivity by Ravana for over a year.	is the story of the secret marriage of Malati and Madhava. Madhava was the son of Devarata, a minister of the king of Vidharbha. Malati was daughter of Bhurivasu, a minister of the king of Padmavati. This play is in 10 acts.

IMPULSE

SOCIAL INSTITUTION

- Some Indian communities such as the **Khasis (Meghalaya)** and the **Nairs (Kerala)** **follow matriarchal family system.**

➘ MARRIAGE

- The institution of marriage as known today ***emerged during the Vedic age*** (1500BC to 600BC). *It could have been there prior to Vedic age but no concrete evidence is available.*

- Marriage was considered a ***sacrament*** (sacred ritual) during ancient times.
  - Hindu marriage is still considered a sacrament.
  - Muslim marriage is a contract.

- **Divorce was absent during the Vedic age.** For the **first time**, **Arthashastra** provided information on divorce under certain circumstances such as
  - ✓ Husband stays away from house for a long period
  - ✓ Any of the partners suffers from some incurable disease
  - ✓ Infidelity of wife
  - ✓ Infertility of wife
  - ✓ Mutual consent of both partners

- **Child marriage** was **absent** during the Vedic age.
  - 16 years was the marriageable age for boys and 12 years for girls.
  - Child marriage commenced during post-Mauryan age.
  - According to Manusmriti (also known as Manavya Dharmashastra), marriageable age for a girl was 8 to 12 years.

- **Dowry** was **absent** in India during the Vedic age.

- **Widow remarriage** was **allowed** during the Vedic age.
  - During the Gupta period social attitude towards widow remarriage began to change and *Brihaspati Smriti* prohibited widow remarriage.

- **Monogamy** was common practice during the Ancient age but polygamy was also known.
  - Polygyny (multiple wives) was more common than polyandry (multiple husbands).

IMPULSE

➘ *Rigveda explains the origin of universe*. **'Purushashukta hymn' found in the 10th Mandalas** of Rigveda explains that *universe was created by* supreme **Lord Brahma**. Various parts of the universe emerged from different parts of the body of the Supreme Lord. Here **is the only reference of the word Shudra in Rigveda.**

Parts of Brahma's Body	Components of Universe
Mouth	Brahmana, Indra, Agni
Arms	Warrior class
Thighs	Vaishya
Feet	Sudra, Earth
Mind	Moon
Eye	Sun
Breath	Wind
Naval	Air
Head	Sky
Ear	Four quarters

- ✶ The first reference of gotra is found in Atharvaveda.
- ✶ The first reference of Ashrama system is found in Chandogya Upanishad, but in it only the first 3 Ashramas were mentioned.
- ✶ The first reference of all the 4 Ashramas is found in Jabla Upanishad.
- ✶ People belonging to the top 3 varnas of society were to enjoy all the 4 Ashramas. They were also known as dwija or twice born.
- ✶ Sudras were entitled only to Grihastha Ashrama.

PURUSARTHA

- The literal meaning of Purusartha is '***object of human pursuit'***.
- They are **4 in number**.
  - They represent 4 fundamental goals or objectives of human life.
- Rigveda put forward **3 fundamental objectives** of human life in the form of
  1) **Kama,**
  2) **Artha** and
  3) **Dharma.**
  - They were referred as '**trivarga'** or the 3 fundamental human pursuits.
  - During the ***later Vedic age Moksha was added*** to them and as a result of that, 4 Purusarthas emerged.
- *The 4 Purusartha were*
  - ✓ Dharma (righteousness, moral values)
  - ✓ Artha (prosperity, economic values)
  - ✓ Kama (pleasure, love)
  - ✓ Moksha (liberation, spiritual values)

IMPULSE

- ✶ **Yajnopavita:** Child was invested with sacred thread and accepted into Aryan society.

- ✶ **Upanayana:** Initiation ceremony of the child, i.e., the child entered into the life of a student.

ANCIENT INDIAN RELIGION AND PHILOSOPHY

ANTI-BUDDHIST PERSONALITIES

- **Mihirakula** (Hung King): Destroyed Buddhist monasteries and killed monks.

- **Pushyamitra Sunga** (King of Pataliputra): Destroyed Buddhist monasteries and killed Buddhist monks. He had announced a reward of one hundred Dinars on the head of each Buddhist monk.

- **Shashanka** (King of Bengal): Cut Bodhi tree (Pipal tree located at Gaya) under which Buddha attained enlightenment and threw it in River Ganges.

- **Shankaracharya** (Hindu philosopher): Defeated Buddhist scholars in discourses.

PHILOSOPHY OF BUDDHISM

→ ***Theory of Karma*** is the essential element of the teachings of Buddhism.
→ Mahatma Buddha believed in the ***Doctrine of Conditioned Co-production (Pratityasamutpada)***. According to this doctrine, 'one state of life leads to next state'.
→ Buddhism believes in efficacy of ***Gyana Marga (path of knowledge)*** to attain salvation or nirvana. True knowledge lies in '***four noble truths'***.
→ ***Nirvana*** is considered as the ultimate goal of human life. In Buddhist philosophy, Nirvana is understood as liberation from the cycle of birth and death or cessation of cycle of birth and death.
→ Buddha ***rejected the idea of soul***. He said that there was nothing like soul. He emphasized that nothing moves from one life to another. He did not acknowledge permanent existence of anything.
→ Buddha **did not say anything about God.** He neither rejected nor accepted the existence of God. He maintained silence when he was asked about God.
→ Buddha did not accept the traditional Varna system. He put forward a **new Varna system** in which Kshatriyas were given higher status than Brahmanas.
→ Buddhism **rejected caste system**. Buddhism even today does not believe in caste-based social classification.

- ✶ Nagarjuna was the originator of the doctrine of *Shunyata (Shunyavada).* According to this philosophy, nothing exists and everything in this universe is an illusion.

TARJUSE

SECTS OF BUDDHISM

Mahasanghikas and Sthaviravadins

- About a century after the death of Mahatma Buddha, differences arose among monks regarding Buddha's actual teachings and their interpretation.
    - This dissension was a result of breach of the rules of monastic discipline laid down in Vinaya Pitaka by monks of eastern parts of India (**Vaishali** and **Pataliputra**).
    - This breach was opposed by monks of western parts of India (**Kaushambi** and **Avanti**).

- To settle these differences, a ***2nd Buddhist council was summoned at*** Vaishali.
    - The council failed to settle these differences.
    - A permanent split took place in Buddhist Sangha.
    - Monks of **east** came to be known as **Mahasanghikas** and monks of ***west*** came to be known as ***Sthaviravadins*** or ***Theravadins***.
    - Later on, the **Mahasanghikas** came to be known as the **Mahayana sect** and the ***Theravadins*** came to be known as the ***Hinayana sect*** of Buddhism.

- The Mahasanghika sect got divided into **8 sub-sects** over the period of time. These were
    1. Ekavyaharika
    2. Bahusrutiya
    3. Lokottaravadin
    4. Prajnaptivada
    5. Kaukkutika
    6. Aparasaila
    7. Uttarasaila
    8. Chaityaka

- Sthaviravadins also faced many splits later on and it got divided into **11 sects**. These were
    1. Saravastivadins
    2. Haimavata
    3. Channagirika
    4. Mahisasaka
    5. Dharmaguptaka
    6. Vatsaputraya
    7. Dharmottara
    8. Kasyapiya
    9. Sautrantika
    10. Bhadrayaniya

IMPULSE

11. Sammitiya

- ✶ **Sarvastivadins** believed that constituents of life were not wholly momentary, but some existed forever in latent form.
- ✶ The **Sammitiya** sect believed that life was made of 5 fundamental elements and 1 of these elements pass on from one life to another.
    - **Rajyashree**, sister of king Harshavardhana, was a follower of Sammitiya sect of Buddhism.

Hinayana and Mahayana

- **Hinayana (Lesser Vehicle)** and **Mahayana (Greater Vehicle)** were the *two main sects* of Buddhism during the *early centuries of Christian era.*
    - Their emergence was the result of ideological differences among Buddhist monks.
    - **Hinayana** sect represented **orthodox** branch of Buddhism and ***Mahayana*** sect represented ***liberal*** branch.

- In the *2nd century BC*.
    - The differences over the status of Buddha,
    - language to be used in Sangha and
    - attitude towards wealth emerged as the main grounds of differences among Buddhist monks.

- *New liberal ideas emerged at first in Andhra region*, which is why **Mahayanists** were also termed as **Andhakas** during ancient times.
    - **Hinayana** Buddhists believed that **Buddha** was just a **teacher** whereas
    - **Mahayana** Buddhists believed that **Buddha** was a **god**. The Mahayanists made images of Buddha and practiced image worship.

➘ **Hinayana monks** were known as **Arhat**.

- They were selfish beings because they worked for their own salvation.
- Hinayanists used **Pali** language in their Sangha.
- Hinayanists followed Buddha's teachings strictly. They were **against accepting the gift of gold and silver** as Buddha forbade.
- The Hinayana sect spread to **Sri Lanka** (Ceylon), **Myanmar** (Burma), **Thailand** and **Cambodia**.

➘ The **Mahayana monks** were known as **Bodhisattva**.

- They were philanthropic beings.
- They believed that they should work for the salvation of others and should work for their own salvation only when everyone on this earth had attained salvation.
- Mahayanists used **Sanskrit** language in their Sangha.
- The Mahayanists **accepted gift** of gold and silver freely.
- The Mahayana sect spread to **Nepal, Tibet, China, Japan** and other nearby countries.

IMPULSE

Vajrayana (Diamond Vehicle)

- The Vajrayana sect of Buddhism came into existence during the **early medieval age**.

- It believed that a person **could achieve nirvana in a single lifetime**.
    - Hinayana and Mahayana sects believed that it takes many lives to attain nirvana.

- Vajrayana followed a **complex ritual and philosophical system** to attain enlightenment.

- This sect was **popular in Tibet**. It was taken from India into Tibet by **Padmasambhava** (Guru Rinpoche).

- Vajrayana Buddhism followed **symbolism and rites**.
    - **Tantric practice** followed by it combined both physical and spiritual worlds. These rites incorporated a series of loud sounds and strong smell of incense to stimulate the senses.

JAINISM

± Mahavira left home at the age of **30 years** after taking permission of his **elder brother Nandi Vardhan.**
    - He reached Rajagriha.
    - After that he went to Nalanda where he met Gosala Makkhaliputta.
    - Mahavira stayed with Gosala Makkhaliputta for 6 years but he was not satisfied with the ideas of Gosala and they parted their ways.
    - Mahavira attained enlightenment at the age of 42 years at Jrimbikagrama on the bank of River Rijupalika under a Sal Tree.

± Mahavira followed the practices of an ascetic group known as **Nirgrantha**.
    - This sect was founded by Parshvanatha.
    - He was the 23rd Jain Tirthankara.

RISHABHANATHA

→ Rishabhanatha or Adinatha was the **first Tirthankara**. The term Tirthankara means ford maker or propagator of Dharma.

→ Rishabhanatha was the father of the great Indian ruler `Bharata Chakravartin` and **`Bahubali`**.
    - **`Bahubali`** was also a **`prominent Jain personality`**.
        - He meditated for one year in Kayotsarga mudra (motionless standing posture).
        - During these days of meditation climbing plants grew on him.

IMPULSE

- Bahubali is also known as **Kammateswara Gommateshwara** because the famous **Gommateshwara statue** is dedicated to him.
    - Gommateshwara statue is 57-foot (17 m) high.
    - It is monolith.
    - It is located on the top of a hill at **Shravanabelagola in Karnataka.**
    - The statue is bathed after every 12 years and this event is known as **Mahamastakabhisheka**.

PARSHVANATHA

→ Parshvanatha was born in Varanasi/Banaras.
→ His father Ashwasena was the king of Banaras. His mother was queen Vamadevi.
→ He was the **23rd** Jain Tirthankara.
→ He lived household life for **30** years.
→ He attained enlightenment after doing penance for 84 days under *dhaataki* tree.
→ He is often referred as **Purushadaniya** (beloved of men).
→ He **died** at **Mt. Sammeta** (also referred as Sammed Sikhara or Sammet Shikhara). This mountain is in **northern Jharkhand**. It is a part of **Parasnath Range**.

JAIN PHILOSOPHY

- He advocated a simple and austere life.
- Mahavira **rejected existence of god.**
    - ✓ He emphasized that the world was created by **nature** and it continues on its own through **cycles of rise** (*Utsarpini*) and **cycles of fall** (*Avasarpini*).
    - ✓ Later on Jains started accepting existence of god but god was given status lower than Jina.
- Jainism believes in **karma** and the idea of **transmigration of soul**.
    - ✓ According to Mahavira, **everything has a soul**.
    - ✓ Even non-living things such as stones have souls.
- According to Jainism,
    - ✓ the **cycle of birth and death is due to karmas** (actions/deeds).
    - ✓ Bad deeds or karmas of an individual create bondage around the soul.
    - ✓ This bondage is responsible for the cycle of birth and death.

Kalpasutra

- Kalpasutra contains ***biographies of Jain Tirthankaras*** **particularly Parshvanatha and Mahavira.**
    - It was composed by **Bhadrabahu**.
    - It is read by Jain monks during the festival of **Paryushan** for general people. This festival continues for **8 days**.

IMPULSE

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