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# Architecture

## Indus Valley Civilisation

- It is the **earliest known culture** of the Indian subcontinent.
- It developed primarily during the **Chalcolithic period** (3300-1300 BCE).
- Most of the sites belonging to this period have been excavated from modern day - India and Pakistan.
- **Harappa** and **Mohenjodaro** were the two great cities of the Indus Valley Civilization, emerging around 2600 BCE along the Indus River Valley in the Sindh and Punjab provinces of Pakistan.
- Their discovery and excavation in the 19th and 20th centuries provided **important archaeological data** regarding the civilization's architecture, technology, art, trade, transportation, writing, and religion.
- Some of other **important archaeological sites** belonging to this period are -
  - Kot Diji in Sind
  - Kalibangan in Rajasthan
  - Ropar in the Punjab
  - Banawali in Haryana
  - Lothal, Surkotada and Dholavira (in Gujarat)
  - Rakhigarhi (in Haryana) (largest IVC site)

# Architecture

## Important features of Indus Valley Architecture

- The style was **indigenous** without any apparent foreign influence
- The buildings were constructed purely from an **utilitarian perspective** rather than aesthetic
- The development of architecture and sculpture often does not happen in isolation. However, Indus valley architecture is an exception to this
- The architectural practices **evolved from local cultures** that had roots extending back thousands of years to the earliest farming and pastoral communities. Ex: They constructed their houses on immense platforms of **mud bricks**.
- The crowning jewel of the IV architecture happens to be the sophistication achieving with its town planning. No other contemporary civilization could be boast of such sophistication

## Salient Features of Town Planning in IVC

- The town planning of Harappan cities were not quite similar. But same pattern was followed at most of the cities. The **fortification wall, the citadel and lower town, streets and lanes, drainage system and their water management system** were the important features of Harappan city plans.

# Architecture

- The city plan was designed by the architects with the help of **geometrical tools**.
- In most of the Harappan cities, a particular plan was followed in most of the cities the citadel was to the west of the lower town but at some cities it was in the southern part.
- Some of the rural settlements were also divided in to **blocks** and **sub-blocks** by the cardinal directions of streets and lanes. The houses were flanked to the both sides of lanes.
- **Fortification wall:** Some of the Early Harappan settlements like many Harappan cities were protected by the fortification wall. Kot Diji, Rehman Dehri, Tarakai Qila, Kohtras, Buthi, Mehargarh, Dhalewan, Bhirrana, Balu, Kalibangan, etc. were protected by the fortification wall
- **Gateways:** Some Harappan cities had one gateway like at Lothal and Balu, Kalibangan, Surkotada, etc. had two or more than two gateways. The gateways were of two types, one simple entrance for vehicular activities while the other had some special importance.

# Architecture

- **Bastions:** In Harappan period the bastions were constructed with the fortification walls. They served as watching towers.
- **Materials used:** Materials used were mud - bricks, baked-bricks, mud, stones, etc.
- **Intercommunication passage:** Some Harappan sites had intercommunication passages which were used for the movement of the rulers, priest and for the common people.
- **Citadel and lower-town:**
  - Harappan cities were composed of walled sectors, in different parts of the settlement.
  - The citadel was built on a raised platform while the lower town was located on the lower part of the town. The lower town was larger than the citadel. While public buildings like the Great Bath was built in the citadel, the lower town usually had only residential buildings.
  - Some of the metropolitan cities like Harappa, Mohenjodaro, Kalibangan, Banawali, Rakhigarhi, Lothal, Dholavira, etc. had citadel and lower town but in most of the cities the settlements were not divided into citadel and lower town.

# Architecture

- **Grid-pattern:** By 2600 BC, Mohenjodaro and Harappa, major cities of the Indus Valley Civilization, were built with blocks divided by a grid of straight streets, running north-south and east-west
- **Disaster-proof:** Harappan people made their houses on the platforms to prevent from the flood
- **Drainage system:**
  - The Harappans were master in hydraulic engineering. They developed the efficient system
  - The drops at the regular intervals were constructed in the drains for self-cleaning
- **Granaries:** The granary was the largest structure in Mohenjodaro, and in Harappa there were about six granaries or storehouses. These were used for storing grain.
- **Houses:** The houses varied in size. Some might have had two storeys. The houses were made of burnt bricks. Most of the houses had a central courtyard, a well, a bathing area, and a kitchen.
- **Reservoirs:** The construction of the reservoirs is also one of the important aspects of Harappan town planning at Dholavira

# Architecture

- **Water management:**

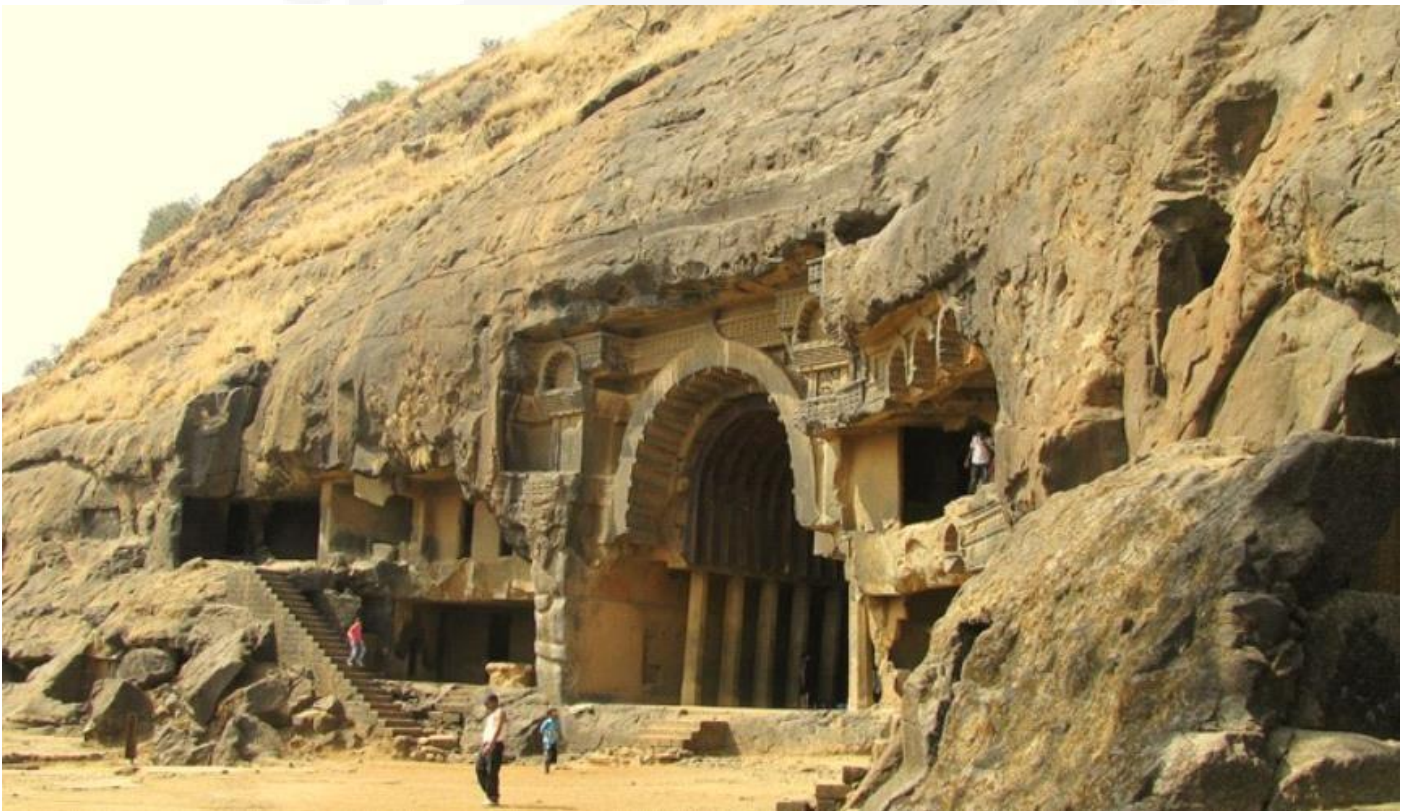
- Harappan people were very skilled in water management. The Harappan agriculture depended on monsoon but they constructed the canals for better production and to prevent their crops from adverse climatic conditions.
- They also constructed some hydraulic structure to collect the rain water, so that they could use that water in irrigation. Some evidences like dams, canals and reservoirs were found at different sites
- The greatest construction made by the Lothal engineers to the advancement of science and technology consisted in building an artificial dock for berthing ships.
- Great Bath is located to the east of the granary in the Mohenjodaro. It is the earliest water tank in the ancient world. The floor of the bath had five layers. It was so watertight that even today it holds water. There were changing rooms. People probably used it during festivals and religious ceremonies.

# Architecture

## Rock Cut Architecture

### Evolution:

- The earliest rock-cut caves are attributed to Ashoka and his grandson Dasaratha.
- The early Buddhist architecture covers the period from the 2nd century BC to the 2nd century AD. The excavations belonging to this period mostly consists of- the chaitya, viharas.
- They were mostly constructed of wood. Examples of the early Buddhist architecture can still be seen at Karla, Kanheri, Nasik, Bhaja and Bedsa and at Ajanta.





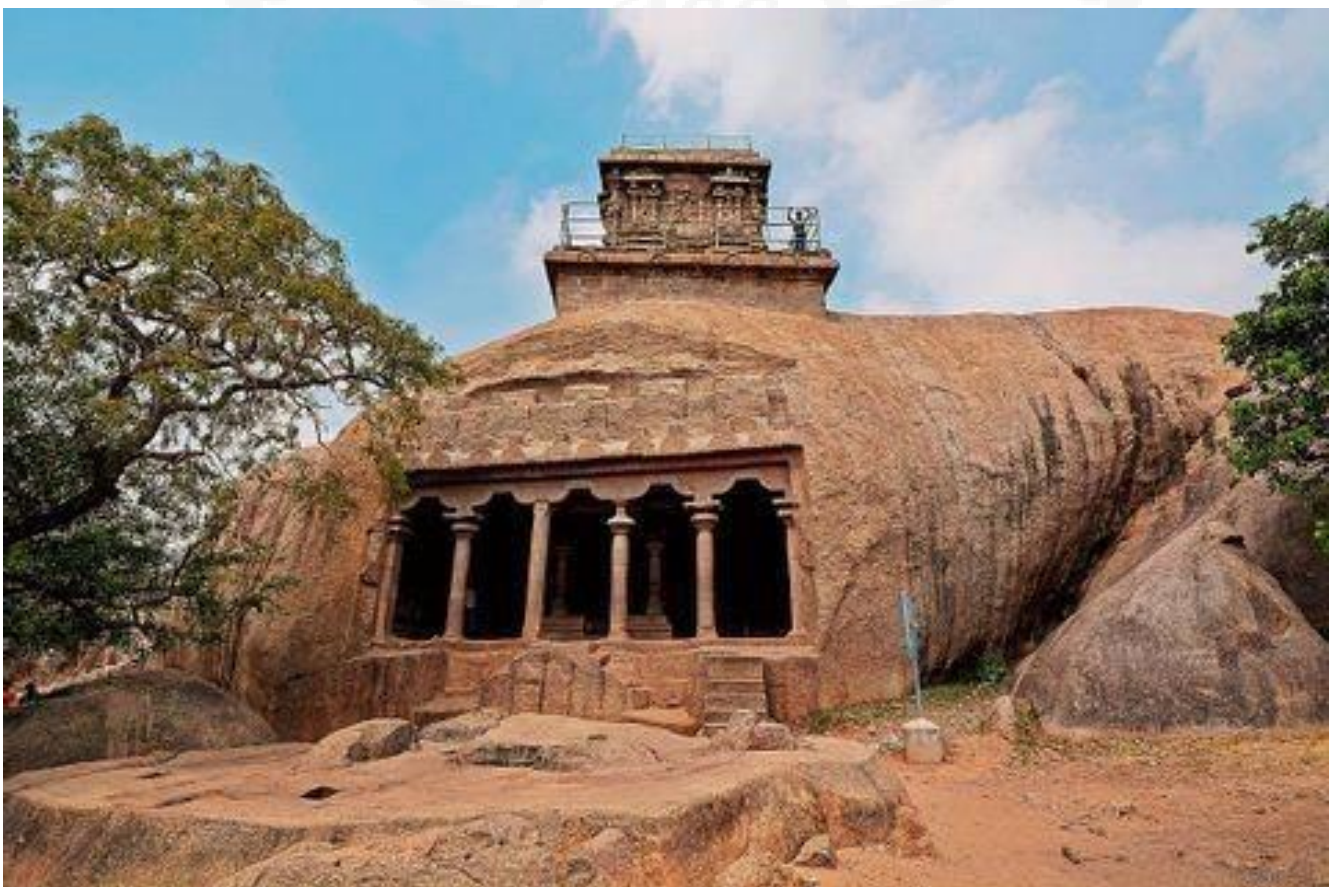
# Architecture

- The second phase of rock-cut architecture began in the 5th century AD. This phase was characterized by the elimination of timber and by the introduction of the image of the Buddha as a dominant feature of the architectural design. Viharas underwent a slight change during this time, the inner cells inhabited by the monks alone, now housed the image of the Buddha as well.



# Architecture

- The next and perhaps the most dominant phase in the tradition in the rock-cut tradition happen to be Dravidian rock-cut style. The primary features of this style are mandapa and ratha. The mandapa is an open pavilion excavated out of a rock. It takes the form of a simple columned hall with two or more cells in the back wall. The ratha is a monolithic shrine carved out a single rock.

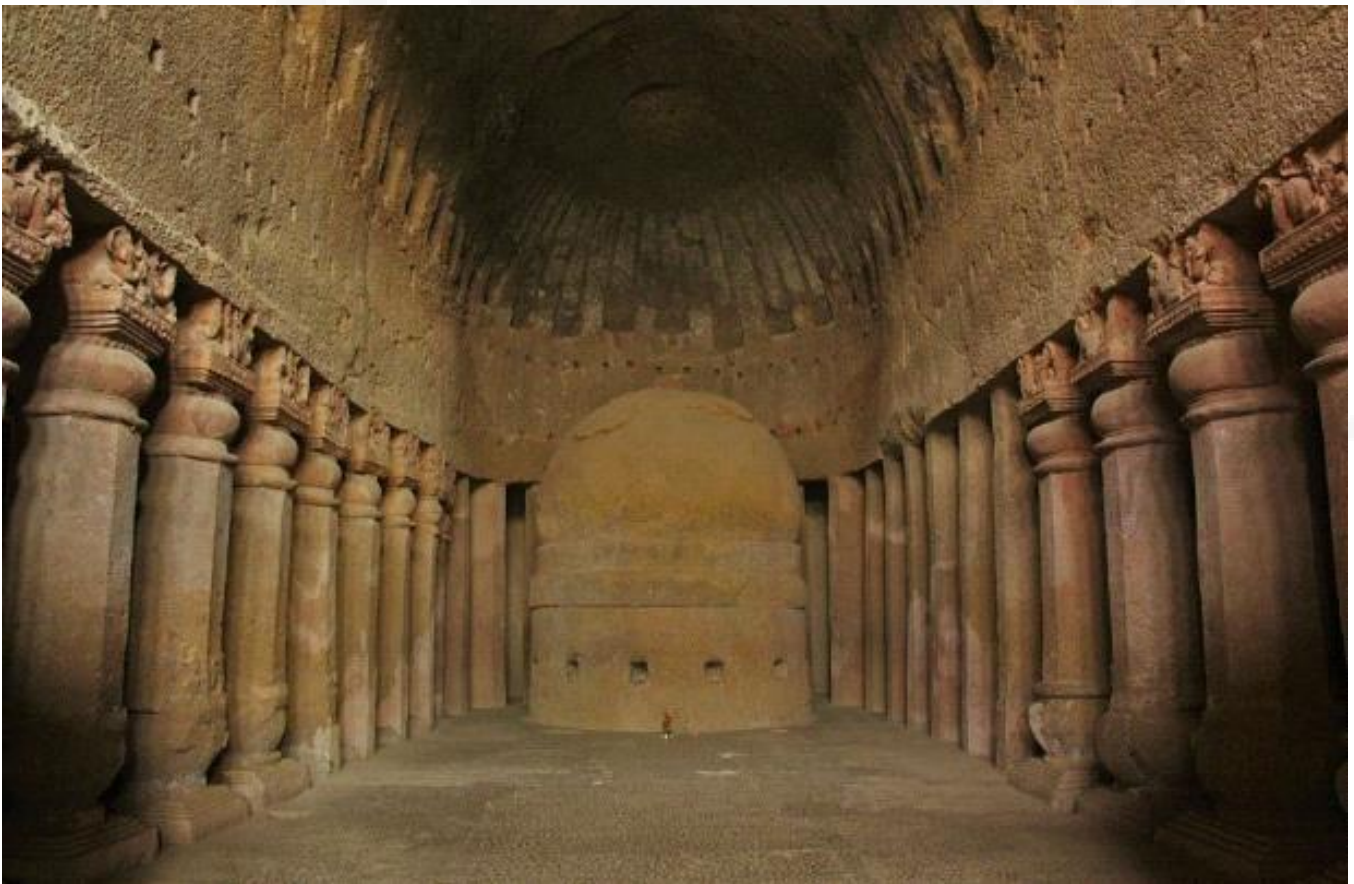


# Architecture

## Important Rock Cut Caves

### 1. Kanheri Caves

- They are located near Mumbai
- They cover the period from 2nd to 9th century AD
- They belong to the Hinayana phase of Buddhist architecture
- However, additions were made when Mahayana Buddhism was gaining ground. Ex: 5th century image of Buddha
- It has around 100 caves.



# Architecture

## Important Rock Cut Caves

### 2. Ellora Caves

- It is located in the state of Maharashtra is one of the largest rock-cut Hindu temple cave complexes in the world, featuring Hinduism in particular and few Buddhist and Jain monuments with Artwork dating from the 600-1000 CE period
- Cave 16 features the largest single monolithic rock excavation in the world, the Kailash temple, a chariot shaped monument dedicated to Lord Shiva.
- All of the Ellora monuments were built during the Rashtrakuta dynasty, which constructed part of the Hindu and Buddhist caves, and the Yadava dynasty, which constructed a number of the Jain caves.



# Architecture

## Important Rock Cut Caves

### 3. Ajanta Caves

- They are a group of rock-cut caves in the Sahyadri ranges on Waghora River near Aurangabad in Maharashtra.
- There are a total of 29 caves. All of these caves belong to the religion of Buddhism
- The caves were developed in the period between 200 BCE to 650 CE.
- The construction of the caves received patronage from Vakatakas kings
- References to these caves could be found in the observations made by the Chinese traveller Fa Hien and also Hieun Tsang
- The earliest group consists of caves 9, 10, 12, 13 and 15A. The murals in these caves depict stories from the Jataka
- The second phase of construction at the Ajanta Caves site began in the 5th century. The second phase is attributed to the theistic Mahayana

# Architecture

## Important Rock Cut Caves

### 4. Elephanta caves

- It is located in Mumbai
- They belong to 8th century AD
- The Ganesh Gumphra is one of the earliest examples of the Brahmanical temple and has been excavated in a rock terrace, the outside consisting of a columned verandah and approached by steps flanked by sculpted elephants
- One of the master-piece of this cave is the three faced-image of Shiva
- Other important sculptures here are- Ravana shaking Kailasa, marriage of Shiva and Parvati, Shiva performing the Tandava dance, Ardhanariswara
- Sculpture of Trimurti in Elephanta caves

### 5. Udaygiri caves

- These caves are located in MP
- They contain some of the oldest surviving Hindu temples and iconography in India
- They are the only site that can be verifiably associated with a Gupta period monarch from its inscriptions.

# Architecture

- Udayagiri caves contain iconography of Vaishnavism (Vishnu), Shaktism (Durga and Matrikas) and Shaivism (Shiva)
- They are notable for the ancient monumental relief sculpture of Vishnu in his incarnation as the man-boar Varaha, rescuing the earth symbolically represented by Bhudevi clinging to the boar's tusk as described in Hindu mythology
- The site has important inscriptions of the Gupta dynasty belonging to the reigns of Chandragupta II (c. 375-415) and Kumaragupta I
- The Udayagiri Caves complex consists of twenty caves, of which one is dedicated to Jainism and all others to Hinduism

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# Architecture

## Contribution of Pallavas to Rock-cut Architecture

- Perhaps no other empire has garnered appreciation for their contribution to rock-cut architecture as Pallavas.
- Some of the monuments created by Pallavas during their rule through rock excavation have garnered the worldwide admiration for its beauty and the skills displayed by the artists
- The Pallavas were a powerful ancient dynasty that ruled a huge part of Southern India, including present day Tamil Nadu, between the 6th and 9th centuries AD, with Kanchipuram as their capital. They are credited with introducing the Dravidian style of temple architecture.
- The first Pallava shrines were rock-cut cave temples. Gradually, these evolved to monolithic shrines carved out of huge rocks, and finally culminated in “structural temples” built from scratch.



# Architecture

- Their contribution in realm of rock-cut architecture could be seen in Mahabalipuram.
- Some of these are highlighted below:
  - There are multiple rock cut shrines, they consist of cave-like verandahs or mandapas with rows of pillars.
  - Most of the pillars are embellished with carved lions at their bases, a signature feature found in almost all of Pallava architecture.
  - Detailed panels depict episodes from Hindu mythology, and niches inside the caves often house sculpted deities. The Varaha Mandapa in Mahabalipuram has stunning carvings that tell stories of Varaha, the avatar of Lord Vishnu in the form of a boar.
  - The Mahishamardini Mandapa is dedicated to Mahishamardini, a form of Goddess Durga, and the Trimurti Mandapa to the trinity of Lord Brahma, Lord Vishnu and Lord Shiva.
  - The Krishna Mandapa is known for a magnificent panel called Govardhanadhari, portraying Lord Krishna holding up the mythical Govardhana hill to protect the people of his village from torrential rains.

# Architecture

## Buddhist Architecture

- Many of the architectural traditions in India owe its origin to both Buddhism and Jainism. Between fifth to fourteenth centuries, developments in Buddhist were equally vibrant, and often went hand-in-glove with Hindu ones. Sites such as Ellora have Buddhist, Hindu and Jain monuments
- The pre-eminent Buddhist site in India is Bodhgaya. Bodhgaya is a pilgrimage site since Siddhartha achieved enlightenment here and became Gautama Buddha. While the Bodhi tree is of immense importance, the Mahabodhi Temple at Bodhgaya is an important reminder of the brickwork of that time.
- The design of the Mahabodhi temple is unusual. It is, strictly speaking, neither Dravida nor Nagara. It is narrow like a Nagara temple, but it rises without curving, like a Dravida one.

# Architecture

## Nalanda university

- The monastic university of Nalanda is a mahavihara as it is a complex of several monasteries of various sizes
- Most of the information about Nalanda is based on the records of Xuan Zang—previously spelt as 'Hsuan-tsang'— which states that the foundation of a monastery was laid by Kumargupta I in the fifth century CE
- There is evidence that all three Buddhist doctrines— Theravada, Mahayana and Vajrayana— were taught here and monks made their way to Nalanda and its neighboring sites of Bodhgaya and Kurkihar from China, Tibet and Central Asia in the north, and Sri Lanka, Thailand, Burma and various other countries from the south-eastern parts of Asia.
- The excavated ruins of the institution indicate that bright red bricks were used in its construction.
- It has been included in UNESCO's World Heritage Site

# Architecture

## Sirpur in Chhattisgarh

- It is an early-Odisha style site belonging to the period between 550 and 800, with both Hindu and Buddhist shrines
- Such sites later developed in other regions such as- Lalitagiri, Vajragiri and Ratnagiri

## Stupas

- The older stupas were enlarged during the time period between Mauryas and Guptas
- The famous amongst these are- Sanchi, Bharhut and Amaravati
- Stupa has a cylindrical drum or a circular anda over which one can see harmika and chhatra. The circumambulatory path, Pradakshina path, is enclosed by railings called vedika.

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# Architecture

## Bharhut stupa

- Located in MP
- A brick stupa was constructed at the site during the time of Ashoka
- The carvings of these stupas depict the Jataka tales and stories
- A stone railing was constructed here during the time of Sungas
- An important feature of this site is that the narrative art is accompanied by an inscription which is not found elsewhere
- Bharhut stupa is made of red sandstone

## Sanchi stupa

- It is the most-well preserved stupa amongst the three
- The foundation of this stupa was probably laid by Ashoka
- It was enlarged during the time of Sungas
- During the rule of Satavahanas, toranas were added
- The railings depict the Jataka tales
- The Sanchi Stupa is made out of locally quarried sandstone.

# Architecture

## Amaravati stupa

- It was completed around 200AD
- It has carved panels telling the story of the life of Buddha
- Its surfaces were carved in the Bharhut style but some features of the Mathura and Gandhara sculptures were also adopted
- White marble limestone was used in the construction

## Nagarjunakonda stupa

- It is AP
- It belongs to Saka-Satavahana era
- It reflects Mahayana Buddhism
- Excavations have unearthed stupa, chaityas, mandapams

## Notes

- **Largest stupa:** Kesariya stupa, Bihar
- **Oldest stupa:** Great stupa at Sanchi
- **Dhamekh stupa:** place where Buddha proclaimed his faith
- **Chaukhandi stupa:** consists of an octagonal tower built by Emperor Akbar to commemorate his father's place to the Stupa

# Architecture

## Viharas

- It was the ancient Indian term for a Buddhist monastery.
- Originally, viharas were dwelling places used by wandering monks during the rainy season but eventually they evolved into centers of learning and Buddhist architecture through the donations of wealthy lay Buddhists.
- Life in "Viharas" was codified early on. It is the object of a part of the Pali canon, the Vinaya Pitaka or "basket of monastic discipline."
- Typical large sites such as the Ajanta Caves, Aurangabad Caves, Karli Caves, and Kanheri Caves contain several viharas.

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# Architecture

## Chaityas

- It refers to a shrine, sanctuary, temple or prayer hall in Indian religions.
- Most early examples of chaitya that survive are Indian rock-cut architecture
- Chaityas have a gigantic hall with high vaulted roof, with a lot of sculpture work on the pillars and the entrance
- The largest Chaitya-Griha among all Buddhist monuments in India is the Karle caves.
- Many Chaityas show a stupa at the back. Chaityas were carved either as rectangular halls or apsidal vault-roof or apsidal vault pillarless halls

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# Architecture

## Modern Architecture

- The arrival of Europeans to India further enriched the architectural traditions of our country. It saw the synthesis of the indigenous architectural traditions of India with the European architectural styles. In the beginning of the colonial rule there were attempts at creating authority through classical prototypes. In its later phase the colonial architecture culminated into what is called the Indo-Saracenic architecture.
- The colonial architecture exhibited itself through institutional, civic and utilitarian buildings such as post offices, railway stations, rest houses and government buildings.

## Major monuments built by various colonial empires

### Portuguese

- Many of the early architecture of the Portuguese are manifested in churches, cathedrals and schools. These churches were built in the Iberian style
- Western India, especially Goa and Daman and Diu have seen the maximum influence of Portuguese colonization.

# Architecture

- The Basilica do Bom Jesus in Old Goa, with its three stories and baroque style reminds one of the late Renaissance architecture.
- The Cathedral de Santa Catarina is a mix of Tuscan and Corinthian styles and home to its big Golden Bell.
- Other religious structures that are heavily influenced with Portuguese style of building and were built during their reign include the Church of Saint Francis of Assisi, Convent of Santa Monica, Chapel of the Weeping Cross, Sanctuary of Saint Joseph Vaz and more.
- Other famous Portuguese monuments in India: The Bandel Church in West Bengal on the banks of the River Hooghly. In Mumbai, the Madh Fort, Castella de Aguada and St. John's Baptist Church are structures that remain from the Portuguese colonial rule.

# Architecture

## French architecture in India

- France had a strong presence in India
- The Parisian architectural styles can be seen in various places in India
- The French architecture made use of local raw materials and took into account the climatic conditions of the place
- French shutter windows, carvings on archways and narrow street fronts were the French style
- Monuments of this style can be seen in Puducherry, Bengal, Karaikal, Mahe etc
- French grid patterns, clear sectors and perpendicular streets are the three distinct features that comprise the plan of the French towns
- Some of the noted buildings and monuments bearing French style include statue of Joan of Arc at Dumas street; 'Le Café'; Mairie building that presently houses the Puducherry Municipality; the French consulate building; 'Le Foyer du Soldat', a legion hall for veteran soldiers

# Architecture

## British architecture

- The Palladian style was sought to be introduced by the British officer in the 18th. The famous example of a building of this style is, Constantia, it was erected by general martin at Lucknow
- In the 19th century, there grew a movement to combine the best elements from India and Western architecture. The pioneer of this movement was, FS Growse
- The museum at Jaipur and the Moor Market in Chennai are examples of this form of architecture
- G Wittet designed the Gateway of India in Mumbai, borrowing several elements of Mughal style
- Gateway of India
- The Victoria terminus station in Mumbai is an example of Victorian Gothic revival architecture in India, deriving themes from Indian traditional architecture. It was designed by FW Stevens

# Architecture

## Indo-Saracenic movement

- At the end of the Victorian era, India entered the era of national awakening and movement.
- The architecture represented the character of the time, a combination of imperial and national urges. It was this urge that led to the movement of Indo-Saracenic.
- This movement drew elements from the indigenous and Indo-Islamic architecture and combined it with the Gothic revival and Neo-classical styles favored in Victorian England

## Salient features of this form of architectural style

### Bulbous domes

- This is one of the most characteristic feature of Indo-Saracenic buildings
- The Bulbous dome is a hemispherical structure evolved from arch, usually forming a ceiling or roof.
- The Dome is considered as a symbolic representation of the vault of the heaven
- Some of the examples with Bulbous Domes are Egmore Railway Station, Chennai Museum

# Architecture

## Overhanging eaves (Chhajja)

- It is a protruding structure which provides protection for the lower walls
- This feature was common in Mughal architecture.  
Ex: Tomb of Salim Chishti, Fatepur Sikri, India
- This feature became part of the Indo-Saracenic architecture during 19th and 20th Ex: Chhatrapathi Shivaji Terminus, Rashtrapati Bhavan

## Vaulted roof

- Vaulted Roofs are ceilings with intersecting arches.
- These roofs can be seen in mausoleum which was built during the Islamic period.
- However, this feature was adopted by the British into the monuments they built during their time in  
Ex: St. Matthias' Church, Chennai.

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# Architecture

## Chhatris

- Chhatris are an elevated, dome-shaped pavilions used as an element in Indian architecture.
- The word chhatri is also refer to the small pavilions that mark the corners, roof of entrance of a major building
- These pavilions are purely decorative and have no utility, but they are a classic folly which represents the status and wealth. Ex: Tomb of Humayun
- This feature can also be found in Indo-Saracenic style. Ex: Rashtrapati Bhavan.

## Minarets

- It is a tall spire with a conical or onion-shaped crown.
- Minarets are either free-standing or taller than associated support
- The basic form of a minaret includes a base, shaft, and gallery
- In Chennai, the Senate house is the best example of Indo-Saracenic architecture with Minarets.

# Architecture

## Pavilion

- Pavilion refers to the subsidiary building that is positioned separately or as an attachment to a main building.
- Palaces or other large houses may have one or more subsidiary pavilions that are either freestanding or connected by covered walkways in the buildings of Mughal architecture.
- These pavilions can be found in the forts, palaces of British architecture in Indo-Saracenic style.

## Cusped arches

- The cusp in architecture is the intersections of lobed or scalloped forms, particularly in arches (cusped arches) and tracery (ornamental stone work)
- The monumental cusped arch had become the standard Mughal style component by the end of 17th Century
- The British builders also used the cusped shape arch universally and frequently enriched it with representations of leaves, flowers, or even human heads at the tip. Ex: Chennai corporation building, Rashtrapati Bhavan, Chhatrapathi Shivaji Terminus



# Sculpture

## Indus Civilization Sculpture

- Perhaps, the most beautiful amongst all of Indus valley art is the statue of 'Dancing girl'
- This statue is made of metal and is probably one of the finest examples of the artistic and technical skills of Indus Valley craftsmen
- This female figure at the same time shows the fine skills of metal casting and artistic refinery.
- The figure is lanky, thin and rhythmic in character
- Some very interesting points can be noticed in sculpture
  - First of all, while she has been shown without clothes, in her left hand she has bangles till almost her shoulder, very much like we can find in the tribal people of modern days in Gujarat and Rajasthan region.
  - Second important thing to notice is the hairstyle. While the other mother goddess figures, which have been found from this civilization, have a queer and elaborate hair style. This figure shows a much contemporary style.

# Sculpture

- Also to be noticed is its curious posture. She stands in a resting posture with her right hand at her waist and her left hand on her left thigh. The casting is perfect. It shows accuracy of the artists in metal casting during that period
- There is tremendous monumentality in this particular sculpture. That means, though this is approximately 4 inches in height only, it seems to be a larger one to us. This is what makes it really unique
- Two male figures - one a torso in red sandstone and the other a bust of a bearded man in steatite are other important evidences of sculptures from this time period
- Kalibangan and Daimabad have yielded significant examples of metal- cast sculptures.
- Apart from metal sculptures, sculptures made from terracotta have also been discovered here. Some well-known examples of these are Mother Goddess, Toy carts with wheels, whistles, birds and animals etc
- Most of the images were used for religious and ritualistic purposes.
- The metal casting process was also used for making articles of daily use like utensils.

# Sculpture

## Buddhist Sculpture

- From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire: the Shungas, Kanvas, Kushanas and Guptas in the north and parts of central India; the Satavahanas, Ikshavaku, Abhiras, Vakatakas in southern and western India. Incidentally, the period of the second century BCE also marked the rise of the main Brahmanical sects such as the Vaishnavas and the Saivas.
- Some of the prominent examples of the finest sculpture are found at Vidisha, Bharhut (MP), Bodhgaya (Bihar), Jaggayyapeta (Andhra Pradesh), Mathura (UP), Khandagiri-Udaigiri (Odisha) etc

## Bharhut Sculptures

- The sculptures here are tall like the images of Yaksha and Yakshini in the Mauryan period.
- In the relief panels depicting narratives, illusion of three-dimensionality is shown with tilted perspective
- At Bharhut, narrative panels are shown with fewer characters but as the time progresses, apart from the main character in the story, others also start appearing in the picture space.

# Sculpture

- Availability of the space is utilized to the maximum by the sculptors. Folded hands in the narratives as well as single figures of the Yakhshas and Yakshinis are shown flat clinging to the chest.
- There is a general stiffness in the body and arms. But gradually, such visual appearance was modified by making images with deep carvings, pronounced volume and a very naturalistic representation of human and animal bodies. Sculptures at Bharhut, Bodhgaya, Sanchi Stupa-2, and Jagayyapetta are good examples.
- Narrative reliefs at Bharhut show how artisans used the pictorial language very effectively to communicate stories. In one such narrative. Ex: Queen Mayadevi's (mother of Siddhartha Gautama) dream, a descending elephant is shown
- One main characteristic in all the male images of first-second centuries BCE of Bharhut sculptures is the knotted headgear

# Sculpture

## Sanchi Sculptures

- The next phase of sculptural development at Sanchi Stupa-1, Mathura, and Vengi in Andhra Pradesh (Guntur District) is noteworthy in the stylistic progression
- It has four beautifully decorated toranas depicting various events from the life of the Buddha and the Jataka. Sculptures depicting the normal life have also been depicted here.
- Figure compositions are in high relief, filling up the entire space. Depiction of posture gets naturalistic and there is no stiffness in the body
- Heads have considerable projection in the picture space. Rigidity in the contours gets reduced and images are given movement
- Carving techniques appear more advanced than Bharhut. Symbols continue to be used representing the Buddha and the Manushi Buddhas or the past Buddhas
- The historical narratives such as the siege of Kushinara, Buddha's visit to Kapilavastu, visit of Ashoka to the Ramgrama Stupa are carved with considerable details

# Sculpture

## Gandhara School of Sculptures

- The sculptures tradition of Gandhara was influenced by traditions of Bactria, Parthia and local region
- It flourished largely during the Kushan dynasty in the North-West frontier of the country
- They used Grey/bluish grey sandstone
- Buddhism was the main inspiration behind many of the sculptures

## Features of the Gandhara sculptures

- Spiritual Buddha- there is a sense of calmness in the depiction of Buddha
- Less ornaments on Buddha
- Buddha has been depicted with wavy hair
- Large forehead and eyes appear to be closed
- The seated Buddha is always shown cross-legged in the traditional Indian way
- The Buddha and Bodhisattva figures resemble the Greek God Apollo with broad shoulders, a halo around the head
- The physical features such as muscles, nails, hair have been done with great detail.

# Sculpture

## Mathura School of Sculptures

- Spotted sandstone was the preferred medium for depiction of sculptures
- There was outside influence of the traditions of Mathura school of sculptures
- All 3 religions - Jainism, Buddhism, Hinduism were depicted in Mathura style
- This school was patronized by Kushana rulers
- The local sculptural tradition at Mathura became so strong that the tradition spread to other parts of northern India

## Salient features of this school of sculpture

- The Buddha image at Mathura is modeled on the lines of earlier Yaksha images whereas in Gandhara it has Hellenistic features.
- It may be noted that the images of Vishnu and Shiva are represented by their ayudhas (weapons).
- There is boldness in carving the large images, the volume of the images is projected out of the picture plane, the faces are round and smiling, heaviness in the sculptural volume is reduced to relaxed flesh.
- The garments of the body are clearly visible and they cover the left shoulder.

# Sculpture

- Images of the Buddha, Yakshas, Yakshinis, Shaivite and Vaishnavite deities and portrait statues are profusely sculpted.
- In the second century CE, images in Mathura get sensual, rotundity increases, they become fleshier.
- In the third century CE, treatment of sculptural volume changes by reducing the extreme fleshiness, movement in the posture is shown by increasing distance between the two legs as well as by using bents in the body posture.
- Softness in the surface continues to get refined.
- Transparent quality in the robes of the Buddha images is evident
- Halo around the head is profusely decorated

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# Sculpture

## Amaravati School of Sculpture

- A Buddhist relic, having features belonging to Amaravati school of Art was unearthed by a group of Indologists on the banks of River Gundlakamma in Andhra Pradesh.
- This form of art originated in the area of Amaravati, AP.
- It was patronized by the Satavahanas and later by the Ikshavaku
- Prominent places where this style developed are Amravati, Nagarjunikonda, Goli, Ghantasala and Vengi.

## Features of this form of sculpture

- The material used in Amaravati art is 'White marble'
- Sculptures were carved in a naturalistic manner. Ex: 'taming of an elephant by the Buddha'.
- Reflects narratives theme based on life of Buddha and Jataka stories
- Buddha is depicted both in human as well as in animal form
- Both religious and secular images were present in this style.

# Sculpture

- The Amaravati style is more elegant and sophisticated.
- The sculptured panels of Amaravati are characterised by delicacy of forms and linear grace.
- Numerous scenes of dance and music adorn these reliefs displaying the joy of life.

## Gupta Sculpture

- The Gupta period may be described as 'classic' in the sense of the degree of perfection it achieved – something that was never achieved before and has seldom been achieved since and in perfect balance and harmony of all elements in style and iconography also considered as “The Golden Age of Indian Art”.
- Gupta sculpture seems to belong to a sphere that is entirely different.
- The Gupta artist seems to have been working for a higher ideal. A new orientation in the attitude towards art is noticed in the attempt to establish a closer harmony between art and thought, between the outer forms and the inner intellectual and spiritual conception of the people.

# Sculpture

## Features of Gupta sculpture

- The human figure, taken as the image, is the pivot of Gupta sculpture. A new canon of beauty is evolved leading to the emergence of a new aesthetic ideal.
- This ideal is based upon an explicit understanding of the human body in its inherent softness and suppleness.
- The soft and pliant body of the Gupta sculpture with its smooth and shining texture, facilitates free and easy movement
- Gupta sculptures are characterized by elaborate draperies, jewellery, etc.
- The wet or transparent clinging drapery hence became the fashion of this age. But the sensuous effect of these draperies especially in the case of female figures was restrained by a conscious moral sense, and nudity as a rule was eliminated from Gupta sculpture.

# Sculpture

- The magnificent red sandstone image of the Buddha from Mathura is a most remarkable example of Gupta workmanship datable to the 5th century A.D. The great Master, in all his sublimity, is here shown standing with his right hand in Abhayamudra, assuring protection, and the left holding the hem of the garment.
- The smiling countenance with down-cast eyes is robed in spiritual ecstasy. The robe covering both shoulders is skillfully represented with delicately covered schematic folds and clings to the body. The head is covered with schematic spiral curls with a central protuberance and the elaborate halo decorated with concentric bands of graceful ornamentation.
- Buddha sculpted during the Gupta time
- The finished mastery in execution and the majestic serenity of expression of the image of Buddha came to be adopted and locally modified by Siam, Cambodia, Burma, Java, Central Asia, China and Japan, etc., when these countries adopted the Buddhist religion.

# Sculpture

- The image of the standing Buddha is an excellent example of Gupta art in its maturity from Sarnath. Unlike the delicately carved drapery folds of the Mathura Buddha, only the fringe of the diaphanous robe is here indicated. The perfect execution of the figure matched by its serene spiritual expression is truly worthy of the sublime being.
- Sarnath introduces not only a delicacy and refinement of form but also a relaxed attitude by bending the body in the case of the standing figure, slightly on its own axis, thus imparting to it a certain liveness and movement in contrast to the columnar rigidity of similar Mathura works.
- The stone carving from the temples at Deogarh and those from the temples of Udayagiri and Ajanta are excellent specimens of figure sculpture in their decorative setting. The large panel of Sheshashayi Vishnu from the Deogarh temple, representing the Supreme being slumbering wakefully on the serpent Ananta, the symbol of eternity, in the interval between the dissolution of the universe and its new creation, is a magnificent example.

# Sculpture

## Medieval School of Sculpture

- Instead of the classical dignity, sobriety and simplicity, the sculpture is now more and more tending towards ornamentation, creating highly ornate art objects, with strange and unusual imaginary creatures, such as half-human, half monsters.
- The characteristic of this new form of style of art is the difference with classical art in attitude, if not in skill and aptitude. Loveliness and idealization are still the artist's passion as they were for artists in the early classical period, but the love of the ornate, decorative details is now dominant over classic simplicity.

## Examples of this form of sculptures during this time

- One of the distinguishing monuments of sculpture during this time is the magnificent prayer hall or Chaitya, at Karle in the Poona district.
- Figure of Vrikshika, or a celestial damsel, from Gyraspur, in Gwalior, standing in a gracefully flexed pose, against a tree.

# Sculpture

## Pallavas Sculpture

- An artistic movement of great importance flourished under the aegis of the Pallava rulers of Kanchi
- Some of the outstanding sculptures that are credited to their patronage are the Mahishasurmardini in relief, Girigovardhana panel, Arjuna's penance or the Descent of the Ganga, Trivikrama Vishnu, Gajalakshmi and Anatasayanam.
- In the annals of Indian art, there is perhaps a no better example of the representation of the Elephant than that in the Arjuna's penance scene.
- The celestial world, the temporal world as well as the animal world has been shown with masterly skill.
- In all these examples the vigor of the composition is unique. The Pallava style concerns itself with a tall and slender physiognomical form.
- The thin and elongated limbs emphasize the tallness of the figure.

# Sculpture

- The female figures are much lighter in appearance, with their slender waists, narrow chests and shoulders, smaller breasts, sparse ornaments and garments and generally submissive attitude. The figure sculpture of the Pallavas is natural in pose and modeling.
- A great masterpiece is the carving from Mahabalipuram showing the great goddess Durga engaged in a fierce battle with the buffalo headed demon aided by their respective armies. Riding on her lion she is rushing at the powerful demon with great courage. He is moving away, yet watching for a moment to attack.
- Later Pallava sculpture shows greater details of workmanship, lighter anatomy and more developed artistic finishing.

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# Sculpture

## Rashtrakutas Sculpture

- In the middle of the 8th century, the Rashtrakutas wrested power from the Chalukyas.
- They created the greatest wonder of medieval Indian art in their Kailasa temple at Ellora.
- Quarried out of a hill and solid rocks, it is sculptured on a grand scale. The bold and magnificent carving in this temple shows the Rashtrakuta style of tall and powerfully built figures, reflecting spiritual and physical poise.
- The beautiful architectural rock sculpture from Cave No.29 at Ellora shows the marriage of Siva and Parvati.
- Siva holding the hand of the bashful Parvati occupies the centre of the composition. To the right Brahma, the creator is actively engaged in stirring up the flames of the sacred fire. The dignified grace of the divine couple and the gentle solemnity of the occasion have been portrayed by the sculptor with masterly skill.
- Another magnificent sculpture at Ellora is a panel depicting Ravana shaking Mount Kailasa.

# Sculpture

- The cave shrine at Elephanta is another great monument of the Rashtrakutas, which contains the famous Mahishamurti.
- The three heads emanating from one and the same body represent three different aspects of Lord Shiva. The central face with a calm and dignified appearance shows him as the creator, the one on the left, with a severe look, portrays him as the destroyer and the third, to the right, with a calm and pacific expression.

## Cholas Sculpture

- The Cholas who succeeded the Pallavas and ruled over South India from the 9th to 13th centuries A.D. created the great temples at Tanjavur, Gangai Kondo Cholapuram, Darasurama, which are a veritable treasure house of their art.
- At the Brihadisvara temple at Tanjavur which is the most mature and majestic of the Chola temples, sculpture, there has attained a new maturity which is evident in the gracefully modeled contours of the figures, their flexed poses, delicate ornamentation, pleasing faces and certain freshness, all of which add charm to the work.

# Sculpture

- Chola art not only influenced the art of Ceylon, but it travelled as far away as Java and Sumatra
- A good example of Chola craftsmanship in the 11th century is the relief carving of Siva as The irate god is engaged in a vigorous dance of fierce ecstasy after having killed the elephant demon, who has given so much trouble to the rishis and his devotees..
- The later phase of Chola art, in the 13th century, is illustrated by the sculpture showing Bhudevi or the earth goddess as the younger consort of Vishnu. She stands in a gracefully flexed attitude on a lotus base holding a lily in her right hand, while the left arm hangs along her side in
- Bronze sculpture tradition under the Cholas
- The art reached a high stage of development during this time
- The sculptors work during this time are famous for their elegance, sensitive modeling, and balanced tension

# Sculpture

- Realism and attention to finer details reached its utmost perfection during this time.
- Ex: Clear demarcation of the areas of the body, such as the creases between the torso and the stomach, around the navel, sharp edges along the tibiae, a pointed nose, facial expressions are one of the most noticeable features of this time

## Chandelas Sculpture

- The Chandellas, who ruled from 950 to 1100 A.D., constructed towering temples in central India, like the Kandariya Mahadev temple at Khajuraho. These were sculpted with human representations of endless variety. The sculptor here preferred the slender taller figures with a considerable accentuation of linear details.
- The art of Khajuraho is a world of beauty. The lovers locked in an embrace which is approximately carved, display a throbbing passion. Varying moods are brought into relief by a slight change in the smile, a little difference in expression and in the pose.
- The sculptures of Khajuraho are such great masterpieces of Indian sculptural art that they can be admired both individually as well as cumulatively.

# Sculpture

## Palas Sculpture

- Great impetus was given to art under the reign of Pala rulers in Bihar and Bengal during the period 730 to 1110 A.D.
- They were Buddhist by faith. They greatly encouraged centres of learning like Nalanda and Vikramasila, where the stupas and monasteries gave ample scope for the sculptor's expression of an art which found stimulus in religion.
- During this period art reached technical perfection. The Pala Style is marked by slim and graceful figures, elaborate jewellery and conventional decoration.
- Their sculptures from Bihar are somewhat thick set and heavier in their general proportions of limbs than those from Bengal. The Pala rulers had intimate relations with Java which are evident in Hindu-Javanese sculpture, and painting of Nepal, Kashmir, Burma and Thailand.
- Some amount of stylization is noticed in the later phase of Pala art, but the tradition is continued under the Sena rulers in the 12th century until the Islamic rulers overran the country.

# Sculpture

- An excellent specimen from Mahanad in West Bengal is this lovely figure of the personified river goddess Ganga.
- She stands gracefully under a tree, Kalpataru, on a lotus, holding a water-vessel in her hand, symbolizing prosperity and plenty.
- The ends of her scarf draped around the arms, trail on either side. She is adorned with profuse jewellery and wears a lower garment reaching to the ankles.
- The figure is expressive and the workmanship is of a high order.

## Eastern Ganga Sculpture

- The kings of the Eastern Ganga dynasty who held sway in Odisha from the 7th to the 13th centuries have left monumental temples at Bhubaneswar, Puri, and Konarak which are richly embellished with a wealth of sculptures.
- By the middle of the 9th century A.D. especially in Odisha, there developed a school of sculpture which, among other things, took sensuous delight in the lovely forms of women.

# Sculpture

- There are numerous sculptures of beautiful female figures on the face of the walls.
- The Odisha temple has many such representations of young and charming creatures with seductive smiles, luxurious hair full of jewellery etc
- Similar lovely women are seen to appear everywhere as if growing out of trees and creepers, themselves like beautiful flowers and vines, often holding on to branches of trees and standing on floral ornaments.
- They are nymphs, and spirits that live in trees and shrubs and animate them.
- They are shown decorating the walls and temples in Odisha, which become vast forests of ornamentation, crowded with flowers, scrolls and elegant geometric design. Most of these lovely ladies stand in various dance poses
- The famous temple at Konark was built by Narasimhavarman in the middle of the 12th century and dedicated to Surya or the sun god.
- It has been conceived as a huge stone chariot on immense wheels, dragged by seven rearing horses.

# Sculpture

- Its presiding deity, the sun-god as seen here, is depicted in the typical north Indian manner, wearing boots, chain-mail armor, holding a lotus in each hand.
- He is riding a chariot driven by seven horses. On each side are his two wives, Chhaya and Suvarchasa, and the attendant's Danda and Pingla.
- On the plinth of the Jagmohana of the temple, at a height of about 50 feet from the ground, are installed colossal celestial musicians facing in all directions, playing on different musical instruments.
- These celestial maidens are shown playing the Veena. The massive proportions and powerful modeling of the figure, and a gentle smile on her face, express a sense of harmonious delight.
- Another celestial maiden, similar to the Veena player, is this drummer. They are all in pink coloured sandstone of a rough texture. These figures are of colossal proportions yet very elegantly and beautifully carved.
- Narasimha, the great builder of the Konarak temple is shown here on a swing in his harem, surrounded by beautiful women and listening to music.



# Sculpture

- Another scene shows him appreciating literature in an assembly of poets patronized by him.
- Yet another shows his tolerance for faiths by presenting him before Siva, Jagannath and Durga.
- There are several other similar representations of his life, and Konarak, with its rich sculpture, may be considered a storehouse of 13th-century culture in Odisha.
- Ganga King Narasimha worshipping Jagannath at Konark
- The image of Surya from the Sun Temple at Konarak drawn by seven rearing horses, one of which fully caparisoned, is of monumental proportions.
- The Odisha artist without giving up the conventional lines of grace and vigor produced images that were faultless in the perfection of their form and vitality.
- The examples of this school have sensuous charm and beauty of form.

# Sculpture

- The Mithuna, or a pair of amorous lovers, glows with the exuberance characteristic of Odisha art.
- They have the eternal smile of lovers who are absorbed in each other. In point of time as well as technique, Odisha art culminates in the famous Sun-temple at Konarak.

## Marble Sculptures in Western India

- The traditions of the marble sculpture of Gujarat in Western India are seen in the profusion of intricately carved sculptures that decorate the Jain temples at Mount Abu, Girnar and Palitana.
- The beautiful image of the four-armed Vishnu, the Hindu god of preservation, was fashioned in the 13th century A.D. under the characteristic attributes that is the mace, the discus and conch-shell. The hand which hold the lotus is now lost.
- The weapons are again shown as personified attendant figures on the base. On either side are seen the conventional decorative motifs, and the miniature image of Brahma and Siva, within rectangular niches.

# Sculpture

- The Dilwara temples at Mount Abu are the outstanding productions of the western school in the Jain tradition.
- They are not monuments of architecture, but are sculptural masterpieces, placed one upon the other to fashion one of the sculptural wonders of the world.
- The ceiling of the Dilwara temple, especially, is one of the world's masterpieces of intricate sculptural carvings.

## Hoysalas Sculpture

- A splendid example of the Hoysala sculptural art is portrayed in the carving showing Lord Krishna holding aloft the mountain Govardhana to save the inhabitants of Gokul from the wrath of Indra, who let loose torrential rains to teach them a lesson for their insolence, in paying homage to Mount Govardhana instead of worshipping him. The Mountain with its forest and animal kingdom is held aloft by the youthful Krishna on his left hand, sheltering the entire population of Gokul, including the cows.

# Sculpture

- The artist takes delight no more in the depiction of the beauty of the handsome male or the loveliness of the female body.
- The human body almost completely disappears under a fantastic mass of decoration and ornamentation which become more important than the human figure.
- In the sculpture of the period showing a woman holding a fly-whisk and other figures, we come to the almost total disappearance of the body.
- The temples they built at Halebidu and Belur look like lacework in stone.
- The decoration is elaborate, the emphasis being more on ornamentation than movement or the grace of the human body.
- Hoysala sculptures are somewhat squat and short, highly embellished, or almost over-loaded with ornamentation, but yet are pleasing to behold.

# Sculpture

## Vijayanagara Empire Sculpture

- The last great Hindu Kingdom in South India was Vijayanagara. During this regime, from circa 1336 to 1565 A.D. several beautiful temples were erected at places like Tadpatri, Hampi, Kanchipuram, etc.
- Carving in these temples show the Chola and Chalukyan art traditions. During this period representations in narrative forms of the Ramayana and Krishna, Bal Lila became favorite themes.
- The Vijayanagara emperors caused excellent portraits to be carved by the sculptors to immortalize them in the vicinity of their favorite deities.
- One such fine example is of Krishnadevaraya at one of the Gopuras at Chidambaram. The final flicker of this, however, is seen in the amazingly virile sculpture in titanic proportions carved by the sculptors of Tirumalnayak, and the Gopuram and the courts of Meenakshi temple at Madurai.

# Sculpture

## Bronze sculpture tradition during Vijayanagara rule

- During the Vijayanagar period (1336-1565) the ornamentation tended to become more elaborate, interfering with the smooth rhythm of the body, and the postures became more rigid.
- The sculptors in this period have combined the likeness of the facial features with certain elements of idealization.
- The idealization is further observed in the manner the physical body is modeled to appear imposing as well as graceful.
- Ex: life-size standing portrait statues of Krishnadevaraya found at Tiruppathi

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# Sculpture

## Sculpture of Nayakas of Madurai and Thanjavur

- The 17th century was a great period of titanic work under the Nayaka of Madurai and Thanjavur.
- During this period the animal motif with fantastic detail as seen in the outstanding sculpture at Srirangam temple in Trichinapally may be seen.
- Though, stylized, this art is full of vitality.
- A pair of rampant, furious horses whose heads support the pillars, are carved with great skill and vigor.
- The riders are shown in realistic poses trying to control them. Each sculpture is realistic though the concept is fantastic.

## Mughals Sculpture

- Though traditions of stone sculptures continued, no major sculpture movement survived under the Mughal and the other Muhammadan rulers
- Under the Muhammadan rulers, a great impetus was given to architecture, but sculptures are rarely found and even those available are products of local chieftains.
- During the British regime, no proper patronage was provided to sculptors and the whole tradition of Indian art almost came to a standstill.

# Bhakti Movement

- The term 'Bhakthi' refers to 'devotion'. As a movement, it emphasized on the mutual intense emotional attachment and love of a devotee toward a personal god and of the god for the devotee.
- This movement originated in South India in the 7th and 10th CE, mostly in the poems of Alvars and Nayanars.
- These poems were composed in Tamil; the poems were addressed to Lord Vishnu and Lord Shiva respectively.
- Bhakti soon spread to North India, appearing most notably in the 10th-century Sanskrit text the Bhagavata-Purana.
- It swept over east and north India from the 15th century onwards, reached its peak between the 15th and 17th century CE.
- The Bhakti Saints moved against the austerities propagated by the Buddhist and Jain schools and professed that ultimate devotion to god was the means to salvation.



# Bhakti Movement

## Factoid

- The route of Bhakthi for salvation of a human being was not new, rather in the Bhagavad Gita, a Hindu religious text, it is mentioned that the path of Bhakti, or Bhakti-marga, is superior to the two other religious approaches, the path of knowledge (Jnana) and the path of ritual and good works (karma).

## Reasons behind the movement

- The movement started as a response to the evil practices that had crept into Hinduism.
- Some of the other reasons which fuelled the spread of the movement across the country were:
  - The spread of Islam
  - Emergence of great reformers
  - Influence of Sufi sects
  - Influence of Vaishnavism and Shaivism ideologies

# Bhakti Movement

Some of the common teachings associated with this movement are

- It preached equality.
- This was in stark contrast to the reality where the society was divided on the lines of religion, caste, gender etc. Ex: Disciples of Ramananda included a weaver, cobbler, barber
- It preached universal brotherhood built on values such as love, care, and affection etc. for everyone in the society. Ex: Kabir preached universal brotherhood through his Dohas.
- It strove hard to rid the religion and society of evil practices that had crept into the society over the years. Ex: Guru Nanak condemned caste difference and rituals like bathing in holy rivers. His idea of religion was highly practical and strictly moral.
- Perhaps the most important aspect of the movement was its emphasis on the route of 'Bhakti' rather than superficial rituals as the mode to realize god and salvation.

# Bhakti Movement

## Alvars and Nayanars

- The Nayanars and Alvars were Tamil poet-saints who played an essential role in the propagation of a Bhakti Movement in the South part of India during the 5th - 10th centuries.
- Alvars bestowed their belief and devotion to Lord Vishnu
  - The poetry of the Alvars echoes Bhakti to God through love, and in the ecstasy of such devotions they sang hundreds of songs which embodied both depth of feeling and felicity of expressions
  - The collection of their hymns is known as Divya Prabandha. The Bhakti literature that sprang from Alvars has contributed to the establishment and sustenance of a culture that broke away from the ritual-oriented Vedic religion and rooted itself in devotion as the only path for salvation.
- Nayanars bestowed their belief and devotion to Lord Shiva

# Bhakti Movement

- Among the Nayanars, the poets Nanachampantar, Appar, and Chuntaramurtti (often called “the three”) are worshipped as saints through their images in South Indian temples.
- In the 10th century Nambi Andar Nambi collected the hymns of the Nayanars in an anthology called the Tevaram

## Leaders associated with the Bhakthi movement in India

- The movement developed under two different schools of thought.

### Nirgunabhakthi

- They believed in formless worship
- It was introduced by Adi Shankara
- Some of the other Bhakthi saints who preached this school of thought are- Kabir, Guru Nanak, Dadu Dayal etc

### Sagunabhakthi

- It believed in the worship of form.
- It believed that god is the biggest manifestation of everything perfect
- It included philosophers such as- Ramanuja, Nimbaraka, Madhva, Vallabha, Meera Bhai, Chaitanya Mahaprabhu, Tulsidas, Surdas, etc

# Bhakti Movement

## Shankaracharya

- He was born at Kaladi in Kerala and became a saint at the age of 5
- He was the disciple of Govindacharya
- He is credited with the doctrine of Advaita Vedanta
- In order to preach and protect the dharma, he founded Ashramas/mathas at Sringeri in Karnataka, Dwarak in Gujarat, Puri in Odisha and Badrinath in UP
- He wrote commentaries on Brahmasutras. His popular works include- Vivekachudamani, Saundaryalahari, Bhajagovindam, Shivananda Lahari
- The followers of Shankaracharya are called as Smratas

## What does Advaita Vedanta mean?

- This doctrine is based on the concept that the higher or true Self is identical to Brahman, the Absolute Reality.
- In Advaita Vedanta, Jnana yoga is the path of knowledge to Moksha, or liberation from the cycle of life, death and rebirth.

# Bhakti Movement

- This doctrine also believes that Moksha can be achieved in this life (Jivanmukthi) in contrast to other Indian philosophies that emphasize videhamukti, or Moksha after death
- Advaita influenced and was influenced by various traditions and texts of Hindu philosophies such as Samkhya, Yoga, Nyaya, other sub-schools of Vedanta, Vaishnavism, Shaivism, the Puranas, the Agamas

## Ramanujacharya (1017-1137AD)

- He was born at Sriperumbudur.
- He was the disciple of Yamuna Muni and Vedprakash
- He founded the philosophy called Vishishta Advaita and preached Vaishnavism
- Kulottanga Chola who was a Shaivite banished Ramanujacharya for preaching Vaishnavism
- He wrote Sri Bashya and was the head of Srirangam Vaishnava Math
- Ramanujacharya preached Shudras and outcastes could also attain salvation by completely surrendering to the will of the guru.
- He was also referred to as Ilaya Perumal which means the radiant one.

# Bhakti Movement

## What is Vishishta Advaita?

- This school grew out of worship of Lord Vishnu
- It is a non-dualistic school of Vedanta philosophy. It is non-dualism of the qualified whole, in which Brahman alone exists, but is characterized by multiplicity.
- Unlike some Hindu philosophies, Visishtadvaita doesn't see the world as simply illusion, which would make it separate from Brahman. The material world is a part of Brahman's nature.
- Moksha, or spiritual liberation, is seen as the joy of contemplating Brahman (rather than release from the life-death-rebirth cycle), and that joy is the result of devotion, praise, worship and contemplating the divine perfection.

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# Bhakti Movement

## Nimbaraka

- He was the disciple of Ramanujacharya
- He was the first to introduce Radhamadhav cult which was centered on the worship of Radha and Madhav
- He founded the philosophy called Dwita Advaita. It was centered on the balance between Advaita and Visishtadvaita.
- He wrote Dashasloki and Vedanta
- He was also a prominent astronomer
- Its philosophy held that men were trapped in physical bodies constricted by prakrti(matter) and that only by surrender to Radha-Krishna (not through their own efforts) could they attain the grace necessary for liberation from rebirth; then, at death, the physical body would drop away.

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# Bhakti Movement

## Madhvacharya

- Shri Madhvacharya was born to Narayana Bhatta and Vedavati in Pajaka, a small place near Udupi. He was born in 1238, on the auspicious day of Vijayadashami, and he was named Vasudeva.
- He was the third of the trinity of philosophers who influenced Indian thoughts after the ages of the Vedas and Puranas (the other two being Shankaracharya and Ramanujacharya)
- He propounded the philosophy of Dwaita or Dualism.
- He was initiated into sanyasttva by Achyutapreksha
- At the time of initiation, he was given the name Purnaprajna. It was also Achyutapreksha who gave him the title 'Madhva' by which he was more famously known.
- Madhvacharya wrote commentaries on several important Hindu holy texts, including the Bhagavad Gita and the Brahma Sutra.
- He wrote various texts that detailed his philosophy which he called Tattvavada, or as it is more popularly known, Dvaita. Some of his works were the Gita Bhashya, Brahma Sutra Bhashya, Anu Bhashya, Karma Nirnaya, and Vishnu Tattva Nirnaya.

# Bhakti Movement

## About Dvaita philosophy

- The basic tenet of Dvaita philosophy is the refutation of the Mayavada of Sri Shankara. Dvaita emphasizes that the world is real and not just an illusion.
- The soul is bound to this world through ignorance
- The way for the soul to release itself from this bondage is to seek the grace of Sri Hari
- To reach Sri Hari, one has to practice Bhakthi, there is no other way
- To practice Bhakthi, one needs to meditate
- To meditate, one needs to clear the mind and attain detachment by studying the sacred texts

## Vallabhacharya

- He was also known as 'Achinitabhadra'
- He was the first to promote Krishna Bhakthi on the basis of Maha Bhagvad Purana
- He founded the philosophy of Shuddha Advaita which believed in absolute union.
- He prescribed Pushtimarga as the means for salvation (extreme devotion to God)

# Bhakti Movement

## Basavanna

- He was a 12th century administrator, philosopher, poet, Lingayat saint in the Shiva-focused Bhakti movement.
- He raised social awareness through his poetry, popularly known as Vachanaas.
- He introduced new public institutions such as the Anubhava Mantapa (or, the "hall of spiritual experience"), which welcomed men and women from all socio-economic backgrounds to discuss spiritual and mundane questions of life, in open.
- He was a propagator of Visishtadvaita
- Basavanna literary works include the Vachana Sahitya in Kannada Language. He is also known as Bhaktibhandari, Basavanna or Basaveswara.

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# Bhakti Movement

## Ramananda

- He was a 14th century Vaishnava devotional poet saint
- He developed his philosophy and devotional themes inspired by
- Evidence also suggests that Ramananda was influenced by Nathpanthi ascetics of the Yoga school of Hindu philosophy.
- An early social reformer, Ramananda accepted disciples without discriminating anyone by gender, class, caste or religion. His disciples included- Kabir, Ravidas, Bhagat Pipa and others.
- His verse is mentioned in the Sikh scripture Adi Granth.
- Some of his works include- Gyan-lila and Yog-cintamani (Hindi), Vaishnava Mata Bhajabhaskara and Ramarcana paddhati (Sanskrit).

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# Bhakti Movement

## Kabir(1440-1510 AD)

- He was a 15th century Indian mystic poet and saint, whose writings influenced Hinduism's Bhakti movement and his verses are found in Sikhism's scripture Guru Granth Sahib.
- He was a disciple of Ramananda
- He mounted a spirited attack against the superficial religious practices followed by both Hindus and Muslims
- Kabir suggested that Truth is with the person who is on the path of righteousness, considered all creatures on earth as his own self, and who is passively detached from the affairs of the world.
- He was the first to reconcile Hinduism and Islam.
- He believed in formless God.
- Kabir's legacy survives and continues through the Kabir panth ("Path of Kabir"), a religious community that recognizes him as its founder and is one of the Sant Mat sects. Its members are known as Kabir panthis.
- He wrote- Sabad, Bijak, Doha, Holi, and Rekhtal. He propagated Ram Bhakti.

# Bhakti Movement

## Guru Nanak (1469-1538 AD)

- He was born in Talvandi near Lahore
- Guru Nanak's birth anniversary is celebrated as Guru Nanak Gurpurab by Sikhs all over the world.
- In 1496, although married and having a family, Nanak set out on a set of spiritual journeys through India, Tibet and Arabia that lasted nearly 30 years.
- The last part of his life was spent at Kartarpur in the Punjab, where he was joined by many disciples attracted by his teachings.
- The most famous teachings attributed to Guru Nanak are that there is only one God, and that all human beings can have direct access to God with no need of rituals or priests. His most radical social teachings denounced the caste system and taught that everyone is equal, regardless of caste or gender.
- He introduced the concept of god- that is 'Vahiguru', an entity that is shapeless, timeless, omnipresent and invisible. Other names for God in the Sikh faith are Akaal Purkh and Nirankar.
- Guru Granth Sahib, the holiest book of the Sikhs, contains 974 poetic hymns composed by Guru Nanak

# Bhakti Movement

## Mirabai

- She was the most popular Bhakthi reformer
- She was born in Rajasthan
- She became the wife of Rana Bhojraj, one of the royal families in Rajasthan
- She was the first to introduce Giridhara Gopala cult of Brindavan and also the first to introduce Bhajan in Bhakthi movement
- Her bhajans were composed in the language of Vraj Bhasha

## Chaitanya Mahaprabhu

- He was the most popular Bhakthi reformer from Bengal
- He was born at Nabadwip (Bengal)
- He was the disciple of Keshav Bharti.
- He was also known as Gouranga and Vishwambar
- He preached Vaishnavism in Bengal and Odisha
- Puri became the main centre of his activities
- He was also the first to introduce Kirtans in Bhakthi movement
- The form of Vaishnavism that he preached came to be called as 'Gudik Vaishnavism'

# Bhakti Movement

## Tulsidass

- He was a contemporary of Akbar.
- He wrote 'Ramcharit Manas' in the language of Avadi
- He founded the Sankatmochan Temple dedicated to Lord Hanuman in Varanasi, believed to stand at the place where he had the sight of the deity
- Tulsidas started the Ramlilaplays, a folk-theatre adaption of the Ramayana
- Other works of Tulsidas include: Dohavali, Sahitya ratna or Ratna Ramayan, Gitavali , Krishna Gitavali or Krishnavali and Vinaya Patrika

## Dadu Dayal

- He was born into the community of weavers at Ahmedabad
- He preached Nirgunabhakthi
- His teachings were compiled in the form of 'Dadu Dayaram ki Bani'



# Bhakti Movement

## Shanker Dev

- He was the first to preach Vaishnavism in Brahmaputra valley
- He was the founder of Eka Saranadharm and Veerapurushamarga
- He is widely credited with building on past cultural relics and devising new forms of music (Borgeet), theatrical performance (Ankia Naat, Bhaona), and dance (Sattriya), literary language (Brajavali).

## Purandaradasa

- He was a Haridasa philosopher from Karnataka
- He is considered as the father of Carnatic music
- One of his most notable works is Dasa Sahithya
- He introduced the RagaMayamalavagowla as the first scale to be learnt by beginners in the field - a practice that is still followed today.
- Most of his keertanas deal with social reform and pinpoint the defects in society

# Bhakti Movement

## Ganeshwar

- He was one of the earliest Maratha reformers
- He wrote commentary on Bhagvad Gita called as Gnaneswari, popular known as Maratha Bhagvad Gita
- His followers are known as Varkaris.
- They believe in attaining the presence of God through religious songs or Bhajans and prayers.
- They worship Lord Vithoba whom they believe to be the incarnation of Lord Vishnu.

## Ekknath

- He was one of the first reformers to emphasize the growth of Marathi language
- He preached that one could devote oneself to God by leading a family life and discharging all functions of a householder.
- His works include numerous religious songs called Abhangas, Owees, and Bharuds.

# Bhakti Movement

## Namdev

- He was a tailor by profession
- He emphasized on cultural unity of the Marathas by introducing a tradition called Mahapurusha Sampradaya
- He believed in equality of all men and women
- He advocated the practice of devotion to realize god
- Some of his devotional songs are found in the Guru Granth Sahib

## Tukaram

- He was contemporary of Shivaji
- He is considered as the greatest Maratha Bhakthi reformer
- He made popular the Vithoba cult
- He composed devotional songs on Vithalswamy called as Abhangs
- He preached the message of equality and universal brotherhood

# Bhakti Movement

## Samard Ramdas

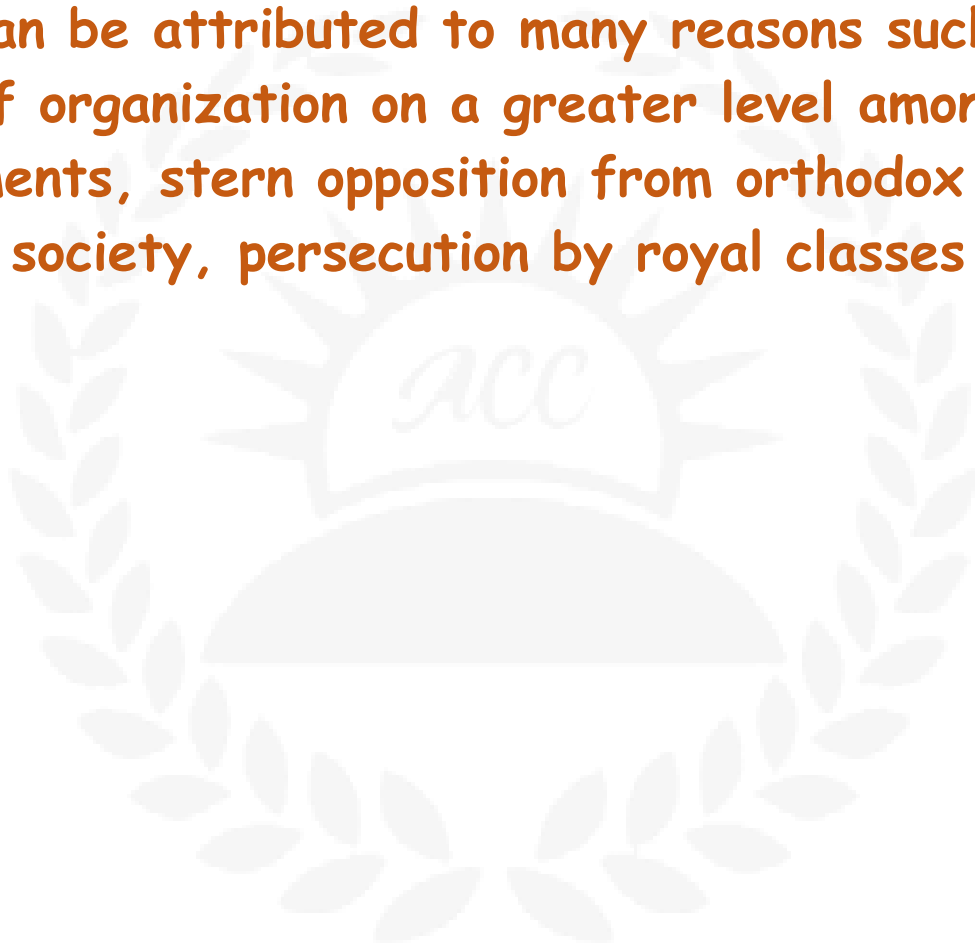
- He was guru of Shivaji
- He inspired Shivaji for founding Swaraj
- The message were compiled in the form of the text called 'Dasabodha'
- He was a devotee of Lord Rama. He established Ashramas all over India.

## Significance of Bhakthi movement

- Initiated the reform process in major religions to get rid of its social practices
- It promoted the growth of regional languages
- It created a platform for unification of India under national consciousness
- It also contributed to the development of music, dance, literature etc in India
- It checked orthodox supremacy
- It created a positive environment for emancipation of the vulnerable sections in the society
- Improvement in the social relation between the Hindus and Muslims
- Promotion of social service

# Bhakti Movement

- Though Bhakthi movement brought in the much needed emphasis to change the regressive form of religion in the society, it could not achieve its objective in truest terms.
- This can be attributed to many reasons such as- lack of organization on a greater level amongst the movements, stern opposition from orthodox classes in the society, persecution by royal classes etc.



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# Sufism

## Introduction

- The word 'Sufi' derives its name from another Arabic word 'Suf' which means wool. The Muslim saints who wore garments of coarse wool began to be called Sufi saints.
- Sufism entered India in the 12th century with Muslim invaders and became popular in the 13th century.
- The Sufi's main theme was Wahadut-ul-Wajud (Unity of God).
- It developed first in Iraq. The first Sufi saint was Begum Rabia of Bashera in Iraq.
- Sufi orders were called as Silsilas
- Maximum number of orders were found in Afghanistan

## Salient features related to Sufism

- Sufis were a group of religious-minded people who turned to asceticism and mysticism in protest against the growing materialism of the Caliphate as a religious and political institution.
- Sufism derives its inspiration from Islam.
- These Sufis had a deep study of vedantic philosophy and had come in contact with great sages and seers of India.

# Sufism

- Sufism emphasized upon leading a simple life. Sufi saints preached in Arabic, Persian and Urdu etc.
- The Sufis were divided into 12 orders each under a mystic Sufi saint like Khwaja Moinuddin Chisthi, Fariuddin Ganj-i-Shakar, Nizam-ud-din Auliya etc.
- While the orthodox Muslims depend upon external conduct and blind observance of religious rituals, the Sufi saints seek inner purity.
- They were critical of the dogmatic definitions and scholastic methods of interpreting the Qur'an and Sunna (traditions of the Prophet) adopted by theologians.
- Instead, they laid emphasis on seeking salvation through intense devotion and love for God by following His commands, and by following the example of the Prophet Muhammad whom they regarded as a perfect human being.
- The Sufis thus sought an interpretation of the Qur'an on the basis of their personal experience
- Devotion is more important than fast (Roza) or prayer (Namaz).
- Sufis bridged the communal divide as is evidenced by the reverence the Subcontinent's non-Muslim population exhibited for Sufi saints. Sufism around the world and in the Subcontinent had the depth to connect beyond caste, creed and gender

# Sufism

## Liberal outlook associated with Sufism

- It does not believe narrow societal classification such as caste
- They awakened a new sense of confidence and attempted to redefine social and religious values.
- Their stress on social welfare led to the establishment of works of charitable nature, opening of orphanages and women service centres.
- A notable contribution of the Sufis was their service to the poorer and downtrodden sections of society. Nizamuddin Auliya was famous for distributing gifts amongst the needy irrespective of religion or caste.
- At a time when struggle for political power was the prevailing madness, the Sufi saints reminded men of their moral obligations. To a world torn by strife and conflict they tried to bring peace and harmony.
- Other ideas emphasized by Sufism are meditation, good actions, repentance for sins, performance of prayers and pilgrimages, fasting, charity and suppression of passions by ascetic practices.



# Sufism

Some of the important Sufi orders are:

## Chisti

- It was founded by Sheikh Abdul Chisti
- It was introduced in India by Sheikh Moinuddin Chisti. His Dargah is at Ajmer
- Qutubuddin Bakhtiar Kaki was the chief disciple of Moinuddin.
- Iltutmush dedicated Qutub Minar to Bakhtiar Kaki
- Sheikh Nizamuddin was the most popular Sufi saint in India. Amir Khusro, the greatest musician and literary giant was also the disciple of Sheikh Nizamuddin.
- A system called Nadasampradaya was followed which meant burying disciples near as one family
- Sheikh Salim Chisti was the last great saint of this order. He was held in great respect by Akbar.
- Qamkhana were hermitages of Chisti saints outside the city

## Suhrawardi

- It was founded by Shihabuddin Suhrawardi
- It was introduced in India by Bhauddin
- It was the richest order and very soon became unpopular

# Sufism

## Firadausia

- It was the only Sufi order which was founded and developed within India
- It was founded by Sharafuddin, it was confined to Bihar
- He composed Maqtubat and Mulfazat literature
- The above dealt with the lives and teachings of Sufi saints

## Qadri

- It was the most secular Sufi silsila
- It was founded by Sheikh Jilani Qadri
- Dara Shikoh, son of Shah Jahan followed this order
- Naqshbandi
- It was founded by Sheikh Biqabullah
- It was introduced into India by Sheikh Pirsai
- Sheikh Niyamtulla was the greatest scholar of this school
- It was the most conservative of the orders.  
Aurangzeb followed this order
- By educating the masses and deepening the spiritual concerns of the Muslims, Sufism has played an important role in the formation of Indian society

# Jainism

- The Jina or Jaina means 'the conqueror'. According to Jain tradition their religion is quite old, even earlier to Aryan Brahmanism.
- The Yajurveda mentions Rishabha, Ajinatha and Aristanemi. One of the Puranas describes Rishabha as an incarnation of Narayana.

## Main aspects related to Jainism

- The Jain tradition has a succession of teachers called as Tirthankaras. There are a total of 24 Tirthankaras associated with Jainism.
- The first Tirthankara is believed to be Rishabhanath. The last Tirthankara is believed to be Vardhaman Mahavira.
- It is believed that all Tirthankaras were Kshatriyas by birth.

## Vardhaman Mahavira

- Believed to have lived between (540-468 BC)
- He was born at Kundagrama near Vaishali.
- Mahavira was a Kshatriya, son of Siddhartha (the head of Jnatrika clan) and Trishla
- At the age of 30, he became an ascetic and left his home in the search for truth.

# Jainism

- After 13 years of penance, he attained the highest spiritual knowledge called Kaivalya Jnan.
- He attained this at Trimbhikgrama village under a sal tree aged 42.
- Since this attainment he was called as Mahavira, Jina, Jitendriya (one who conquered his senses), Nigrantha (free from all bonds), and Kevalin.
- He died aged 72 at a place called as Pava, near Rajagriha.

## Main teachings of Jainism

- Jainism rejects the idea of a creator of the world as well as the authority of the Vedas.
- Jainism believes that humans may be good or bad according to their actions and not on account of their birth.
- The Jains believe in karma and in the transmigration of the soul
- Salvation or nirvana comes on getting rid of the cycle of birth and rebirth, and can be attained by leading a pure life guided by the three-fold path of right faith, right knowledge and right conduct.

# Jainism

- Right to conduct involves- not to steal, non-possession, ahimsa, not to lie and control of the senses.
- The teachings of the Tirthankaras were compiled in 12 angas which were written down at Vallabhi in the 5th

## Jainism councils

### First Jain council

- It was held at Pataliputra in the 3rd century BC. It was presided by Sthulabahu

### Second Jain council

- It was held at Vallabhi in Gujarat in 512 AD. It was presided by Devardhigani. Angas were compiled during this time.

## Jains split into two groups

- Digambaras (sky clad) and
- Svetambaras (clothed in white).

# Jainism

## Difference between the two sects of Jainism

- Digambara denies liberation whereas salvation in the Svetambaras has been accepted.
- In Digambara, Tirthankara Mallinath is said to be a man. Whereas, in Shwetambar Mallinath has been accepted as Mallikumari.
- Svetambaras believe that Mahavira married and a daughter was born to him. However, Digambara believe Mahavira remained unmarried.
- Indian culture has been deeply influenced by Jainism ideas such as Ahimsa, and the positive way through which Jainism has contributed to the development of language, literature, art and architecture.

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# Buddhism

- The sixth century B.C. is considered a wonderful century in history. Great thinkers like Buddha, Mahavira, Heraclitus, Zoroaster, Confucius and Lao Tse lived and preached their ideas in this century.
- Among them the most successful were Jainism and Buddhism whose impact on the Indian society was remarkable.

## Main aspects related to Buddhism

### Life of Buddha

- Buddha is also called as Sakyamuni or Thathagata. He is considered as the founder of Buddhism. He was born as Siddhartha to Suddhodhana, the ruler of Sakyan republic, and his wife Maya, on Vaisaka Purnima in the Lumbini gardens near Kapilvastu in the 6th century BC
- Siddhartha married Yashodhara and had a son Rahula. His luxury life left him dissatisfied and he was troubled by the signs of sickness, old age and death that he observed in the worldly life.
- At the age of 29, he decided to leave the palace in search of peace and understanding of the world's ills.

# Buddhism

- At the age of 35, again on Vaisaka Purnima, he attained enlightenment at what is now famously known as Bodh Gaya. He gave his first sermon in a deer park at Sarnath before his first disciples
- Buddha attained Mahaparinirvana at Kusinara

## Teachings associated with Buddhism

- To avoid extremes of life, whether it is addiction to worldly pleasures or a life of painful asceticism and self-mortification.
- Buddhism does not concern itself with metaphysical controversies
- Buddha emphasized on moral progress which was independent of any creator of the universe
- The essence of Buddhism lies in the realization that life is transient
- Buddha seems to have accepted the idea of transmigration
- Four noble truths of Buddhism are: They are the truth of suffering, the truth of the cause of suffering, the truth of the end of suffering, and the truth of the path that leads to the end of suffering.



# Buddhism

- The path to nirvana or cessation of suffering is the Noble Eightfold path- Right understanding (Samma ditthi), Right thought (Samma sankappa), Right speech (Samma vaca), Right action (Samma kammanta), Right livelihood (Samma ajiva), Right effort (Samma vayama), Right mindfulness (Samma sati) and Right concentration (Samma samadhi)



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# Buddhism

## Buddhist councils

After Buddha's death, 4 councils were held

| Buddhist Council | Time   | Place       | Patronized by | President of the council | Features   |
|------------------|--------|-------------|---------------|--------------------------|--|
| 1                | 483 BC | Rajagriha   | Ajatashatru   | Mahakassapa              | Tripithakas were compiled                          |
| 2                | 383 BC | Vaishali    | Kalasaoka     | Sabbakami                | Division into Sthaviravadins and Mahasanghikas     |
| 3                | 250 BC | Pataliputra | Ashoka        | Mogaliputta Tissa        | Buddhist missionaries were sent to other countries |
| 4                | 1st CE | Kashmir     | Kanishka      | Vasumitra                | Divided into Mahayana and Hinayana                 |

# Buddhism

- The Tripiṭaka is composed of three main categories of texts that collectively constitute the Buddhist canon: the Sutra Piṭaka (discourses and sermons of Buddha, some religious poetry and is the largest basket), the Vinaya Piṭaka (dealing with rules or discipline of the sangha) , and the Abhidhamma Piṭaka (treatises that elaborate Buddhist doctrines, particularly about mind, also called the “systematic philosophy” basket)

## Schools of Buddhism

### Hinayana

- It means 'lesser path'
- They are true to the teachings of Buddha
- Its scriptures are in Pali.
- Doesn't believe in idol worship
- Salvation through self-discipline and meditation
- It was patronized by Ashoka

# Buddhism

## Mahayana

- It means 'Greater path'
- Mahayana has two main philosophical schools - the Madhyamika & Yogachara.
- Its scriptures are in Sanskrit.
- It considers Buddha as God and worships idols of Buddhas & Bodhisattvas.
- Salvation can be attained by means of faith and devotion to the mindfulness of the Buddha. It believes in mantras.

## Vajrayana

- It means "Vehicle of Thunderbolt".
- Established in Tibet in 11th CE
- It believes that salvation can be attained by acquiring magical powers called vajra.
- Much importance is given to the role of the guru called Lama who has mastered the philosophical and ritual traditions. There is a long lineage of lamas. The Dalai Lama is a well known Tibetan Lama.

# Buddhism

## Similarities and differences between Jainism and Buddhism

### Similarities

- Both possessed the background of the Aryan culture and were inspired by the ascetic ideals and the philosophy of the Upanishads, particularly that of Sankhya-Yoga.
- Both were the products of intellectual, spiritual and social forces of their age and therefore, both stood up as revolts against the prevalent Brahmanical religion.
- Both emerged in eastern India which by that time had successfully retained some features of the pre-Aryan culture.
- Both were started by the members of the Kshatriya caste and both appealed to the socially down-trodden, the Vaishvas who were not granted social status corresponding to their growing economic power, and the Sudras who were definitely oppressed.

# Buddhism

- Both, Mahavira and Buddha, the founders of Jainism and Buddhism respectively were Kshatriya princes and were able to get support for their cause from the contemporary ruling class, different Kshatriya rulers and economically prosperous Vaishvas.
- Though both did not attack the caste system, they were opposed to it and therefore, drew large converts from the lower strata of the society.
- Both opposed the ritualism and the sacrifices of Brahmanism and also challenged the supremacy of the Brahmanas.
- Both believed that Nirvana or salvation of an individual meant his or her deliverance from the eternal chain of birth and death.
- Both denied the authenticity of the Vedas as an infallible authority.
- Both laid great stress upon a pure and moral life rather than practice of ritualism or even devotion to and worship of God as a means to attain salvation.

# Buddhism

## Differences

- Jainism is a much more ancient religion as compared to Buddhism. According to Jaina traditions it had twenty-four Tirthankaras and Mahavira was the last of them.
- The Jaina concept of soul is different from that of Buddhism. Jainism believes that everything in nature, even stone and water has a soul of its own. Buddhism does not believe so.
- The concept of Ahimsa (non-violence) is different in Buddhism as compared to Jainism. While Jainism emphasized it very much, Buddhism remained liberal in its interpretation in foreign countries, and even permitted eating of animal flesh where it was a necessity or traditional diet of the people.
- Buddhism emphasized elimination of caste distinctions more as compared to Jainism.
- Jainism advised practice of strict asceticism to attain salvation while Buddhism advised its Upasakas to follow the middle path or Tathagata marga
- According to Jainism, women and men householders cannot attain salvation while, according to Buddhism, it is possible for both
- In Digambara sect of Jainism, it is necessary for the monks to go naked while Buddhism denounced it

# Buddhism

- Buddhism emphasized the organisation of Sangha more as compared to Jainism
- According to Jainism, salvation is possible only after death while according to Buddhism it is possible during one's own life if one is able to detach oneself completely from the worldly existence.
- Thus, while Jainism describes Nirvana as freedom from body. Buddhism describes it as destruction of the self or detachment from worldly existence.
- Buddhism proved more adaptable to circumstances as compared to Jainism. That is why while Buddhism spread all over Asia and accommodated the traditions of the local populace; Jainism remained confined to India alone.

## Buddhism and Bodhisattva

- In Buddhism, a bodhisattva is any person who is on the path towards Buddhahood.
- In the Early Buddhist schools as well as modern Theravada Buddhism, a bodhisattva refers to anyone who has made a resolution to become a Buddha and has also received a confirmation or prediction from a living Buddha that this will be so



# Buddhism

- In Mahayana Buddhism, a bodhisattva refers to anyone who has generated Bodhicitta, a spontaneous wish and compassionate mind to attain Buddhahood for the benefit of all sentient beings
- As a result, the universe is filled with a broad range of potential Buddhas; from those just setting out on the path of Buddhahood to those who have spent lifetimes in training and have thereby acquired supernatural powers. These “celestial” bodhisattvas are functionally equivalent to Buddhas in their wisdom, compassion, and powers
- Pan-Buddhist bodhisattvas include Maitreya, who will succeed Sakyamuni as the next Buddha in this world, and Avalokiteshvara, known in Tibet as Sgyan ras gzigs (Chenrezi), in China as Guanyin(Kuan-yin), and in Japan as Kannon.
- Although all bodhisattvas act compassionately, Avalokiteshvara is considered the embodiment of the abstract principle of compassion. Bodhisattvas of more localized importance include Tārā in Tibet and Jizō in Japan.

# Buddhism

## Mudras in Buddhism

- Mudras are a non-verbal mode of communication and self-expression, consisting of hand gestures and finger postures. They are symbolic sign based finger patterns taking the place, but retaining the efficacy of the spoken word, and are used to evoke in the mind ideas symbolizing divine powers or the deities themselves.
- They are also used by monks in their spiritual exercises of ritual meditation and concentration, and are believed to generate forces that invoke the deity.
- While there are a large number of esoteric mudras, over time Buddhist art has retained only five of them for the representations of the Buddha. Images of the Buddha which exhibit mudras other than these are extremely rare.

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# Buddhism

## Types of Mudras

### Dharmachakra mudra

- Dharmachakra in Sanskrit means the 'Wheel of Dharma'
- This mudra symbolizes one of the most important moments in the life of Buddha, the occasion when he preached to his companions the first sermon after his Enlightenment in the Deer Park at Sarnath.
- It thus denotes the setting into motion of the Wheel of the teaching of the Dharma.
- In this mudra the thumb and index finger of both hands touch at their tips to form a circle. This circle represents the Wheel of Dharma, or in metaphysical terms, the union of method and wisdom.
- The three remaining fingers of the two hands remain extended. These fingers are themselves rich in symbolic significance- the middle finger represents the 'hearers' of the teachings, the ring finger represents the 'solitary realizers', the Little finger represents the Mahayana or 'Great Vehicle'

# Buddhism

- The three extended fingers of the left hand symbolize the Three Jewels of Buddhism, namely, the Buddha, the Dharma, and the Sangha.
- This mudra is displayed by the first Dhyani Buddha Vairochana. Vairochana is believed to transform the delusion of ignorance into the wisdom of reality.

## Bhumisparsha mudra

- Literally Bhumisparsha translates into 'touching the earth'. It is more commonly known as the 'earth witness'
- This mudra, formed with all five fingers of the right hand extended to touch the ground, symbolizes the Buddha's enlightenment under the Bodhi tree, when he summoned the earth goddess, Sthavara, to bear witness to his attainment of enlightenment
- It is in this posture that Sakyamuni overcame the obstructions of Mara while meditating on Truth.
- The second Dhyani Buddha Akshobhya is depicted in this mudra. He is believed to transform the delusion of anger into mirror-like wisdom.

# Buddhism

## Varada mudra

- This mudra symbolizes charity, compassion and boon-granting. It is the mudra of the accomplishment of the wish to devote oneself to human salvation.
- The five extended fingers in this mudra symbolize the following five perfections- Generosity, Morality, Patience, Effort, Meditative concentration
- This mudra is rarely used alone, but usually in combination with another made with the right hand, often the Abhaya mudra
- This combination of Abhaya and Varada mudras is called Segan Semui-in or Yogan Semui-in in Japan.
- Ratnasambhava, the third Dhyani Buddha displays this mudra. Under his spiritual guidance, the delusion of pride becomes the wisdom of sameness.

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# Buddhism

## Dhyana mudra

- The Dhyana mudra may be made with one or both hands
- When made with a single hand the left one is placed in the lap, while the right may be engaged elsewhere. The left hand making the Dhyana mudra in such cases symbolizes the female left-hand principle of wisdom.
- Ritual objects such as a text, or more commonly an alms bowl symbolizing renunciation, may be placed in the open palm of this left hand.
- The Dhyana mudra is the mudra of meditation, of concentration on the Good law, and of the attainment of spiritual perfection
- This mudra is displayed by the fourth Dhyani Buddha Amitabha, also known as Amitayus. By meditating on him, the delusion of attachment becomes the wisdom of discernment. The Dhyana mudra helps mortals achieve this transformation

# Buddhism

## Abhaya mudra

- Abhaya in Sanskrit means fearlessness. Thus this mudra symbolizes protection, peace, and the dispelling of fear
- In Gandhara art, this mudra was sometimes used to indicate the action of preaching.
- The Abhaya mudra is displayed by the fifth Dhyani Buddha, Amoghasiddhi. He is also the Lord of Karma in the Buddhist pantheon. Amoghasiddhi helps in overcoming the delusion of jealousy.

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# Six School of Philosophy

## Samkhya

- It is considered as the oldest philosophical tradition.
- Sage Kapila is traditionally credited as a founder of the Samkhya
- It propounds that the universe as consisting of two independent realities: puruṣa ('consciousness') and prakṛti ('matter') and which attempts to develop metaphysics based on this duality.
- Samkhya posits the existence of an infinite number of similar but separate purushas, none superior to any other.
- Advaita Vedanta derives its base from this school.

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# Six School of Philosophy

## Yoga

- Sage Patanjali is the founder of Yoga.
- It is closely related to the Samkhya school of Hinduism.
- The objective of Yoga is- to better oneself physically, mentally and spiritually
- The Yoga Sutras of Patanjali is a key text of the Yoga school of Hinduism
- It is believed that practicing Ashtanga Yoga will lead to liberation.
- But the more important addition to Sankhya was the practice of yoga: the cessation of all mental function. The correct practice of yoga included eight things:
  - Yama: Restraint from violence, lying, theft, or avarice.
  - Niyama: Building good habits like contentment, purity, Vedic study, and meditation on God.
  - Prathyahara: Choosing an object
  - Asana: Good posture.
  - Pranayama: Breath control.
  - Dharana: Focused attention on an object.
  - Dhyana: Meditation.
  - Samadhi: Concentration so deep that self-awareness is lost.

# Six School of Philosophy

- According to Yoga, success in the practice of yoga led to a full realization of the gulf between purusha and prakriti, and therefore liberation from suffering.

## Nyaya

- The term 'Nyaya' means "justice", "rules", "method" or "judgment"
- Sage Gautama is the founder of this school with his Nyaya-sutra,
- It approaches philosophical questions in a scientific and rational approach.
- According to Nyaya, there were four valid sources of knowledge — perception, inference, comparison, and testimony
- four sources of invalid knowledge: memory, doubt, error (false certainty), and hypothetical argument ("If there was no fire, there wouldn't be smoke, but there is smoke, so there must be fire").
- This school believes attaining knowledge through the five senses is the sole way of attaining liberation from the cycle of birth and death.

# Six School of Philosophy

## Vaisheshika

- It was founded by Sage Kanada
- Vaisheshika school of Hinduism, like Buddhism, accepted only two reliable means to knowledge: perception and inference
- Vaisheshika School is known for its insights in naturalism. It is a form of atomism in natural philosophy.
- It postulated that all objects in the physical universe are reducible to paramāṇu(atoms), and one's experiences are derived from the interplay of substance, quality, activity, commonness, particularity and inherence

## Purva Mimamsa

- It was propounded by Sage Jaimini
- It places emphasis on the power of yajnas and mantras in sustaining the activities of the universe.
- This school of thought believes in complete authority of Vedas.
- This school of thought states that a human being can attain salvation only by acting in conformity with the principles of Vedas.

# Six School of Philosophy

## Vedanta

- It is also referred to as Uttara Mimamsa
- The influence of Upanishads on this school of thought is predominant.
- It is a monistic school of philosophy that believes world is unreal and the only reality is Brahman
- Sub-branches of Vedanta are: Advaita, Visishtadvaita, Dvaita, Dvaitadvaita, 8
- Shuddhadvaita and Achintya Bheda Abheda.

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# Ajivika

- It was a school of thought that developed in India during the same time as Jainism and Buddhism
- It is one of the schools under Nastika philosophy (it does not believe in the authority of Vedas)
- It was founded by Goshala Maskariputra (He is considered to be friends with Mahavira)
- The sect is as seen as professing total determinism in the transmigration of souls, or series of rebirths.
- Whereas other groups believed that an individual can better his or her lot in the course of transmigration, the Ajivikas supposedly held that the affairs of the entire universe were ordered by a cosmic force called niyati that determined all events, including an individual's fate, to the last detail
- Ajivikas also believe that all change was illusory and that everything was eternally immobile.
- This school of thought gained prominence for some time during Mauryan rule

# Lokayata / Charvaka

- It is an ancient school of Indian The materialist systems were often called "Lokayata," which means "that which is found among people in general."
- Charvaka holds direct perception, empiricism, and conditional inference as proper sources of knowledge, embraces philosophical skepticism and rejects ritualism and supernaturalism.
- Brihaspati is traditionally referred to as the founder of Charvaka or Lokāyata philosophy
- The Charvaka did not believe in karma, rebirth or an afterlife.
- Charvaka believed that there was nothing wrong with sensual pleasure. Since it is impossible to have pleasure without pain, Charvaka thought that wisdom lay in enjoying pleasure and avoiding pain as far as possible.
- Charvakas rejected many of the standard religious conceptions of Hindus, Buddhists, Jains and Ajivakas, such as an afterlife, reincarnation, samsara, karma and religious rites. They were critical of the Vedas, as well as Buddhist scriptures
- Charvakas concluded that the inference could not be used to ascertain metaphysical truths.

# Pottery Tradition In India

## Ochre Colored Pottery (OCP)

- It is a Bronze Age culture of the Indo-Gangetic Plain "generally dated 2000-1500 BCE," extending from eastern Punjab to northeastern Rajasthan and western Uttar Pradesh.
- Artefacts of this culture show similarities with both the Late Harappan culture and the Vedic culture.
- As its name implies, its main distinguishing feature is its ochre colour, which gives the appearance of being badly fired.
- Its other characteristic feature is a porous texture and a weathering out of the edges of sherds (broken piece of ceramic material)
- It was sometimes decorated with black painted bands and incised patterns. It is often found in association with copper hoards, which are assemblages of copper weapons and other artifacts such as anthropomorphic figures.

# Pottery Tradition In India

## Black and Red Ware (BRW)

- It is associated with the Neolithic phase, Harappa, Bronze Age India, Iron Age India, the megalithic and the early historical period.
- In the Western Gangesplain (western Uttar Pradesh) it is dated to c. 1450-1200 BCE, and is succeeded by the Painted Grey Ware culture.
- In the Western Ganges plain, the BRW was preceded by the Ochre Coloured Pottery culture.
- Cultures like Ahar-Banas showed the presence of Black and Red ware pottery with white linear designs.
- The BRW sites were characterized by subsistence agriculture(cultivation of rice, barley, and legumes), and yielded some ornaments made of shell, copper, carnelian, and terracotta.

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# Pottery Tradition In India

## Painted Grey-Ware (PGW)

- It is an Iron Age Indian culture of the western Gangetic plain and the Ghaggar-Hakra valley in the Indian subcontinent, conventionally dated 1200 to 600-500 BCE
- It is characterized by a style of fine, grey pottery painted with geometric patterns in black.
- PGW culture is associated with village and town settlements, domesticated horses, ivory-working, and the advent of iron metallurgy
- Pottery generally has a red surface and is wheel thrown although handmade ones too exist
- Polished wares were well
- Most of the pottery is polychrome meaning more than two colours are used to colour the pottery.
- Most of the pottery is such that they usually have flat bases
- Geometrical design along with paintings depicting flora and fauna are observed
- Perforated pottery was also found may be used for straining liquor.

# Pottery Tradition In India

- Pottery throughout the civilization was uniform (mass thrown) revealing some form of control and leaving less space of individual creativity
- Presence of luxurious pottery obtained from certain sites reveals economic stratification in the society.

## Northern Black Polished Ware (NBPW)

- It is an urban Iron Age Indian culture of the Indian Subcontinent, lasting c. 700–200 BCE (proto NBPW between 1200 and 700 BCE).
- It developed beginning around 700 BCE, in the late Vedic period, and peaked from c. 500–300 BCE, coinciding with the emergence of 16 great states or Mahajanapada in Northern India, and the subsequent rise of the Mauryan Empire.

## Some notable NBPW sites in India are

- Charsada (ancient Pushkalavati) and Taxila, in Pakistan
- Delhi or Indraprastha
- Hastinapura, Mathura, Kampil/Kampilya, Ahichatra, Ayodhya, Sravasti, Kausambi, Varanasi, all in Uttar Pradesh
- Vaishali, Rajgir, Pataliputra, and Champa in Bihar
- Ujjain and Vidisha in Madhya Pradesh

# Pottery Tradition In India

- It is a glossy shiny type of pottery
- It is made of fine fabric and served as tableware for richer class. It is considered as deluxe pottery only found with the elites revealing societal stratification which was a result of Brahmanical hegemony.
- It is classified into two- bi-chrome and monochrome.
- Monochrome pottery has a fine and thin fabric. Potted on fast wheel and have a strikingly lustrous surface. 90% of this type is jet black, brownish black and bluish black and 10% have colours like pink, golden, brown among others.
- Bi-chrome pottery is found less. It shows all the features of monochrome except that it shows combination of two colours

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# Indian Painting

- Indian painting like other art forms has a rich history and diversity. The earliest known Indian paintings can be dated to pre-historic times such as found in places like Bhimbetka rock shelters (Madhya Pradesh)
- Indian paintings can be broadly classified as murals, miniatures and paintings on cloth.

## Pre Historic Painting

- The term 'Prehistory' refers to the distant past when there was no paper or language or the written word, and hence no books or written documents. Painting and drawing were the oldest art forms practised by human beings to express themselves, using the cave walls as their canvas.
- Prehistoric paintings have been found in many parts of the world, by the Upper Palaeolithic times we see a proliferation of artistic activities.
- Around the world the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted.
- The subjects of their drawings were human figures, human activities, geometric designs and symbols.
- In India the earliest paintings have been reported from the Upper Palaeolithic times.

# Indian Painting

## Significance of these paintings

- These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and, above all, they help us understand their mind—the way they thought.

## Discovery of pre-historic rock paintings in India

- The first discovery of rock paintings was made in India in 1867-68 by an archaeologist, Archibold Carlleyle, twelve years before the discovery of Altamira in Spain.
- Cockburn, Anderson, Mitra and Ghosh were the early archaeologists who discovered a large number of sites in the Indian sub-continent.
- Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka and Bihar.
- Some paintings have been reported from the Kumaon hills in Uttarakhand also.
- The rock shelters on banks of the River Suyal at Lakhudiyar, about twenty kilometres on the Almora-Barechina road, bear these prehistoric paintings. Lakhudiyar literally means one lakh caves

# Indian Painting

- The paintings here can be divided into three categories: man, animal and geometric patterns in white, black and red ochre.
- Humans are represented in stick-like forms. A long-snouted animal, a fox and a multiple legged lizard are the main animal motifs. Wavy lines, rectangle-filled geometric designs, and groups of dots can also be seen here
- One of the interesting scenes depicted here is of hand-linked dancing human figures.
- The granite rocks of Karnataka and Andhra Pradesh provided suitable canvases to the Neolithic man for his paintings.
- There are several such sites but more famous among them are Kupgallu, Piklihal and Tekkalkota

## Evolution of pre-historic paintings

### Upper Paleolithic period

- The paintings of the Upper Palaeolithic phase are linear representations, in green and dark red, of huge animal figures, such as bisons, elephants, tigers, rhinos and boars besides stick-like human figures

# Indian Painting

- Most paintings consist of geometrical patterns. The green paintings are of dancers and the red ones of hunters
- The richest paintings from this time period is reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh.
- These hill ranges are full of Palaeolithic and Mesolithic remains. Among these the largest and most spectacular rock-shelter is located in the Vindhya hills at Bhimbetka in Madhya Pradesh
- The caves of Bhimbetka were discovered in 1957-58 by eminent archaeologist S. Wakankar
- The themes of paintings found here are of great variety, ranging from mundane events of daily life in those times to sacred and royal images

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# Indian Painting

## Mesolithic paintings

- The largest pre-historic paintings discovered in India belongs to this period
- During this period the themes multiply but the paintings are smaller in size. Hunting scenes predominate
- The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows
- In some paintings these primitive men are shown with traps and snares probably to catch animals.
- The hunters are shown wearing simple clothes and ornaments also
- In some paintings, men have been adorned with elaborate head-dresses, and sometimes painted with head masks also
- Elephant, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel and at times birds are also depicted
- Animals were painted in their naturalistic style, while human beings were depicted in a stylistic manner



# Indian Painting

- Langhnaj in Gujarat, Bhimbetka and Adamagarh in Madhya Pradesh, SanganaKallu in Karnataka are prominent Mesolithic sites where paintings are found

## Chalcolithic painting

- The paintings of this period reveal the association, contact, and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa plains.
- Many a time Chalcolithic ceramics and rock paintings bear common motifs. Ex: Cross-hatched squares, lattices, pottery and metal tools are also shown.
- To be noted here is that vividness and vitality of the earlier periods disappear from these paintings.
- The artists belonging to this period used many colours, including various shades of white, yellow, orange, red ochre, purple, brown, green and black.
- They got red from haematite (known as geru in India). The green came from a green variety of a stone called chalcedony. White might have been made out of limestone

# Indian Painting

- How the painting must have been done? The rock of mineral was first ground into a powder.
- This may then have been mixed with water and also with some thick or sticky substance such as animal fat or gum or resin from trees.
- Brushes were made of plant fibre. It is believed that the colors have remained intact because of the chemical reaction of the oxide present on the surface of the rocks
- The primitive artists seem to possess an intrinsic passion for storytelling. These pictures depict, in a dramatic way, both men and animals engaged in the struggle for survival
- The paintings of individual animals show the mastery of skill of the primitive artist in drawing these forms. Both, proportion and tonal effect have been realistically maintained in them.

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# Indian Painting

## Practice questions

- Highlight the unique features of the pre-historic paintings found in India. Also, explain the probable reasons why these paintings have survived for such a long period of time
- What could have been the reasons for depicting more animal figures than human figures in cave paintings?

## Mural Paintings & Cave Paintings

- A mural is a large picture painted or affixed directly on a wall or ceiling. The existence of mural paintings in India dates back to 2nd century BC to 8-10th century AD.
- Some of the places where this painting is found include- Ajanta, Bagh, Sittanavasal, Armamalai cave, Ravan Chhaya rock-shelter and Kailashnath temple in Ellora caves.
- Majority of the themes in these paintings relates to religion- Buddhism, Jainism and Hinduism.
- The mural and cave paintings found in some of the above places are discussed from the perspective of the UPSC exams below

# Indian Painting

## Ajanta paintings

- Ajanta is the only surviving example of painting of the first century BCE and the fifth century CE
- The subject matter of these paintings is almost exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars.
- They are mostly associated with the Jataka, collection of stories, recording the previous births of the Lord Buddha.
- Notable specimens
  - The earliest paintings at Ajanta are in cave No. IX and X of which the only surviving one is a group on the left wall of cave X. This portrays a king with attendants in front of a tree decked with flags. The King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king.
  - The painting of Bodhisattva Padmapani from cave I is one of the masterpieces of Ajanta Painting executed in the late 6th century CE. This beautifully ornamented figure is more than life size and is shown stopping slightly and holding in his right hand a lotus flower.

# Indian Painting

- In cave No. XVII painted probably in circa 6th century CE is a painting representing Buddha's visit to the door of Yashodhara's abode in the city of Kapilavastu while she herself has come out with her son Rahula to meet the Great King.
- A beautiful depiction of a feminine beauty is the painting of Maya Devi, the mother of the Buddha.
- Along-side these Buddhist paintings there are also a few Brahmanical figures of iconographic interest: Indra, a Hindu divinity, is depicted flying amid clouds together with celestial nymphs holding musical instruments.
- An example of ceiling decoration is from cave No. XVII and belongs to circa 6th century A.D. The pink elephant is from the same decorative painting and can be seen in detail.

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# Indian Painting

## Bagh and Badami Cave paintings

- The paintings from Bagh caves in Madhya Pradesh correspond to those paintings of Ajanta in cave No. I and II.
- Stylistically both belong to the same form, but Bagh figures are more tightly modeled, and are stronger in outline.
- They are earthlier and human than those at Ajanta.
- The earliest Brahmanical paintings so far known, are the fragments found in Badami caves, in cave No. III belonging to circa 6th century A.D.
- The painting of Siva and Parvati is found somewhat well preserved.
- Though the technique follows that of Ajanta and Bagh, the modeling is much more sensitive in texture and expression and the outline soft and elastic.
- The paintings of Ajanta, Bagh and Badami represent the classical tradition of the North and the Deccan at its best.
- Sittanavasal and other centres of paintings show the extent of its penetration in the South.

# Indian Painting

- The paintings of Sittanavasal are intimately connected with Jain themes and symbolism, but enjoy the same norm and technique as that of Ajanta.
- The contours of these paintings are firmly drawn dark on a light red ground.
- On the ceiling of the Verandah is painted a large decorative scene of great beauty, a lotus pool with birds, elephants, buffaloes and a young man plucking flowers.

## Ellora

- A number of Hindu, Buddhist and Jain temples were excavated from Ellora between the 8th and 10th centuries A.D. from the living rock.
- Located nearly 100 Kms away from Ajanta caves in the Sahyadri ranges of Maharashtra, it is a group of 34 caves - 17 Brahmanical, 12 Buddhist and 5 Jain.
- These set of caves were developed during the period between 5th and 11th centuries CE by various guilds from Vidarbha, Karnataka and Tamil Nadu.

# Indian Painting

- The most impressive of these, the Kailashnath Temple is a free standing structure which is in fact a monolith which has several fragments of painting on the ceiling of the different parts of this temple. It was developed under the patronage of Rashtrakuta king Krishna I and is dedicated to Lord Shiva.

## Other notable specimens are:

- Cave No. 10 is a Buddhist Chaitya cave known as Vishwakarma Cave or carpenter's cave wherein Buddha is seated in Vyakhyana Mudra here and Bodhi tree is carved at his back.
- Cave No. 14 is themed "Raavankikhai".
- Cave No. 15 is Dashavatara Temple.
- Two famous Jain caves are Indra Sabha (Cave 32) and Jagannath Sabha (Cave 33).

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# Indian Painting

## Badami cave paintings

- Badami was the capital of the early Chalukyan dynasty which ruled the region from 543 to 598 CE.
- The inscription in Cave No.4 mentions the date 578-579 CE, describes the beauty of the cave and includes the dedication of the image of Vishnu.
- Paintings in this cave depict palace scenes.
- One shows Kirtivarman, the son of Pulakesin I and the elder brother of Mangalesha, seated inside the palace with his wife and feudatories watching a dance scene.
- The paintings found here are stylistically similar to the ones found in Ajanta
- The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity the artists had achieved in the sixth century CE.

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# Indian Painting

## Evolution of mural painting under various empires

### Chola Kings

- The Pallava kings who succeeded the Chalukya kings in parts of South India, were great patrons of arts
- Mahendravarman I with numerous titles such as Vichitrachitta (curious-minded), Chitrakarapuli (tiger among artists), Chaityakari (temple builder), which show his interest in art activities
- The paintings in temples were done at his initiative, though only fragments remain.
- The Panamalai figure of a female divinity is drawn gracefully.
- Paintings at the Kanchipuram temple were patronized by the Pallava king, Rajasimha.
- Faces are round and large. Lines are rhythmic with increased ornamentation when compared with the paintings of earlier periods.
- Depiction of torso still remains like the earlier sculptural tradition but is elongated.
- When the Pandyas came to power, they too patronized art.
- Tirumalaipuram caves and Jaina caves at Sittanvasal are some of the surviving examples.

# Indian Painting

- Here, on the pillars of the veranda are seen dancing figures of celestial nymphs
- The contours of figures are firmly drawn and painted in vermilion red on a lighter background.
- The body is rendered in yellow with subtle modeling. Supple limbs, expression on the faces of dancers, rhythm in their swaying movement, all speak of the artists' skill in creative imagination in visualizing the forms in the architectural context.
- The paintings were executed on the walls of the narrow passage surrounding the shrine in Brihadeshwara temple
- The paintings show narrations and aspects related to Lord Shiva, Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja, a portrait of the patron Rajaraja and his mentor Kuruvar, dancing figures, etc.

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# Indian Painting

## Vijayanagara Murals

- The paintings at Tiruparakunram, near Trichy, done in the fourteenth century represent the early phase of the Vijayanagara style.
- In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapa narrating events from dynastic history and episodes from the Ramayana and the Mahabharata.
- Among the important panels are the ones which show Vidyaranya, the spiritual teacher of Bukkaraya Harsha, being carried in a palanquin in a procession and the incarnations of Vishnu.
- In Lepakshi, near Hindupur, in present Andhra Pradesh, there are examples of Vijayanagara paintings on the walls of the Shiva temple
- In keeping with the tradition, the Vijayanagara painters evolved a pictorial language wherein the faces are shown in profile and figures and objects two-dimensionally.
- Lines become still but fluid, compositions appear in rectilinear compartments.

# Indian Painting

- These stylistic conventions of the preceding centuries were adopted by artists in various centres in South India as can be seen in the paintings of the Nayaka Period.
- Paintings of the Nayaka dynasty in the seventeenth and eighteenth centuries are seen in Thiruparakunram, Sreerangam and Tiruvarur in Tamil Nadu. In Thiruparakunram, paintings are found of two different periods—of the fourteenth and the seventeenth century. Early paintings depict scenes from the life of Vardhaman Mahavira
- The Nayaka paintings depict episodes from the Mahabharata and the Ramayana and also scenes from Krishna-leela
- In Chidambaram, there are panels of paintings narrating stories related to Shiva and Vishnu—Shiva as Bhikshatana Murti, Vishnu as Mohini, etc
- The examples cited above suggest that Nayaka paintings were more or less an extension of the Vijayanagara style with minor regional modifications and incorporations. The painting of Nataraja at Tiruvalanjuli is a good example.

# Indian Painting

## Kerala murals

- Kerala painters (during the period from the sixteenth to the eighteenth century) evolved a pictorial language and technique of their own while discriminately adopting certain stylistic elements from Nayaka and Vijayanagara schools
- The painters evolved a language taking cues from contemporary traditions, like Kathakali and kalam ezhuthu (ritual floor painting of Kerala), using vibrant and luminous colours, representing human figures in three-dimensionality
- The artist seems to have also derived sources from oral traditions and local versions of the Ramayana and the Mahabharata for painted narration.
- More than sixty sites have been found with mural paintings which include three palaces—Dutch palace in Kochi, Krishnapuram palace in Kayamkulam and Padmanabhapuram palace
- Among the sites where one can see the mature phase of Kerala's mural painting tradition are Pundareekapuram Krishna temple, Panayanarkavu, Thirukodithanam, Triprayar Sri Rama temple and Trissur Vadakkunathan temple

# Indian Painting

## Practice questions

- What are mural paintings? Discuss some of the styles of mural paintings in India
- Trace the stylistic similarities between the paintings found in various caves of India

## Miniature Paintings

- With the introduction of paper in 12th century in India, illustrations on paper manuscript of larger format than the narrow palm leaf began to come into vogue.
- The tradition of Indian miniature painting can be traced from the 9th-10th century in the Buddhist Pala period palm leaf manuscript of eastern India and in the western India in the Jaina palm leaf manuscript.
- The full flowering of miniature painting began when India came into direct contact with the civilization of Islam. With Mughal Empire, (1526-1757 AD) the studios were established at the Imperial court and Indian painting began a new phase in its evolution.

# Indian Painting

- It was from there that illustrated manuscripts, album miniatures, portraits, celebratory or genre scenes and various other paintings made their way all over India.
- Indian miniature painting was subjected to a strong initial Persian influence, but it was short lived since the Indian artists soon recovered their own independence and originality.

## Pala School

- The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on Buddhism executed under the Palas of the eastern India and the Jain texts executed in western India during the 11th-12th centuries A.D.
- A large number of manuscripts on palm-leaf relating to the Buddhist themes were written and illustrated with the images of Buddhist deities at centres such as- Nalanda, Odantapuri, Vikramsila and Somarupa
- Students and pilgrims from all over South-East Asia gathered there for education and religious instruction.



# Indian Painting

- They took back to their countries examples of Pala Buddhist art, in the form of bronzes and manuscripts which helped to carry the Pala style to Nepal, Tibet, Burma, Sri Lanka and Java etc.
- The surviving examples of the Pala illustrated manuscripts mostly belong to the Vajrayana School of Buddhism.
- Pala painting shows a naturalistic style and is characterised by sinuous lines and subdued tones of colour.
- One of the finest examples is the manuscript of the *Astasahasrika Prajnaparamita*, or the perfection of Wisdom written in eight thousand lines, housed in Oxford, England.
- The Pala art came to a sudden end after the destruction of the Buddhist monasteries at the hands of Muslim invaders in the first half of the 13th century. Some of the monks and artists escaped and fled to Nepal, which helped in reinforcing the existing art traditions there.
- Colors were used in this form of painting which had symbolic meanings

# Indian Painting

## Mughal Paintings

- The origin of the Mughal School of Painting is considered to be a landmark in the history of painting in India.
- With the establishment of the Mughal empire, the Mughal School of painting originated in the reign of Akbar in 1560 CE who was keenly interested in the art of painting and architecture.
- In the beginning of his rule a studio of painting was established under the supervision of two Persian masters, Mir Sayyed Ali and Abdul Samad Khan, who were originally employed by his father Humayun.
- A large number of Indian artists from all over India were recruited to work under the Persian masters.
- The Mughal style evolved as a result of a happy synthesis of the indigenous Indian style of painting and the Safavid school of Persian painting.
- It is marked by supple naturalism based on close observation of nature and fine and delicate drawing and is primarily aristocratic and secular.
- An illustrated manuscript of the Tuti-nama in the Cleveland Museum of Art (USA) appears to be the first work of the Mughal School.

# Indian Painting

- The style of painting in this manuscript shows the Mughal style in its formative stage. Shortly after that, between 1564-69 CE was completed a very ambitious project in the form of Hamza-nama illustrations on cloth, originally consisting of 1400 leaves in seventeen volumes.
- Some of the famous painters in Akbar's court other than the two Persian masters already mentioned are Dasvanth, Miskina, Nanha, Kanha, Basawan, Manohar, Doulat, Mansur, Kesu, Bhim Gujarati, etc.
- Jahangir had great fascination for nature and took delight in the portraiture of birds, animals and flowers.
- Some important manuscripts illustrated during his period are, an animal fable book called Ayar-i-Danish, the Anwar-i-sunavli, another fable book.
- The famous painters of Jahangir are Aqa Riza, Abul Hasan, Mansur, Bishan Das, Manohar, Goverdhan, Balchand, Daulat, Mukhlis, Bhim and Inayat.
- The portrait of Jahangir illustrated is a typical example of miniature executed during the period of Jahangir.

# Indian Painting

- A series of the Razm-nama dated 1616 CE, a series of the Rasikapriya (1610-1615) and a series of the Ramayana of circa 1610 CE are some other notable examples of the Mughal School.
- Apart from portraiture, other paintings showing groups of ascetics and mystics and a number of illustrated manuscripts were also executed during his period; some noteworthy examples of such manuscripts are the Gulistan and the Bustan of Sadi, copied for the emperor in the first and second years of his reign and the Shah Jahan Nama
- Aurangzeb was a puritan and painting declined during his period and lost much of its earlier quality. A large number of court painters migrated to the provincial courts.
- During the period of Bahadur Shah, there was a revival of the Mughal painting after the neglect shown by Aurangzeb.
- After 1712 CE, the Mughal painting again started deteriorating under the later Mughals.

# Indian Painting

## Rajasthani School of Painting

- The Rajasthani School of painting is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes.
- This school of painting had influence in Rajasthan and parts of Madhya Pradesh in the present time, such as Mewar, Bundi, Kota, Jaipur, Bikaner, Kishangarh, Jodhpur (Marwar), Malwa, Sirohi and other such principalities largely between the sixteenth and early nineteenth centuries.

## Salient features of Rajasthani paintings

- This style of painting is deeply rooted in Indian traditions
- The cults of Vaishnavism, Saivism and Saktiexercised tremendous influence on the pictorial art of this school
- Various cults of Krishna provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting

# Indian Painting

- The Rajasthani School of painting is marked by bold drawing, strong and contrasting colors.
- The treatment of figures is flat without any attempt to show perspective in a naturalistic manner.
- Sometimes the surface of the painting is divided into several compartments of different colours in order to separate one scene from another.
- Mughal influence is seen in the refining of drawing and some element of naturalism introduced in figures and trees.
- Apart from depicting stories from the Ramayana and the royal lifestyle of kings and queens were also depicted
- They also portrayed social values and the changes introduced by kings for the betterment of society. The background of the paintings formed a special feature of the Rajasthani School.
- Paper, ivory and silk was used as their canvas in this school of painting

# Indian Painting

## Bundi school of painting

- This style of painting is dated back to 1625 AD
- A painting showing Bhairavi Ragini, in the Allahabad Museum is one of the earliest examples of Bundi painting.
- Themes from the life of Krishna is a major theme in this school of painting
- Example for the above is, Rasikapriya of the late 17th century, which has a scene which represents Krishna trying to collect butter from a Gopi, but finding that the pot contains a piece of cloth and some other objects and no butter he realises that he has been duped by the Gopi. In the background are trees and in the foreground is a river indicated with wavy lines. In the river are seen flowers and a pair of aquatic birds. The painting has a border in brilliant red colour.
- The salient characteristic of this school of painting is the rich and glowing colours, the rising sun in golden colour, crimson-red horizon, overlapping and semi-naturalistic trees
- The Mughal influence is visible in the refined drawing of the faces and an element of naturalism in the treatment of the trees. The text is written in black against yellow background on the top.

# Indian Painting

## Malwa School of painting

- It flourished between 1600 and 1700 CE and is most representative of the Hindu Rajput courts. Unlike the specificity of Rajasthani schools that emerged and flourished in precise territorial kingdoms and courts of their respective kings, Malwa School defies a precise centre for its origin and instead suggests a vast territory of Central India. This conservative style disappeared after the close of the 17th century.

## Salient features of this form of painting

- Malwa paintings show a fondness for rigorously flat compositions, black and chocolate-brown backgrounds, figures shown against a solid colour patch, and architecture painted in lively colour.
- The school's most appealing features are a primitive charm and a simple childlike vision.
- The earliest work in this style is an illustrated version of the Rasikapriyā(1634), followed by a series illustrating a Sanskrit poem called the Amaru Śataka (1652).
- There are also illustrations of the musical modes (Ragamala), the Bhagavata-Purāṇa, and other Hindu devotional and literary works.



# Indian Painting

## Mewar school of painting

- Mewar painting is one of the most important schools of Indian miniature painting of the 17th and 18th centuries. It is a school in the Rajasthani style and was developed in the Hindu principality of Mewar (in Rajasthan state).

## Salient features of this school of painting

- The works of the school are characterized by simple bright colour and direct emotional appeal.
- The earliest example of Mewar painting is a series of the Ragamalapainted in 1605 CE at Chawand, a small place near Udaipur, by Misardi.
- Most of the paintings of this series are in the collection of Shri Gopi Krishna Kanoria.
- The expressive and vigorous style continued with some variations through 1680 in the region, after which time Mughal influence became more apparent.
- An increasing number of paintings were concerned with portraiture and the life of the ruler, though religious themes were popular

# Indian Painting

## Basohli School

- This school of Pahari painting received patronage from Raja Kripal Pal
- Famous paintings belonging to this school:
  - An artist named Devidasa executed miniatures in the form of the Rasamanjari illustrations in 1694 A.D.
  - An illustration from a series of Gita Govinda painted by artist Manaku in 1730 A.D is another famous example of this school of painting
- What can be gathered from the above paintings?
  - There is a change in the facial type which becomes a little heavier and also in the tree forms which assume a somewhat naturalistic character, which may be due to the influence of the Mughal painting.
  - There is the use of strong and contrasting colours, monochrome background, large eyes, bold drawing, use of beetles wings for showing diamonds in ornaments, narrow sky and the red border are observable in this miniature.

# Indian Painting

## Kangra School

- The name Kangra style is given to this group of painting for the reason that they are identical in style to the portraits of Raja Sansar Chand of Kangra. Paintings of the Kangra style are attributed mainly to the Nainsukh family.
- Some of the Pahari painters found patronage in the Punjab under Maharaja Ranjit Singh and the Sikh nobility in the beginning of the 19th century and executed portraits and other miniatures in a modified version of the Kangra style which continued till the middle of the 19th century.

## Salient features of this school of art

- The delicacy of drawing and quality of naturalism are the stand-out features of this school of art
- The Kangra style is by far the most poetic and lyrical of Indian styles marked with serene beauty and delicacy of execution.
- Distinctive is the delineation of the female face, with a straight nose in line with the forehead, which came in vogue around the 1790s, is the most distinctive feature of this style.
- Most popular themes that were painted were the Bhagvata Purana, Gita Govinda, Nala Damayanti, Bihari Satsai, Ragamala and Baramasa

# Indian Painting

## Decanni School of Painting

- Early centres of painting in the Deccan, during the 16th and 17th centuries were Ahmednagar, Bijapur and Golconda. In the Deccan, painting continued to develop independently of the Mughal style in the beginning. However, later in the 17th and 18th centuries it was increasingly influenced by the Mughal style.

## Some of the features of this school of painting are

- Its unique sensuality and intense colours have a strong affinity to regional aesthetics.
- The school preferred dense composition and attempted to create an aura of romance, which invariably expressed itself in an idiom that was eloquently natural and vivid.
- A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries.
- Gold colour has been lavishly used in painting
- Deccani costumes were richly depicted in this school of art

# Indian Painting

## Sub-schools in the Deccani school of painting

### Ahmednagar

- The earliest examples of the Ahmednagar painting are contained in a volume of poems written in praise of Hussain Nizam Shah I of Ahmednagar (1553-1565) and his queen
- This manuscript known as the 'Tarif-in-Hussain Shahi' and assigned to a period 1565-69 is preserved in the Bharat Itihas Samshodaka Mandala, Poona
- Some other fine examples of the Ahmednagar painting are the "Hindola Raga" of about 1590 A.D. and portraits of Burhan Nizam Shah II of Ahmednagar (1591-96 A.D.) and of Malik Amber of about 1605 A.D. existing in the National Museum, New Delhi and other museums.

### Bijapur

- In Bijapur, painting was patronized by Ali Adil Shah I and his successor Ibrahim II
- An encyclopedia known as the Najum-al-ulum (Stars of Sciences), preserved in the Chester Beatty Library, Dublin, was illustrated in 1570 A.D. in the reign of Ali Adil Shah I. This manuscript contains 876 miniatures

# Indian Painting

- The ladies appearing in the illustrations are tall and slender and are wearing the South Indian dress.
- The rich colour scheme, the palm trees, animals and men and women all belong, to the Deccani tradition. The profuse use of gold colour, some flowering plants and arabesques on the top of the throne are derived from the Persian tradition.

## Golconda

- The earliest paintings identified as Golconda work are a group of five charming paintings of about 1590 A.D. in the British Museum, London, painted in the period of Muhammad Quli Quta Shah (1580-1611) Golconda.
- They show dancing girls entertaining the company. Other outstanding examples of the Golconda painting are "Lady with the Myna bird", about 1605 A.D.
- This school of painting absorbed influences of the northern tradition of the pre-Mughal painting which was flourishing in Malwa, and of the southern tradition of the Vijayanagar murals as evident in the treatment of female types and costumes.

# Indian Painting

- Influence of the Persian painting is also observed in the treatment of the horizon gold sky and landscape. The colours are rich and brilliant and are different from those of the northern painting.

## Hyderabad

- Painting in Hyderabad started with the foundation of the Asafjhi dynasty by Mir Qamruddin Khan
- The style of the painting is decorative.
- Typical characteristics of the Hyderabad painting like the rich colours, the Deccani facial types and costumes can be observed in the miniature. It belongs to the third quarter of the 18th century.

## Tanjore

- A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries
- The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings.
- Then, there are embellishments of semi-precious stones, pearls and glass pieces that further add to their appeal.

# Indian Painting

- The relief work gives them a three dimensional effect. Tanjore Painting of India originated during the 16th century
- Maratha princes, Nayakas, Rajus communities of Tanjore and Trichi and Naidus of Madurai also patronized Indian Thanjavur Paintings from 16th to 18th century.
- Most of these paintings revolve around the theme of Hindu Gods and Goddesses, along with saints.
- The main figure is always painted at the center of the painting. Since Tanjore paintings are mainly done on solid wood planks, they are locally known as 'Palagai Padam' (palagai meaning wooden plank and padam meaning picture).

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# Indian Painting

## Madhubani Paintings or Mithila paintings

- It derives its name from Mithila, the ancient Videha and birthplace of Sita
- It is presumed that for centuries, women living in this region have painted figures and designs on the walls of their mud houses for ceremonial occasions, particularly, weddings.
- People of this area see the origin of this art form at the time of Princess Sita getting married to Lord Rama.
- These paintings, characterised by bright colours, are largely painted in three areas of the house—central or outer courtyards, eastern part of the house, which is the dwelling place of Kuladevi, usually, Kali, and a room in the southern part of the house, which houses the most significant images.
- Various armed gods and animals or images of women at work like carrying water pots or winnowing grain, etc., are vividly portrayed in the outer central courtyard.
- The inner verandah, where the family shrine—devasthanana or gosain ghar is located, griha devatas and kula devatas are painted

# Indian Painting

- In the recent past, many paintings are done on fabric, paper, pots, etc., for commercial purposes.
- The most extraordinary and colourful painting, however, is done in the part of the house known as the kohbar ghar or inner room, where magnificent representations of kohbar, a lotus with a stalk in full bloom having metaphoric and tantric connotation along with images of gods and goddesses are painted on freshly plastered walls of the room.
- Mithila artists do not like empty spaces. They fill in the entire space decoratively with elements from nature like birds, flowers, animals, fish, snakes, the Sun and the moon, which often have symbolic intent, signifying love, passion, fertility, eternity, well-being and prosperity
- Women paint with bamboo twigs to which some cotton swab, rice straw or fibre is attached. In earlier days, they made colour from mineral stones and organic things, such as phalsa and kusum flowers, bilwa leaves, kajal, turmeric, etc

# Indian Painting

## Pattachitra

- The state of Odisha is famous for this form of folk painting. Some of the features of this form of painting are
- Pattachitra is a picture painted on a piece of cloth.
- This form of art is closely related to the cult of Shri Jagannath and the temple traditions in Puri.
- It is believed to have originated as early as the 12th century
- Some of the popular themes represented through this art form are Thia Badhia- depiction of the temple of Jagannath; Krishna Lila - enactment of Jagannath as Lord Krishna displaying his powers as a child; Dasabatara Patti - the ten incarnations of Lord Vishnu; Panchamukhi - depiction of Lord Ganesh as a five-headed deity. More than anything, the themes are clearly the essence of the art form, conceptualizing the meaning of the paintings.
- Most of the materials used in this painting are natural substances
- It is a disciplined form of art with a set of rules and restrictions. A floral border is a must around the paintings, and so is the use of natural colors.

# Indian Painting

- The paintings are executed primarily in profile with elongated eyes, as well.
- With the use of such prominent solid shades, the paintings end up depicting stark emotional expressions with great detail.
- Over the years the art form has evolved and has experienced discernible changes. The Chitrakars have painted on palm leaves and Tussar silk and have also created wall hangings and showpieces.

## Kalighat Painting

- It originated in the 19th century in West Bengal, India, in the vicinity of Kalighat Kali Temple, Kalighat, Calcutta
- From the depiction of Hindu gods, god, and other mythological characters, the Kalighat paintings developed to reflect a variety of subjects, including many depictions of everyday life
- Paintings on the life of Chaitanya Mahaprabhu is also quite common in this form of painting
- Contemporary events like crime were also the subject of many paintings.

# Indian Painting

- The artists also chose to portray secular themes and personalities and in the process played a role in the Independence movement. They painted historic characters like Rani Lakshmbai, and Duldul the famous horse of Imam Hussain of Karbala.
- The use of water colours on mill paper, with brushes made of calf and squirrel hair is characteristic of this school of painting.
- These simple paintings and drawings, which could easily be reproduced by lithography influenced even modern artists like the late Jamini Roy

## Modern Indian Paintings

- Many consider that the modern period in Indian art began around 1857.
- The National Gallery of Modern Art, New Delhi covers its collection from about this period.
- In the west, the modern period starts conveniently with the Impressionists.
- However, when we talk of modern Indian Art, we generally start with the Bengal School of Painting.

# Indian Painting

- The essential characteristics of the modern or contemporary art are a certain freedom from invention, the acceptance of an eclectic approach which has placed artistic expression in the international perspective as against the regional, a positive elevation of technique which has become both proliferous and supreme, and the emergence of the artist as a distinct individual.
- Evolution of modern painting in India
- Towards the close of the nineteenth century, Indian painting, as an extension of the Indian miniature painting was decreasing, only some minor artistic expression in the intervening period by way of the 'Bazar' and 'Company' styles of painting were alive along with some folk arts across the country
- Then followed the newly ushered Western concept of naturalism, the foremost exponent of which was Raja Ravi Verma.
- An attempt to stem this cultural morass was made by Abanindranath Tagore under whose inspired leadership came into being a new school of painting which was distinctly nostalgic and romantic to start with. It held its way for well over three decades as the Bengal School of Painting, also called the Renaissance School or the Revivalist School

# Indian Painting

- The period at the end of the Second World War released unprecedented and altogether new forces and situations, political as well as cultural, which confronted the artist.
- The period significantly coincided with the independence of the country. With freedom also came unprecedented opportunity.
- The artist was set upon a general course of modernization and confrontation with the big, wide world, especially with the Western World, with far-reaching consequences.
- The artists absorbed this change necessitated by the situation and the thirst to modernize (to adopt the ideas such as impressionism, expressionism or post-expressionism in the realm of arts)
- A major characteristic of contemporary Indian Painting is that the technique and method have acquired a new significance.
- Form came to be regarded as separate entity and with its increasing emphasis it subordinated the content in a work of art.
- With the rise of individualism as the predominant artist ideologically, there is the new problem of the lack of a real rapport of the artist with the people.
- More on Bengal school of art

# Indian Painting

- The Bengal School of Art commonly referred as Bengal School, was an art movement and a style of Indian painting that originated in Bengal, and flourished throughout the Indian subcontinent, during the British Raj in the early 20th century.
- Emergence of Bengal school of Art:
- During the British Raj, when the British crown ruled the Indian subcontinent, traditional Indian painting styles had fallen out of popularity, largely because they did not appeal to the tastes of British collectors.
- In addition to the European painting techniques and subjects that were taught in artistic academies, Company Paintings were widely promoted, which catered to British sensibilities.
- Company Paintings presented Indian subjects of indigenous plant life or traditional garb and rituals, through both the European gaze and conventions of painting.
- Rather than celebrating Indian cultural traditions, it simplified them into exotica.
- The Bengal School arose to counteract such imagery, by turning to Mughal influences, and Rajasthani and Pahari styles that presented elegant scenes of distinctly Indian traditions and daily life.



# Indian Painting

## The Main features of Bengal School of Painting

### Based on Indian Traditions

- The Bengal School is fully based on the Indian traditional style as the subject matter of this school is based on Indian culture.
- The paintings based on Indian theme like 'Mahakali, 'Shiva Parwati' Krishna and Gopis etc.
- prove the Bengal School's Indian mentality.

### Influence of Ajanta Paintings

- Bengal school is influenced from Ajanta Art.
- The qualities of Ajanta Art like rhythm, grace, harmony etc. are visible in Bengal School.

### Linear Delicacy

- The lines of Bengal School resemble the Ajanta Paintings. Lines are delicate and rhythmic.

### Softness and Rhythm in Figures

- The figures of Bengal School give soft effect and no hardness is there. They are graceful and have delicacy. They are rhythmic and provide pleasant experience to eyes.

# Indian Painting

## Beautiful Colour Scheme

- The colours of Bengal School are very attractive. Wash technique is used and colours are not bright and gaudy at all.

## Influence of Mughal and Rajasthani Schools

- Mughal and Rajasthani Schools' influence can also be seen at some places.

## Light and Shade

- The softness in the paintings of Bengal School is due to its quality of brilliant light and shade.

## Impressive and Indian Subject Matter

- The subject matter of Bengal School is very impressive and Indian in character. Themes used are historical, religious, literary etc.

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# Indian Painting

## Personalities Associated to Paintings

### Contribution of Abanindranath Tagore

- Abanindranath Tagore was the principal artist and creator of the 'Indian Society of Oriental Art' and the first major exponent of swadeshi values in Indian art.
- He was the foundational and most critically important figure of the Bengal school of art, which led to the development of modernity in Indian painting.
- Abanindranath enjoyed the support of British administrator and principal of the Calcutta School of Art, B. Havell.
- Both Abanindranath and Havell were critical of colonial Art Schools and the manner in which European taste in art was being imposed on Indians.
- They firmly believed in creating a new type of painting that was Indian not only in subject matter but also in style.
- The orientation in the artistic outlook of Abanindranath created a new awakening in India and brought about a revival of the Indian Art.

# Indian Painting

- He sought to modernize Mughal and Rajput styles in order to counter the influence of Western models of art, as taught in Art Schools under the British Raj and developed the Bengal school of art.
- Such was the success of Tagore's work that it was eventually accepted and promoted as a national Indian style within British colonial art institutions.
- Moving away from oil painting Abanindranath looked to ancient murals and medieval Indian miniatures for inspiration both for subject matter as well as indigenous material such as tempera.
- The philosophy of a Pan-Indian art that he developed found many enthusiastic followers and this came to be known as the Bengal School
- It was taken up by many of his students and others who formed the nationalist art movement often called the Bengal School, even though the style and philosophy spread well beyond the borders of Bengal.
- They sought to develop an indigenous yet modern style in art as a response to the call for 'Swadeshi' to express Indian themes in a pictorial language that deliberately turned away from western styles such as those practiced by Raja Ravi Varma.

# Indian Painting

- In his rejection of the colonial aesthetic, Abanindranath turned to Asia, most notably Japan in an effort to imbibe and propose a pan-Asian aesthetic that stood independent of the western one.
- Japanese stalwarts like Okakura Kakuzo left a lasting impression, as the Bengal school artists learnt the wash technique from them, innovating and modifying it to better suit their own needs.

## Contribution of Rabindranath Tagore

- Though Rabindranath Tagore started his sporadic attempts at painting in the 1920s, it was in the next decade that he appeared as a major painter in India.
- His poetry and prose display a continuation of Bengali and Indian traditions, but his paintings are original works of an individual who have a very high sense of imagination and fancy.
- They might also be related to his profound knowledge of contemporary western art.
- To promote art, he opened up his house to young artists, and started the, 'vichitra club'.
- He also created the, 'kala Bhavan' at Visva Bharat University in 1919.