

#### 1.1 Definition of Art

- Art is a human activity of creative expression that uses imagination, skill, and technique to produce works that evoke aesthetic, emotional, intellectual, or cultural responses. It reflects human experience, emotions, and ideas, and can take diverse forms such as painting, sculpture, music, literature, dance, theater, and digital media.



#### 1.2 Definition of Culture

- Culture refers to the shared beliefs, values, customs, traditions, norms, language, knowledge, and ways of life that are learned, transmitted, and practiced by a group of people.

#### 1.3 Difference between Art and Culture

Dimension	Art	Culture
<b>Meaning</b>	Creative expression of human ideas, imagination, and emotions.	The total way of life of a society, including beliefs, values, customs, and traditions.
<b>Scope</b>	Narrower; limited to creative and aesthetic activities.	Broader; includes art, beliefs, language, customs, social norms, festivals, etc.
<b>Creator</b>	Produced by individuals or groups with creative intent.	Formed collectively and shared by an entire community or society.
<b>Purpose</b>	Expression, aesthetics, communication, emotional appeal.	Social cohesion, identity formation, continuity of traditions.





<b>Change</b>	Fast-changing due to new styles and innovation.	Slow and cumulative across generations.
<b>Nature</b>	Emotional, symbolic, imaginative.	Social, learned, shared.
<b>Relation</b>	Art is a component of culture.	Culture is the framework within which art evolves.
<b>Transmission</b>	Can be taught or innovated by artists.	Learned socially and passed from one generation to another.
<b>Examples</b>	Dance (Bharatanatyam), Music, Sculpture (Khajuraho), Painting (Madhubani).	Family system, Festivals (Diwali), Food habits, Language, Marriage rituals.

■ **1.4 Difference between Culture and Civilisation**

Aspect	Culture	Civilization
<b>Meaning</b>	Inner values, traditions, beliefs, customs	Outer material and institutional development
<b>Nature</b>	Symbolic, emotional, spiritual	Practical, material, structural
<b>Scope</b>	Narrower (part of civilization)	Broader (includes culture + institutions)
<b>Components</b>	Art, literature, rituals, ethics	Laws, technology, governance, cities
<b>Purpose</b>	Meaning, identity, continuity	Efficiency, order, comfort
<b>Change Rate</b>	Slow	Fast
<b>Origin</b>	Spontaneous evolution	Planned development
<b>Spread</b>	Unique to each society	Often universal (technology, institutions)
<b>Dependency</b>	Can exist without civilization	Cannot exist without culture
<b>Examples</b>	Music, festivals, language	Transport systems, legal institutions

■ **1.5 Significance of Art and Culture for the State**

■ **Strengthening National Identity and Unity**

1. Art and culture create a shared sense of belonging and collective identity.
2. They preserve the historical consciousness of a nation—knowledge of past struggles, achievements, and values.
3. Cultural symbols (e.g., national anthem, monuments, festivals) unify diverse groups. Example: Promotion of classical dances like Bharatanatyam or Odisha’s Odissi preserves regional pride while strengthening national integration through shared artistic heritage

■ **Preservation of Social Harmony and Diversity**

1. Culture provides a common emotional foundation for citizens despite linguistic, religious, or regional differences.
2. Performing arts and literature often communicate messages of harmony, tolerance, and coex-





istence.

3. States can reduce social tensions by encouraging inclusive cultural policies. Example: State support to tribal art forms like Warli or Gond ensures recognition of marginalized communities, promoting inclusiveness.

### ■ Instrument of Soft Power and Global Influence

1. Art and culture project positive national image globally.
2. Cultural diplomacy strengthens international relations. Example: Yoga, Bollywood, Ayurveda, India's classical dance festivals abroad—these have elevated India's global standing.

### ■ Supporting Economic Growth and Employment

1. Cultural industries generate tourism, handicrafts, performing arts, museums, cultural festivals, and creative industries.
2. Promotes rural and artisan livelihoods.

### ■ Economic sectors linked to culture:

1. Handloom & handicrafts
  2. Heritage tourism
  3. Film and entertainment industry
  4. Design & creative sector
  5. Museums and archives
- **Example:** Kashmir pashmina, Banarasi silk, and Madhubani paintings sustain thousands of families and are promoted by the state.

### ■ Political Legitimacy and Governance

1. States use culture to foster political legitimacy, especially in diverse societies.
  2. Cultural values like dharma, seva, sarvodaya, and pluralism guide ethical governance.
  3. Cultural narratives help build trust between state and citizens.
- **Example:** State-sponsored celebrations like Republic Day parade or Ek Bharat Shreshtha Bharat improve public engagement and national cohesion.

### ■ Cultural Heritage as Strategic Assets

1. Monuments, archaeological sites, and museums enhance the nation's historical depth.
  2. Heritage serves strategic purposes: national pride, tourism revenue, international recognition.
- **Example:** UNESCO World Heritage Sites such as Hampi, Ajanta Caves, Qutub Minar increase India's global cultural status.

### ■ Promotes Values and Ethical Behaviour





1. Arts transmit moral values: compassion, courage, justice, truth, sacrifice.
  2. Folklore, classical literature, and traditional performing arts reinforce ethical and civic values useful in nation-building.
- **Example:** Epics like Ramayana, classical dance-drama traditions like Kathakali, and folk songs teach moral lessons shaping societal ethics.

#### ■ Tool for Social Empowerment

1. Art empowers marginalized groups by giving them visibility and recognition.
  2. Culture preserves indigenous knowledge systems, languages, and tribal heritage.
- **Example:** Promotion of tribal museums (e.g., Tribal Freedom Fighters Museums) empowers tribal identity and strengthens inclusion.

#### ■ Enhances Social Innovation and Creativity

1. Cultural diversity stimulates new ideas, creative problem-solving, and innovations.
  2. Governments that promote arts often show stronger knowledge economies.
- **Example:** Creative hubs, cultural districts, and design institutes (like NID, Srishti Institute) foster innovation ecosystems.

#### ■ Role of the State in Promoting Art and Culture

1. Protection of heritage sites (ASICS, state archaeological departments)
2. Funding: art academies, scholarships, grants
3. Organising festivals and cultural exchanges
4. Safeguarding intangible cultural heritage
5. Supporting artisans, weavers, and craftsmen
6. Using culture in foreign policy (ICCR, cultural centres abroad)

#### ■ Challenges in State's Cultural Role

1. Commercialisation of culture
2. Cultural homogenisation
3. Loss of traditional knowledge
4. Neglect of regional and tribal cultures
5. Heritage site degradation due to tourism or urbanisation

#### ■ 1.6 Characteristic Features of Indian Culture





## ■ Introduction

- Indian culture is one of the oldest and most diverse cultures in the world. It is a composite culture shaped by history, geography, religion, philosophy, and social practices. It has evolved over millennia while maintaining a unique identity, emphasizing unity in diversity.

### 1. Unity in Diversity

- Definition: Indian culture unites people of different religions, languages, and regions under shared values and symbols.

## ■ Examples:

- Festivals like Diwali, Eid, and Christmas celebrated nationwide.
- Respect for teachers (Guru) and elders is a pan-Indian cultural trait.

- Promotes social cohesion and national integration.

### 2. Spiritual and Religious Orientation

- India has a strong spiritual and religious ethos, influencing daily life, art, and social norms.

## ■ Examples:

- Yoga and meditation
- Pilgrimage sites like Varanasi, Vaishno Devi
- Philosophical texts: Upanishads, Bhagavad Gita

- Shapes moral values, social duties (dharma), and ethical behaviour.

### 3. Tolerance and Pluralism

- Indian culture emphasizes acceptance of multiple viewpoints and coexistence of various faiths.

## ■ Examples:

- Ashoka's policy of Dhamma promoting tolerance.
- Mughal rulers patronizing Hindu and Islamic art and architecture.

- Fosters communal harmony and democratic ethos.

### 4. Continuity and Adaptability

- Indian culture retains its core values while adapting to new ideas and external influences.

## ■ Examples:

- Incorporation of Persian and Islamic motifs in Indian architecture (Taj Mahal).
- Modern Indian music blending classical and Western styles.

- Ensures cultural resilience and evolution.

### 5. Family-Centric Social Organization

- Emphasis on joint family system and strong kinship ties.



**■ Examples:**

- Decision-making through elders in traditional households.
- Cultural rituals conducted collectively.
- Provides social security, cohesion, and transmission of values.
- 6. Respect for Knowledge and Learning
- Knowledge and education are highly valued; teachers (gurus) occupy a revered place.

**■ Examples:**

- Ancient universities: Nalanda, Takshashila
- Classical texts: Vedas, Arthashastra
- Promotes intellectual growth, ethics, and governance.
- 7. Dharma-Centric Value System
- Emphasis on duty, righteousness, and moral living.

**■ Examples:**

- Epics like Ramayana and Mahabharata teaching dharma.
- Civic ethics derived from cultural teachings.
- Provides ethical guidance for individuals and governance.
- 8. Tolerance for Diversity in Language and Art
- Multiple languages, scripts, and regional arts co-exist harmoniously.

**■ Examples:**

- 22 official languages recognized in the Constitution.
- Regional music, dance, and crafts: Kathak, Bharatanatyam, Warli paintings.
- Preserves cultural plurality and heritage.
- 9. Integration of Material and Spiritual Life
- Indian culture does not separate the spiritual from the material; life is seen holistically.

**■ Examples:**

- Festivals combining devotion with social celebration (e.g., Pongal, Onam).
- Architecture like temples combining aesthetics, ritual, and community life.
- Ensures balance between worldly and spiritual pursuits.
- 10. Emphasis on Non-Violence and Compassion
- Central to Indian philosophy, influencing social, political, and ethical conduct.



**■ Examples:**

- Ahimsa in Jainism, Buddhism, and Gandhian thought.
- Vegetarianism and animal respect in many communities.
- Guides ethical living and governance principles.

## 11. Oral and Written Traditions

- Indian culture values both oral and textual transmission.

**■ Examples:**

- Oral: Folk tales, storytelling, Puranas, epics recitation
- Written: Vedas, Manusmriti, classical literature
- Ensures cultural memory and intergenerational continuity.

## 12. Syncretic Nature

- Indian culture blends influences from different religions, regions, and historical periods.

**■ Examples:**

- Sufi music and Bhakti traditions merging spiritualities.
- Indo-Islamic architecture: Qutub Minar, Fatehpur Sikri.
- Enhances cultural tolerance and creativity.

## 13. Peaceful Coexistence with Nature

- Indian culture emphasizes harmony with nature, reflected in festivals, rituals, and architecture.

**■ Examples:**

- Worship of rivers (Ganga), trees, and animals.
- Seasonal festivals: Makar Sankranti, Holi, harvest rituals.
- Promotes sustainable living and ecological ethics.

**■ 1.7 Cultural Interaction with Polity, Economy and Society****■ Cultural Interaction with Polity****A. Influence of Culture on Polity**

## 1. Political Values and Ideologies:

- Cultural norms determine political culture, civic responsibility, and governance ethics.
- Example: Gandhian ethos of Swaraj and Ahimsa influenced India's democratic framework.

## 2. Policy Formulation:

- Policies reflect cultural priorities, such as education, language, or social welfare.





- ▶ Example: Reservation policies in India recognize historical and cultural identities of marginalized communities.
- 3. Legitimacy and Authority:
  - ▶ Cultural narratives and symbols legitimize political authority.
  - ▶ Example: Use of national symbols like the flag, national anthem, and historical figures strengthens political unity.

## **B. Influence of Polity on Culture**

- ▶ Laws, constitutions, and governance structures influence cultural practices.
- ▶ Example: Prohibition of untouchability and promotion of gender equality through the Indian Constitution reshaped social and cultural norms.

## ■ **Cultural Interaction with Economy**

### ■ **A. Culture Shaping Economic Activity**

1. Work Ethic and Values:
  - ▶ Cultural attitudes towards work, savings, and entrepreneurship influence economic behaviour.
  - ▶ Example: Jain and Sikh communities' emphasis on honesty and thrift contributed to trade and business practices in India.
2. Consumption Patterns:
  - ▶ Cultural preferences shape demand for certain goods and services.
  - ▶ Example: Traditional festivals like Diwali boost consumption of gold, sweets, and clothing.
3. Innovation and Creativity:
  - ▶ Cultural diversity fosters creativity, craftsmanship, and innovation.
  - ▶ Example: Handicrafts, handlooms, and folk arts generate local employment and contribute to the economy.

### ■ **B. Economy Influencing Culture**

- Industrialization, globalization, and urbanization influence lifestyle, family structures, and cultural practices.
- Example: Fast food culture, digital entertainment, and consumerism have altered traditional food habits and social interactions.

## ■ **Cultural Interaction with Society**





### ■ A. Culture Shaping Society

1. Social Norms and Values:
  - Culture prescribes acceptable behaviour, gender roles, and interpersonal relations.
  - Example: Caste and kinship systems in India historically structured social hierarchy.
2. Social Cohesion and Identity:
  - Shared cultural practices promote solidarity, belonging, and national identity.
  - Example: Celebrating festivals like Holi and Onam reinforces communal harmony and local identity.
3. Education and Knowledge Transmission:
  - Culture determines modes of learning and value-based education.
  - Example: Gurukul system emphasized holistic learning, blending academic and moral education.

### ■ B. Society Influencing Culture

- Social changes like urbanisation, migration, and demographic shifts influence cultural evolution.
- Example: Migration from villages to cities has created hybrid urban cultures blending rural traditions and modern lifestyles.

### ■ Interlinkages among Polity, Economy, and Society via Culture

1. Policy Implementation:
  - Cultural acceptance determines success of policies.
  - Example: Swachh Bharat Mission succeeded in part due to campaigns leveraging cultural pride and values of cleanliness.
2. Economic Development and Social Equity:
  - Cultural recognition (tribal, regional, linguistic) influences resource allocation and affirmative action policies.
  - Example: Promotion of local handicrafts (economic) respecting traditional knowledge (cultural) benefits artisans (social).
3. Governance and Social Stability:
  - States incorporate cultural practices in governance to ensure legitimacy and reduce conflict.
  - Example: Panchayati Raj institutions include local customs in dispute resolution, merging traditional culture with formal polity.

### ■ 1.8 Preservation





## ■ Efforts for Preservation of Culture

### A. Government Initiatives

1. Ministry of Culture – promotes arts, museums, heritage conservation, and cultural documentation.
2. Archaeological Survey of India (ASI) – protects monuments and heritage sites.
3. State Cultural Departments – fund regional art forms, crafts, and folk traditions.
4. UNESCO World Heritage Sites – India has 40 sites recognized, protected under international agreements.
5. National Mission on Cultural Mapping (NMCM) – documents cultural resources for preservation and promotion.

### B. Legal and Policy Measures

1. Ancient Monuments and Archaeological Sites and Remains Act – protects historical sites.
2. Intellectual Property Rights (IPR) – safeguards traditional knowledge and art forms.
3. Geographical Indications (GI) – protects local products like Banarasi silk, Pashmina, and Darjeeling tea.

### C. Institutional Efforts

1. National School of Drama (NSD), Sangeet Natak Akademi, Lalit Kala Akademi – nurture performing and visual arts.
2. Tribal and Folk Art Museums – preserve intangible cultural heritage.
3. Cultural Centers Abroad (ICCR) – global promotion of Indian culture.

### D. Technological and Digital Preservation

1. Digitization of manuscripts, folk tales, and archival materials.
2. Virtual museums and e-learning platforms for arts and heritage.
3. Social media campaigns to engage youth in traditional practices. Example: National Digital Library, e-portal for Indian crafts, and online exhibitions of heritage sites.

### E. Community-Led Preservation

1. Local communities safeguarding folk dances, music, and festivals.
2. NGOs and civil society initiatives promoting indigenous knowledge.
3. Revival of local craft clusters and cultural cooperatives.

### Challenges in Cultural Preservation

1. Globalization leading to cultural homogenization.
2. Urbanization causing loss of traditional spaces and knowledge.





3. Commercialization affecting authenticity.
4. Digital distraction among youth reducing interest in traditional arts.
5. Environmental degradation impacting tangible cultural heritage (e.g., monuments).



## ■ Introduction

- Indian architecture is a reflection of the civilizational, religious, and cultural ethos of India. It embodies aesthetic sensibilities, technological innovation, religious symbolism, and social organization. Indian architecture can be broadly categorized into ancient, medieval, and modern periods, influenced by local traditions, religion, dynasties, and foreign cultures.

## ■ Key Characteristics of Indian Architecture

### ■ A. Religious and Spiritual Orientation

1. Indian architecture is deeply linked to religion and spirituality.
2. Temples, mosques, stupas, gurudwaras, and monasteries were designed not just for utility but to manifest divine ideals.
3. Symbolism is central: geometry, orientation, sculptures, and iconography convey cosmic order.

### ■ Example:

- Konark Sun Temple – designed as a colossal chariot of the Sun God, combining cosmic symbolism with functionality.
- Stupas at Sanchi – hemispherical dome symbolizing the universe.

### ■ B. Integration with Nature

1. Indian architecture often follows natural topography and local climatic conditions.
2. Structures use locally available materials and align with sun, wind, and water for comfort and sustainability.

### ■ Example:

- Rock-cut caves of Ellora and Ajanta carved directly from cliffs.
- Step-wells of Gujarat (Rani ki Vav) designed to store water efficiently while being architecturally ornate.

### ■ C. Diversity and Regional Variation

1. Regional climate, culture, available materials, and patronage influenced architecture.
2. Despite diversity, there is unity in philosophy (e.g., Vastu principles, symmetry, sacred geometry).



**■ Examples:**

- Dravidian style – towering gopurams, pyramid-shaped temples (Tamil Nadu).
- Nagara style – curvilinear shikhara, intricate carvings (North India).
- Indo-Islamic architecture – domes, minarets, arches (Delhi Sultanate, Mughal India).

**■ D. Use of Symbolism and Ornamentation**

1. Ornamentation is both decorative and meaningful, conveying mythology, ethical values, and societal ideals.
2. Architectural motifs often reflect flora, fauna, cosmic elements, and legends.

**■ Example:**

- Pillars of Khajuraho temples depict divine beings, dancers, and everyday life.
- Mughal gardens symbolize paradise on earth (Charbagh layout).

**■ E. Synthesis of Art, Craft, and Engineering**

1. Indian architecture integrates artistic sculpture, painting, and structural ingenuity.
2. Engineering techniques were advanced: use of arches, domes, corbelled structures, stone joinery, and complex water management.

**■ Examples:**

- Qutb Minar – architectural and engineering marvel with inscriptions and decorative elements.
- Step-wells and tanks – practical hydraulic engineering combined with aesthetics.

**■ F. Emphasis on Community and Social Function**

- Many architectural structures serve community purposes beyond worship:
  - a. Temples as social, educational, and economic centers.
  - b. Step-wells and tanks as water sources and social gathering spaces.
  - c. Palaces, forts, and city planning reflecting governance and civic life.

**■ Example:**

- Hampi – temples, bazaars, and royal complexes integrated with urban planning.
- Mughal forts – combine defense, administration, and leisure (Red Fort, Agra Fort).

**■ G. Timelessness and Adaptability**

1. Indian architecture demonstrates durability and adaptability, balancing aesthetics, function, and environmental considerations.
2. Ancient techniques continue to influence modern Indian architecture.

**■ Example:**

- Vastu principles guiding both ancient and contemporary buildings.





- Traditional cooling techniques in step-wells inspiring modern sustainable architecture.

■ **Chronological evolution:**

Period	Key Features	Examples
Indus Valley Civilization (3300-1300 BCE)	Urban planning, grid layouts, baked brick structures, drainage systems	Mohenjo-daro, Harappa
Mauryan & Post-Mauryan (322-185 BCE)	Rock-cut architecture, pillars, stupas	Sanchi Stupa, Ashokan Pillars
Gupta Period (320-550 CE)	Temples with symbolic motifs, refinement in sculpture	Dashavatara Temple, Deogarh
Medieval Period (8th-16th CE)	Nagara & Dravidian temple styles, Islamic influence	Khajuraho, Meenakshi Temple, Qutb Minar
Mughal Period (1526-1707)	Indo-Islamic synthesis, gardens, monumental domes	Taj Mahal, Fatehpur Sikri
Modern & Colonial (18th-20th CE)	European influence, revivalist styles, urban planning	Victoria Memorial, Lutyens' Delhi

■ **2.2 Comparative View of World Architectures**

Region / Culture	Period	Distinctive Features	Representative Examples	Comments / Comparative Notes
<b>Egyptian</b>	3000-1000 BCE	Monumental, massive stone structures; flat roofs; axial planning; hieroglyphics; pyramids	Pyramids of Giza, Temple of Karnak	Focused on afterlife and religious symbolism; rigid symmetry contrasts with Greek human scale
<b>Mesopotamian / Sumerian</b>	3500-500 BCE	Ziggurats (stepped pyramids), mud-brick construction; fortified cities	Ziggurat of Ur	Architecture reflects city-state society; emphasis on religion and defense
<b>Greek</b>	900-100 BCE	Post-and-lintel system; columns (Doric, Ionic, Corinthian); open-air theatres; proportion & harmony	Parthenon, Temple of Apollo	Emphasis on aesthetics, proportion, humanism; highly influential in Western architecture
<b>Roman</b>	500 BCE-476 CE	Arches, vaults, domes; concrete; aqueducts, amphitheatres	Colosseum, Pantheon, Roman Forum	Engineering innovation, functionalism; adopted Greek aesthetics but more utilitarian





<b>Byzantine</b>	330–1453 CE	Central domes, mosaics, religious iconography	Hagia Sophia	Combines Roman engineering with Eastern religious symbolism
<b>Islamic / Middle Eastern</b>	7th century onwards	Geometric patterns, calligraphy, arabesques, minarets, courtyards	Alhambra, Sultan Ahmed Mosque	Avoids figurative imagery; integrates climate-responsive features like courtyards
<b>Indian</b>	2500 BCE onwards	Temple architecture (Nagara, Dravida, Vesara); stupas; ornate carvings; use of stone and wood; symbolic orientation	Khajuraho Temples, Brihadeeswara Temple, Ajanta Caves	Rich symbolic and religious expression; regional diversity; integration with landscape
<b>Chinese</b>	2000 BCE onwards	Timber construction; curved roofs; symmetry along central axis; palaces, pagodas	Forbidden City, Great Wall Watch-towers	Emphasis on harmony with nature and cosmic order; timber use contrasts with stone-heavy West
<b>Japanese</b>	6th century onwards	Wooden temples; sliding screens; tatami flooring; minimalism	Kiyomizu-dera, Horyu-ji	Integration of architecture with nature; simplicity and functionality
<b>Gothic (Europe)</b>	12th–16th century	Pointed arches, ribbed vaults, flying buttresses, stained glass	Notre-Dame, Chartres Cathedral	Verticality symbolizes reaching towards heaven; highly ornamental
<b>Renaissance (Europe)</b>	14th–17th century	Symmetry, proportion, domes, classical motifs, human-centric	St. Peter's Basilica, Florence Cathedral	Revival of classical Greek and Roman ideals; harmony between function and aesthetics
<b>Baroque (Europe)</b>	17th–18th century	Grand scale, dramatic use of light and shadow, ornamentation	Palace of Versailles, St. Paul's Cathedral	Expresses power and wealth; theatrical compared to Renaissance balance
<b>Modern / Contemporary</b>	19th century onwards	Steel, concrete, glass; functionalism; minimalism; post-modernism	Eiffel Tower, Sydney Opera House, Burj Khalifa	

■ **2.3 classification of Indian Architecture**

■ **(A) Ancient Architecture**

■ **Introduction:**

- Ancient Indian architecture is a reflection of India's civilizational depth, religious diversity, and tech-





nological prowess. It evolved over millennia, encompassing religious, civic, and funerary structures, and blending functionality with artistic and symbolic expression. It also demonstrates the influence of regional materials, climatic conditions, and cultural interactions.

## ■ Indus Valley Architecture

### ■ Characteristics of Indus Valley Architecture

#### ■ A. Urban Planning

1. Grid Pattern: Cities like Harappa, Mohenjo-Daro, Dholavira, Lothal were laid out on a grid plan.
2. Citadel and Lower Town: Elevated citadel for administrative or religious buildings; lower town for residential and commercial areas.
3. Well-Planned Streets: Streets intersected at right angles, showing knowledge of urban planning.

#### ■ B. Buildings and Construction Materials

1. Standardized Bricks: Baked and uniform bricks (approx. 7:14:28 ratio) used for walls and structures.
2. Building Types: Residential houses, public baths, granaries, dockyards, warehouses.
3. Construction Techniques: Mud bricks for minor structures; baked bricks for major structures.
4. Two-storey Houses: With flat roofs, courtyards, and multiple rooms.

#### ■ C. Water Management

1. Drainage Systems: Covered drains along streets; household connections to drains.
2. Wells: Private and public wells for clean water.
3. Bathing Facilities: Great Bath at Mohenjo-Daro – an early example of public bathing, possibly ritualistic.
4. Reservoirs: Dholavira had sophisticated water reservoirs to store rainwater.

#### ■ D. Civic and Public Structures

1. Granaries: Large storage buildings for grains, showing centralized planning.
2. Great Bath (Mohenjo-Daro): 12×7 meters, surrounded by steps, with waterproofed bricks.
3. Dockyard (Lothal): Indicating trade and maritime architecture.
4. Public Buildings: Possibly administrative or ceremonial spaces in the citadel.

#### ■ E. Residential Architecture

1. Houses built with baked bricks, often rectangular or square, with internal courtyards.
2. Flat roofs made of timber beams.





3. Rooms designed for ventilation and drainage.
4. Bathrooms and toilets connected to street drains indicate sanitation consciousness.

#### ■ F. Fortifications and Walls

1. Citadel walls made of baked bricks, indicating defense and flood protection.
2. Urban centers were fortified, though evidence suggests walls were more for flood protection than warfare.

#### ■ G. Materials and Techniques

1. Primary Materials: Mud bricks, baked bricks, timber, and stone.
2. Techniques: Standardized brick sizes, alignment, interlocking walls for stability.
3. Artistic Features: Minimalistic decoration, occasional terracotta figurines, and carved seals with motifs like animals or script.

#### ■ Sculpture and Art

##### ■ Features of Sculpture

###### 1. Material Used

- a. Terracotta, steatite (soft stone), bronze, faience, ivory, and precious metals.
- b. Seals mostly made of steatite; small figurines often of terracotta or bronze.

###### 2. Scale

- a. Primarily small-scale, portable objects.
- b. Focus on functional objects like seals, pottery, and ornaments, rather than monumental sculpture.

###### 3. Style

- a. Realistic yet symbolic representation.
- b. Emphasis on proportion, symmetry, and detailing.
- c. Minimalistic yet expressive features.

###### 4. Function

- a. Ritualistic: figurines likely used in religious worship.
- b. Administrative: seals used for trade, property marking, or identity.
- c. Decorative: pottery, beads, ornaments.

#### ■ Types of Sculpture and Art

##### ■ A. Terracotta Figurines

- Small figurines of humans and animals.

##### ■ Characteristics:

- a. Simple but proportionate shapes.
- b. Depiction of everyday life: women, dancers, musicians, animals.
- c. Some figurines represent fertility goddesses (emphasis on female forms with broad hips and





prominent features).

- Example: Female figurine from Mohenjo-Daro; bronze dancing girl of Mohenjo-Daro.

### ■ B. Bronze Sculpture

- Lost-wax casting technique was used.
- Most famous example: Dancing Girl of Mohenjo-Daro
  - 10.5 cm high bronze figure.
  - Shows advanced knowledge of metallurgy and anatomy.
  - Suggests artistic sensibility and social life, possibly ritual or ceremonial.
  - **Examples: small bronze animals, possibly used as toys or ritual objects.**

### ■ C. Steatite Seals

- Seals are the most distinctive Harappan art objects.

### ■ Features:

- a. Carved with animals (unicorn, bull, elephant, tiger), human figures, and symbols.
  - b. Often have short inscriptions in Indus script.
  - c. Likely used for trade, administrative purposes, and identification.
  - d. Fine detailing shows high craftsmanship.
- reflects religious motifs, trade practices, and social organization.

### ■ D. Jewelry and Ornaments

1. Beads made from semi-precious stones (carnelian, agate, lapis lazuli).
2. Bracelets, necklaces, pendants, bangles—indicate aesthetic sense and social status.
3. Evidence of metallurgy (gold, silver, copper).

### ■ E. Pottery and Terracotta Art

1. Decorated with geometric patterns, animal motifs, and figurative designs.
2. Functional: storage jars, bowls, plates.
3. Indicates technical skill and artistic sensibility.

### ■ F. Rock and Stone Art

1. Rare; mostly in the form of stone weights, stamps, and miniature sculptures.
2. Some evidence of animal motifs on stone artifacts.

## ■ 4. Themes in Indus Art

1. Religious and Ritualistic
  - Fertility goddesses and mother goddess figurines.





- Animals like bulls and elephants suggest ritual significance.
- 2. Everyday Life
  - Figurines of dancers, musicians, women, and domestic animals.
  - Shows clothing, jewelry, and hairstyles.
- 3. Symbolic and Administrative
  - Seals with animals and inscriptions possibly denote trade, clan identity, or religious symbols.

## ■ 5. Significance of Indus Valley Art

1. Aesthetic Achievement
  - Shows refined taste, proportion, and attention to detail despite small scale.
2. Technological Skill
  - Lost-wax casting for bronze.
  - Advanced bead-making and terracotta techniques.
3. Socio-Economic Insight
  - Seals and figurines reflect trade, profession, religion, and social hierarchy.
4. Religious and Cultural Understanding
  - Fertility and mother goddess motifs suggest religious beliefs and ritual practices.
  - Animal motifs indicate symbolism and reverence for nature.
5. Continuity
  - Influenced later Buddhist and Jain miniature sculptures and Indian artistic sensibility.



## Pottery

### ■ Introduction

- Pottery was used for domestic, religious, and commercial purposes, and its variety provides insight into the urban planning, trade, and cultural practices of the civilization.

### ■ Materials and Technology

- Made primarily from locally available clay.
- Firing techniques:
  - Baked at high temperatures in kilns to ensure durability.
  - Achieved uniform reddish-brown or buff colour.
- Potters used turntables (wheels), indicating advanced technological knowledge.
- Surface treatment:
  - Polishing and burnishing for smooth finish.
  - Painting with natural pigments (red, black, white).

### ■ Types of Pottery

#### ■ A. Red Ware

1. Most common type. Smooth, red surface, often burnished.
2. Used for storage, cooking, and ceremonial purposes.
3. Shapes: bowls, jars, beakers, dishes, large storage jars.

#### ■ B. Black-on-Red Ware

1. Characteristic of mature Harappan phase. Black designs painted on a red surface.
2. Geometric patterns: circles, triangles, chevrons, cross-hatching.
3. Motifs sometimes included fish, animals, and anthropomorphic forms.

#### ■ C. Painted Ware

1. Finer pottery with ornamental patterns.
2. Typical motifs: pipal leaves, swastika, lotus, spirals.





#### ■ D. Painted Grey Ware (Late Harappan)

1. Grey-coloured pottery, often painted in black.
2. Reflects transitional culture leading to early historic India.

#### ■ E. Specialized Forms

- Miniature pots: possibly used for toys or ritual offerings.
- Seals and inscribed pottery: indicate early literacy or symbolic communication.

#### ■ Features of Indus Valley Pottery

1. Uniformity and Standardization: Indicates urban regulation and skilled craftsmanship.
2. Geometric and animal motifs: Recurrent patterns like fish, humped bull, peacock.
3. Functionality: Shapes adapted for cooking, storage, transport, and ritual use.
4. Polishing and finishing: Reflects aesthetic sensibility and technical proficiency.
5. Evidence of trade: Pottery found at distant sites shows commercial exchange networks.

#### ■ Regional Variations

- Harappa (Punjab): fine red ware, black-on-red designs.
- Mohenjo-Daro (Sindh): large storage jars, painted bowls.
- Lothal (Gujarat): miniature pottery, industrial pottery workshops.
- Kalibangan (Rajasthan): unique forms like goblets, distinctive painted designs.

#### ■ Uses of Pottery

1. Domestic: Cooking, storage, serving, drinking vessels.
2. Commercial: Transporting grains, liquids, and other commodities.
3. Ritual: Burial pots, ceremonial vessels.
4. Decorative: Ornamental bowls and painted ware for aesthetic purposes.

#### ■ Significance of Indus Valley Pottery

1. Technological and Craftsmanship Insight: Demonstrates knowledge of kilns, wheel-throwing, and firing techniques.
2. Cultural and Artistic Expression: Motifs reveal religious beliefs, symbolism, and aesthetic preferences.
3. Economic Indicator: Standardized pottery reflects organized production and urban economy.
4. Chronological Marker: Changes in pottery styles help archaeologists distinguish Early, Mature, and Late Harappan phases.
5. Trade Evidence: Similar pottery found in regions like Oman, Iran, and Afghanistan indicates long-distance trade.





- Social and Ritual Context: Pottery in burials and ceremonial contexts reflects societal customs and beliefs.

■ **Indus Valley Society**

- Social Structure: Urban, Egalitarian but Occupationally Differentiated.** Evidence of extreme social stratification such as palaces or royal tombs. Houses vary in size, suggesting economic differentiation, but lack of monumental structures implies absence of a rigid, centralized monarchy.
- Administration & Authority:** highly regulated civic authority, possibly run by: Merchant elites, Priestly groups
- Status of Women: Relatively High Status, Based on Indirect Indicators.** Presence of numerous female figurines (often misinterpreted as “mother goddesses”) indicates women were symbolically significant, though not proof of matriarchy.
- Family Structure:** Joint family patterns are indicated by multi-roomed houses. Patriarchy likely existed, but not oppressive or rigid as seen in later Vedic society.
- Education and Knowledge Systems:** Since script is undeciphered, evidence is indirect: Functional Education that is Skills were transmitted through family-based apprenticeship in crafts such as:
- Social Classes and Occupations:** Artisans and Craft Specialists
- Farmers and Pastoralists:** Wheat, barley, peas, mustard, sesame widely grown. Cattle, buffalo, goat, sheep domesticated.
- Family, Marriage, and Daily Life:** Homes had kitchens, courtyards, bathrooms, indicating emphasis on hygiene. Nuclear and joint families coexisted.

Dimension	Features	Significance
Urban Planning	Grid cities, citadels, drainage	Organized civic life, public hygiene
Art & Craft	Seals, pottery, beads	Trade, symbolism, artistic development
Religion	Mother goddess, Pashupati, sacred animals	Spiritual guidance, social cohesion
Agriculture	Wheat, barley, cotton	Economic backbone
Trade & Economy	Internal and external trade, standardized weights	Prosperity, connectivity with world
Industry	Metallurgy, pottery, bead-making	Technological and craft specialization
Social Life	Multi-room houses, toys, musical instruments	Cultural sophistication, community life





## ■ Continuity of Indus Valley Culture

### ■ Despite the decline of urban centers around 1300 BCE, elements of Indus Valley culture persisted:

1. **Urban and Architectural Continuity:** Use of brick construction continued in later settlements. Water management techniques influenced later civilizations in Gangetic plains.
2. **Material Culture:** Pottery styles, bead-making, and terracotta figurines seen in later Vedic and post-Vedic cultures.
3. **Religious and Symbolic Continuity:** Mother Goddess worship, fertility cults, and ritual bathing survived into later Hindu practices. Animal motifs (bulls, elephants) continued in Indian iconography and temple art.
4. **Craft and Trade Practices:** Craft specialization (bead-making, metallurgy, cotton textiles) continued in later historic India. Trade orientation of IVC influenced regional and long-distance commerce in later Indian kingdoms.

### ■ Lessons and Learning for Modern Governance and Society

1. **Urban Planning:** IVC's grid layout and drainage systems are models for sustainable city planning.
2. **Social Organization:** Demonstrates effective civic management, hierarchy, and communal responsibility.
3. **Trade and Economy:** Early accounting and standardization highlight lessons in organized commerce.
4. **Education and Skill Transmission:** Craft and trade skills transmitted through apprenticeship, showing early vocational learning.
5. **Cultural Continuity:** Demonstrates resilience of values, motifs, and rituals across millennia.

### ■ Examples of Continuity in Indian Culture

Feature	Indus Valley Example	Later Indian Continuity
Mother Goddess	Fertility figurines	Shakti cult in Hinduism
Animal motifs	Bulls, elephants on seals	Temple sculptures, coin motifs
Brick architecture	Baked brick houses	Mauryan & later brick constructions
Urban planning	Drainage & grid streets	Later towns in Ganga plains
Craft specialization	Beads, pottery	Handicrafts in Gujarat, Rajasthan, Bihar
Ritual bathing	Great Bath at Mohenjo-Daro	Sacred bathing in rivers like Ganga





## ■ Features of Indus Valley Culture in Maharashtra

### ■ A. Urban and Settlement Patterns

1. Mostly small towns and village settlements, not large cities. Settlements often near rivers (Bhima, Godavari, Krishna) for water supply and agriculture.

### ■ B. Material Culture

1. Pottery: Red and grey ware, painted motifs resembling Harappan style.
2. Beads and Ornaments: Carnelian, faience, shell, and semi-precious stones—used in personal decoration.
3. Tools: Stone axes, copper implements, indicating early metallurgy.

### ■ C. Trade and Economy

1. Maharashtra sites show links with core IVC via trade in beads, semi-precious stones, and pottery.
2. Evidence of long-distance exchange: marine shells from the western coast, semi-precious stones from central India.

### ■ D. Art and Craft

1. Terracotta figurines resembling IVC prototypes.
2. Pottery painted with geometric and animal motifs, similar to Gujarat and Maharashtra peripheries of IVC.

### ■ E. Social and Cultural Features

1. Burial practices: extended inhumation, small cemeteries.
2. Regional variation indicates interaction without full urban replication.

### ■ Significance of IVC Influence in Maharashtra

1. Cultural Diffusion: Maharashtra acted as a bridge between the core IVC regions and southern India, spreading Harappan techniques, crafts, and urban concepts.
2. Trade and Economic Networks: Coastal and riverine settlements in Maharashtra facilitated exchange of goods, beads, and pottery with Gujarat and Deccan.
3. Early Urbanism: Though not fully urbanized, sites like Inamgaon show planned settlements, craft specialization, and river-based trade, reflecting Harappan influence.
4. Archaeological Continuity: Later Chalcolithic cultures (e.g., Jorwe culture, c. 1400–700 BCE) in Maharashtra inherit IVC features such as pottery, bead-making, and settlement planning.
5. Integration into Indian Civilization: Demonstrates interaction of peripheral regions with core Harappan civilization, contributing to India's long-term urban and cultural development.





## ■ Vedic period :

### ■ Early Vedic Period

- The Early Vedic Period represents the earliest phase of Indo-Aryan life in India and is primarily known through the Rig Veda, the oldest surviving Indo-European text. This era was marked by tribal, pastoral, semi-nomadic life, simple political institutions, fluid social structures, and nature-centric religion.

### ■ Geographical span

1. The Early Vedic people lived mainly in the Sapta-Sindhu region (Land of Seven Rivers): Sindhu (Indus), Ravi, Beas, Chenab, Jhelum, Sutlej, Saraswati
2. Present-day Punjab, Haryana, parts of Afghanistan and western UP.
3. Rivers were central to life—often praised in hymns.

### ■ Political Organisation

1. Tribal Polity: Society was organized around tribes (Jana), not kingdoms. Each tribe included several clans (vis) and families (kula).
2. Kingship: The tribal chief was called Rajan. He protected the tribe, led in battle, and performed rituals. Kingship was not hereditary; chiefs were often selected by the community.
3. Assemblies: Two important democratic assemblies existed: Sabha: council of elders; deliberative body. Samiti: general tribal assembly; represented the will of the people.
4. Officials: Purohita (chief priest): extremely influential (e.g., Vishvamitra, Vasishtha) Senani: commander of warriors Gopas: protectors of cattle
5. Warfare: Frequent cattle raids. Fighting was done on chariots, with bows, arrows, and spears—no large standing armies.

### ■ Social structure:

1. Tribal and relatively egalitarian society: Society was not rigid; varna distinctions existed but were flexible. Varnas: Brahmana, Rajanya (Kshatriya), Vaishya; Shudra appears rarely and without later stigma.
2. Position of Women: Women enjoyed high social status: Participation in Sabha and Samiti, Education allowed; women like Lopamudra, Ghosha, Apala composed hymns, Widow remarriage allowed. Marriage was mainly monogamous, but polygamy occurred among chiefs.
3. Family Structure: Patriarchal, but women were respected. Joint family common.

### ■ Economy

1. Predominantly pastoral economy: Cattle were the main form of wealth and central to identity. Word for war: Gavishti "search for cows."
2. Agriculture existed but was limited: Wheat, barley grown, Wooden ploughs; no iron tools, Land was communally owned.





3. Craftsmanship: Carpentry (important for chariots), Pottery (grey pottery), weaving, leather-work, Simple ornaments made of gold, copper, beads.
4. Trade: Mainly barter-based, Exchange of cattle, grains, hides, Nishka (gold ornament) served as a medium of exchange occasionally.

### ■ Religion

1. Nature-Centric Religion: Early Vedic religion was simple, non-ritualistic and based on natural forces. Major Gods: 1) Indra – most important; god of rain, war, thunder. 2) Agni – fire god, link between humans and gods. 3) Varuna – moral order (Rita). 4) Soma – sacred drink & deity. 5) Surya (sun), Usha (dawn), Vayu (wind)

### ■ Features

1. No idol worship, no temples, Worship through hymns and simple yajnas
2. Priests recited Rig Vedic hymns, not elaborate rituals
3. Concept of Rita (cosmic order) was central
4. Focus on worldly prosperity, not salvation
5. Moral values: truth, generosity, courage

### ■ Socio-Cultural life:

1. Food: Wheat, barley, milk, butter, curd, Meat was consumed. Soma and sura (liquor) used in rituals
2. Dress & Ornaments: Clothes made of cotton, wool, animal skin. Both men and women wore ornaments (gold, beads)
3. Entertainment: Music (basis for later Indian classical music), Chariot racing

### ■ Gambling, Dance and singing

1. Education: Oral tradition; hymns memorised, Conducted through gurukulas, Emphasis on poetry, philosophy, and ethics.

### ■ Material culture:

1. Houses: simple wooden structures, No large cities; mostly pastoral villages
2. Transport: horses and chariots, Weapons: bows, arrows, spears, axes (copper/bronze)
3. Pottery: handmade grey ware

### ■ Characteristic of Vedic period:

1. Tribal organisation over state authority
2. Egalitarian society with flexible varna lines. Strong role of assemblies in decision-making
3. Pastoral economy with limited agriculture
4. Nature-worship with simple rituals





5. High status of women
6. Absence of complex rites, social rigidity, and iron technology (all of which appear later)

### ■ Later Vedic period

- This era corresponds with the composition of the Yajur Veda, Sama Veda, Atharva Veda, Brahmanas, Aranyakas, and early Upanishads.
- It set the stage for the formation of Mahajanapadas, the Second Urbanization, and the rise of new religions like Buddhism and Jainism by the end of 6th century BCE.

### ■ Geographical expansion:

1. Movement from the Punjab Saraswati region into the Ganga-Yamuna Doab, eastern Uttar Pradesh, and parts of Bihar.
2. Due to the use of iron (krishna-ayas), dense forests of the Gangetic plains could be cleared for agriculture.
3. Settlement patterns shifted from small pastoral communities to large villages and early towns.

### ■ Political Organisation

- Transition to Monarchy: Tribal chiefdoms of the Early Vedic age evolved into powerful, hereditary monarchies. King (Rajan) acquired divine legitimacy. Elaborate rituals like Rajasuya, Ashvamedha, and Vajapeya sanctified sovereignty and expanded territorial authority.
- Strengthening of Administrative Structure: Emergence of offices and officials:
  - 1) Senani – commander
  - 2) Bhagadugha – revenue collector
  - 3) Purohita – royal priest
  - 4) Gramani – head of a village
- Decline of Popular Assemblies: Sabha and Samiti weakened; became aristocratic bodies. Monarchy became more centralised, diminishing participatory governance.

### ■ Social structure

- Rigid Varna and Caste Hierarchy: Varna system became hereditary, hierarchical, and occupationally rigid. Brahmins and Kshatriyas competed for supremacy.
- Emergence of Early Untouchability: References in later Vedic texts indicate groups considered ritually impure.
- Position of Women Declined: Women lost access to learning (Vedic studies restricted). Excluded from Sabha and Samiti. Sati, child marriage, and purdah begin to appear in traces. Freedom in marriage reduced; patriarchal norms intensified.
- Family and Social Institutions: Patriarchal and patrilineal society. Joint family became the ideal. Strengthening of gotra system and varna-ashrama dharma.





## ■ Economy

- (a) Agricultural Advancement: Use of iron ploughs and tools → greater forest clearance. Cultivation expanded to rice, barley, wheat, pulses, oilseeds. Surplus agriculture → rise of taxation, trade, and political centralisation.
- (b) Craft Specialisation: Professional groups increased: potters, carpenters, weavers, goldsmiths, blacksmiths. PGW (Painted Grey Ware) pottery characteristic of the period.
- (c) Growth of Trade: Internal and regional trade increased. Use of Nishka, Satamana, and Krishnal (metal pieces) as early medium of exchange.
- (d) Pastoralism Continues: Cattle remained important but no longer the primary economic base.

## ■ Religion and Philosophy

- (a) Dominance of Ritualism: Shift from simple nature worship to elaborate sacrificial rituals (yajnas). Brahmins gained enormous ritual prestige and social authority.
- (b) Emergence of New Deities: Replacement of Rig Vedic gods: Indra and Agni decline in prominence. Prajapati, Rudra, Vishnu, and Pushan become more important.
- (c) Philosophical Thought (Upanishads): Rise of metaphysical inquiry: Brahman (universal soul), Atman (individual soul), Karma, Rebirth, Moksha

## ■ Literature and education:

### ■ (a) Textual Development

1. Sama Veda – music & chants
2. Yajur Veda – ritual formulae
3. Atharva Veda – spells, medicine, early science
4. Brahmanas – ritual explanations
5. Aranyakas – meditative writings
6. Upanishads – philosophical foundations of Vedanta

### ■ (b) Gurukul System:

- Education became more formalised but restricted mostly to upper varnas. Sanskrit emerged as a refined literary language.

## ■ Art, culture and Music

1. Development of early Indian classical music (Sama Veda).
2. No idol worship; symbolic rituals continued.
3. Social events tied to yajnas, seasons, and life-cycle ceremonies.

### ■ Significance of later Vedic period:

1. Foundation of Indian social order (varna-ashrama system).





2. Emergence of state structures, taxation, and territorial kingdoms.
3. Consolidation of Brahmanism and Upanishadic philosophy.
4. Economic changes that paved the way for urbanization in 6th century BCE.
5. Set the stage for religious transformations (Buddhism, Jainism).

## ■ Mauryan Architecture

- The Mauryan period (4th–2nd century BCE) marks a watershed in the history of Indian architecture. For the first time, India witnessed state-sponsored, large-scale, and technically sophisticated constructions using stone. The Mauryan Empire's political centralisation, economic prosperity and the ethical-imperial vision of Ashoka became the driving forces behind its architectural developments.

## ■ Background: Pre-Mauryan Architectural Traditions

### ■ Before the Mauryas, architecture was mainly:

1. Wood-based (Buddhist monasteries, halls, palisades).
2. Mud and brick structures in Gangetic plains.
3. Limited stonework, mostly in megaliths and small monuments.

### ■ The Mauryans transformed this tradition by:

1. Replacing wood with polished sandstone,
2. Introducing monumental scale,
3. Initiating imperial patronage for public and religious architecture.

## ■ Features of Mauryan Architecture

### ■ A. Shift from Wood to Stone

1. Inspired by earlier wooden prototypes, but executed in stone.
2. Highly advanced stone-polishing technique (Mauryan polish).
3. Ashokan columns show imitation of wooden beams, sockets, bindings.

### ■ B. Use of Chunar Sandstone

1. Fine-grained, reddish sandstones.
2. Allows mirror-like finish.

### ■ C. State-Sponsored Monumentality

- Architecture used as political instrument of unification.
- Promoted Buddhist Dhamma, reinforcing Ashoka's moral authority.





## ■ Types of Mauryan Architecture

### ■ A. Secular Architecture

1. Palace Complex at Pataliputra
  - Described by Megasthenes and supported by archaeological findings at Kumrahar.
  - Features:
    - a. Massive pillared halls (80-pillared hall discovered).
    - b. Wooden architecture on stone pillars.
    - c. Persian/Achaemenid influence with imperial planning.
  - The grand scale indicates:
    - a. Strong centralised state,
    - b. Skilled artisans, including foreign craftsmen,
    - c. Advanced urban planning.
2. Fortifications
  - Pataliputra surrounded by massive wooden palisades.
  - Evidence of moat, ramparts, and guardposts.
  - Reflects military consciousness and urban sophistication.
3. City Architecture
  - Grid pattern in some cities.
  - Drainage systems, granaries, and administrative buildings.

### ■ B. Religious Architecture

1. Stupas
  - Mauryan period is a turning point in development of Buddhist stupas.
  - Ashokan contribution:
    - Built thousands of stupas across the empire.
    - Enlarged older stupas (e.g., Sanchi, Piprahwa).
    - Basic features:
      - Anda (dome), harmika, chatra, medhi, vedika.
      - Originally simple—later developed into highly ornate stupas under the Shungas and Satavahanas.
2. Rock-Cut Architecture
  - Emergence of India's earliest rock-cut caves during Mauryan rule.
  - Key Examples:
    - Barabar Caves (Gaya, Bihar):





- Dedicated to Ajivikas by Ashoka and Dasharatha.
- Features:
  - ◆ Polished interiors with mirror finish,
  - ◆ Barrel-vaulted ceilings,
  - ◆ Simple exteriors but highly technical craftsmanship.
- Lomas Rishi Cave:
  - Façade with elephant procession carved in stone,
  - Earliest example of carved chaitya arch (horseshoe-shaped), prototype for later Buddhist chaityas at Karla, Ajanta, Bhaja.
- 3. Viharas (Monastic Residences)
  1. Early viharas were simple rectangular chambers.
  2. Rock-cut viharas develop fully in subsequent centuries based on Mauryan prototypes.

### ■ C. The Ashokan Pillars

1. Structure
  - Monolithic shafts, up to 40–50 ft.
  - Made of single sandstone piece, extremely polished.
  - Capitals consisting of:
    - Bell-shaped lotus base (Persian influence),
    - Animal figures (lion, bull, elephant, horse).
2. Major Pillars
  - Sarnath Lion Capital:
    - Four lions back-to-back,
    - Abacus with bull, lion, horse, elephant,
    - Wheel (Dharma Chakra),
    - Adopted as the National Emblem of India.
  - Lauriya Nandangarh, Rampurva, Vaishali pillars.





### 3. Significance

1. Inscribed with Major and Minor Rock Edicts.
2. Spread the message of Dhamma,
3. Served as markers of imperial authority and communication.
4. Evolution of Mauryan Architecture

## ■ Mauryan architecture evolved over time due to political, religious, and technological shifts.

### ■ A. Early Mauryan Period (Chandragupta & Bindusara)

- Emphasis on wooden structures.
- Beginnings of palace architecture.
- Persian influence enters: columned halls, city planning.

### ■ B. Mature Mauryan Phase (Ashoka)

- Peak of architectural activity.
- Transition to stone architecture.
- Development of:
  - Polished monolithic pillars,
  - Rock-cut caves, Standardised stupas,
  - Pan-Indian architectural vocabulary.

### ■ C. Post-Mauryan Evolution

## ■ Mauryan architectural foundations influenced later dynasties:

### ■ 1. Shunga and Kanva Period

1. Enlargement and ornamentation of stupas (Sanchi Stupa II & III)





2. Development of railings, gateways (toranas).

## ■ 2. Satavahana and Western Kshatrapa Periods

1. Chaitya and Vihara caves at Ajanta, Karla, Nasik.
2. Direct evolution of Lomas Rishi style.

## ■ 3. Gupta Period

1. Use of pillars, decorative capitals.
2. Temple architecture develops from earlier forest of ideas.

## ■ 4. Long-term Impact

- Introduction of permanent stone architecture.
- Canon of Buddhist architecture established:
  - Stupas → evolved into global Buddhist symbols.
  - Chaitya arch → hallmark of rock-cut architecture.
  - Pillar edicts → influenced later Indian and Southeast Asian inscriptions.

## ■ Significance of Mauryan Architecture

1. Political Integration: Architecture as a tool of empire-building. Unified visual identity across the subcontinent.
2. Technological Advancement: Mastery over monolith carving, Precision engineering in pillars and caves.
3. Cultural Synthesis: Blend of Indian, Persian, and Central Asian techniques.
4. Religious Transformation: Establishment of Buddhist architecture, Promotion of non-violence and ethics through physical structures.
5. Foundation for Indian Architectural Traditions: Proto-types for future religious architecture (stupa, chaitya, viharas). Early experiments with form, space, materials.

## ■ 2.3.3 Post-Mauryan Architecture

- The Post-Mauryan period (c. 200 BCE – 300 CE) witnessed tremendous diversification and regionalisation of Indian art and architecture. With the decline of the Mauryan Empire, various dynasties such as the Shungas, Kanvas, Indo-Greeks, Shakas, Kushanas, and early Satavahanas emerged. This era saw:
  1. Rise of new patronage groups (merchant guilds, monks, local kings).
  2. Flourishing of Buddhist stupas, rock-cut caves, sculptural gateways, and distinct regional schools of art.
  3. Development of three major schools of art: Gandhara, Mathura, and Amaravati.





## ■ BUDDHIST ARCHITECTURE

### ■ A. STUPAS

#### ■ Key Features (Post-Mauryan)

- Enlargement of earlier stupas (e.g., Sanchi Stupa I).
- Highly decorated toranas (gateways) and railings.
- Carvings of Jataka stories, floral motifs, human figures.
- More sophisticated architectural planning.

#### ■ Important Stupas

1. Sanchi (Madhya Pradesh) – Major refurbishments under Shungas and Satavahanas
  - Elaborate toranas on all four sides
  - Narrative art depicting Buddha symbolically
  - Railings with medallions, lotus motifs
2. Bharhut Stupa (Madhya Pradesh) – Shunga period
  - Famous for narrative panels
  - Early examples of yaksha-yakshi sculptures
  - Use of red sandstone
3. Amaravati Stupa (Andhra Pradesh) – Satavahana period
  - Marble-like limestone, Advanced narrative reliefs, Dynamic drapery and human figures

## ■ ROCK-CUT ARCHITECTURE

### ■ A. Buddhist Caves

#### ■ Features

1. Emergence of Chaitya-grihas (prayer halls) and Viharas (monasteries)
2. More complex interiors than Mauryan Barabar caves
3. Rock-cut pillars, horseshoe-shaped windows, vaulted roofs

#### ■ Important Examples

1. Karle Caves (Maharashtra) – Satavahanas & Western Kshatrapas
  - Largest surviving Chaitya hall
  - Wooden architecture imitated in stone
  - Donor inscriptions of traders (Yavana merchants)





2. Bhaja Caves (Maharashtra) – Early phase
  - Chaitya hall with ribbed roof
  - Sculptures of protectors and dancers
3. Bedsa Caves (Maharashtra)
  - Intricate pillars, carved animals
  - Beautiful façade and chaitya-window
4. Nasik & Kanheri Caves
  - Sponsored by Nahapana (Shaka ruler) and Satavahanas
  - Large viharas, water tanks, inscriptions

#### ■ **B. Jain Rock-Cut Architecture (Early stage)**

1. Beginnings appear in Udayagiri-Khandagiri Caves (Odisha) under Kharavela
2. Reliefs showing royal processions, elephants, and Jain symbolism

#### ■ **ARCHITECTURE UNDER DIFFERENT DYNASTIES**

##### ■ **A. Shungas (c. 185–73 BCE)**

1. Strong revival of Brahmanical traditions but major patronage to Buddhist stupas
2. Architectural focus: Expansion of Sanchi, Bharhut, Bodh Gaya railing, Refined stone railing architecture

##### ■ **B. Satavahanas (c. 1st c. BCE – 3rd c. CE)**

- Major contributors to rock-cut caves in Western Deccan, Patronised Karle, Nasik, Kanheri, Supported Amaravati art

##### ■ **C. Indo-Greeks, Shakas, Kushanas**

1. Introduced Hellenistic influences in architecture and sculpture
2. Supported Gandhara School
3. Contributed to monastery complexes and stupas in North-West region

#### ■ **Emergence of Gandhara, Mathura and Amravati Schools of Art**

- Indian art during the early centuries of the Christian era was shaped primarily under the Kushan and Satavahana rule. The development of anthropomorphic images of the Buddha and the spread of Buddhist architecture led to three major artistic centres:
  1. Gandhara School – Northwest (1st century BCE–5th century CE)
  2. Mathura School – Northern India (1st century BCE–6th century CE)
  3. Amravati School – Deccan, especially Andhra region under Satavahanas (2nd century BCE–3rd century CE)





## ■ 1. Gandhara School of Art

### ■ Emergence

1. Flourished in modern-day Afghanistan and Pakistan (Peshawar, Taxila, Swat Valley).
2. Emerged under Indo-Greek, Parthian and Kushan influences.
3. Greatest patronage came under Kushan ruler Kanishka (2nd century CE).
4. Represents a remarkable Greco-Buddhist syncretism due to long Hellenistic presence since Alexander.

### ■ Features

1. Material and Technique: Use of blue-grey schist, stucco and terracotta. High attention to realistic anatomy and sharp carving.
2. Greco-Roman Influence: Wavy hair, elaborate curls, Realistic drapery with heavy folded robes similar to Roman togas. Use of Corinthian pillars, vine motifs, acanthus leaves.
3. Iconography: Buddha represented in human form for the first time (anthropomorphic representation). Strongly realistic faces, deep-set eyes, high nose bridge.
4. Narrative Art: Jataka stories depicted in panel form, similar to Roman friezes.

### ■ Examples (General)

1. Standing Buddha of Gandhara
2. Fasting Siddhartha
3. Scenes from life of Buddha at Taxila

## ■ Mathura School of Art

### ■ Emergence

1. Grew around Mathura region (Uttar Pradesh).
2. Patronised by Kushans, local rulers, and early Guptas.
3. Considered indigenous, purely Indian in character.
4. Became a major centre for Brahmanical, Buddhist and Jain art.

### ■ Features

1. Material: Use of red mottled sandstone (Sikri sandstone). Smooth texture, bright appearance.
2. Iconography: Buddha portrayed with: Broad shoulders, round smiling face, Ushnisha as a high protuberance, Thin transparent robe (often almost nude effect)
3. Indigenous Character: Reflects Yaksha tradition. Strong emphasis on Indian physical forms, facial expressions and symbolism.





4. Multi-religious Output: Rich production of: Buddhist statues, Jain Tirthankaras, Brahmanical deities (especially Vishnu, Shiva)
5. Ornamentation: Dynamic, somewhat idealised figures. Decorative halos, complex hair buns (jatamukuta). Examples (General): Kushan-period Kanishka statue, Mathura Buddha, Bodhisattvas, Jain Tirthankara images in red sandstone

#### ■ Examples linked to Maharashtra

1. Mathura-style red sandstone images have been recovered from:
  - a. Karla Caves (near Lonavala) – some sculpture panels show Mathura-influenced facial features.
  - b. Bhaje Caves – early yaksha-like figures resemble Mathura tradition.
2. Trade between Mathura and Paithan led to the spread of Mathura-style terracotta artefacts found in western Maharashtra.
3. Satavahana coins from Junnar and Nashik show stylistic influence of Mathura realism.

#### ■ Amravati School of Art (Also called the Andhra School or Deccan School)

##### ■ Emergence

1. Flourished at Amravati (Andhra Pradesh) along the Krishna River.
2. Strong patronage by Satavahanas (1st century BCE–3rd century CE) and later Ikshvakus.
3. Became the most influential school in the Deccan and particularly Maharashtra, which was the core area of Satavahana rule.

##### ■ Features

1. Material: Use of white limestone giving a brilliant appearance.
  2. Narrative Sculpture: Rich, intricate, continuous narrative friezes. Use of dynamic movement, swirling drapery, expressive poses. Depicts Jataka tales, life of Buddha, social scenes.
  3. Symbolic Representation
- Early phase shows aniconic representation:
    - Empty throne
    - Bodhi tree
    - Footprints (padukas)
    - Dharma wheel

#### ■ 4. Figures

1. Slender, tall bodies with elongated torsos and delicate detailing.
2. Beautiful, graceful female figures (like Gajalakshmi).
3. Architecture: Great Stupa at Amravati (3rd century BCE–300 CE). Dome, drum, railings richly





decorated.

## ■ Examples from Maharashtra (Strongest Influence)

- Under the Satavahanas, Maharashtra became a prime centre of Amravati-style influence, especially in Buddhist caves:

### ■ 1. Ajanta Caves (Aurangabad)

- Early Hinayana caves (2nd century BCE–1st century CE) carry clear Amravati stylistic elements, especially:
  - Lotus motifs
  - Dynamic sculptural compositions in door frames
  - Rail pattern decoration similar to Amravati.

### ■ 2. Pitalkhora Caves

1. One of the earliest Buddhist cave complexes in Maharashtra.
2. Pillar capitals and frieze decorations show Amravati-like narrative carving.

### ■ 3. Karla and Bhaje Caves (Pune district)

- Chaitya halls built under Satavahana patronage.
- Horse-shoe shaped façade, ribbed roof, and decorative rail patterns show Deccan (Amravati) influence.

### ■ 4. Paithan (Ancient Pratishthana) – Satavahana Capital

1. Numerous sculptural fragments in Amravati style recovered during excavations.
2. Paithan was a key link between Deccan and coastal regions, spreading Amravati art.

### ■ 5. Nasik Caves

1. Donative inscriptions by Satavahana queens (e.g., Gautami Balashri).
2. Sculptures of monks, railings, and door frames show Andhra-Deccan stylistic lines.

## Gupta Architecture

The Gupta period (4th–6th century CE) is often called the “Golden Age of Indian Art and Architecture.” It represents the transition phase from early historical forms to classical Indian temple, sculpture, and art styles. Architectural activity flourished due to political stability, economic prosperity, and royal patronage.

## ■ 1. Broad Characteristics of Gupta Architecture

### ■ 1.1 Emphasis on Structural Temples

1. Gupta period marks a shift from Rock-cut to Structural temples made of stone and brick.
2. Introduction of shikhara, mandapa, garbhagriha, and circumambulatory path (pradakshina-path).





3. Clear foundation for later Nagara style of North India.

### ■ 1.2 Refinement & Proportion

4. Known for classical balance, harmony, and elegant proportions.
5. Minimal but meaningful ornamentation.
6. Use of trabeate system (post-lintel), not arcuate.

### ■ 1.3 Use of Durable Materials

7. Dressed sandstone, granite, and burnt bricks.
8. Lime mortar widely used.

### ■ 1.4 Religious Diversity

- Temples built for:
  - Vaishnavism (most numerous)
  - Shaivism
  - Buddhism
  - Jainism

## ■ Gupta Temple Architecture

### ■ 2.1 Early Gupta Temples

- **(a) Temple No. 17, Sanchi (MP) – Prototype Nagara Temple**
  - Flat-roofed square sanctum (garbhagriha). Pillar-supported portico.
  - Made of stone blocks. Depicts transition from simple shrines to complex temple forms.
- **(b) Kankali Devi Temple, Tigawa (MP):** One of the earliest surviving stone temples. Square sanctum + porch. Simple, elegant proportions.
- **(c) Parvati Temple, Nachna-Kuthara (MP):** Raised platform (jagati). Two-storeyed appearance. Ornate doorways appearing for the first time.

### ■ 2.2 Mature Phase Gupta Temples

- (a) Dashavatara (Vishnu) Temple, Deogarh, UP
  - One of the earliest panchayatana temples (central shrine + 4 subsidiary shrines).
  - Beginning of Nagara Shikhara (curvilinear).
  - Beautiful sculpted panels: Nar Narayana, Gajendra Moksha, Anantasayana.
  - Marks transition to a fully-developed classical temple form.
- (b) Bhitargaon Temple, Kanpur (UP)
  - Oldest surviving brick temple with a shikhara.





- Terracotta panels show Ramayana/Mahabharata themes.
- Use of recessed niches and projections.
- (c) Shikhara Development
  - Simple square shikhara evolving into the curvilinear Nagara style.
  - Not yet the towering shikharas of Chandella or Paramara times.

## Rock-Cut Architecture in Gupta Age

### ■ 3.1 Ajanta Caves (Phase II – Gupta period)

- Most famous artistic achievement of the period.

#### ■ Features:

- a. Chaitya halls and Viharas.
- b. Graceful murals such as Padmapani and Bodhisattva Vajrapani.
- c. Refinement in pillars, arches, and ceiling designs.

### ■ 3.2 Udayagiri Caves (MP)

- Gupta-era Shaivite caves.
- Varaha panel of Udayagiri is a masterpiece of Gupta sculpture.
- Integration of sacred geography and political ideology under Chandragupta II.

### ■ 3.3 Other Rock-Cut Examples

- Bagh Caves (MP) – famous for murals.
- Mandapeshwar, Jogeshwari (Mumbai region).
- 4. Buddhist Architecture in Gupta Period

### ■ 4.1 Stupas

- Stupas became more ornate with extensive use of sculpture.
- Sarnath stupa improvements under Gupta patronage.
- Dhameka Stupa (renovated in later Gupta tradition).

### ■ 4.2 Monasteries

- Nalanda University began in the Gupta period, developed fully later.
- Planning of cells around a central courtyard becomes standard.
- 5. Sculpture in Gupta Architecture (Integral Component)
- Gupta architecture is incomplete without sculpture.

#### ■ Key Features

- Idealized beauty; smooth finishing; tribhanga postures; calm expressions.





- Delicate drapery appearing transparent.
- Use of sandstone from Mathura and Sarnath.

■ **Famous Examples**

- Sarnath Buddha (no jewellery, calm expression, ushnisha).
- Vishnu and Shiva images from Deogarh and Udayagiri.

■ **6. Gupta Pillars & Structural Elements**

■ **6.1 Iron Pillar, Mehrauli (Delhi)**

- Erected by Chandragupta II.
- Advanced metallurgy with rust-resistant iron.
- Indicative of material innovation.

■ **6.2 Doorframes & Toranas**

- Richly carved with river goddesses, mithuna figures.
- Became standard components in later temples.

■ **7. Significance of Gupta Architecture**

- Foundation of Classical Temple Architecture: Nagara traditions crystallized.

■ **Later Chandella, Solanki, Chalukya, and Kalinga styles owe a structural basis to Gupta forms.**

- Synthesis of Art & Spirituality: Idealism → Set standards for Indian sacred art. Sculptures became templates for Buddhist and Hindu iconography.
- Spread of Indian Culture to Southeast Asia: Gupta architectural and iconographic models influenced:
  - Cambodia (Angkor)
  - Java (Borobudur influences)
  - Thailand (Dvaravati style)
- Political Legitimacy: Kings used temples and icons to project dharma-based kingship.

**(B) South Indian Temple Architecture**

South Indian temple architecture, also called Dravidian style, flourished mainly in the southern part of India—Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala—from the early centuries CE, reaching its zenith during the Chola, Pandya, Pallava, Hoysala, and Vijayanagara periods.

Historical Development

Period	Dynasties	Features / Contributions
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Early Phase (6th–9th CE)	Pallavas	Rock-cut temples at Mahabalipuram, early structural temples at Kanchipuram, simple square sanctum, small vimanas.
Medieval Phase (9th–13th CE)	Cholas	Grand temples like Brihadeeswarar Temple at Thanjavur, tall vimanas, monumental scale, bronze sculptures.
Later Phase (13th–16th CE)	Pandyas, Hoysalas	Pandyas: Gopurams (gateway towers) became taller. Hoysala: Star-shaped platforms, intricate carvings (e.g., Chennakesava Temple, Belur).
Final Phase (16th–17th CE)	Vijayanagara	Elaborate gopurams, extensive courtyards, large temple complexes (Virupaksha, Hampi).

## ■ Key Components of South Indian Temples

### ■ Vimana (Sanctum Tower)

- Pyramidal structure above the sanctum (garbhagriha).
- Usually tiered (3–7 tiers), gradually diminishing in size upwards.
- Houses the main deity.

### ■ Gopuram (Gateway Tower)

- Tall, ornate towers marking temple entrances.
- Sculpted with gods, goddesses, and mythological scenes.
- Became more prominent in Pandyas and Vijayanagara period.

### ■ Mandapa (Pillared Hall)

- Multi-purpose hall for rituals, gatherings, or dance.
- Open or enclosed; often features carved pillars depicting stories from epics.

### ■ Garbhagriha (Sanctum Sanctorum)

- Small inner chamber housing the main deity.
- Square or rectangular in plan; accessed through antarala (vestibule).

### ■ Prakara (Enclosure Wall)

- Concentric walls enclosing the temple complex.
- Some temples have multiple prakaras (e.g., Madurai Meenakshi Temple).

### ■ Other Features

- Dwajasthambam (Flagstaff): marks sanctity, ritual significance.
- Temple tank (Kalyani or Pushkarni): for ritual cleansing.
- Sub-shrines (Upa Devatas): for minor deities.





- Sculptural Decorations: depict gods, goddesses, celestial beings, and episodes from Ramayana, Mahabharata, and Puranas.

### ■ 2.3.5 Pallava Architecture

- The Pallavas ruled parts of modern Tamil Nadu and Andhra Pradesh from the 4th to 9th centuries CE. They were great patrons of art and architecture, and their architectural style laid the foundation for the Dravidian temple architecture seen in South India later.
- Pallava architecture can be broadly classified into three phases: Rock-cut, Structural (Rathas), and Temples.

### ■ Historical Context

- Capital: Kanchipuram.
- Earlier Pallavas (Mahendravarman I, 600–630 CE) focused on rock-cut architecture.
- Later Pallavas (Narasimhavarman I, 630–668 CE) shifted to structural temples in stone.
- Purpose: Religious devotion (mainly Shaivism, some Vaishnavism), demonstration of power, and artistic patronage.
- Innovations influenced Chola, Vijayanagara, and other South Indian architectures.

### ■ Characteristics of Pallava Architecture

#### ■ A. Rock-cut temples

- Earliest form of Pallava architecture.
- Carved from single rock outcrops.

#### ■ Types:

- a. Mandapas: Cave-like halls with pillars.
- b. Shrines: Small sanctums with sculptures.

#### ■ Features:

- a. Simple rectangular halls.
- b. Pillars with lion and horse motifs (like Mahabalipuram caves).
- c. Minimal ornamentation initially, later intricate carvings.

#### ■ Examples:

- a. Mahendravarman I's rock-cut temples, Mamallapuram (7th century).
- b. Cave temples at Mandagapattu, Tiruchirapalli.

#### ■ B. Structural temples / Monolithic Rathas

- Made of single stones, carved in the shape of chariots (rathas).
- Inspired later Dravidian structural temple architecture.
- Features:
  - a. Multi-tiered roofs (vimanas) resembling wooden structures.





b. Elaborate sculptures of deities on the exterior.

- Examples (at Mahabalipuram):
  - a. Pancha Rathas (Five Rathas):
- Draupadi Ratha, Arjuna Ratha, Bhima Ratha, Dharmaraja Ratha, Nakula Sahadeva Ratha.
  - b. Each ratha shows a different plan and style, e.g., square, rectangular, or oblong.

### ■ C. Shore temples / Stone temples

- Fully structural stone temples, no longer rock-cut.
- Use of granite became prominent.
- Features:
  - Vimana: Tower above the sanctum (simple, pyramidal).
  - Mandapa: Hall for devotees.
  - Sculptural decorations: Deities, mythological scenes.
  - Compound walls and small sub-shrines.

### ■ Examples:

- Shore Temple, Mahabalipuram (Narasimhavarman II, 8th century).
- Dedicated to Shiva and Vishnu.
- One of the earliest structural temples in granite.
  - Temples at Kanchipuram: Kailasanathar Temple (early 8th century, largest surviving Pallava structural temple).

### ■ 2.3.6 Chola Architecture (9th–13th Century CE)

- The Cholas created one of the most refined phases of Dravidian temple architecture. Their temples symbolised imperial power, cosmology, ritual order, and advanced engineering.

### ■ Historical Background

1. Major rulers: Vijayalaya Chola, Rajaraja I, Rajendra I, Kulottunga I.
2. Region: Tamil Nadu, extending to Sri Lanka, Andhra regions.
3. Architecture flourished between 10th–12th centuries CE.
4. Marked shift from modest brick structures → massive stone temples made of granite.

### ■ Key Features of Chola Architecture

#### ■ A. Grand Scale and Monumentality

1. Tall, dominating vimanas (tower above sanctum).
2. Temples became ritual, cultural, and administrative centres.
3. Extensive use of granite, difficult to carve but long-lasting.





## ■ B. Dravidian Temple Plan

- Typical layout included:
  1. Garbha Griha (sanctum)
  2. Ardhamandapa (ante-chamber)
  3. Mahāmandapa (pillared hall)
  4. Prakara (enclosure)
  5. Gopurams (gateway towers—early Cholas smaller; later Cholas expanded)

## ■ Architectural Innovations

- 1) Vimana Dominance
  1. Earlier South Indian temples had small vimanas.
  2. Cholas built very tall, multi-tiered vimanas.
  3. Example: Brihadeeswara Vimana (Thanjavur)—about 66 m high.
- 2) Precision in Stone Masonry
  1. Perfect interlocking of granite blocks.
  2. Limited mortar use.
- 3) Sculptural Programmes
  1. Fine carvings of:
    - a. Shaivite themes (main)
    - b. Nataraja iconography
    - c. Devā–devī, ganas, mythical animals
  2. Bronze sculptures (although separate from architecture) complement temple style.
- 4) Engineering Innovations
  1. Capstone placement: Huge monolithic shikhara at Thanjavur.
  2. Advanced hydraulic and load-bearing planning.
- 5) Development of Temple Towns
  1. Temples turned into economic hubs, employing artisans, dancers, priests, scholars.
  2. Inscriptions show land grants, gold donations, administrative functions.

## ■ Three Major Phases of Chola Architecture

### ■ A. Early Chola (9th–10th Century)

1. Simple, smaller shrines.
2. Brick → stone transition.
3. Example: Koranganatha Temple (Srinivasanallur), Nageswaraswamy Temple (Kumbakon-





am).

■ **B. Imperial Chola (10th–11th Century)**

- Peak of Chola architecture.
- 1) Brihadeeswara Temple, Thanjavur (Rajaraja I, 1010 CE)
  1. Finest example of Dravidian architecture.
  2. Features:
    - a. 66 m tall vimana.
    - b. Massive Nandi monolith. Frescoes inside mandapas.
    - c. Shikhara made of a single granite block (~80 tons). Double-walled prakara.
  3. Represents the power and sophistication of the empire.
- 2) Gangaikonda Cholapuram Temple (Rajendra I)
- Built after Rajendra's northern campaign.
- Features:
  - a. Slightly shorter but more curvilinear vimana.
  - b. Softer, more refined sculptures.
  - c. Technically superior masonry.
- C. Later Chola (11th–13th Century)
  4. Expansion of gopurams (though Pandya influence grows).
  5. More ornamentation.
  6. Example: Airavatesvara Temple, Darasuram.
    - Chariot-shaped mandapa.
    - Rich mini-sculptures.

Distinctive features		
Element	Features	Example
Vimana	Tall, pyramidal, dominating	Brihadeeswara
Mandapas	Large halls with ornate pillars	Darasuram
Gopurams	Smaller in early phase, higher later	Tribhuvanam
Sculptures	Graceful, detailed, Shaivite focus	Nataraja images
Bronzes	Lost-wax technique; complement temple ritual	Nataraja, Somaskanda
Inscriptions	Land grants, temple economy, rituals	Thanjavur inscriptions





## CHOLA BRONZE SCULPTURE (THE GOLDEN AGE OF BRONZE ART)

### ■ Material and Technique

1. Made with the lost-wax technique (cire perdue), giving high detail
2. Bronze was an alloy of copper, tin, lead, and traces of gold/silver.
3. Sculptures were meant for ritual worship, carried in temple processions

### ■ Characteristics

### ■ Perfected Iconometry

1. Based on Shilpa Shastras (Agamic texts like Shilpa Ratna, Kamikagama).
2. Proportions based on tala system (unit of measurement).

### ■ Idealized Human Form

1. Graceful bodies, slender waists, broad shoulders. Calm, meditative facial expressions.
2. Emphasis on spiritual energy (tejas) and inner stillness.

### ■ Exquisite Ornamentation

- Detailed jewellery, coiffure, costumes. Not overdone; balanced aesthetics.

### ■ Famous Chola Bronzes

#### ■ 1. Nataraja (Shiva as Lord of the Dance) – Iconic Chola creation

1. Symbolizes cosmic cycles of creation and destruction.
2. Features:
  - a. Damru in upper right hand (creation)
  - b. Fire in upper left hand (destruction)
  - c. Abhaya mudra (fearlessness)
  - d. Apasmara under the feet (ignorance)
  - e. Ring of fire (cosmos)
3. World-famous examples: Brihadeeswarar temple series, bronzes from Thanjavur, Gangai-konda Cholapuram.

#### ■ 2. Shiva's Various Forms

1. Kalyanasundara (Shiva-Parvati wedding)
2. Somaskanda (Shiva, Parvati, Skanda as child)
3. Chandrasekhara
4. Bhikshatana
5. Ardhanareshvara (half-Shiva, half-Parvati)





### ■ 3. Vaishnava Bronzes

1. Vishnu, Krishna, Rama, Lakshmi, Andal. Notable: Krishna as butter-thief (Balakrishna) – playful, expressive style.

### ■ 4. Shaiva Nayanmar Saints

- Appar, Sundarar, Sambandar, Manikkavachakar. Realistic representation of human emotion and devotion.

## ■ B. TEMPLE SCULPTURE (STONE SCULPTURE)

### ■ 1. Context

1. Associated with massive temple projects: Brihadeeswarar Temple (Thanjavur, 1010 CE), Gangaikonda Cholapuram, Airavatesvara Temple (Darasuram)
2. Sculptures integrated with architectural elements: pillars, vimana walls, gateways, niches.

### ■ 2. Features of Stone Sculpture

#### ■ a. Dynamic Postures

- Deities shown in movement (tribhanga, dancing poses). Convey energy, grace, and rhythm.

#### ■ b. Realistic Detailing

- Ornaments, hairstyles, and drapery carved in fine detail. Human figures: warriors, dancers, devotees.

#### ■ c. Narrative Panels

- Depictions of Shiva Purana, Ramayana, Mahabharata. Scenes of war, dance, and mythology.

#### ■ d. Yali and Animal Motifs

- Yali (mythical lion), elephants, bulls. Symbolic guardians of the temple.

#### ■ e. Sculpture as part of ritual space

- Niches for lingas, dvarapalas, subsidiary deities

### ■ Examples of Outstanding Stone Sculptures

1. Dvarapalas (Door Guardians): Fierce but majestic. Found at Brihadeeswarar temple and Gangaikonda Cholapuram.
2. Dakshinamurti: Shiva as teacher, under banyan tree. Sublime example of Chola stone iconography.
3. Kalyanasundara Murti: Graceful depiction of Shiva-Parvati marriage.
4. Ardhanarishvara: Elegant male-female fusion, symbolizing balance. Urban Planning and Social Role





## ■ Significance of architecture

- Chola architecture is known for its monumental temples, engineering excellence, and devotional symbolism.
  1. Cultural and Religious Significance: Cholas transformed temples into cultural hubs of music, dance (Bharatanatyam), education, rituals, and festivals.
  2. Architectural Innovation and Engineering Excellence: Perfected the pyramidal vimana, axial alignment, elaborate gopurams.
  3. Monumental Constructions: Brihadeeswarar Temple (Thanjavur): 216 ft vimana, one of the tallest in India.
  4. Organized Labor and State Capacity: Construction required: Precise calculations, Skilled artisans, State-controlled resource mobilization
  5. Socio-Economic Significance: Temples acted as centers of economy
  6. Political Significance: Temples legitimized royal authority. Kings projected power through temples: Rajaraja I through Brihadeeswarar.
  7. Technological Significance: Innovations in: Stone dressing, Granite transportation, Bronze casting (for utsava murtis)

## ■ 2.3.7 Chalukya and Rashtrakuta Architecture

- Chalukya architecture evolved in two major phases:
  1. Early/Western Chalukyas of Badami (6th–8th century)
  2. Later/Western Chalukyas of Kalyani (10th–12th century)
  3. Eastern Chalukyas of Vengi (more influenced by Dravidian style)
- Chalukya architecture is known for a fusion of Nagara (North Indian) and Dravidian (South Indian) styles, sometimes called Vesara style

## ■ A. Early/Western Chalukya Architecture (Badami-Aihole-Pattadakal)

### ■ 1. Features

- Use of sandstone. Experimentation phase: transition from rock-cut to structural temples.
- Blend of Dravidian vimana and Nagara shikhara. Simple exterior, highly ornate interior.
- Pillars: lathe-turned, massive, geometric.

### ■ 2. Rock-cut Architecture

- Chalukyas were pioneers of rock-cut cave temples in Deccan.

### ■ Characteristics

- Four cave temples at Badami:
  - Cave 1: Shaivite (Nataraja with 18 arms).





- Cave 2 & 3: Vaishnavite (Trivikrama, Varaha).
- Cave 4: Jain Tirthankara.
- Beautiful ceilings: lotus medallions, ganas, mythical creatures.

### ■ **3. Structural Temples – “Cradle of Indian Architecture”**

- Aihole Known as the laboratory of temple architecture with over 120 temples, experimenting with forms.

#### ■ **Examples:**

- Durga Temple: apsidal plan like a Buddhist chaitya; ambulatory passage; horse-shoe arch influence.
- Lad Khan Temple: early Dravidian hall-based plan.
- Hucchimalli Temple: early shikhara experiment.

### ■ **Pattadakal (UNESCO World Heritage Site)**

- The pinnacle of early Chalukya architecture – synthesis of northern & southern styles.

#### ■ **Key temples:**

1. Virupaksha Temple (built by Queen Lokamahadevi)
  - Inspired by Kailasanatha, Kanchi.
  - Fully Dravidian plan; huge mandapa; rich sculptures.
2. Mallikarjuna Temple – similar to Virupaksha.
3. Papanatha Temple – mixture of Nagara & Dravidian.
4. Kashi Vishwanatha Temple – complete Nagara shikhara.

#### ■ **Features:**

- Sculptures of Ramayana, Mahabharata, Shiva and Vishnu themes.
- Highly artistic dvarapalas, Gajalakshmi, Nandi-shrine.

### ■ **B. Later/Western Chalukyas of Kalyani (10th–12th century)**

#### ■ **1. Features**

1. Refinement of Vesara style. Hoysala architecture evolved from these innovations.
2. Extensive use of soapstone (chloritic schist) → allowed intricate carving. Lathe-turned pillars, star-shaped sanctums emerge.

#### ■ **2. Key Sites**

- Lakkundi: Brahma Jinalaya (Jain temple). Dambal, Itagi – Mahadeva Temple (called “Emperor among Temples”).
- Ornamented ceilings, bracket-figures, decorative lintels.





### ■ Vesara Style of architecture :

- The Vesara style is a distinctive form of South Indian temple architecture, which combines elements of the Dravidian (South Indian) and Nagara (North Indian) styles. It is sometimes referred to as a “hybrid” style, representing the synthesis of northern and southern temple features.

### ■ Characteristics of Vesara Architecture

- Feature Description Example Plan Typically square or rectangular sanctum (garbhagriha) with a mandapa. Virupaksha Temple, Pattadakal
- Shikhara / Vimana Curvilinear tower (Nagara influence) with stepped pyramidal elements (Dravidian influence). Lad Khan Temple, Aihole
- Base / Platform Raised platform (Jagati) similar to Dravidian temples. Virupaksha Temple
- Sculptural Decoration Richly carved with deities, dancers, animals, mythical creatures. Pattadakal Group of Monuments
- Mandapa Pillared halls, sometimes with ornate columns featuring floral and geometric motifs. Hazara Rama Temple, Hampi
- Material Mainly sandstone or granite depending on local availability. Pattadakal, Aihole

### ■ 2.3.8 Regional Styles

- Eastern / Kalinga / Odisha Style
- Period: 7th – 13th century CE
- Region: Odisha, Northern Andhra Pradesh

### ■ Feature Description Example

- Deula / Rekha Deula Tall sanctum tower, curvilinear Lingaraja Temple, Bhubaneswar
- Jagamohana Assembly hall in front of sanctum, pyramid-shaped
- Natamandira Dance hall Konark Sun Temple
- Bhogamandapa Hall for offerings
- Sculpture Intricate carvings, celestial beings, motifs of animals Sun Temple, Konark
- Temple layout Vertical emphasis with tiered mandapas
- Western / Gujarat – Maru-Gurjara Style
- Period: 10th – 13th century CE
- Region: Gujarat, Rajasthan

### ■ Characteristics:

1. Highly decorative, open pavilion (mandapa)
2. Intricate stone lattice work (jali)





3. Shikharas with tiered spires and geometric patterns
  4. Emphasis on symmetry and intricate reliefs
- Example: Dilwara Jain Temples, Mount Abu

## ■ Hoysalas architecture

- The Hoysalas ruled over parts of present-day Karnataka from the 11th to 14th century CE. They are renowned for their distinctive temple architecture and sculpture, which represents the culmination of South Indian temple art after the Cholas. The Hoysala style is considered a unique blend of intricate ornamentation, star-shaped plans, and advanced engineering.
  1. Capital: Halebidu, Belur.
  2. Rulers like Vishnuvardhana (1108–1152 CE) promoted Vaishnavism and temple-building.
  3. Flourishing trade, wealth, and devotion led to temple patronage.
  4. Artistic style evolved from Chalukya and Chola traditions, creating a highly ornate regional style.

## ■ Key Characteristics of Hoysala Architecture

### ■ A. Plan and Layout

1. Star-shaped (stellate) plan is the hallmark.
2. Multi-shrined (ekakuta, dvikuta, trikuta, etc.) temples. Open mandapas with pillared halls.
3. Temples often built on a jagati (raised platform), allowing circumambulation.

### ■ B. Material

4. Soapstone (chloritic schist) used for intricate carving.
5. Soft when quarried, hardens over time, allowing detailed ornamentation.

### ■ C. Superstructure

6. Multi-tiered vimana with pyramidal or stepped towers.
7. Lathe-turned pillars, finely polished.
8. Shikara (tower) over each shrine.

## ■ Sculpture and Ornamentation

- Exquisite carvings on walls, pillars, ceilings.
- Themes:
  - Hindu epics: Ramayana, Mahabharata, Bhagavata Purana.
  - Shaivism, Vaishnavism, Shaktism.
  - Everyday life: musicians, dancers, animals.
- Pillars:





- Lathe-turned, polished, circular with geometric and floral motifs.

- Ceilings:

- Elaborately carved with medallions and lotus patterns.

## ■ Notable sculptural motifs

1. Gods and goddesses in dynamic poses.
2. Erotic sculptures appear occasionally, symbolizing fertility and prosperity.
3. Decorative friezes:
  - a. Elephants (strength), horses (speed), mythical creatures.
  - b. Bands of narrative panels around temple walls.

## ■ VIJAYANAGARA STYLE OF ARCHITECTURE (14th–17th Century CE)

- The Vijayanagara Empire (c. 1336–1646 CE), based in present-day Karnataka with capitals at Hampi and Penukonda, is renowned for its unique style of temple architecture. This style represents a synthesis of earlier South Indian (Chalukya, Hoysala, Pandya, and Chola) styles with innovative elements suited to large-scale, fortified urban settlements.

### ■ Historical Context

1. Founded by Harihara I and Bukka Raya I after the fall of the Hoysalas and the Delhi Sultanate invasions.
2. Strong emphasis on Hindu religion, ritual, and royal grandeur.
3. Temples and public structures were often donated by kings, nobles, and merchants.
4. Style flourished mainly in Karnataka, Andhra Pradesh, and Tamil Nadu.

### ■ Key Characteristics of Vijayanagara Style

#### ■ A. Architectural Features

##### ■ 1. Temple Layout

- Followed Dravidian style with significant innovations:
  - a. Garbhagriha (Sanctum sanctorum) → basic square plan.
  - b. Vimana (tower over sanctum) → usually stepped, but shorter than Chola/Pallava vimanas.
  - c. Mandapa (pillared halls) → large, ornate, often for dance or assembly.
  - d. Raya Gopurams (monumental entrance towers) → later development, taller than vimana, richly carved.
- Temple complexes often enclosed by high walls, with multiple smaller shrines inside.

##### ■ 2. Pillars

1. Characteristic musical pillars (pushkarni pillars) producing sound when tapped.
2. Pillars often carved with:
  - a. Yalis (mythical lions or composite creatures)





- b. Horses, elephants
  - c. Scenes from epics (Ramayana, Mahabharata)
3. Open Halls (Mandapas)
    1. Large open pillared halls for congregational worship.
    2. Elaborate reliefs and sculptural motifs.
    3. Sometimes called Kalyana Mandapas, used for festivals and rituals.
  4. Ornamental Features
    1. Carvings: Epic narratives, deities, musicians, dancers, and royal processions. Corbelled arches and domed mantapas.
    2. Lotus motifs, makara, mythical animals, and elaborate friezes.
    3. Stone chariots: e.g., Vitthala Temple in Hampi.

### ■ B. Secular Architecture

1. Royal complexes: Palaces (Vittala and Zenana complexes)
  2. Fortifications and gateways: Massive stone walls and bastions.
  3. Water structures: Step wells, tanks, canals for irrigation and ritual baths.
  4. Markets and bazaars: Indicating urban planning and trade significance.
1. Sculpture and Ornamentation
    1. High relief sculptures on pillars and walls.
    2. Figures of gods, goddesses, dancers, musicians, and animals.
    3. Yali (lion-dragon hybrid) motif is distinctive.
    4. Hero stones (Veeragallu) commemorating warriors.
    5. Sculptures often integrated into temple walls, mantapas, and gopurams.

### ■ The Nayakas style of architecture

- The Nayakas were governors and military chieftains under the Vijayanagara Empire (1336–1646 CE) who later became independent rulers in parts of Tamil Nadu, Andhra Pradesh, and Karnataka. Their rule saw a flourishing of temple architecture with innovations distinct from the earlier Vijayanagara style. The Nayaka style represents the culmination of Dravidian temple architecture, marked by grandeur, ornamentation, and functional spaces for rituals and festivals.

### ■ Feature Description Example

- Gopuram (gateway tower) Tall, pyramid-shaped, highly decorated with stucco figures of gods, goddesses, and mythical beings Meenakshi Temple, Madurai
- Mandapas (halls) Large, pillared halls used for congregation, dances, and rituals; intricately carved with pillars Thousand Pillar Hall, Madurai





- Pillars Yali pillars (mythical lion-like creatures) and other animal motifs; sculptural richness Meenakshi Temple, Azhagar Kovil
- Corridors (prakaram) Wide enclosures with elaborate pillars and sculptural reliefs Ranganathaswamy Temple, Srirangam
- Stucco decoration Painted and sculpted figures on gopurams and vimanas Madurai, Thanjavur
- Temple tank Large water tanks for ritualistic purposes Meenakshi Temple tank
- Ornamentation Extremely ornate, rich sculptural panels, sometimes colored Azhagar Kovil, Madurai
- Vimana (sanctum tower) Smaller than gopurams, often richly decorated Meenakshi Temple

### ■ (C) Medieval Architecture

- The Delhi Sultanate (Slave, Khalji, Tughlaq, Sayyid & Lodi dynasties) introduced a distinct Indo-Islamic architectural tradition in India. It evolved through fusion, experimentation, and finally mature Indo-Islamic styles, laying the foundation for later Mughal architecture.

### ■ HISTORICAL CONTEXT

1. Islam introduced new architectural ideas: arches, domes, minarets, vaulting, geometric patterns, absence of idols.
2. Indian craftsmen contributed local traditions, such as:
  - a. Trabeate style (beam-lintel construction), Use of stone carving, Hindu motifs (lotus, bell patterns),
  - b. Temple ornamentation techniques.
3. a hybrid architecture, later becoming distinctively Indo-Islamic.

### ■ GENERAL FEATURES OF DELHI SULTANATE ARCHITECTURE

#### ■ A. Structural Features

1. Arches, domes, vaults using true voussoir construction (brought by Turks).
2. Trabeate + arcuate blending initially.
3. Massive stone walls, corbelled domes in early structures.

#### ■ B. Materials

1. Red sandstone, quartzite, later glazed tiles.
2. Marble in decorative elements.

#### ■ C. Ornamentation

1. Calligraphy from Quranic verses, Geometric patterns,
2. Arabesque floral patterns, No human or animal figures (Islamic aniconism).

#### ■ D. Architectural Forms

- Mosques, Tombs, Fortified cities, Madrasas and khanqahs, Water structures.





## ■ EVOLUTION ACROSS DYNASTIES

### ■ I. Early Turkish / Slave Dynasty Architecture (1206–1290)

#### ■ Characteristics

1. Transitional phase: Hindu artisans + Turkic patrons.
2. Corbelled arches and domes (not true arches initially).
3. Use of spolia: demolished temple pillars reused in mosques.
4. Massive, simple structures with limited ornamentation.

### ■ Major Examples

#### ■ 1. Quwwat-ul-Islam Mosque (1193, Qutb-ud-din Aibak)

1. Earliest mosque of North India.
2. Made using temple debris → Hindu motifs visible.
3. A classic example of trabeate + early Islamic fusion.

#### ■ 2. Qutub Minar

- Built by Aibak, completed by Iltutmish.
- Tapering, fluted, red sandstone minaret.
- Quranic inscriptions + geometric patterns.
- World's tallest brick minaret of its time.

#### ■ 3. Alai Darwaza (Alauddin Khalji)

1. For the first time:
  - a. True arches, true dome, imported Islamic proportions.
  - b. Red sandstone + white marble inlay.
2. Marks beginning of pure Islamic construction technique in India.

#### ■ 4. Iltutmish Tomb:

- First octagonal tomb plan experiments. Exterior simple, interior rich in carvings.

### ■ II. Khalji Dynasty Architecture (1290–1320)

#### ■ Characteristics

- Larger scale, True arch and dome fully established,
- Bold, heavy proportions,
- Beginning of fortified urban planning.

#### ■ Notable Examples

1. 1. Siri Fort & City (Alauddin Khalji)





2. Alai Minar (Unfinished Tower)
3. Hauz Khas Complex

### ■ III. Tughlaq Architecture (1320–1414)

#### ■ Characteristics

1. Stark, austere, sloping walls → strong Tughlaq identity.
  2. Functional, militaristic architecture.
  3. Use of grey quartzite, minimal ornamentation.
  4. Batter walls (sloping) for stability.
  5. Introduction of arched gateways, domes on high drums.
- Signature Style: Simple exteriors, elegant interiors. Strong Persian influence.

#### ■ Major Examples

6. Tomb of Ghiyasuddin Tughlaq
7. Tughlaqabad Fort
8. Firoz Shah Tughlaq Monuments
9. Begumpuri Masjid, Khirki Masjid

### ■ IV. Sayyid Dynasty Architecture (1414–1451)

#### ■ Characteristics

1. Transitional period between Tughlaqs and Lodis.
2. Small-scale tomb architecture.
3. Increased use of octagonal plans.
4. Greater ornamentation using stucco.

#### ■ Examples

- Tombs at Lodi Gardens (e.g., Mubarak Shah's Tomb).
- Raised platforms, chhatri-like domed kiosks.

### ■ V. Lodi Dynasty Architecture (1451–1526)

#### ■ Characteristics

1. Mature phase of Sultanate architecture.
2. Double domes begin.
3. Greater use of glazed tiles & colour.
4. Emphasis on symmetry.





5. Octagonal and square tombs.

### ■ Major Examples

6. Sikandar Lodi's Tomb: Persian influence strong. Charbagh style precursors to Mughal garden tombs.
7. Shish Gumbad, Bara Gumbad, Sheesh Gumbad: Located in Lodi Gardens. Enclosed domes, elaborate plasterwork, glazed tile ornament.
8. Bada Gumbad Mosque: Combines mosque + gateway + assembly hall.

### ■ Provincial architect

#### ■ MAJOR REGIONAL STYLES & EXAMPLES

##### ■ A. Jaunpur Sultanate (U.P.)

1. Time: 1394–1479 CE
2. Features:
  - a. Multi-domed congregational mosques (e.g., Atala Masjid, Jami Masjid)
  - b. Massive pishtaqs (arched portals) with minimal decoration
  - c. High central dome flanked by smaller domes
3. Significance: Experimentation with multi-dome structures, precursor to Mughal mosques.

##### ■ B. Bengal Sultanate

1. Time: 14th–16th century
2. Features:
  - a. Brick architecture (stone scarce)
  - b. Curved cornices (Bengal roof style), terracotta reliefs
  - c. Single or multiple domes, Ornamental mihrabs and arches
3. Examples: Adina Mosque, Pandua, Nine-domed mosques, Eklakhi Mausoleum
4. Significance: Fusion of Islamic plan with local Bengal motifs; adaptation to heavy rainfall and alluvial soil.

##### ■ C. Gujarat Sultanate

1. Time: 15th–16th century
2. Features:
  - a. Use of yellow sandstone, marble inlay
  - b. Decorative minarets, jali (lattice) work
  - c. Ornamented mihrabs and mausoleums
3. Examples: Jama Masjid, Ahmedabad, Sidi Saiyyed Mosque (famous jali windows)
4. Significance: Blend of Persian, Islamic, and local Hindu motifs; introduced refined carving techniques.





## ■ D. Malwa & Deccan Sultanates

1. Time: 15th–16th century
2. Features:
  - a. Forts and palaces as combined civic and defensive structures
  - b. Use of local stone, heavy battlements (Malwa), plateau architecture (Deccan)
3. Examples:
  - a. Mandu palaces (Madhya Pradesh)
  - b. Gol Gumbaz, Bijapur (later Deccan Sultanate)
4. Significance: Early experimentation with massive domes and acoustics.

## ■ DISTINCTIVE CHARACTERISTICS OF PROVINCIAL ARCHITECTURE

1. Regional adaptation: Use of local materials and climate-responsive designs.
2. Cultural synthesis: Fusion of Islamic functional forms with local artistic traditions.
3. Innovation: Experimentation with multi-dome structures, curved roofs, and jali patterns.
4. Smaller scale than imperial structures: Focused on community worship and local administration.
5. Transitional role: Served as a link between Delhi Sultanate architecture and Mughal architecture.

## ■ Delhi sultanate architecture with context to Maharashtra

### ■ MAJOR EXAMPLES IN MAHARASHTRA

#### ■ A. Daulatabad Fort (Devagiri)

- Dynasty: Originally Yadava, fortified and expanded under Tughlaqs.
- Features:
  - a. Concentric walls, steep hilltop positioning.
  - b. Massive gates with pointed arches influenced by Delhi Sultanate military architecture.
  - c. Integration of moat and bastions for defense.
- Significance: Shows military architecture influence of Delhi Sultanate adapted to Deccan terrain.

#### ■ B. Chand Minar, Daulatabad

- Built by local governors under Tughlaq influence.
- Features:
  - a. 30-meter tall minaret, tapering cylindrical tower with balconies.
  - b. Indo-Islamic motifs, decorative plaster and lime work.
- Significance: Adaptation of Qutb Minar style in Deccan.

#### ■ C. Khajuri Masjid, Daulatabad





- Features:
  - Pointed arches and flat roof domes.
  - Small scale mosque, functional for local Muslim population.
- Significance: Early Indo-Islamic religious structure in Maharashtra.

#### ■ D. Fortifications & Urban Planning

- Tughlaq-era forts like Gawilgarh, Narnala, Rajur
- Features:
  - a. Strategic hilltop placement
  - b. Defensive walls with sloping batter
  - c. Gateways with Islamic arch influence

#### ■ SIGNIFICANCE IN MAHARASHTRA CONTEXT

1. Introduction of Indo-Islamic Forms: Pointed arches, low domes, mihrabs, minarets adapted locally.
2. Military Innovations: Hill forts with concentric walls influenced later Maratha fort architecture.
3. Cultural Synthesis: Fusion of Hindu structural techniques (stone masonry, hill forts) with Islamic architectural forms.
4. Foundation for Later Sultanate & Mughal Architecture in Deccan: Provided template for Bijapur, Ahmednagar Sultanates, and later Mughal forts and mosques.
5. Urban and Civic Influence: Water tanks, gates, and marketplaces reflect Delhi Sultanate's administrative style adapted to Deccan cities.

### Mughal architecture

Mughal architecture refers to the style of building developed under the Mughal Empire in India, combining Islamic, Persian, Central Asian, and indigenous Indian architectural traditions. It represents one of the finest syntheses of art and architecture in Indian history.

#### ■ HISTORICAL CONTEXT

- Babur (1526–1530): Founder of Mughal Empire, introduced Timurid style, emphasizing gardens (charbagh), tombs, and mosques.
- Humayun (1530–1556): Introduced Persian architects, e.g., Mirak Mirza Ghiyath, leading to the first large-scale Persian-influenced Mughal tombs (Humayun's Tomb, Delhi).
- Akbar (1556–1605): Consolidated empire; encouraged syncretic Indo-Islamic style, blending Rajput and Persian elements.
- Jahangir (1605–1627): Focus on refinement and ornamentation.
- Shah Jahan (1628–1658): Pinnacle of Mughal architecture; emphasis on symmetry, gardens, marble, and pietra dura.





- Aurangzeb (1658–1707): Functional architecture; simplicity over ornamentation; forts and mosques.

## ■ EVOLUTION OF MUGHAL ARCHITECTURE

### ■ A. Early Phase (Babur & Humayun)

- Style: Persian-Timurid influence.
- Features: Charbagh gardens, terraced tombs, double domes, red sandstone and marble.

#### ■ Examples:

- Humayun's Tomb, Delhi (first Persian-style charbagh tomb in India)
- Babur's Garden (Rang Mahal) in Kabul & Agra

### ■ B. Akbar's Period (1556–1605)

- Style: Indo-Islamic; fusion of Hindu (corbelled brackets, chhatris, jali screens) and Islamic elements (arches, domes).
- Features:
  - Use of red sandstone with white marble inlay.
  - Bulbous domes, recessed arches, large gateways.
  - Multi-storeyed palaces and forts.

#### ■ Examples:

- Agra Fort, Fatehpur Sikri, Buland Darwaza, Tomb of Salim Chishti.

### ■ C. Jahangir Period (1605–1627)

- Style: Refined; focus on ornamentation, pietra dura, gardens.
- Features:
  - Use of white marble for tombs and mosques.
  - Decorative floral patterns, calligraphy.

#### ■ Examples:

- Tomb of Itimad-ud-Daulah, Agra ("Baby Taj")

### ■ D. Shah Jahan Period (1628–1658)

- Style: Peak of Mughal architecture; emphasis on symmetry, proportion, and opulence.
- Features:
  - a. Extensive use of white marble, red sandstone, and pietra dura.
  - b. Symmetrical gardens, reflecting pools, and minarets.
  - c. Ornamental inlay with precious and semi-precious stones.





■ **Examples:**

- a. Taj Mahal, Agra
- b. Jama Masjid, Delhi
- c. Shalimar Bagh, Srinagar

■ **E. Late Mughal Period (Aurangzeb & Later)**

- 1. Style: Simpler, austere, functional architecture.
- 2. Features:
  - a. Fewer ornamental details.
  - b. Focus on mosques, forts, and civic structures.
- 3. Examples:
  - a. Bibi Ka Maqbara, Aurangabad
  - b. Badshahi Mosque, Lahore

■ **Key Feature of Mughal Architecture:**

■ **Feature Description Examples**

Feature	Description	Examples
Material	Red sandstone, white marble, black marble, glazed tiles	Agra Fort, Taj Mahal
Structural Elements	Arches, domes (single & double), minarets, iwans, chhatris	Jama Masjid, Delhi
Plan	Symmetrical, axial layouts; Charbagh gardens	Taj Mahal, Humayun’s Tomb
Ornamentation	Pietra dura inlay, calligraphy, geometric & floral patterns	Taj Mahal, Itimad-ud-Daulah
Integration	Gardens, water channels, reflecting pools	Shalimar Bagh, Srinagar
Fortifications	Massive walls, bastions, gates	Agra Fort, Red Fort

■ **SIGNIFICANCE OF MUGHAL ARCHITECTURE**

- 1. Artistic & Aesthetic Legacy: Represented the peak of Indo-Islamic synthesis; influenced regional styles (Rajput, Deccan, Awadhi).
- 2. Cultural Integration: Blended Persian-Islamic principles with local Indian craftsmanship.
- 3. Urban Planning: Mughal forts, gardens, and cities reflect planned civic spaces, water management, and aesthetic principles.
- 4. Religious & Political Symbolism: Mosques, tombs, and forts expressed imperial authority, religious devotion, and dynastic legitimacy.
- 5. Influence on Later Architecture: Inspired Rajput palaces, Sikh architecture, British colonial





buildings, and modern conservation projects.

■ **Key feature of Mughal architecture in Maharashtra**

■ **Feature Description Example**

Feature	Description	Example
Material Use	Red sandstone, laterite, and lime mortar; marble occasionally for ornamentation	Aurangabad gates, Daulatabad Fort additions
Arches & Domes	Pointed arches, bulbous domes, lotus finials, double domes	Bibi Ka Maqbara, Aurangabad
Minarets & Chhatris	Tall minarets flanking entrances; elevated pavilions (chhatris)	Aurangabad tombs
Fortifications	Massive walls with bastions, moats, and strategic gates	Daulatabad Fort (enhanced by Mughals), Pratapgad modifications
Gardens	Persian-style charbagh gardens in tombs and palaces	Bibi Ka Maqbara gardens
Decoration & Ornamentation	Floral motifs, calligraphy, inlay work; blend of Persian and local art	Tombs in Aurangabad, gates with carved stone

**SIGNIFICANCE OF MUGHAL ARCHITECTURE IN MAHARASHTRA**

1. Cultural Integration
  - Blending Persian-Mughal and Deccan-Maratha styles
  - Shows adaptation of imperial Mughal forms to local geography and materials
2. Military and Strategic Importance
  - Fortifications strengthened to defend Deccan provinces and trade routes
3. Urban and Civic Planning
  - Mughal governors established planned cities (Aurangabad), integrating gardens, mosques, and administrative buildings
4. Architectural Legacy
  - Influenced later Maratha architecture, particularly domes, gateways, and fortification techniques

■ **Rajput Architecture**

- Rajput architecture, broadly spanning from the 8th century to the 18th century, represents a distinctive blend of indigenous Hindu building traditions, regional influences, and later Islamic/Mughal interactions. It evolved in the semi-arid regions of Rajasthan, Gujarat, Madhya Pradesh, and parts





of Uttar Pradesh, expressing the political power, martial ethos, and cultural sophistication of various Rajput clans.

### ■ Historical context

1. Emerged after the decline of the Gupta, Pratihara and Harsha empires.
2. Rajput kingdoms like Chauhans, Rathores, Sisodias, Kachwahas, Paramaras, Chandellas flourished.
3. Patronage extended to forts, palaces, temples, stepwells, and administrative buildings.
4. External interaction with Mughals led to syncretic elements in later centuries (e.g., Rajput-Mughal style under the Kachwahas of Amber).

### ■ Key feature of Rajput architecture

#### ■ 1. Strong Fortification Style

- Rajput architecture is best known for magnificent forts built on hills and strategic locations.
  1. Massive stone walls, bastions, angular gates. Multiple defensive layers (pol, darwaza, burj).
  2. Water harvesting systems inside forts.
- Examples: Chittorgarh Fort (Mewar), Kumbhalgarh Fort (36 km long wall), Ranthambore Fort (Chauhans), Gwalior Fort (Tomars), Mehrangarh Fort, Jodhpur (Rathores)

#### ■ 2. Temple Architecture – Nagara Base with Regional Variants

- Rajput temples evolved on the Nagara style, emphasizing verticality, shikharas, and elaborate carvings.

#### ■ Features:

1. Rekha-prasada and latina shikharas.
  2. Mandapa systems with multiple halls.
  3. Ornamental toranas.
  4. Devotional, heroic, erotic, and mythological imagery.
- Examples: Khajuraho Temples (Chandellas) – Kandariya Mahadev, Modhera Sun Temple (Solankis), Kirti Stambh and Vijay Stambh, Chittor, Osian Temples (Pratiharas), Brahma Temple, Pushkar

#### ■ 3. Palaces – Blend of Indigenous and Later Mughal Influences

- Rajput palaces showcased royal lifestyle, aesthetics, and city planning.

#### ■ Features:

1. Multi-storeyed structures with chhatris, jharokhas, and courtyards.
2. Painted interiors and mirror work (sheesh mahal).
3. Marble inlay and fresco techniques.





4. Zenana (women's quarters) and Mardana (men's quarters).

- Examples: City Palace, Udaipur, City Palace, Jaipur, Amer Fort, Jaipur, Jaisalmer Palace, Jahaz Mahal, Mandu (Paramaras)

#### ■ 4. Chhatris, Jharokhas, and Pavilions

- These became signature elements of Rajput aesthetics.
  1. Chhatris: dome-shaped kiosks used as cenotaphs, markers of lineage.
  2. Jharokhas: projecting balconies for ventilation and observation.
  3. Baradaris: twelve-arched pavilions for entertainment and gathering.
- Examples: Cenotaphs of Bada Bagh, Jaisalmer, Gaitore ki Chhatriyan, Jaipur

#### ■ 5. Stepwells (Baolis / Vavs) – Unique Hydro-Architecture

- Constructed in arid regions for water management.

#### ■ Features:

1. Multi-storeyed underground structure
  2. Sculpted pillars, corridors, and shrines
  3. Cool environment used as community space
- Examples: Rani ki Vav (Patan) – UNESCO monument, Toorji ka Jhalra, Jodhpur, Chand Baori, Abhaneri (Chauhans)

#### ■ 6. Decorative Art

- Rich interior and exterior decoration techniques:
  1. Frescoes and murals: Shekhawati region
  2. Mirror work (Aina/Sheesh) Amer Fort, Udaipur
  3. Stucco, stone lattice (jalis), carvings
  4. Use of coloured stones and marble

#### ■ Sikh architecture

- Sikh architecture developed between the 15th and 19th centuries, emerging from the teachings of Guru Nanak and the succeeding Sikh Gurus. It gained monumental form during the Sikh Empire under Maharaja Ranjit Singh, blending Indo-Islamic, Rajput, Mughal, and indigenous Punjabi traditions into a distinct architectural style rooted in spiritual egalitarianism, simplicity, and community service.





## ■ Evolution

### ■ 1. Nanakshahi Phase (15th–16th century)

1. Early shrines were simple, low-scale structures.
2. Focus on sangat (congregation) and langar (community kitchen).
3. Materials were local: brick, wood, mud plaster.

### ■ 2. Guru Period (16th–17th century)

1. Construction of Harimandir Sahib (Golden Temple) in 1580s by Guru Arjan Dev.
2. Development of Sikh pilgrimage towns: Amritsar, Tarn Taran, Kartarpur, Anandpur Sahib.
3. Introduction of sarovar (sacred tank) as central element.

### ■ 3. Post-Guru and Sikh Misls Period (18th century)

1. Fortified gurdwaras due to constant Mughal–Afghan conflicts.
2. Fusion of Rajput fort architecture with Sikh aesthetics.
3. Defensive structures: Ram Rauni Fort (Amritsar), Lohgarh (fort of Banda Singh Bahadur).

### ■ 4. Sikh Empire under Ranjit Singh (1799–1839)

1. Golden age of Sikh architecture. Extensive gilding, marble inlay, frescoes.
2. Construction of major shrines (Akal Takht, Hazur Sahib, Patna Sahib).
3. Expansion of bungas (rest houses) around Golden Temple.

## ■ Key features of Sikh architecture

### ■ 1. Gurdwara as the Core Structure

- A gurdwara is the central Sikh religious building. Its architecture reflects Sikh values:
  1. Entrance at all four sides → symbolizes equality and openness.
  2. No idols or images, only the Guru Granth Sahib placed on a raised platform (Takht).
  3. Diwan Hall for congregational prayer and kirtan.
  4. Langar Hall for free community kitchen.

### ■ 2. Sarovar (Sacred Tank)

1. Unique to Sikh architecture.
2. Rectangular, with ghats and circumambulatory parikrama.
3. Represents purity, reflection, and spiritual cleansing.

### ■ 3. Symbolic Elements

1. Nishan Sahib → high triangular saffron flag on a tall pole (mariya).





2. Ik Onkar symbol on parapets, gateways.
3. Chhatris on rooftop corners showing Rajput influence.

#### ■ 4. Domes

- Original Sikh domes are unique:
  - a. Fluted, ribbed, gourd-shaped, or lotus-shaped.
  - b. Often clad in gold leaf (Golden Temple).
  - c. Multi-domed gurdwaras common.

#### ■ 5. Arches & Doorways

- Use of multi-foil, pointed Mughal arches, cusped arches.
- Carved wooden doors with floral motifs.

#### ■ 6. Ornamentation

1. Frescoes (Phulkari style), mirror work, pietra dura, stucco, and gilded surfaces.
  2. Motifs: vines, flowers, geometric patterns; no human or animal figures.
  3. Rich punjabi miniature style paintings in some gurdwaras.
- 7. Materials: Lime plaster, brick masonry, marble, gilded copper sheets. Later era: extensive use of white marble and gold plating (kar sewa initiatives).

#### ■ Architectural elements

1. The Darbar Sahib (Prayer Hall): Square or rectangular. Houses Guru Granth Sahib on a palki (canopied throne). Richly decorated interior.
2. Parikrama (Circumambulatory Path): Surrounds the sarovar or the prayer hall.
3. Bunga: Residential rest houses built mainly in 18th–19th centuries. Example: Akal Bunga, Bunga Ramgarhia.
4. Langar Hall: Essential element. Symbol of equality and service.
5. Deori (Gateway): Ornate entrance with arches, jharokhas, decorative panels.
  - Examples: Harmandir Sahib (Golden Temple), Amritsar, Akal Takht (Seat of Temporal Authority), Anandpur Sahib, Gurdwara Bangla Sahib (Delhi), Gurdwara Nanak Jhira Sahib (Bidar), Karnataka.

#### ■ Distinctive feature:

1. Compared to Mughal Architecture: Sikh structures avoided human/animal figures (similar to Islamic), but used more vibrant colors, marble inlay, and gold leaf.
2. Compared to Rajput Architecture: Shared elements like chhatris, jharokhas, and bastions. But Sikh buildings emphasize egalitarian layout instead of palace-grandiosity.
3. Compared to Hindu Temple Architecture: No garbhagriha, no idols. Focus is on congregational space, not deity shrine.





## ■ (D) Modern and Colonial Architecture

### ■ Colonial Architecture

- Colonial architecture broadly refers to the styles introduced by European powers—primarily the British, but also the Portuguese, French and Dutch—between the 16th and mid-20th century. These styles blended European design principles with Indian materials, climatic adaptations, and local artistic traditions, producing a hybrid architectural legacy.

### ■ Characteristics of colonial architecture

1. Use of European classical orders (Doric, Ionic, Corinthian).
2. Emphasis on symmetry, proportion, and geometry.
3. Incorporation of arches, columns, domes, pediments, and porticos.
4. Introduction of new materials: cast iron, steel, reinforced concrete, plate glass.
5. Functional spaces like cantonments, railway stations, courts, municipal buildings.
6. Localisation through jaali work, chhatri motifs, verandahs, sunshades and climatic adaptation.

## ■ Portuguese architecture (16th–18th century)

### ■ The earliest European architecture in India.

#### ■ Features

1. Massive forts and seafaring military structures.
2. Roman Catholic churches with Baroque and Manueline styles.
3. Large courtyards, external staircases, and ornamental facades.

#### ■ Examples

1. Basilica of Bom Jesus, Goa – Baroque style, home of St. Francis Xavier’s relics.
2. Se Cathedral, Goa – one of the largest churches in Asia.
3. Forts at Daman, Diu, and Vasai.

## ■ French architecture

### ■ Mainly in Pondicherry and parts of Bengal.

- Features
  1. Grid-pattern town planning.
  2. Long colonnaded buildings, pastel shades, arched windows.
  3. Gardens and promenades inspired by French classicism.
- Examples





1. French Quarter (White Town), Pondicherry
2. Church of Sacré-Cœur, Pondicherry
3. Governor's Palace (demolished but historically significant)

## ■ Dutch architecture

### ■ Concentrated on the Malabar coast.

#### ■ Features

- Functional warehouses, factories, and bungalows.
- Simple, austere gabled roofs and thick walls.

#### ■ Examples

- Dutch Palace (Mattancherry Palace), Kochi – later modified by local rulers.
- Fort at Nagapattinam, Pulicat settlements.

## ■ British architecture

- The British contributed the largest and most diverse architectural legacy, which evolved through several phases:

### ■ Early Colonial / Neo-Classical Phase (1780–1850)

#### ■ Inspired by Greek-Roman classicism.

#### ■ Features

- Tall columns, pediments, domes. Symmetrical façades and open porticos.
- Reflected ideals of order, rationality, and Empire.
- Examples: Writer's Building, Kolkata, Raj Bhawan, Kolkata (imitating Kedleston Hall, UK), St. George's Cathedral, Chennai, Town Hall, Mumbai

### ■ Gothic Revival Architecture (mid-19th century)

- Reflected medieval European forms and conveyed grandeur, authority, and moral purpose.

#### ■ Features

- Pointed arches, ribbed vaults, flying buttresses.
- Tall spires, stained glass windows.
- Often mixed with local motifs.

#### ■ Major Examples

- Mumbai (Bombay) the finest Gothic cluster in Asia
- Chhatrapati Shivaji Maharaj Terminus (CSMT) – UNESCO World Heritage Site





- University of Mumbai (Fort campus, Rajabai Clock Tower)
- High Court of Bombay
- Chennai: Madras High Court, Senate House of University of Madras

### ■ Indo-Saracenic / Indo-Gothic Style (1870–1910)

- A synthetic style combining Indian (Mughal, Rajput, Deccan) architectural elements with Victorian Gothic structures.

#### ■ Features

- Onion domes, chhatris, jharokhas, minarets.
- Multi-foil arches and cusped windows.
- Large halls, high ceilings and verandahs.

#### ■ Significance

- Seen as a “cultural compromise” to make colonial rule appear sympathetic to Indian traditions.
- Examples: Victoria Memorial, Kolkata. Madras High Court, Chennai. Taj Mahal Hotel, Mumbai. Mayo College, Ajmer. Mysore Palace (reconstructed in 1912).

### ■ Renaissance and Italianate Styles

#### ■ Adopted for civic buildings.

- Features
  - Decorative brackets, arcaded corridors, cupolas, balustrades.
  - Rich ornamentation.
- Examples: Victoria Town Hall, Chennai, General Post Office, Kolkata, Bombay Municipal Corporation Building

### ■ Imperial / Edwardian Architecture (Early 20th century)

- Represented power and administrative authority.

#### ■ Features

- Massive façades, large central courts.
- Classical simplicity combined with Indian motifs.
- Extensive use of stone, domes, colonnades.

#### ■ Examples

- Gateway of India, Mumbai
- Delhi's railway stations and legislative buildings (pre-Lutyens)





## ■ 6. Lutyens' Delhi (1911–1931) – Imperial Capital Design

- The zenith of British architectural ambition in India.

### ■ Designers:

- Sir Edwin Lutyens, Sir Herbert Baker.

### ■ Features

- Blend of European classicism with Indian elements (domes, chhatris, jaalis).
- Broad ceremonial avenues, axial planning, and grand vistas.
- Red and cream sandstone reminiscent of Mughal architecture.
- Key Structures: Rashtrapati Bhavan: dome inspired by the Sanchi Stupa, Parliament House: circular design reflecting Ashokan motifs, India Gate – war memorial, North and South Block, Central Vista

## ■ Impact of colonial architecture

### ■ Positive

- Introduction of modern construction materials and techniques.
- Establishment of engineering colleges, PWD, and town-planning departments.
- Hybrid styles enriched India's architectural landscape.

### ■ Negative

- Architecture signified racial hierarchy and imperial dominance.
- Segregation led to socio-spatial inequalities.

### ■ Socio- cultural aspects of colonial architecture

1. Reflection of Power and Authority: Architecture was a symbol of imperial power. Large administrative buildings, barracks, courts, and secretariat complexes asserted British dominance. Examples: Viceregal Lodge (Shimla), Secretariat Buildings (Delhi, Kolkata), Fort St. George (Chennai).
  2. Urban Planning and Social Segregation: Cantonments and planned towns introduced grid layouts, wide roads, public parks, and sanitation systems.
- Examples: New Delhi (Lutyens' Delhi) – embodied British imperial vision and hierarchy.
    1. Cultural Synthesis and Hybridity: Colonial architecture adapted local materials and motifs to suit European designs: Indo-Saracenic style: Combination of Gothic, Mughal, and Hindu motifs (onion domes, minarets, chhatris, jalis). Examples: Chhatrapati Shivaji Terminus (Mumbai), Madras High Court, Victoria Memorial (Kolkata).
    2. Religious and Community Spaces: Churches, cathedrals, and missionary schools spread European religious and educational culture. Example: St. Paul's Cathedral (Kolkata), Basilica of Bom Jesus (Goa).





3. Education and Cultural Institutions: Colonial buildings housed universities, colleges, museums, and libraries, promoting Western knowledge systems. Examples: Indian Museum (Kolkata), Presidency College (Kolkata), University of Mumbai).
4. Symbol of Modernity and Technological Innovation: Introduction of iron, steel, and concrete in construction. Use of clock towers, railway stations, and bridges reflected industrial-age sensibilities. Example: Howrah Bridge (Kolkata), Chhatrapati Shivaji Terminus (Mumbai).
5. Heritage and Identity: Colonial architecture today is a cultural heritage, influencing urban identity, tourism, and education.

#### ■ Significance of colonial architecture in Maharashtra

1. Historical Significance: Reflects Maharashtra's colonial past: military, trade, and administrative priorities of Portuguese and British. Mumbai emerged as the cultural and administrative capital due to these constructions.
2. Cultural and Aesthetic Value: Fusion of European styles with Indian motifs led to a unique architectural vocabulary. Buildings often included local craftsmanship, such as stone carving, jali work, and stained glass, showing cultural synthesis.
3. Urban Planning Influence: Colonial architecture influenced the layout of cities, introducing: Broad streets, promenades, and civic squares, Planned commercial, residential, and administrative zones.
4. Technological and Engineering Significance: Introduction of modern construction materials like steel, reinforced concrete, and machinery-assisted brickwork. Innovations in railway stations, docks, and bridges facilitated economic growth. Example: Chhatrapati Shivaji Terminus – a masterpiece of structural and aesthetic engineering.
5. Tourism and Educational Value: Many colonial buildings are heritage monuments today. They attract tourists, researchers, and students, helping preserve urban heritage and history. UNESCO designations like CST and Victorian Gothic ensemble highlight their global significance.
6. Social and Symbolic Significance: Represented colonial power, civic pride, and social hierarchy. Churches, clubs, and government offices acted as cultural centers for colonial elites and later became sites for public gatherings and movements during freedom struggle.

#### ■ Global Recognition (UNESCO Heritage)

- Indian architecture, spanning Indus Valley Civilization, Buddhist, Gupta, Rajput, Sultanate, Mughal, Maratha, Colonial, and Modern periods, has earned international acclaim for its aesthetic excellence, technical innovation, and cultural symbolism.

#### ■ Recognition Factors

1. Historical Significance: Ancient urban planning (Harappa and Mohenjo-daro) recognized as world's earliest urban settlements.
2. Architectural Innovation: Temples with intricate stone carving (Khajuraho, Konark) Forts





(Chittorgarh, Gwalior) and palaces (Udaipur, Jaipur) with defensive, aesthetic, and climatic adaptations

3. Religious & Cultural Diversity: Hindu, Buddhist, Jain, Sikh, and Islamic architecture demonstrating syncretism
4. Influence on Global Architecture: Indo-Islamic architecture influenced later Mughal styles adopted in Persia and Central Asia

### ■ International Recognition

1. Several Indian monuments are UNESCO World Heritage Sites (as of 2025, 43 cultural, 7 natural, 1 mixed).
2. Recognition highlights architectural excellence, historical importance, and preservation.
3. Sites often serve as case studies in global architecture, urban planning, and conservation.

### ■ UNESCO world heritage sites

#### ■ 1. Cultural Heritage Sites

##### • A. Ancient & Medieval Architecture

1. Khajuraho Group of Monuments, Madhya Pradesh – Temples with erotic and narrative sculpture.
2. Konark Sun Temple, Odisha – Chariot-shaped temple, symbolic cosmology.
3. Ellora Caves, Maharashtra – Buddhist, Hindu, Jain rock-cut architecture.
4. Ajanta Caves, Maharashtra – Buddhist cave monasteries and mural paintings.
5. Mahabalipuram, Tamil Nadu – Pallava rock-cut temples and shore temples.
6. Sanchi Stupa, Madhya Pradesh – Buddhist stupas and gateways.

##### • B. Forts & Palaces

1. Red Fort, Delhi – Mughal architecture and city planning.
2. Agra Fort, Uttar Pradesh – Mughal fortifications and palace architecture.
3. Chittorgarh Fort, Rajasthan – Rajput military architecture.
4. Fatehpur Sikri, Uttar Pradesh – Mughal capital, fusion of Hindu-Islamic motifs.
5. Golkonda Fort, Hyderabad – Military architecture and water systems.

##### • C. Stepwells & Civic Architecture

1. Rani ki Vav, Gujarat – Stepwell with sculptural excellence.
2. Hampi, Karnataka – Vijayanagara urban and temple architecture.
3. Champaner-Pavagadh, Gujarat – Forts, mosques, and urban planning.





## ■ 2. Natural Heritage Sites with Architectural Elements

- Kaziranga National Park, Assam: Noted for elephant corridors, but some associated indigenous structures.
- Sundarbans, West Bengal : Mangrove settlements with vernacular architecture.

## ■ 3. Mixed Heritage

- Khangchendzonga National Park, Sikkim – Natural & sacred architecture of monasteries within the landscape.

## ■ Global significance

1. Urban Planning & Engineering: Harappan grid planning, drainage, and water management.
2. Religious & Symbolic Representation: Temples, stupas, and mosques reflect cosmology, ritual, and state ideology.
3. Artistic Fusion: Indian architecture absorbed Persian, Mughal, and European elements, creating globally recognized hybrid styles.
4. Tourism & Diplomacy: UNESCO sites are global attractions, fostering cultural diplomacy.
5. Sustainability Lessons: Stepwells, water systems, and climate-responsive architecture serve as examples for contemporary sustainable design.

## ■ 3. Evolution of Religion in India (and Its Cultural Impact)

- Religion in India is one of the most ancient, diverse, and evolving phenomena. Its evolution reflects the interaction between society, culture, politics, and philosophy. Broadly, Indian religious history can be divided into:

1. Prehistoric and Protohistoric Religion (up to 1500 BCE)
2. Vedic Religion (1500–600 BCE)
3. Classical/Great Religions (600 BCE–500 CE)
4. Medieval Religious Developments (500–1500 CE)
5. Modern Religious Trends (1500 CE onwards)

## ■ Prehistoric and Protohistoric Religion (up to 1500 BCE)

### ■ 1. Paleolithic (c. 2.5 million – 10,000 BCE)

- Early humans had animistic beliefs, worshipping nature and animals.
- Evidence: cave paintings, Venus figurines (fertility), burial sites with grave goods.

### ■ 2. Neolithic and Chalcolithic (c. 7000–1500 BCE)

1. Rise of agriculture and settlements led to fertility cults, mother goddess worship.
2. Harappan/Indus Valley Civilization (2600–1900 BCE):
  - a. Great Bath of Mohenjodaro – ritual purification?





- b. Terracotta figurines – mother goddess, proto-Shiva (Pashupati seal).
- c. Fire altars – ritual worship.

### ■ Vedic religion (1500–600 BCE)

1. Religion of Indo-Aryans, centered on Rig Vedic hymns, yajnas, and sacrifices.
2. Nature worship: Indra, Agni, Surya, Varuna.
3. Rituals (yajnas) dominated, performed by priests (Brahmins).
4. Society organized on varna principles; religious authority legitimized kingship.
5. Later Vedic period: emergence of Upanishadic thought, focus on Brahman, Atman, Karma, Moksha – philosophical religion beyond ritualism.

### ■ Classical or great religions (600 BCE–500 CE)

#### ■ 1. Jainism

1. Founded by Mahavira (599–527 BCE) in Bihar.
2. Key principles: Ahimsa, Aparigraha, Anekantavada.
3. Monastic order, disciplined ethical living, vegetarianism.
4. Rejection of Vedic rituals and caste hierarchy.

#### ■ 2. Buddhism

1. Founded by Gautama Buddha (c. 563–483 BCE).
2. Four Noble Truths, Eightfold Path, emphasis on dharma and ethical living.
3. Missionary activity spread Buddhism across India and Asia.
4. Support from Mauryan rulers (Ashoka) enhanced its reach.

#### ■ 3. Emergence of Sectarian Hinduism

1. Rise of Bhakti traditions and early Puranic literature.
2. Worship of Vishnu, Shiva, Devi, alongside Vedic gods.
3. Temple building began, reflecting devotional and ritualistic trends.

### ■ Medieval period (500–1500 CE)

#### ■ 1. Bhakti and Tantric Movements

1. Devotional cults emerged emphasizing personal relationship with God.
2. Saints like Ramanuja, Madhva, Mirabai, Kabir promoted accessible religion.
3. Tantra and Shakta traditions integrated ritual, mysticism, and meditation.

#### ■ 2. Islamic Influence

1. Islam arrived via Arab traders (7th century) and Turko-Afghan conquests (12th century).





2. Spread Sufi traditions emphasizing love, tolerance, and devotion.
3. Development of syncretic religious practices (e.g., Qawwali, dargahs, shared shrines).

### ■ 3. Regional Religious Traditions

1. South India: spread of Shaiva, Vaishnava, and Jainism; temple architecture flourished.
2. Bengal & Assam: Bhakti movement with local vernacular expression.

## ■ Modern period (1500 CE ONWARDS)

### ■ 1. Colonial Encounter

1. Arrival of European missionaries and exposure to Christianity.
2. Emergence of reform movements:
  - a. Brahmo Samaj (Raja Ram Mohan Roy) – monotheism, abolition of sati.
  - b. Arya Samaj (Dayananda Saraswati) – Vedic revival, social reform.
  - c. Ramakrishna Mission (Swami Vivekananda) – synthesis of Vedanta and modernity.

### ■ 2. Sikhism

1. Founded by Guru Nanak (1469–1539) in Punjab.
2. Emphasis on monotheism, social equality, community service.
3. Gurus codified teachings in Guru Granth Sahib.

### ■ 3. Modern Bhakti and Reform Movements

- Saints like Sant Tukaram, Sant Tulsidas, Mirabai influenced devotional culture.
- Modern reformers advocated rational spirituality, women's rights, and education.

### ■ Key feature of religion in India

1. Pluralism: Coexistence of multiple religions, philosophies, and sects.
2. Syncretism: Interaction between different traditions, e.g., Sufi-Bhakti blending.
3. Ethical and Spiritual Focus: Emphasis on dharma, ahimsa, and karma.
4. Integration with Society: Religion influenced social hierarchy, law, and cultural norms.
5. Evolution and Adaptability: Religious practices adapted to political and socio-economic changes.

## ■ Bhakti movement

- The Bhakti Movement was a socio-religious reform movement in medieval India (roughly 7th–17th century CE) emphasizing personal devotion to a deity as the path to salvation, bypassing rigid ritualism, caste hierarchy, and priestly mediation. It had a profound influence on religion, society, literature, and art, shaping both Hinduism and Indian social consciousness.

### ■ Origin





1. Emerged in response to:
  - a. Ritualistic orthodoxy of Brahmanical Hinduism
  - b. Caste discrimination and social inequalities
  - c. Need for a personal, direct relationship with the divine
2. Coincided with:
  - a. Medieval socio-political transformations (Delhi Sultanate, regional kingdoms)
  - b. Interaction with Islam and Sufism → ideas of personal devotion and egalitarianism

### ■ Characteristic of Bhakti movement

1. Personal devotion (Bhakti): Salvation through love and devotion (prema) to God rather than rituals or caste.
2. Equality and anti-caste orientation: Challenged Brahminical orthodoxy; included women and lower castes.
3. Use of vernacular languages: Literature, poetry, and hymns composed in Tamil, Kannada, Telugu, Marathi, Hindi, Bengali, Odia, making religion accessible.
4. Rejection of ritualism and temple hierarchy: Emphasized inner purity and ethical living over external rituals.
5. Universal human values: Compassion, social justice, and morality emphasized.
6. Integration with music and arts: Devotional songs (bhajans, kirtans) became a tool for mass outreach.

### ■ Phases of Bhakti movement

#### ■ 1. Early Bhakti Movement (7th–12th century CE)

1. Originated in South India: Tamil Nadu – Alvars (Vaishnavite saints) and Nayanars (Shaivite saints)
2. Emphasized: personal devotion, temple rituals reform, and vernacular hymns
3. Key figures:
  - a. Alvars: Nammalvar, Andal (Vaishnavism)
  - b. Nayanars: Appar, Sundarar, Manikkavacakar (Shaivism)
4. Literature: Divya Prabandham, hymns in Tamil

#### ■ 2. Later Bhakti Movement (12th–17th century CE)

1. Spread to North India
2. Influenced by Sant traditions, Sufi mysticism, and regional politics
3. Major trends:
  - a. Vaishnavite Bhakti: Devotion to Krishna or Rama (Madhurya Bhava, Shanta Bhava)
  - b. Shaivite Bhakti: Devotion to Shiva
  - c. Shakta Bhakti: Worship of Durga or Kali





4. Key saints and poets by region:
  - a. North India: Kabir, Tulsidas, Surdas, Ravidas, Meera Bai
  - b. West India: Eknath, Tukaram (Marathi)
  - c. Bengal: Chaitanya Mahaprabhu
  - d. Odisha: Jayadeva, Dinakrushna

#### ■ Themes and ideology

1. Monotheism and devotion to a personal deity (Vishnu, Shiva, Krishna, or Devi)
2. Bhakti as a social equalizer: Rejects caste-based exclusion
3. Emphasis on moral and ethical living alongside devotion
4. Direct relationship with God: Guru or priest as guide, not mediator
5. Love, compassion, and non-violence: Inspired social cohesion
6. Integration of folk and classical traditions: Music, dance, and drama as vehicles of devotion

#### ■ Impact of Bhakti movement

1. Religious Impact: Shift from ritualistic Brahmanical Hinduism to personal, emotional devotion. Spread Vedantic ideas among masses. Influence on Vaishnavism, Shaivism, and Shaktism.
2. Social Impact: Challenged caste hierarchy and gender inequality. Opened spiritual participation to women, Shudras, and marginalized communities Encouraged literacy and vernacular culture.
3. Cultural and Literary Impact: Flourishing of vernacular literature (bhajans, abhangas, padas, kirtans). Influenced Indian music, dance, painting, and theatre. Saints became symbols of devotion, ethics, and social reform
4. Political Impact: Fostered regional cultural identity, e.g., Marathi Sant literature strengthened Maratha cultural consciousness. Influenced rebellious and egalitarian movements

#### ■ Bhakti movement in Maharashtra

- The Bhakti movement in Maharashtra was a significant socio-religious reform movement between the 13th and 17th centuries, emphasizing devotion (bhakti) to a personal deity, equality, and social reform. It coincided with broader Bhakti movements across India but had distinct regional characteristics, primarily influenced by Varkari, Nath, and Lingayat traditions.

#### ■ Historical context:

1. Medieval Maharashtra saw the decline of Yadava rule and the rise of Delhi Sultanate influence, followed by the Bijapur Sultanate and Maratha Empire.
2. Hindu society faced caste discrimination and rigid rituals, which Bhakti saints challenged through devotional egalitarianism.
3. Movement paralleled north Indian Bhakti trends (Kabir, Tulsidas) but remained regionally





rooted, focused on Vithoba of Pandharpur.

### ■ Philosophy and principle:

1. Devotion over Rituals: Salvation could be attained through love and devotion (bhakti) rather than elaborate Vedic rituals.
2. Equality: Denied caste, gender, and social hierarchies in spiritual practice.
3. Personal God: Worship centered on a personal deity, especially Vithoba (Vitthal).
4. Community-Oriented: Emphasis on kirtan (devotional singing), abhangas (devotional poetry), and collective participation.
5. Practical Ethics: Encouraged truth, humility, charity, and moral living.

### ■ Major saint and their contributions

- The Bhakti movement in Maharashtra (13th–17th century) produced saints whose teachings combined devotion, social reform, and ethical guidance. The movement primarily revolved around Vithoba worship and the Warkari tradition, emphasizing equality, moral living, and community participation.

### ■ Dnyaneshwar

1. Origin: Alandi, Pune district
2. Background: Young saint from a lower-caste family, faced social ostracism
3. Contributions:
  - a. Authored Dnyaneshwari, a Marathi commentary on the Bhagavad Gita, making philosophical knowledge accessible to common people.
  - b. Composed abhangas and devotional songs in vernacular Marathi.
  - c. Advocated bhakti accessible to all, transcending caste and social barriers.
  - d. Institutionalized Varkari tradition—emphasis on pilgrimage to Pandharpur and community devotion.

### ■ Namdev (1270–1350)

1. Origin: Near Nashik (or Maharashtra-Punjab links)
2. Contributions:
  - a. Composed abhangas in Marathi in praise of Vithoba, blending devotion with social messages.
  - b. Advocated bhakti over ritualism, promoting personal devotion.
  - c. Participated in community kirtans, emphasizing mass engagement.
  - d. His hymns are included in Guru Granth Sahib, influencing Sikhism.

### ■ Eknath (1533–1599)

3. Origin: Paithan, Aurangabad district
4. Contributions:





- a. Authored Bhavarth Ramayan, a vernacular translation of the Ramayana, making spiritual knowledge accessible.
- b. Promoted inclusivity, interacting with untouchables and marginalized groups.
- c. Advocated moral conduct, devotion, and simplicity.
- d. Strengthened kirtan tradition as a tool for spiritual and social education.

#### ■ Tukaram (1608–1649)

1. Origin: Dehu, near Pune
2. Contributions:
  - a. Famous for Tukaram Abhangas, devotional poems expressing personal devotion, ethics, and social critique.
  - b. Criticized ritualism, hypocrisy, and caste discrimination.
  - c. Advocated daily devotion, simplicity, and equality, popularizing Bhakti among masses.
  - d. Central figure in Varkari movement, emphasizing collective pilgrimage (wari) to Pandharpur.

#### ■ Ramdas (1608–1681)

3. Origin: Jamb, near Pune
4. Contributions:
  - a. Authored Dasbodh, a guide to practical ethics, governance, and spiritual discipline.
  - b. Promoted bhakti, moral education, self-discipline, and patriotism.
  - c. Influenced Shivaji Maharaj, linking spiritual discipline with administration and nation-building.
  - d. Advocated physical fitness, self-reliance, and ethical leadership.

#### ■ Chokhamela (14th century)

1. Origin: Maharashtra (Dalit community)
2. Contributions:
  - a. Highlighted social equality and anti-caste ideas.
  - b. Composed abhangas expressing devotion to Vithoba despite being from an untouchable caste.
  - c. Became symbol of empowerment for marginalized communities.

#### ■ Gorakumbhar

1. Origin: Village artisan (potter)
2. Contributions:
  - a. Known for humility, devotion, and ethical living.
  - b. Exemplified bhakti through daily work and simplicity.

#### ■ Common themes and impact

1. Vernacular Literature: Saints wrote in Marathi, making spiritual and moral teachings acces-





- sible.
2. Social Reform: Challenged caste hierarchy, untouchability, and ritualism.
  3. Community and Mass Devotion: Pilgrimages (Wari), kirtans, and abhangas promoted social cohesion and collective worship.
  4. Ethical Guidance: Emphasized truth, honesty, charity, humility, and moral living.
  5. Integration of Spirituality and Governance: Saints like Ramdas linked spiritual ethics with statecraft and leadership.

### ■ Sufi Movement

- The Sufi movement refers to the mystical and devotional dimension of Islam that emphasizes personal experience of God, love, compassion, and universal brotherhood. In India, it emerged between the 12th and 18th centuries, profoundly influencing religion, society, literature, and culture.

### ■ Historical movement

1. Arrived with Muslim invasions and the establishment of Delhi Sultanate (12th–13th century).
2. Flourished under Delhi Sultanate and Mughal Empire.
3. Developed as a reaction to rigid orthodoxy, emphasizing inner spirituality (tazkiyah), moral living, and humanism.
4. Served as a bridge between Hindu and Muslim communities, promoting syncretism.

### ■ Philosophy and principles

1. Personal Devotion: God can be experienced directly through love, meditation, and remembrance (zikr).
2. Universal Brotherhood: Emphasis on peace, tolerance, and equality, transcending caste, religion, and ethnicity.
3. Renunciation and Simplicity: Detachment from materialism; ethical and moral conduct is paramount.
4. Mysticism (Ihsan): Spiritual journey towards self-realization and union with God.
5. Service to Humanity: Human welfare as a path to divine grace.

### ■ Major orders: (SILSILAS)

1. Chishti Order: Emphasized love, tolerance, and service to humanity. Most influential in India.
2. Qadiri Order: Focused on strict spiritual discipline and adhere to Sharia.
3. Suhrawardi Order: Combines spiritual practice with practical governance.
4. Naqshbandi Order: Silent meditation, discipline, and influence in Northern India and Central Asia.





## ■ Major saint and contribution:

### ■ 1. Khwaja Moinuddin Chishti (1141–1236)

1. Founder of Chishti Order in India, based in Ajmer.
2. Promoted universal love, communal harmony, and service to the poor.
3. Initiated langar (community kitchen) tradition, feeding all visitors.
4. Became a symbol of Hindu-Muslim syncretism.

### ■ 2. Nizamuddin Auliya (1238–1325)

1. Based in Delhi, disciple of Baba Farid.
2. Advocated spiritual guidance, tolerance, and service to humanity.
3. Popularized kalam, poetry, and music (qawwali) as a medium of devotion.
4. Attracted followers from all social classes.

### ■ 3. Baba Farid (1173–1266)

1. Punjabi Sufi, part of Chishti Order.
2. Known for mystical poetry, promoting humility, devotion, and ethical living.
3. His verses included in Guru Granth Sahib.

### ■ 4. Sheikh Salim Chishti (1478–1572)

1. Court saint of Akbar; advised on governance with spiritual wisdom.
2. Promoted non-violence, tolerance, and moral rectitude.

### ■ 5. Other Notable Saints

1. Shah Waliullah (1703–1762) – spiritual reform, emphasizing ethics and Sharia compliance.
2. Data Ganj Bakhsh (Ali Hujwiri) – spiritual, philanthropic, and literary contributions in Lahore.

### ■ Literature , Music

1. Poetry: Mystical expressions of divine love (Persian and Urdu). Saints wrote ghazals, masnavis, and rubais.
2. Qawwali: Developed as a devotional musical tradition to express spiritual ecstasy.
3. Architecture: Sufi shrines (dargahs) like Ajmer Sharif, Nizamuddin Dargah, Data Darbar became centers of cultural synthesis.
4. Education: Madrasas, khanqahs, and hospices promoted learning, literacy, and social welfare.

### ■ Social and cultural impact:

1. Syncretism: Bridged Hindu-Muslim communities, creating shared devotional practices.





2. Social Reform: Advocated humility, charity, service, and tolerance.
3. Spread of Islam: Sufi saints played a crucial role in spiritual rather than military conversion, emphasizing love and moral example.
4. Promotion of Vernacular Languages: Persian and local languages like Punjabi, Marathi, and Bengali became mediums of mystical literature.
5. Influence on Later Movements: Inspired Bhakti saints, Sikhism, and regional devotional traditions.

#### ■ Key feature:

1. Focus on inner spirituality over ritualism.
2. Universal accessibility – open to all social classes.
3. Integration of art, poetry, and music in devotion.
4. Emphasis on ethical conduct and service to society.
5. Centers of learning and community welfare (khankahs, langars).

#### ■ Varkari sect:

- The Varkari sect is a prominent devotional movement (bhakti) in Maharashtra, centered on the worship of Vithoba (Vitthal) of Pandharpur. It is an enduring religious and socio-cultural tradition, emphasizing devotion (bhakti), morality, equality, and community service. The sect flourished between the 13th and 17th centuries, paralleling the broader Bhakti movement in India.

#### ■ Origin:

- Emerged during the Medieval period (13th–17th century) in response to rigid caste hierarchies and ritualism in Brahmanical society.
- Influenced by Bhakti saints like Dnyaneshwar, Namdev, Eknath, Tukaram, who made devotion accessible to all.
- Name derived from “Vara” (weekly) and “Kari” (traveler/pilgrim), reflecting the pilgrimage tradition (wari) to Pandharpur.

#### ■ Philosophy and belief

1. Bhakti-centered: Devotion to Vithoba as the path to salvation.
2. Equality: Transcends caste, gender, and social barriers.
3. Simple Rituals: Rejects elaborate ceremonies, emphasizing personal devotion, chanting, and singing abhangas.
4. Moral and Ethical Living: Truth, humility, compassion, and social responsibility are core values.
5. Community Participation: Collective worship through kirtans, bhajans, and annual pilgrimage (wari).





6. Non-violence and Vegetarianism: Spiritual and ethical dimensions of life.

### ■ Ritual and practices

1. Pilgrimage (Wari): Annual journey to Pandharpur, especially on Ashadhi Ekadashi, attracting millions of devotees.
2. Kirtan and Bhajan: Community singing of abhangas, spreading spiritual teachings.
3. Daily Worship: Simple devotional acts, chanting Vithoba's name, offering prayers.
4. Moral and Social Conduct: Service to humanity, honesty, compassion, and non-violence.

### ■ Literary contributions :

1. Abhangas: Devotional poetry in Marathi by saints like Tukaram, Namdev, Eknath.
2. Dnyaneshwari: Philosophy and ethics made accessible in vernacular language.
3. Bhavarth Ramayan: Simplified ethical and spiritual teachings.
4. Vernacular literature: Promoted literacy and education among the masses.

### ■ Socio cultural impact:

1. Social Equality: Challenged caste-based hierarchy and untouchability.
2. Mass Participation: Strengthened community identity and solidarity through wari and kirtans.
3. Moral and Ethical Guidance: Saints' teachings emphasized truth, charity, humility, and ethical living
4. Influence on Literature and Music: Marathi language and devotional music were popularized.
5. Cultural Integration: Promoted religious harmony, with Hindu-Muslim followers participating in pilgrimages and festivals.

### ■ Legacy and continuity:

1. Enduring Religious Tradition: Warkari pilgrimage continues to attract millions annually.
2. Vernacular Culture: Saints' writings continue to influence Marathi literature, music, and theatre.
3. Ethical Model: Emphasis on devotion, equality, and moral conduct remains relevant.
4. Inspiration for Reform Movements: Influenced modern social reformers like Mahatma Phule and B.R. Ambedkar.





## ■ Composite Culture- Bhakti-Sufi Synergy

### ■ Composite Culture- Bhakti-Sufi Synergy

Aspect	Bhakti	Sufi	Composite Feature
Goal	Union with personal deity	Union with Allah	Direct experience of divine; mystical devotion
Social Vision	Equality, anti-caste	Universal brotherhood	Social inclusivity transcending caste, class, religion
Practice	Kirtans, abhangas, pilgrimages	Zikr, qawwali, khanqahs	Music, poetry, and collective devotion as spiritual tools
Ethics	Truth, humility, service	Compassion, charity, humility	Emphasis on moral living and ethical conduct
Accessibility	Vernacular languages	Persian and regional languages	Devotion accessible to masses, literacy and oral traditions
Community Orientation	Wari pilgrimages, congregational worship	Langars, khanqah gatherings	Collective participation fostering unity and social cohesion

## ■ EVOLUTION OF LITERATURE IN INDIA

- Indian literature is one of the oldest in the world, reflecting the civilizational, religious, social, and cultural evolution of the subcontinent. It has developed over several millennia, spanning oral traditions, classical languages, vernaculars, and modern expressions.

### ■ Ancient period :

1. Oral Tradition: Knowledge transmitted orally through Sanskrit hymns, chants, and folklore.
2. Vedic Literature:
  - a. Rigveda, Yajurveda, Samaveda, Atharvaveda – religious hymns, philosophical speculations.
  - b. Brahmanas, Aranyakas, Upanishads – ritual, philosophical, and metaphysical discourse.
3. Epic Literature:
  - a. Ramayana (Valmiki) and Mahabharata (Vyasa) – moral, social, and political themes.

### ■ Classical period (6th century BCE – 12th century CE)

1. Sanskrit Drama and Poetry:
  - a. Kalidasa (Abhijnanasakuntalam, Meghaduta) – lyrical and aesthetic excellence.
  - b. Bharavi, Magha – epics and ornate poetry.
2. Religious Literature:





a. Jain (Acaranga Sutra) and Buddhist texts (Tripitaka, Jataka Tales) in Prakrit and Pali.

3. Scientific and Philosophical Texts:

a. Arthashastra (Kautilya), Dharmashastras, Ayurveda treatises.

■ **Medieval Period (12th–18th century)**

1. Bhakti Literature:

a. Vernacular devotional poetry emphasizing personal devotion, social equality, and morality.

b. Notable saints: Dnyaneshwar, Tukaram (Marathi); Kabir, Tulsidas (Hindi); Mirabai (Rajasthani).

2. Sufi Literature:

a. Persian and Urdu poetry expressing mysticism, love, and ethical living.

b. Notable saints: Khwaja Moinuddin Chishti, Amir Khusrau, Bulleh Shah.

3. Courtly and Secular Literature:

a. Persian chronicles, histories, and romantic poetry flourished in Mughal courts.

■ **4. MODERN PERIOD (19th–20th century)**

1. Colonial Influence: Introduction of printing press, newspapers, and English education.

2. Reformist and Nationalist Literature:

a. Emphasis on social reform, freedom struggle, and modern ethics.

b. Writers: Bankim Chandra Chatterjee, Rabindranath Tagore, Munshi Premchand.

3. Modern Indian Languages: Development of literature in Marathi, Bengali, Hindi, Tamil, Telugu, Kannada, Malayalam.

■ **5. CONTEMPORARY PERIOD (20th century onwards)**

1. Global influence, translation, and cross-cultural literature.

2. Themes: modernity, social justice, identity, post-colonialism, feminism, and technology.

3. Notable figures: R.K. Narayan, Arundhati Roy, Vikram Seth, Mahasweta Devi.

■ **Literature in Maharashtra**

• Maharashtra has one of the richest literary traditions in India. Its literature evolved through ancient Prakrit roots, blossomed during the Bhakti period, matured in the Peshwa and colonial era, and expanded into modern and contemporary forms.

• It reflects the region's social, cultural, philosophical, and linguistic evolution.

■ **Ancient and early medieval period (Up to 12th century)**

■ **1. Prakrit and Apabhramsha Traditions**

1. Maharashtra's earliest literature is found in Maharashtri Prakrit, widely used in Jain and Buddhist texts.





2. Maharashtri Prakrit became a base for later Marathi.
3. Works like Gatha Saptashati (by King Hala) show early poetic expression.

## ■ 2. Early Marathi Inscriptions

1. Siner inscription (1012 CE) and Shravanabelagola inscription contain early Marathi words.
2. Marathi begins to crystallize as a vernacular language.

## ■ Bhakti literature period (13th–17th century)

- The golden phase of Maharashtra's literature emerged through the Varkari Bhakti tradition.

### ■ Key Features

1. Use of simple, colloquial Marathi so common people could understand.
2. Themes of devotion (bhakti), equality, ethics, social justice, and critique of caste hierarchy.
3. Literature blended philosophy, spirituality, storytelling, and moral teachings.

## ■ Major Saints and Literary Contributions

### ■ 1. Dnyaneshwar (1275–1296)

1. Dnyaneshwari: Marathi commentary on the Bhagavad Gita (first major work in Marathi).
2. Amrutanubhava: Philosophical treatise.
3. Established Marathi as a serious literary language.

### ■ 2. Namdev (1270–1350)

1. Composed numerous abhangas (devotional poems).
2. His literature reached Punjab; some included in Guru Granth Sahib.

### ■ 3. Eknath (1533–1599):

1. Bhavarth Ramayan: Vernacular retelling of the Ramayana.
2. Emphasized compassion, humanism, and social equality.

### ■ 4. Tukaram (1608–1649)

1. Tukaram Gatha: Abhangas of extraordinary emotional and philosophical depth.
2. Criticized ritualism and social inequities.

### ■ 5. Chokhamela, Savata Mali, Gora Kumbhar

- Saints from marginalized communities; their abhangas championed equality and dignity of labour.

## ■ Impact

1. Democratized literature.
2. Elevated Marathi as the language of the masses.





3. Created ethical, devotional public consciousness.

### ■ Literature during sultanate period

1. Development of bakhar literature, i.e., semi-historical prose chronicles.
2. Examples: Sabhasad Bakhar, Panipatchi Bakhar, Shivaji's bakhars.
3. Served as sources for political and cultural history.

### ■ Peshwa period (17th–18th century)

#### ■ 1. Growth of Prose and Political Writing

1. Administrative expansion led to documents, letters, and treatises.
2. Ramdas' Dasbodh: A moral-philosophical text with guidance on life and governance.

#### ■ 2. Powadas

1. Heroic ballads narrating the deeds of Shivaji, Tanaji, and other Maratha warriors.
2. Performed by Shahirs; strengthened Marathi identity.

### ■ Colonial era (19th–early 20th century)

- Marked the beginning of modern Marathi literature.

#### ■ Key Features

- Printing press, newspapers, and reform movement influence.
- Rationalism, social reform, nationalism, women's empowerment.

#### ■ Important Figures

1. Jyotiba Phule: Gulamgiri, Sarvajanic Satya Dharma — critiques caste, patriarchy, and social injustice.
2. Lokmanya Tilak: Kesari and Maratha newspapers shaped political consciousness.
3. Vishnushastri Chiplunkar: Pioneer of modern Marathi prose and criticism.
4. Balshastri Jambhekar: "Father of Marathi journalism" — promoted scientific and rational literature.
5. Sane Guruji: Shyamchi Aai — emotional, humanistic writing.
6. Bhagini Nivedita, Pandita Ramabai: Writings on women's education and social emancipation.
7. Narayanrao Joshi, Gopal Ganesh Agarkar: Progressive, rationalist, social reformist literature.

### ■ VI. MODERN PERIOD (20th century onwards)

#### ■ Themes

- Individualism, urban life, social inequality, nationalism, workers' struggles, Dalit identity.





## ■ Major Writers

1. P.L. Deshpande (Pu. La.): Master of humour, essays, plays—major cultural icon.
2. V.S. Khandekar: Yayati (Jnanpith Award) – psychological and philosophical novel.
3. Vijay Tendulkar: Social-political plays: Ghashiram Kotwal, Sakharam Binder.
4. Namdeo Dhasal: Dalit Panther movement; revolutionary poetry exposing caste oppression.
5. Baburao Bagul: Explored caste, exploitation, and identity crisis in urbanizing Maharashtra.
6. Kusumagraj (V.V. Shirwadkar): Poetry and plays inspired by social justice and human rights.
7. Satyajit Ray (Marathi translation influence), Durga Bhagwat, Ga Di Madgulkar: Rich contributions across genres—travel, folk literature, film literature.

## ■ Contemporary Marathi literature

1. Themes: globalization, migration, gender, environment, urbanism, identity conflict.
2. Notable contemporary writers:
  - a. Arun Kolatkar (modernist poetry),
  - b. Shanta Shelke (lyrical poetry),
  - c. Uday Prakash, Bhalchandra Nemade (Jnanpith awardee, creator of Deshivad).

## ■ Significance of Marathi literature

1. Reflects socio-cultural evolution from ancient to modern times.
2. Promoted vernacular literacy and democratized knowledge.
3. Inspired social and political reform movements.
4. Integrated devotion, ethics, and humanism (Bhakti literature).
5. Strengthened Marathi identity through powadas, bakhars, modern works.
6. Continues to shape Maharashtra's cultural, ethical, and intellectual landscape.

## ■ Dalit literature in Maharashtra

- Dalit literature in Maharashtra is one of the richest, most politically conscious, and socially transformative literary traditions of modern India. Emerging from the lived experiences of the oppressed castes, it became both a cultural movement and a political instrument for social justice and self-assertion.

## ■ Historical context and origin

### ■ 1. Pre-Ambedkar Era (Before 1920s)

1. Maharashtra had early anti-caste voices in the Bhakti tradition:
  - a. Chokhamela, Soyarabai, Goroba, who expressed pain and devotion through abhangas.
2. However, these were spiritual expressions, not a structured literary movement.





## ■ 2. Ambedkarite Phase (1920s–1956)

1. Dr. B.R. Ambedkar's leadership transformed consciousness.
2. Writings like Annihilation of Caste, speeches, and journals (Mooknayak, Bahishkrut Bharat) shaped intellectual foundations.
3. Literature now moved from religious-expression to assertion, protest, and political articulation.

## ■ 3. Post-Ambedkar / Dalit Panthers Era (1972 onwards)

1. Inspired by the Black Panther movement in the U.S.
2. Maharashtra's Dalit Panthers (Namdeo Dhasal, Raja Dhale, J.V. Pawar) brought a revolutionary, militant, assertive tone to Dalit writing.
3. Literature became a weapon against caste violence, state oppression, and social discrimination.

## ■ II. CHARACTERISTICS OF DALIT LITERATURE IN MAHARASHTRA

1. Autobiographical Tone
  - a. Personal experience (आत्मकथन) is central.
  - b. Reality of caste-based discrimination, humiliation, and labour is expressed directly.
2. Protest and Resistance
  - a. Rejection of Brahmanical hegemony, caste hierarchy, ritualism.
  - b. Literature as a form of social revolution.
3. Ambedkarite Ideology
  - a. Equality, human dignity, justice, rationality, self-respect.
  - b. Influence of Buddhism and Navayana philosophy.
4. Use of Colloquial and Everyday Marathi
  - a. Rejects classical, Sanskritised Marathi.
  - b. Chooses the language of the streets, slums, and labourers.
5. Depiction of Social Reality
  - a. Touches on poverty, manual labour, oppression, gender, violence, migration, and urban slums.
6. Intersectionality
  - a. Dalit women writers highlight caste + gender oppression, forming a sub-genre: Dalit Feminist Literature.

## ■ Themes

1. Caste discrimination and untouchability
2. Assertion of identity and dignity
3. Ambedkarite revolution and political consciousness





4. Buddhism, liberation, humanism
5. Exploitation in rural society
6. Urban poverty and slum life
7. Feminist resistance
8. Critique of religion, patriarchy, feudalism

## ■ Major writer and contributions

### ■ 1. Baburao Bagul (1930–2008)

1. Pioneer of Dalit literature through realistic short stories.
2. Works:
  - a. Jevha Mi Jaat Chorli Hoti
  - b. Marag
3. Theme: daily atrocities, psychological trauma, human struggle.

### ■ 2. Namdeo Dhasal (1949–2014)

1. Co-founder of Dalit Panthers.
2. Works: Golpitha, Tuka Mhane Ata
3. Known for bold, raw, revolutionary poetry.
4. Explored slum life, sexuality, caste violence.

### ■ 3. Raja Dhale

1. Strong political voice of Dalit Panthers.
2. Essays and critiques on caste, society, and rights.

### ■ 4. J.V. Pawar

1. Historian of the Dalit Panthers movement.
2. Works: Balidaan, Dalit Panthers: An Authoritative History.

### ■ 5. Sharan Kumar Limbale

1. Major theoretician of Dalit literature.
2. Key work: Akkarmashi (The Outcaste) – autobiographical classic.
3. Wrote Dalit Sahitya Aani Sanskriti, explaining Dalit literary aesthetics.

### ■ 6. Daya Pawar

1. Autobiography: Baluta – foundational text of Dalit literature.
2. Describes caste humiliation, village power structure, and urban labour life.





## ■ 7. Urmila Pawar

1. Dalit feminist writer.
2. Aaydan (The Weave of My Life) — highlights intersection of caste and gender.

## ■ LITERARY FORMS

- Autobiographies (most dominant form): Baluta, Upara, Akkarmashi
- Poetry : Dhasal, Pawar, Dalit Panther poets
- Short stories : Bagul, Dahale
- Novels: Less common but emerging in modern period
- Essays and critique: Ambedkarite thought and socio-political analysis

## ■ VI. IMPACT AND SIGNIFICANCE

1. Social Transformation
  - a. Brought caste realities to the forefront of public debate.
  - b. Increased political participation and assertion of Dalit identity.
2. Literary Revolution
  - a. Challenged elite, upper-caste dominance in Marathi literature.
  - b. Introduced new aesthetics (dalit chetana) based on experience and struggle.
3. Political Consciousness
  - a. Supported anti-caste movements, human rights activism, and Ambedkarite ideology.
4. Feminist Contribution
  - a. Dalit women's voices reshaped narratives on gender + caste oppression.
5. Global Recognition
  - a. Texts like Akkarmashi and Golpitha translated worldwide.
  - b. Maharashtra became the epicenter of Dalit literature in India.

## ■ Indian Painting

- Indian painting is one of the world's oldest artistic traditions, reflecting the country's cultural continuity, religious diversity, and aesthetic sophistication. Its evolution spans prehistoric rock art, classical mural traditions, miniature schools, and modern artistic movements, each shaped by philosophical, regional, and political influences.

## ■ Prehistoric paintings

### ■ 1. Bhimbetka Rock Shelters (Madhya Pradesh)

1. Oldest evidence of Indian painting (30,000 years old).
2. Themes: hunting scenes, animals, dance, daily life.
3. Use of red ochre, white, green, derived from natural pigments.
4. Style: linear, dynamic, expressive.





- These form the base of Indian visual imagination, emphasizing nature and human interaction.

## ■ Ancient and classical Indian painting

### ■ 1. Ajanta Cave Paintings (2nd c. BCE – 6th c. CE)

1. Buddhist murals in Maharashtra.
2. Themes: Jataka tales, Buddha's life.
3. Features:
  - a. Fluid lines, graceful figures, naturalistic modeling.
  - b. Mastery of shading (chiaroscuro-like effect).
  - c. Emotion and narrative depth.
4. Ajanta represents the zenith of classical Indian mural art.

### ■ 2. Bagh Caves (MP, 5th–7th c.):

- Similar to Ajanta but more bold, dynamic brushwork.

### ■ 3. Badami & Ellora Murals:

- Depict Shaivite and Vaishnavite themes. Show early medieval experimentation in color, iconography, and composition.

## ■ Medieval Indian painting

### ■ 1. South Indian (Chola–Nayaka Period)

1. Brihadeeswara temple murals, Thanjavur (11th c.).
2. Rich iconography, dramatic outlines, vibrant colors.
3. Themes: Saivism, mythology, royal processions.

### ■ 2. Kerala Murals

1. Unique style using natural pigments.
2. Flaming colours of yellow, green, red.
3. Themes: Puranic stories, local legends.

## ■ IV. MINIATURE PAINTING TRADITIONS (1000–1800 CE)

- Miniatures are small-format paintings executed on palm leaf, paper, cloth, often illustrating manuscripts.

### ■ 1. Pala School (Bengal–Bihar, 8th–12th c.)

- Buddhist themes.
- Features: delicate lines, lotus motifs, palm-leaf manuscripts.





## ■ 2. Jain Miniatures (Gujarat-Rajasthan)

1. Bright colors like vermillion red, gold.
2. Angular faces, large protruding eyes.
3. Illustrated Kalpasutra and Jain cosmology.

## ■ 3. Mughal Paintings (16th-18th c.)

1. Blend of Persian + Indian styles.
2. Introduced by Humayun; flourished under Akbar, Jahangir, Shah Jahan.
3. Themes: court life, portraits, nature, royal battles.
4. Features: realism, perspective, shading, naturalism.

## ■ 4. Rajput Paintings (Rajasthan)

1. More emotional and spiritual than Mughal naturalism.
2. Sub-schools: Mewar, Marwar, Bundi, Kota, Kishangarh.
3. Themes:
  - a. Ramayana, Krishna-Radha love, heroic tales.
  - b. Folk culture, nature, festivals.
4. Features: bold colors, decorative motifs, flat backgrounds.

## ■ 5. Pahari School (Himachal region)

1. Sub-schools: Basohli, Guler, Kangra.
2. Themes: Bhakti (Krishna-lila), romantic poetry.
3. Features: lyrical beauty, delicate lines, feminine grace.

## ■ 6. Deccan Miniatures (Bijapur, Golconda, Ahmadnagar)

1. Persian-influenced but with Indian textile patterns, floral designs.
2. Rich jewel-like palette, court themes.

## ■ V. REGIONAL FOLK AND TRIBAL PAINTINGS

- These represent community life, rituals, mythology, and local aesthetics.
  1. Madhubani (Bihar): Geometric patterns, bright pigments, Mithila themes.
  2. Warli (Maharashtra): Tribal art using white pigment on mud walls. Themes: daily life, dance, harvest, Tarpa dance.
  3. Pattachitra (Odisha): Palm leaf or cloth paintings of Jagannath, Krishna, Ramayana.
  4. Kalamkari (AP and Telangana): Pen-drawn natural-dye paintings. Narrative scrolls of epics.
  5. Gond Art (MP): Dot patterns, animals and forest life.





6. Tanjore (Tamil Nadu): Gold leaf work, relief technique, divine figures.

## ■ Colonial painting

### ■ 1. Company School (18th–19th c.)

1. Hybrid Indo-European style.
2. Naturalistic representation for British patrons.
3. Documented flora, fauna, architecture.

### ■ 2. Bengal School (early 20th c.)

1. Led by Abanindranath Tagore.
2. Revival of Indian traditional aesthetics.
3. Influenced by Ajanta, Mughal, Japanese wash technique.

### ■ 3. Progressive Artists' Group (PAG) – Post-1947

- Artists: F.N. Souza, M.F. Husain, S.H. Raza.
- Broke from colonial realism; adopted modernism, abstraction, expressionism.

### ■ 4. Post-Independence Trends

1. Abstract art, figurative modernism, installation art.
2. Prominent names: Tyeb Mehta, Ram Kumar, Arpita Singh, Anjali Menon, Jogen Chowdhury.

## ■ Philosophical foundations of Indian painting

1. Integration of religion and aesthetics: Devi–devata, Buddha, Jataka tales.
2. Symbolism over realism: emphasis on mood (bhava) and emotion (rasa).
3. Nature as divine: trees, animals, rivers symbolically represented.
4. Sacred geometry and cosmic order (mandalas, yantras).
5. Community-consciousness in folk, tribal, devotional traditions.

## ■ Painting in Maharashtra

- Maharashtra has a rich and diverse painting tradition, evolving over centuries, reflecting religious, political, and social influences, from ancient cave murals to modern art forms.

## ■ Ancient and early medieval period

### ■ 1. Cave Paintings (Prehistoric – 3rd Century BCE)

1. Bhimbetka influence: Though primarily in Madhya Pradesh, some rock shelters in northern Maharashtra have prehistoric motifs.
2. Themes: Hunting, animals, daily life.





## ■ 2. Buddhist and Jain Art (2nd Century BCE – 6th Century CE)

1. Ajanta Caves (Waghora, Aurangabad District):
  - a. Dates: 2nd century BCE to 480 CE (mainly 5th century CE).
  - b. Murals: Life of Buddha, Jataka tales, royal court scenes.
  - c. Style: Naturalistic, narrative, use of tempera on wet plaster, expressive faces, intricate detailing, flowing drapery, perspective in composition.
  - d. Influence: Gandhara and Gupta art synthesis.
2. Ellora Caves:
  - a. Buddhist, Hindu, and Jain motifs.
  - b. Frescoes depict mythological stories and spiritual themes.

## ■ Medieval period paintings (7th–17th Century)

### ■ 1. Yadava and Early Hindu Temples

1. Limited surviving paintings.
2. Early wall paintings in temples depict Hindu gods, goddesses, and local legends.

### ■ 2. Maratha Period (17th–18th Century)

1. Patronage of Shivaji and Peshwas encouraged art.
2. Themes: Court scenes, military campaigns, devotional images of Vithoba, Krishna, and Shiva.
3. Influences: Indo-Persian miniature painting techniques merged with local styles.

### ■ 3. Deccan Sultanate Influence

1. Bidar, Ahmednagar, Berar, and Bijapur Sultanates:
  - a. Introduced Persian miniature style to the Deccan.
  - b. Themes: royal portraits, hunting scenes, gardens, courtly life.
  - c. Techniques: vibrant colours, gold detailing, linear perspective, naturalistic animals.

## ■ Painting in temples

### ■ 1. Warli Painting (North Maharashtra)

1. Tribe: Warli (Thane, Palghar, Nashik)
2. Features: Geometric shapes (triangle, circle, square) to depict daily life, nature, rituals.
3. Style: White motifs on red ochre or mud walls.
4. Themes: Marriage, harvest, hunting, festivals.
5. Cultural Significance: Used in rituals and storytelling, preserving oral traditions.

### ■ 2. Khandoba / Folk Murals

1. Murals in temples and small shrines depicting Khandoba, Vithoba, local deities, and festivals.
2. Simple, narrative-driven style; emphasis on community engagement.





## ■ Miniature and Palace paintings

### ■ 1. Deccan Miniature Style

1. Flourished under Bijapur, Ahmednagar, and Maratha courts.
2. Characteristics:
  - a. Use of bright mineral pigments, detailed portraits, floral borders.
  - b. Themes: Mythology, royal portraits, hunting, love stories.
  - c. Combined Persian influence with Indian themes.

### ■ 2. Peshwa Period Paintings

1. Courtly and devotional art.
2. Portrayed Shivaji, Maratha generals, Vithoba, Krishna, and religious scenes.
3. Techniques: Tempera and watercolour on paper; less elaborate than Mughal miniatures but expressive and narrative.

## ■ Colonial and modern paintings (18th–20th Century)

### ■ 1. European Influence

- Colonial period introduced oil painting, perspective, and realism.
- Themes: Landscapes, social life, portraits.

### ■ 2. Progressive Artists and Modernists

1. Artists like M.F. Husain (Maharashtra influence), Raja Ravi Varma's followers, and regional painters modernized traditional themes.
2. Modernism incorporated folk elements like Warli into contemporary canvas painting.

### ■ 3. Contemporary Trends

1. Fusion of folk, traditional, and modernist styles.
2. Themes: Social issues, tribal life, urbanization, and global art movements.
3. Warli art has gained international recognition, including exhibitions and applied art (textiles, murals, public installations).

### ■ Significance of Indian paintings

1. Preservation of civilizational history.
2. Expression of spiritual and philosophical ideas.
3. Repository of regional diversity.
4. Fusion of aesthetics, religion, folklore, and politics.
5. Instrument of identity and social movement (e.g., Dalit art, Gond murals).





## ■ Indian dance form and its evolution

- Indian dance is one of the oldest and richest art forms in the world, deeply intertwined with religion, culture, literature, and social life. It is both a spiritual practice and aesthetic expression, reflecting the philosophical, social, and cultural ethos of India.

### ■ I. Definition

1. Dance as Art: A visual and kinetic art form expressing emotions (rasa), stories (natya), and spirituality (bhava) through rhythmic movements, gestures, and facial expressions.
2. Functions of Dance in India:
  - a. Religious / Devotional: Rituals, temple dances, Bhakti expression
  - b. Entertainment / Social: Folk dances, festival performances
  - c. Educational / Cultural: Preserving epics, mythologies, and history
  - d. Therapeutic / Healing: Dance as a medium of emotional and spiritual catharsis

### ■ Evolution

#### ■ 1. Prehistoric and Indus Valley Period (c. 3300–1300 BCE)

1. Evidence: Seals, terracotta figurines showing dancing figures.
2. Purpose: Likely linked to fertility rituals, communal celebrations, and spiritual practices.

#### ■ 2. Vedic Period (c. 1500–500 BCE)

1. Dance as part of religious rituals; accompanied chanting of Vedas.
2. Early forms included Sama Veda chanting with rhythmic movements.
3. Symbolism: Invocation of deities, cosmic order, and seasonal cycles.

#### ■ 3. Classical Period (c. 200 BCE – 13th Century CE)

1. Natya Shastra by Bharata (c. 2nd century BCE – 2nd century CE):
  - a. The foundational treatise on dance, drama, and performance arts.
  - b. Introduced Rasa theory (emotional expression) and Bhava (gestures and emotions).
2. Temple Dance Tradition:
  - a. Performed in temples to deities, combining ritual, storytelling, and devotion.
  - b. Early classical forms: Bharatanatyam (Tamil Nadu), Odissi (Odisha), Kuchipudi (Andhra), Manipuri (Manipur), Kathakali (Kerala).
3. Themes: Hindu epics like Ramayana, Mahabharata, Bhagavata Purana; expression of divine love (Krishna, Shiva, Devi).

#### ■ 4. Medieval Period (13th–17th Century)

1. Development of regional classical styles, often under patronage of courts and temples.
2. Emergence of Kathak in North India: storytelling through rhythmic footwork, spins, and expressions.





3. Bhakti and Sufi influence: devotional themes and expressive storytelling spread across India.
4. Dance also incorporated folk and martial elements, reflecting social and cultural diversity.

■ **5. Modern Period (18th Century – Present)**

1. Decline of temple patronage, rise of court and urban performances.
2. Revival and codification under art academies and state support post-independence.
3. Contemporary fusion: Classical dances combined with modern, contemporary, and global forms.
4. Dance as stage performance, theatre, cinema, and international cultural representation.  
Classical dance form
5. Bharatanatyam (Tamil Nadu): Temple origin, geometric postures, storytelling.
6. Kathak (North India): Court dance, storytelling, rhythmic footwork, spins.
7. Odissi (Odisha): Sculptural poses, fluidity, lyrical storytelling.
8. Kuchipudi (Andhra Pradesh): Acting-based dance, narrative, drama.
9. Manipuri (Manipur): Devotional, graceful, themes from Krishna-lila.
10. Kathakali (Kerala): Masked theatre-dance, epics dramatization.
11. Mohiniyattam (Kerala): Graceful feminine dance, temple-based.
12. Sattriya (Assam): Devotional, Vaishnavite monasteries.

Dance Form	Region / State	Main Theme / Focus	Key Features	Costumes & Makeup	Instruments	Notable Exponents
Bharatanatyam	Tamil Nadu	Devotional (Shiva, Vishnu), storytelling	Emphasis on Nritta, Nritya, intricate footwork, facial expressions, mudras	Traditional sari (pleated), bells on ankles, temple-inspired jewelry	Mridangam, nattuvangam, flute	Rukmini Devi Arundale, Yamini Krishnamurthy
Kathak	Uttar Pradesh / North India	Courtly tales, mythology, romance	Spins (chakkars), rhythmic footwork, storytelling with facial expressions	Long flowing skirts (ghaghra), churidar, ghungroos	Tabla, sitar, sarangi	Birju Maharaj, Sitara Devi





Kathakali	Kerala	Epics (Ramayana, Mahabharata)	Elaborate expressions, dramatic storytelling, stylized movements	Painted masks, heavy costumes, large headgear	Chenda, maddalam, cymbals	Kalamandalam Krishnan Nair
Kuchipudi	Andhra Pradesh	Mythology, devotion	Graceful, fluid movements, brisk footwork, interplay of drama and dance	Silk sari, ankle bells, jewelry	Mridangam, cymbals, flute	Vempati Chinna Satyam
Manipuri	Manipur	Vaishnavism, Radha-Krishna	Soft, flowing movements, emphasis on grace, minimal foot stamping	Elegant skirts, veil, hand ornaments	Pung, flute, cymbals	R.K. Bidyabinod Singh
Odissi	Odisha	Temples, Krishna stories	Tribhanga posture, graceful torso movements, sculptural poses	Silver jewelry, headgear (matha patti), sari	Mardala, flute, manjira	Kelucharan Mohapatra
Sattriya	Assam	Vaishnavite devotional, Krishna stories	Graceful, devotional, rhythmic footwork, group performances	Traditional Assamese attire, ornaments	Khol, cymbals, flute	Raseswar Saikia Bar-bayan
Mohiniyattam	Kerala	Devotional (Shiva, Krishna), feminine grace	Gentle, flowing movements, Lasya (feminine aspect)			





## ■ Folk dance form

1. Reflect local culture, agriculture, festivals, and tribal traditions.
2. Examples:
  - a. Lavani, Tamasha (Maharashtra)
  - b. Bhangra, Giddha (Punjab)
  - c. Garba, Dandiya (Gujarat)
  - d. Chhau (Odisha, Jharkhand, West Bengal)
  - e. Bihu (Assam)
3. Folk dances serve community cohesion, celebration, and oral storytelling.

## ■ Aesthetic and technique

1. Rasa (Emotion): Nine rasas, e.g., love, valor, compassion.
2. Bhava (Expression): Facial gestures, eyes, hand gestures (mudras).
3. Tala (Rhythm) and Laya (Tempo): Synchronization with music and instruments.
4. Nritya (Pure Dance), Nritya (Expressive Dance), Natya (Drama): Key performance elements.

## ■ Cultural and social significance

1. Religious / Spiritual: Connection to divinity; devotional practice.
2. Social / Educational: Transmission of cultural values, ethics, and epics.
3. Cultural Identity: Regional styles reflect linguistic, artistic, and social identity.
4. Therapeutic / Psychological: Emotional expression, catharsis, and community bonding.
5. Global Influence: Indian classical and folk dances are key soft-power tools internationally.

## ■ Dance forms in Maharashtra

### ■ 1. Folk Dances

- Reflect rural life, harvest, social customs, and festivals.

### ■ Key examples:

1. Lavani
  - i. Origin: Vidarbha, Konkan, and Khandesh regions
  - ii. Features: Fast tempo, expressive gestures, storytelling, sensuality
  - iii. Music: Dholki accompaniment
  - iv. Themes: Social life, love, devotion
  - v. Famous exponents: Shobha Kumbhar, Sulochana Chavan
2. Koli Dance
  - i. Origin: Coastal Konkan region
  - ii. Performed by: Koli fisherfolk community
  - iii. Features: Syncopated steps, mimicry of fishing actions





- iv. Music: Song and rhythmic claps, drums
  - v. Associated festival: Narali Purnima
3. Powada
    - i. Martial folk dance from Maratha regions
    - ii. Celebrates heroic deeds and historical events
    - iii. Features: Storytelling, vigorous movements, drums
    - iv. Example: Shivaji Maharaj's exploits
  4. Dhangari Gaja Dance
    - i. Shepherd community dance
    - ii. Performed during festivals and fairs
  5. Tuntuna
    - i. Harvest dance with sticks, rhythmic steps

## ■ 2. Ritual and Devotional Dances

- Associated with temples, religious ceremonies, and Bhakti cults.
- Examples:
  - a. Vithoba / Warkari dances
    - i. Performed during Wari pilgrimage to Pandharpur
    - ii. Express devotion to Vithoba through abhangas and bhajans
  - b. Gondhal
    - i. Performed by Gondhalis (tribal priests)
    - ii. Worships local deities and spirits
    - iii. Features singing, rhythmic clapping, and symbolic gestures
  - c. Sambhalpoli and Khandoba ritual dances
    - i. Performed during village festivals to honor local deities

## ■ 3. Classical and Semi-Classical Dances

- Maharashtra has its own classical and narrative dance traditions, though influenced by Natya Shashtra and Kathak traditions.
- Examples:
  - a. Kathak
    - i. Flourished in Maratha courts
    - ii. Features footwork, spins, storytelling
    - iii. Themes: Krishna Leela, Ramayana episodes
  - b. Abhinaya (Expression) Arts
    - i. Integrated with theatre and devotional performances

## ■ 4. Tribal and Community Dances

1. Dhangars, Bhils, Warli communities preserve ritualistic and seasonal dances.
2. Features: Group formations, circular patterns, drums, and sticks.





3. Purpose: Harvest, fertility, and community bonding.

### ■ Themes in Maharashtra

- Storytelling: Most dances narrate historical, mythological, or social tales.
- Rhythm and Music: Percussion instruments like dholki, tabla, lezim, and manjira are central.
- Vernacular Expression: Folk dances use Marathi or tribal dialect songs.
- Community Participation: Collective performance strengthens social cohesion.
- Physicality: Lavani and Powada emphasize vigorous movements, while ritual dances focus on symbolic gestures and devotion.

### ■ Social and cultural significance

1. Preservation of Oral Traditions: Through song, folklore, and stories.
2. Festivals and Rituals: Integral to Ganesh Chaturthi, Diwali, Wari pilgrimage, harvest festivals.
3. Historical Narratives: Powada preserves Maratha history and heroism.
4. Gender and Performance: Lavani and other folk dances provide space for female artistic expression.
5. Tourism and Cultural Identity: Folk dances are showcased nationally and internationally, promoting Maharashtra's cultural heritage.





07

## INDIAN MUSIC

### ■ Nature of Music

1. Music is the art of arranging sounds in time to express ideas, emotions, or spiritual concepts.
2. It combines melody, rhythm, harmony, and timbre.
3. Functions of music:
  - a. Aesthetic enjoyment
  - b. Spiritual and devotional expression
  - c. Social and cultural identity
  - d. Therapeutic and emotional release

### ■ Ancient Indian music (Vedic PERIOD)

1. Earliest references in Rigveda, with hymns (Samhitas) sung with intonation (Swaras) and rhythm.
2. Sama Veda considered foundational for musical tradition—systematic chanting forming the base for classical music.
3. Instruments mentioned: Veena, drums (Mrdanga, Pakhawaj), Flutes.
4. Music linked to ritual, spiritual practices, and education.

### ■ Classical Indian music

- India developed two primary classical traditions:

#### ■ 1. Hindustani Music (North India)

1. Origin: Vedic chants → Medieval synthesis (Persian, Islamic influence)
2. Features:
  - a. Raga: melodic framework
  - b. Tala: rhythmic cycle
  - c. Improvisation and elaboration important
1. Notable instruments: Sitar, Sarod, Tabla, Santoor
2. Key contributors: Tansen (Mughal court), Amir Khusrau

#### ■ 2. Carnatic Music (South India)

1. Rooted in Vedic chants → Bhakti tradition
2. Emphasis on composed kritis, devotional lyrics, and structured improvisation





3. Notable composers: Purandara Dasa, Tyagaraja, Muthuswami Dikshitar
4. Instruments: Veena, Mridangam, Flute, Violin

### ■ Medieval period

1. Bhakti movement: devotional songs (abhangas, kirtans, vachanas) in vernacular languages.
2. Sufi music: qawwali, ghazals, spiritual and communal themes.
3. Folk music:
  - a. Reflected local culture, festivals, occupations, and oral storytelling.
  - b. Examples: Lavani (Maharashtra), Baul (Bengal), Bihu (Assam).

### ■ Modern period (19th–20th CENTURY)

1. Fusion and globalization: integration of Western instruments and forms.
2. Development of film music, mass media, radio, and recording technology expanded reach.
3. Key contributors in Indian classical and popular music: Ravi Shankar, Lata Mangeshkar, Kishore Kumar.
4. Music as a medium of nationalist expression during freedom struggle.

### ■ Contemporary and global influences

1. Genres: Pop, Rock, Jazz, Hip-Hop, EDM, World Music
2. Digital technology: streaming, sampling, AI-assisted music creation
3. Music as social commentary, protest, therapy, and identity formation
4. Global festivals, fusion music, and cross-cultural collaboration define contemporary trends.

### ■ Major traditions

#### ■ 1. Hindustani Classical Music (North India)

1. Origin: Evolved from Vedic chants, regional folk music, and Persian/Arabic influences during Delhi Sultanate and Mughal era.
2. Characteristics:
  - a. Emphasis on improvisation (alap, jod, jhala).
  - b. Prominent vocal forms: Dhrupad, Khayal, Thumri, Tappa.
  - c. Instruments: Sitar, Sarod, Tabla, Shehnai, Sarangi.
  - d. Major schools (Gharanas): Gwalior, Agra, Jaipur-Atrauli, Patiala, Kirana.

#### ■ 2. Carnatic Classical Music (South India)

1. Origin: Rooted in temple music and Bhakti tradition; codified by Saint Tyagaraja, Muthuswami Dikshitar, Shyama Shastri.
2. Characteristics:
  - a. Predominantly vocal-centric; compositions (Kritis) are devotional.





- b. Structure: Alapana (improvisation), Kriti (composition), Pallavi (theme development).
- c. Instruments: Veena, Mridangam, Ghatam, Flute.
- d. Emphasis on compositional precision and rhythmic complexity.

### ■ Instruments in classical music

1. String Instruments: Sitar, Sarod, Veena, Violin
2. Wind Instruments: Bansuri (flute), Shehnai, Nadaswaram
3. Percussion Instruments: Tabla, Mridangam, Pakhawaj, Ghatam, Kanjira
4. Others: Tanpura – drone instrument for pitch reference

### ■ Contributors

1. Bhakti Saints (Varkari, Vaishnav, and Sufi traditions):
  - a. Dnyaneshwar, Tukaram (Marathi), Tyagaraja, Purandara Dasa (Carnatic), Amir Khusrau (Hindustani fusion).
2. Composers codified musical forms:
  - a. Tyagaraja, Dikshitar, Shyama Shastri (Carnatic)
  - b. Tansen (Hindustani, Mughal court)
3. Emphasis on spiritual expression, moral and ethical reflection, and aesthetic experience.

### ■ Socio cultural Significance

1. Spiritual and Ethical Dimensions: Music as a medium of meditation, devotion, and self-discipline.
2. Cultural Integration: Integration of folk, regional, and devotional traditions.
3. Patronage and Social Institutions: Royal courts, temples, and modern institutions like All India Radio, Sangeet Natak Akademi promoted preservation and dissemination.
4. Festivals and Performance Spaces: Tyagaraja Aradhana, Sawai Gandharva Music Festival, Madras Music Season sustain tradition.
5. Educational Value: Structured learning through Gurukul system and modern music academies.

### ■ Modern trends

- Fusion and Global Influence: Collaboration with jazz, western classical, and world music.
- Recording and Broadcast Media: Expanded reach via radio, television, and digital platforms.
- Composers: Ravi Shankar, L. Subramaniam, Bhimsen Joshi, Kishori Amonkar, M.S. Subbulakshmi.
- Preservation of Tradition: Gharanas, parampara-based training, and annual festivals.

### ■ Gharanas

#### ■ Definition and principles





- Gharana literally means “house” or “family”.
- Core principles:
  1. Lineage-based learning: guru-shishya parampara (teacher-disciple tradition).
  2. Distinct style or technique: specific ornamentation, phrasing, and improvisation methods.
  3. Repertoire preservation: compositions, ragas, and bandishes associated with the gharana.
  4. Philosophical or aesthetic focus: emphasis on emotion (rasa), rhythm (laya), or technical virtuosity (tangential to improvisation).

Gharana	Region	Features	Notable Exponents
Gwalior	Madhya Pradesh	Oldest khayal gharana, emphasis on clarity, simple structure, and precision	Vishnu Digambar Paluskar
Agra	Uttar Pradesh	Bold, forceful voice, nom-tom alaap, layakari (rhythmic play)	Faiyaz Khan
Kirana	Karnataka/MP	Emphasis on slow elaboration, melody, microtonal precision	Bhimsen Joshi, Gangu-bai Hangal
Patiala	Punjab	Rapid taans, ornamentation, virtuosic technique	Bade Ghulam Ali Khan
Bandra / Jaipur-Atrauli	Rajasthan	Complex, rare ragas, intricate layakari	Alladiya Khan
Hindustani instrumental gharanas	Varanasi, Delhi, Punjab	Techniques for sitar, sarod, bansuri	Ravi Shankar (Maihar Gharana)

## ■ Gharanas in Maharashtra

- Maharashtra contributed significantly to Hindustani music, producing vocalists, instrumentalists, and composers, often integrating local devotional music traditions (abhangas, natya sangeet) into classical forms.

### ■ 1. Kirana Gharana

1. Most prominent in Maharashtra.
2. Emphasis: slow melodic elaboration (alap), emotional depth, microtones.
3. Notable exponents:
  - a. Bhaskar Buwa Bakhale: disciple of Abdul Karim Khan
  - b. Bhimsen Joshi: Bharat Ratna awardee, international recognition
  - c. Gangubai Hangal: renowned female vocalist

### ■ 2. Gwalior Influence

1. Adopted in Maharashtra in Natya Sangeet and light classical forms.
2. Focus on clarity of notes and structured compositions.





### ■ 3. Jaipur-Atrauli Influence

- Introduced rare ragas and complex rhythmic improvisation.
- Notable exponents: Madhukar Joshi

### ■ 4. Bhendibazaar Gharana

1. Origin: Mumbai (late 19th century)
2. Features: emphasis on voice modulation, melodic improvisation, and ornamentation (gamak, meend)
3. Founder: Chhajju Khan / Ustad Chhajju Khan

### ■ 5. Maihar / Instrumental Tradition:

- Though Maihar is in Madhya Pradesh, Maharashtra students were significant in instrumental music (sitar, violin, tabla).

### ■ Contribution of Maharashtra in Indian music

1. Integration with Bhakti and Folk Traditions: Natya Sangeet and abhangas incorporated classical ragas.
2. Global Recognition: Bhimsen Joshi popularized Kirana Gharana globally.
3. Institutional Development: Bhaskar Buwa Bakhale and Vishnu Digambar Paluskar contributed to music education in Pune and Mumbai.
4. Women in Classical Music: Gangubai Hangal, Hirabai Barodekar promoted female participation in classical gharanas.
5. Popularization of Music: Natya Sangeet, Marathi film music, and devotional music disseminated classical knowledge.

## 8. Indian Theatre

### ■ Origin of Indian Theatre

#### ■ Vedic Period (1500–500 BCE)

1. Evidence: References in Rigveda and Atharvaveda show early forms of ritualistic performances, storytelling, and dance.
2. Characteristics:
  - a. Religious and ritualistic in nature.
  - b. Used chants, songs, and mime to narrate stories of gods and heroes.
3. Significance: Laid the foundation for dramatization and performance arts in India.

#### ■ Sanskrit Theatre (500 BCE – 500 CE)

1. Key Text: Nāṭyaśāstra by Bharata (c. 2nd century BCE – 2nd century CE)
  - a. Considered the first comprehensive treatise on theatre.





b. Defines types of plays (Nataka, Prakarana), Rasa theory, gestures (mudras), and stage craft.

2. Major Playwrights:

- a. Kalidasa: Abhijnanasakuntalam, Malavikagnimitram
- b. Bhasa: Svapnavasavadattam
- c. Shudraka: Mrichchhakatika

3. Characteristic:

- a. Highly stylized, poetic, and symbolic.
- b. Themes: Mythology, epics (Mahabharata, Ramayana), heroic tales, love, and social values.
- c. Performed in temples and royal courts with elaborate costumes and music.

■ **Medieval Indian Theatre (500 CE – 1700 CE)**

■ **Regional Vernacular Theatre**

1. With the decline of Sanskrit as a court language, theatre evolved in regional languages: Tamil, Kannada, Telugu, Bengali, Marathi, etc.
2. Forms developed:
  - a. Yakshagana (Karnataka) – Combination of dance, music, and dialogue.
  - b. Kathakali (Kerala) – Elaborate makeup, gestures, and facial expressions.
  - c. Ramlila (North India) – Folk theatre narrating Ramayana.
  - d. Jatra (Bengal) – Rural folk theatre with music and dialogues.

■ **Bhakti and Sufi Influences**

1. Bhakti movement (Maharashtra, North India): Saints like Tukaram, Eknath, Namdev inspired devotional plays and kirtans.
2. Sufi influences (North India): Folk theatre incorporated Islamic mystical themes, qawwalis, and storytelling.

■ **Courtly and Popular Theatre**

1. Mughal period (16th–18th century): Introduction of Persian and Central Asian dramatic styles. Court performances emphasized storytelling, music, and etiquette.
2. Themes: Historical legends, romances, and moral tales.

■ **Modern Indian Theatre (19th century onwards)**

■ **Colonial Impact**

1. British colonial rule introduced western-style theatre, proscenium stages, and English plays.
2. Key features:
  - a. Realistic acting and dialogues.
  - b. Playwrights addressed social issues like caste, gender inequality, and education.





## ■ Pioneers of Modern Indian Theatre

1. Bharatendu Harishchandra (Hindi theatre): Social reformist plays.
2. Girish Chandra Ghosh (Bengali theatre): Introduced proscenium-style stage plays.
3. Rabindranath Tagore: Blended poetic drama with music and dance (Dak Ghar, Chitra).

## ■ Folk Theatre Revival

- Regional forms like Jatra, Tamasha (Maharashtra), Nautanki (North India), Terukkuttu (Tamil Nadu) adapted contemporary social and political themes.

## ■ Post-Independence Theatre

1. Focused on social realism, experimental theatre, and political commentary.
2. Key figures: Ebrahim Alkazi, Vijay Tendulkar, Habib Tanvir.
3. National Schools: National School of Drama (NSD), New Delhi – hub for professional theatre training.

## ■ Characteristics of Indian Theatre

1. Integration of arts: Combines music, dance, mime, and literature.
2. Emphasis on Rasa: Evokes specific emotions in the audience.
3. Religious and moral orientation: Ancient theatre often depicted dharma and epics.
4. Folk and regional diversity: Multiple forms reflecting local culture and traditions.
5. Symbolism and stylization: Especially in classical forms like Kathakali and Sanskrit theatre.

## ■ Regional Theatre form:

### ■ Characteristics of Regional Theatre Forms

1. Local Language: Performed in the vernacular, making it accessible to local audiences.
2. Integration with Folk Traditions: Combines songs, dances, rituals, and storytelling.
3. Community Participation: Often involves local villagers, especially in folk theatre.
4. Use of Masks and Costumes: Many regional forms employ colorful costumes, masks, and makeup to portray characters.
5. Thematic Focus: Based on mythology, folklore, social issues, or historical events.
6. Performance Spaces: Usually open-air stages, village squares, or temple courtyards.

## ■ Major Regional Theatre Forms of India

### ■ A. North India

1. Nautanki (Uttar Pradesh, Haryana, Rajasthan):
  - a. Popular folk theatre form, with music and dance.
  - b. Themes: Mythology, historical tales, and social issues.





- c. Features: Exaggerated acting, improvisation, and audience interaction.
2. Ramlila (Uttar Pradesh, Madhya Pradesh):
  - a. Dramatic enactment of the Ramayana.
  - b. Performed during Dussehra, combining drama, music, and ritual.
3. Bhavai (Gujarat):
  - a. Folk theatre with satirical storytelling.
  - b. Features singing, dancing, and humor.
  - c. Themes: Social satire, moral lessons, and mythology.
4. Bhand Pather (Kashmir):
  - a. Oldest folk theatre form in Kashmir.
  - b. Features: Comedic performances, satire, and social critique.

## ■ B. West India

1. Tamasha (Maharashtra):
  - a. Combination of music, dance, and drama.
  - b. Themes: Social issues, love stories, historical events.
  - c. Includes Lavani dance as a key element.
1. Dashavatara (Goa and coastal Maharashtra):
  - a. Depicts ten incarnations of Vishnu.
  - b. Uses masks, music, and dance, with folk storytelling style.

## ■ C. South India

1. Yakshagana (Karnataka):
  - a. Temple-based theatre form combining dance, music, dialogue, and elaborate costumes.
  - b. Themes: Mythological stories, especially from Mahabharata and Ramayana.
2. Kathakali (Kerala):
  - a. Classical theatre form known for elaborate costumes, face painting, and gestures.
  - b. Themes: Epics like Ramayana and Mahabharata.
  - c. Uses mudras (hand gestures) and facial expressions extensively.
3. Therukoothu (Tamil Nadu):
  - a. Street theatre combining songs, dances, and dialogue.
  - b. Themes: Mythological stories, social issues, and morality tales.

## ■ D. East India

1. Jatra (West Bengal, Odisha, Bihar):
  - a. Open-air theatre, very popular in rural Bengal.
  - b. Themes: Mythology, historical figures, social reforms.
  - c. Features: Music, dance, and audience interaction.
2. Chhau (Jharkhand, Odisha, West Bengal):
  - a. Martial dance-drama incorporating warrior stories and mythology.





b. Uses masks and vigorous dance movements.

### ■ E. Central India

1. Pandavani (Chhattisgarh, Madhya Pradesh):
  - a. Solo storytelling form depicting Mahabharata episodes.
  - b. Performer uses music, narration, and gestures to bring characters alive.
2. Rai Dance Drama (Madhya Pradesh, Bundelkhand region):
  - a. Combines folk songs, drama, and social themes.

### ■ Importance of Regional Theatre

1. Cultural Preservation: Keeps folk traditions, music, and stories alive.
2. Social Awareness: Addresses social evils, gender issues, and moral values.
3. Entertainment: Offers interactive and community-centered performances.
4. Education: Transmits mythological and historical knowledge.
5. Tourism & Economy: Boosts local culture tourism and artisanal crafts.

### ■ Challenges

1. Decline due to modern entertainment like cinema and TV.
2. Financial constraints and lack of patronage.
3. Urbanization reducing rural audience base.
4. Need for documentation and preservation.

### ■ Folk Theatre Forms of Maharashtra

- Folk theatre in Maharashtra is vibrant and usually performed in villages or town squares. It is heavily influenced by religion, mythology, and social themes.

### ■ Tamasha

1. Nature: Musical folk theatre combining song, dance, and drama.
2. Content: Often satirical, social commentary, or romantic stories.
3. Performance Style: Lavani dance sequences, comic interludes, improvisation.
4. Proponents:
  - a. Annasaheb Kirloskar – Credited for giving Tamasha a stage structure and introducing Sangeet Natak (musical plays).
  - b. Vishnudas Bhave – Early reformer who integrated Tamasha elements into structured theatre.

### ■ Dashavatara

1. Nature: Religious folk theatre depicting the ten incarnations of Lord Vishnu.
2. Content: Mythological stories with music and dance.





3. Performance Style: Traditionally performed on village stages with mask, costume, and folk instruments.
4. Proponents: Oral tradition; no single founder, but Bharatiya Natya Samaj helped document it.

#### ■ Gondhal

1. Nature: Ritual theatre performed to honour deities or seek blessings for prosperity.
2. Content: Stories of local deities and folk legends.
3. Performance Style: Singing, drumming, and storytelling; performed in temples or village courtyards.

#### ■ Kirtan

- Nature: Devotional storytelling with music, narrative, and audience participation.
- Content: Religious and moral stories, often based on Bhakti literature of saints like Dnyaneshwar and Tukaram.
- Proponents:
  - Sant Eknath – Popularized narrative devotional theatre in 16th century Maharashtra.

#### ■ Classical & Semi-Classical Theatre

##### ■ Sangeet Natak (Musical Plays)

- Nature: Classical-style Marathi plays with songs, dance, and classical music integrated into drama.
- Proponents:
  - Annasaheb Kirloskar (1843–1885): Pioneer of Sangeet Natak, known for plays like 'Shakuntal'.
  - Vishnudas Bhave (1825–1901): Considered the father of Marathi theatre; introduced mythological plays in Marathi.
- Significance: Bridged folk traditions and formal theatre, influencing modern Marathi drama.

#### ■ 4. Modern Marathi Theatre

- Modern theatre in Maharashtra started in the late 19th and early 20th centuries, focusing on social issues, realism, and reformist ideas.

##### ■ 4.1 Key Proponents

1. Vishnudas Bhave: Early modern playwright, brought structured narrative.
2. P. L. Deshpande (1926–2000): Known for humorous, satirical, and socially relevant plays.
3. Vijay Tendulkar (1928–2008): Leading playwright, known for experimental theatre and exploring urban issues, gender, and social conflict.





■ **a.Famous plays: 'Sakharam Binder', 'Ghashiram Kotwal'.**

1. Nutan Prasad and Bhanu Prakash: Contributed to experimental theatre movement in the late 20th century.

■ **4.2 Characteristics**

1. Realistic portrayal of social problems like caste, gender, and politics.
2. Less emphasis on music and dance; focus on dialogue and narrative.
3. Use of proscenium and modern stagecraft techniques.

■ **Contemporary Theatre Movements**

1. Experimental & Street Theatre: Influenced by political activism and social reform.
2. Rangbhumi & Theatre Festivals: Promote Marathi language and folk heritage.
3. Important groups: Natyadarpan, Theatre Academy, and Rangayan

