

**Yashwantrao Chavan
Maharashtra Open University**



V101: B. Sc. (Hospitality and Tourism Studies)
HTS 502: Cultural Heritage of India



**YASHWANTRAO
CHAVAN
MAHARASHTRA
OPEN
UNIVERSITY**

HTS 502

CULTURAL HERITAGE OF INDIA

**V101:B.Sc. in Hospitality and Tourism Studies [B.Sc. (HTS)]
2016 Pattern**

CULTURAL HERITAGE OF INDIA

YASHWANTRAO CHAVAN MAHARASHTRA OPEN UNIVERSITY

Dnyangangotri, Near Gangapur Dam, Nashik 422 222, Maharashtra

YASHWANTRAO CHAVAN MAHARASHTRA OPEN UNIVERSITY

Vice-Chancellor : Prof. (Dr.) E. Vayunandan

School of Continuing Education School Council

Dr Rajendra Vadnere,

Chairman, Director

School of Continuing Education

YCMOU, Nashik

Dr Jaydeep Nikam

Professor

School of Continuing Education

YCMOU, Nashik

Dr Rucha Gujar

Assistant Professor

School of Continuing Education

YCMOU, Nashik

Shri Ram Thakar

Assistant Professor

School of Continuing Education

YCMOU, Nashik

Dr Prakash Atkare

Professor & Director (Acting)

Student Services Division

YCMOU, Nashik

Dr Sunanda More

Acting Director

School of Arch. Science & Tech.

YCMOU, Nashik

Dr Suresh Patil

Associate Professor

School of Commerce & Mgt

YCMOU, Nashik

Shri Madhav Palshikar

Associate Professor

School of Computer Sciences

YCMOU, Nashik

Smt Rajkunwar Rane

BVG India Training Institute

Chinchwad (E) Pune

Prin Nitin Jadhav

Mahatma Gandhi Vidya Mandir

Hotel Mgt & Tech. College

Nashik

Shri Ravi H Tikate

PAI Foundation's VEDA

Azam Campus Pune

Ms Monica Thakkar

Asso Professor,

Lalit Kala Academy, Churchgate,

Mumabi

Shri Sanket Bajpei

Rustamjee Academy for Global

Carreers, Dahanu Road (E)

Dist Palghar

Developed by

Dr Rajendra Vadnere

Director, School of Continuing Education

YCMOU, Nashik

Production

Shri. Anand Yadav

Manager, Print Production Centre, YCMOU, Nashik

© 2018, Yashwantrao Chavan Maharashtra Open Univesity, Nashik

639 **First Publication** : June 2018

639 **Publication No.** :

639 **Typesetting** :

639 **Printer** :

639 **Published by** : Dr. Dinesh Bhonde, Registrar, Y. C. M. Open University, Nashik - 422 222.

CONTENTS

UNIT 1 : CULTURAL TOURISM.....	6
1.00 BEFORE WE BEGIN	6
1.01 UNIT OBJECTIVES	6
1.02 INTRODUCTION TO CULTURAL TOURISM	9
Overview	9
Destinations	10
Key principles	10
Case study: mountainous regions of central Asia and in the Himalayas.....	12
Archaeological tourism	13
1.03 INTRODUCTION TO HERITAGE TOURISM.....	14
Perception of Cultural Heritage Tourism and Visitor Management.....	17
Cultural heritage tourism a different market segment:.....	20
The Criteria for Selection.....	25
Heritage visitor attraction's classification:	27
Operation management.....	29
Limiting contact between visitor and artifacts.....	30
1.04 CULTURAL HERITAGE: INTERNATIONAL SCENE.....	31
The ethics and rationale of cultural preservation	31
Types of heritage.....	32
World heritage movement.....	34
Issues in cultural heritage	35
Management of cultural heritage	35
1.05 CULTURE OF INDIA: rELIGION AND PHILOSOPHY.....	36
Religions	36
Philosophy.....	39
Family Structure and Marriage.....	40
1.06 Festivals IN INDIA.....	43
Greetings.....	46
Animals in Religion	47
1.07 INDIAN Cuisine.....	49
1.08 INDIAN Clothing.....	53
1.09 INDIA'S Languages and literature.....	54
History.....	54
Epics	57
1.10 Performing arts OF INDIA.....	58

Dance	58
Drama and theatre	60
Music	61
1.11 Visual arts	63
Painting	63
Sculpture	65
Architecture	66
1.12 Sports and martial arts.....	68
Sports	68
Indian martial arts	70
1.13 Popular media.....	72
Television	72
Cinema	73
1.14 Perceptions of Indian culture	74
1.15 END QUESTIONS.....	76
1.16 REFERENCES.....	79
UNIT 2 : ARTS, CRAFTS AND FESTIVALS IN INDIA.....	80
2.00 BEFORE WE BEGIN	80
2.01 UNIT OBJECTIVES	80
2.02 ARTS AND CRAFTS TOURS IN INDIA.....	82
Indian Art.....	82
Crafts of India	83
Metal Crafts.....	83
2.03 PHULKARI.....	87
Types of Phulkari	88
2.04 CHIKANKARI (EMBROIDERY)	90
2.05 BANDHANI	93
Tie-Dye	93
Banhani	95
2.06 BATIK	97
2.07 MADHUBANI/MITHILA PAINTING	99
2.08 RAJPUT (RAJASTHANI) PAINTING	101
2.09 THANJAVUR PAINTING.....	104

2.10 CARPET	105
Types	107
2.11 HANDLOOM SAREE	111
2.12 KANCHEEPURAM SILK	113
2.13 PAITHANI SAREES.....	114
2.14 FESTIVE TOURISM IN INDIA: DIWALI OR DEEPAVALI	118
2.15 HOLI	126
2.16 VIJAYADASHAMI	131
2.17 Durga Puja	135
2.18 END QUESTIONS.....	137
2.19 REFERENCES.....	138
UNIT 3 : MONUMENTS, RAILWAYS AND YOGA TOURISM OF INDIA	140
3.00 BEFORE WE BEGIN	140
3.01 UNIT OBJECTIVES	140
3.02 MONUMENTS TOURS OF INDIA: FATEHPUR SIKRI	142
3.03 HUMAYUN'S TOMB.....	147
3.04 ELEPHANTA CAVES	153
3.05 CHARMINAR.....	169
3.06 INDIA GATE	172
3.07 Gateway of India.....	173
3.07 QUTB MEENAR COMPLEX	175
3.08 TAJ MAHAL	178
3.09 MUSEUM TOURS OF INDIA: NATIONAL MUSEUM, NEW DELHI	182
3.10 SALAR JUNG MUSEUM	186
3.11 RAILWAT TOURISM: THE PALACE ON WHEELS	189
3.12 THE GOLDEN CHARIOT	192
3.13 YOGA TOURS.....	194

Schools	196
Health effects	198
3.14 END QUESTIONS.....	199
3.15 REFERENCES	201
UNIT 4 : PILGRIMS TOURISM AND FORTS IN INDIA.....	202
4.00 BEFORE WE BEGIN	202
4.01 UNIT OBJECTIVES	203
4.02 PILGRIM TOURISM SPOTS IN INDIA: BADRINATH	204
4.03VARANASI	208
4.04 ALLAHABAD(PRAYAG)	213
4.05 AJMER SHARIF DARGAH.....	217
4.06 Architecture of India	218
Indus Valley Civilization (3300 BCE - 1700 BCE)	218
Post Maha Janapadas period (600 BCE—200 CE)	219
Early Common Era—High Middle Ages (200 CE—1200 CE)	221
Late Middle Ages (1100 CE—1526 CE)	224
Early Modern period (1500 CE—1947 CE)	224
Maratha Architecture.....	224
European colonial architecture	226
Republic of India (1947 CE—present)	229
4.07 Hindu temple architecture	230
History	231
South-East Asian Hindu temples	232
Design.....	233
The builders.....	238
Schools of temple building tradition	239
Dravida and Nagara architecture	241
4.08 Sanchi	242
4.09 FORTS of India.....	247
Forts in ancient India.....	247
Forts in Medieval India.....	250
Construction.....	251
Forts constructed by the British	252
Current state	252
4.10 Murud-Janjira	253
Major features.....	253
History	253

4.11 END QUESTIONS.....	255
4.12 REFERENCES.....	257

UNIT 1 : CULTURAL TOURISM

1.00 BEFORE WE BEGIN

In this course we will study the rich cultural heritage of India. As you all know India is a vast country with thousands of years of history. The people of India have been intelligent and hardworking. They had accepted the challenges of inclement weather and nature as well as hostile attackers from across the world. They contributed to a proud history as well as literature, sculpture and architectural marvels.

This unit introduces you to the basic concepts of culture. You need to know what culture is. We will begin with the introduction of cultural tourism across the world. We will study the issues and practices of cultural tourism across the globe. We will learn the concepts of heritage tourism. The UNESCO identifies the 'world heritage sites' across the globe. We will learn what criteria are laid down by it to identify a site as world heritage site.

We will have a glimpse of Indian Culture in the remaining part of this Unit. We will briefly learn about the religions which flourished in India, the various philosophies which took their roots here, the traditions of family values, rituals of marriages, various festivals, ways of greetings, place of animals in our culture, Indian cuisine, Indian clothing preferences, Indian literature and languages, performing arts (like dance, drama, music), visual arts (like painting, sculpture, architecture), sports and martial arts, modern media (like television, cinema). These feature constitute Indian Culture.

We will be learning about these concepts in context of the tourism industries in the rest of this course. Thus, this course serves as a fulcrum of the content around which the entire course will move. Many of the concepts which you learn in this have been covered in a different context in our Eco tourism course (HTS603). As a tourism professional you need to know the culture of our country, so that you can market the various tourism products effectively. Thus the concepts learned in this unit will be greatly helpful to you to become an informed tourism professional.

1.01 UNIT OBJECTIVES

After studying this unit you will be able to

- Describe the concept of cultural tourism
- Explain the importance of cultural tourism
- Elaborate the nature of cultural tourism destinations
- Discuss the various key principles of cultural tourism
- Explain destination planning in context of cultural tourism.
- Elaborate the planning guides in context of cultural tourism.
- Discuss the importance of culture in development policy for cultural tourism
- Describe the role of local community in connection with sustainable tourism.
- Elaborate on the need of reliable data to develop the tourism packages and clearly explain the various sources of the data.
- Explain the concept of invasive tourism and how it can be avoided.
- Explain the concept of archeological tourism

- Elaborate the importance of tourism to the mountainous regions of central Asia and Himalayas
 - Explain what is meant by heritage and how do they relate to tourism industry.
 - Elaborate the various challenges faced by heritage tourism industries.
 - Discuss how the Krakow Charter of 2000 describe 'monument'.
 - Describe How the UNESCO (2011) define world cultural heritage site.
-
- Explain the need to investigate perception of cultural heritage tourism and visitor management.
 - Give definition of culture as per Kalman in year 2010.
 - Explain how does culture of the destination create value and thereby impacts the economy and growth there.
 - Elaborate on the importance of aesthetics or doing things in a manner which is soothing or pleasing to the senses by people at a place which creates higher quality of 'culture' at that place.
 - Elaborate on the position that 'influence of external culture is damaging the traditional way of life'.
 - Elaborate on how cultural tourism and cultural heritage management work as equivalent activities in most places with really little conversation between the two
 - Elaborate the connection between cultural and heritage tourism.
 - Explain the definition of heritage given by UNESCO in 2008.
-
- Explain cultural tourism as a different market segment.
 - Elaborate on importance of heritage.
 - Explain the scientific importance of heritage attractions
 - Explain the political importance of heritage attractions
 - Elaborate the concept of current tourist demand in context of cultural tourism.
 - Explain what types of tourists visit a religious tourist site.
-
- List the five types of tourists who visit cultural and heritage tourism sites.
 - Explain the concept of **Serendipitous cultural tourist**.
 - Elaborate why it is important to know the types of tourists visiting the site.
 - Explain the primary, secondary and tertiary supply elements in context of cultural tourism.
 - What are the criteria for selection for a world heritage site as per UNESCO.
 - Give example of a World Heritage Site, which according to your assessment falls under criteria of "representing a masterpiece of human creative genius".
 - Give example of a World Heritage Site, which according to your assessment falls under criteria of "being outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.
-
- Explain how visitor attractions in context of heritage tourism can be classified.
 - Explain the visitor attraction can be managed.
-
- Discuss the various issues in connection with visitor management planning.
 - Explain the concept of preservation planning of a heritage site.
 - Elaborate what is meant by heritage planning.
 - Explain the various issues regarding tourist visiting historic sites.
 - Elaborate how the tourist traffic needs to be carefully managed at a heritage site.

- Discuss the importance of limiting the contact between visitors and artifacts.
- Describe how wear and tear can be minimized in spite of the tourist activities.
- Elaborate what is meant by preservation or conservation of a cultural heritage.
- Explain the ethics and rationale of cultural preservation.
- Elaborate the meaning of cultural heritage and give classifications in terms of Tangible, intangible and natural heritage.
- Explain the various types of heritages.
- What are the aspects and disciplines of preservation or conservation of tangible culture.
- Give examples of intangible culture.
- Explain the nature and importance of natural heritage with examples.
- Describe the World Heritage Movement
- List the various issues in cultural heritage.
- Explain the various issues in heritage management.
- Explain the various religions which have been contributed by India.
- Elaborate on the rich cultural traditions of India.
- Discuss the various important places of religious nature which are visited by pilgrims.
- Discuss the various philosophical movements which have enriched the culture of India.
- Discuss the various branches of Indian philosophy.
- Explain the family structure in India.
- Discuss how marriages take place in India.
- Describe the ritual of marriage in India.
- Describe the major festivals of India which are rooted the Hindu religion traditions.
- Discuss the various festivals which are celebrated by multiple religions in India.
- Elaborate the various festivals which are mostly celebrated by the Muslim community.
- Describe the gesture of greeting as per Indian traditions.
- Explain the various expressions used by Indians across the nation for greeting.
- Elaborate the importance of various animals in Hindu traditions.
- Explain how the food is served in India across the nation.
- Discuss the various sweet dishes in India.
- Elaborate the importance of sweet taste in Indian culture.
- Describe the Book of Recipes written in 1500 AD which documents the various recipes in India.
- Describe the cuisine of Telangana in details.
- Describe the various Indian clothing famous in the world.
- Explain the importance of Saris in the Indian culture.
- Describe the various Indian males costumes used in special functions.
- Describe the history of various literature in India.
- Discuss the difference between Sanskrit and Prakrit in the level of sophistication.
- Elaborate the importance of Pali language in the Indian traditions.
- Explain the importance of Sanskrit as origin of various languages in India.
- Discuss the various Dravidian languages in India.
- Discuss the importance of Ramayana in Indian culture.
- Elaborate the importance of Mahabharata in Indian culture.
- Explain the importance of Bhagawat in Indian culture.
- Explain the various dance forms of India.
- Discuss the nature of Natyashastra by Bharat muni.
- Explain the various plays written by Kaalidasa and their importance in Indian cultural heritage.
- Discuss the various types of musical instruments used in Indian Classical Music.

- Discuss the features of paintings at Ajanta Caves.
- Elaborate the significance of rangoli in Indian culture.
- Explain the importance of the painter Raja Ravi Varma.
- Discuss the various genres of Indian painting arts.
- Discuss how the sculpture of northwest show a blend of Indian and classical Hellenistic style.
- Explain the features of Indian Architecture.
- Elaborate the concepts of Buddhist sculpture.
- Discuss the Islamic influence on Indian architecture.
- Discuss the various popular games of modern India.
- Explain the various martial sports of India.
- Elaborate the importance of Indian cinema in influencing the psych of the masses.
- Explain the role of plays in the Indian culture.
- Explain how the international visitors perceive the Indian culture.
- Explain the views expressed by industry consultant Eugene M. Makar on ttraditional Indian culture.
- Discuss the views of Amartya Sen, the India born Nobel Laureate in Economics on the perception of Indian culture.

1.02 INTRODUCTION TO CULTURAL TOURISM

https://en.wikipedia.org/wiki/Cultural_tourism



Fig 1.01: View of Kandariya Mahadeo Temple (11th century) at Khajuraho (Madhya Pradesh, India)

https://commons.wikimedia.org/wiki/File:Khajuraho_-_Kandariya_Mahadeo_Temple.jpg#/media/File:Khajuraho_-_Kandariya_Mahadeo_Temple.jpg

Cultural tourism is the subset of tourism concerned with a traveler's engagement with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religion(s), and other elements that helped shape their way of life.

Overview

Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities (i.e. festivals, rituals), and their values and lifestyle, as well as niches like industrial tourism and creative tourism.

It is generally agreed that cultural tourists spend substantially more than standard tourists do. This form of tourism is also becoming generally more popular throughout the world, and a recent OECD report has highlighted the role that cultural tourism can play in regional development in different world regions.

Cultural tourism has been defined as 'the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs'. These cultural needs can include the solidification of one's own cultural identity, by observing the exotic "others".

Destinations

One type of cultural tourism destination is living cultural areas. This involves visiting any culture other than one's own such as traveling to a foreign country. Other destinations include historical sites, modern urban districts, "ethnic pockets" of town, fairs/festivals, theme parks, and natural ecosystems. It has been shown that cultural attractions and events are particularly strong magnets for tourism. The term cultural tourism is used for journeys that include visits to cultural resources, regardless of whether it is tangible or intangible cultural resources, and regardless of the primary motivation. In order to understand properly the concept of cultural tourism, it is necessary to know the definitions of a number terms such as, for example, culture, tourism, cultural economy, cultural and tourism potentials, cultural and tourist offer, and others.

CHECK YOUR PROGRESS

- Describe the concept of cultural tourism
- Explain the importance of cultural tourism
- Elaborate the nature of cultural tourism destinations

Key principles

Destination planning

As the issue of globalization takes place in this modern time, the challenge of preserving the few remaining cultural community around the world is becoming hard. In a tribal-based community, reaching economic advancement with minimal negative impacts is an essential objective to any destination planner. Since they are using the culture of the region as the main attraction, sustainable destination development of the area is vital for them to prevent the negative impacts (i.e., destroying the authentic identity of the tribal community) due to tourism.

Management issues

Certainly, the principle of "one size fits all" doesn't apply to destination planning. The needs, expectations, and anticipated benefits from tourism vary greatly from one destination to another. This

is clearly exemplified as local communities living in regions with tourism potential (destinations) develop a vision for what kind of tourism they want to facilitate, depending on issues and concerns they want to be settled or satisfied.



Fig 1.02: The "dancing girl of Mohenjo-daro" (replica)

. https://commons.wikimedia.org/wiki/File:Dancing_Girl_of_Mohenjo-daro.jpg#/media/File:Dancing_Girl_of_Mohenjo-daro.jpg

Destination planning resources

Planning guides

Culture – the heart of development policy

It is important that the destination planner take into account the diverse definition of culture as the term is subjective. Satisfying tourists' interests such as landscapes, seascapes, art, nature, traditions, ways of life and other products associated to them -which may be categorized cultural in the broadest sense of the word, is a prime consideration as it marks the initial phase of the development of a cultural destination.

The quality of service and destination, which does not solely depend on the cultural heritage but more importantly to the cultural environment, can further be developed by setting controls and policies which shall govern the community and its stakeholders. It is therefore safe to say that the planner should be on the ball with the varying meaning of culture itself as this fuels the formulation of development policies that shall entail efficient planning and monitored growth (e.g. strict policy on the protection and preservation of the community).

Local community, tourists, the destination and sustainable tourism

While satisfying tourists' interests and demands may be a top priority, it is also imperative to ruminate the subsystems of the destination's (residents). Development pressures should be anticipated and set to

their minimum level so as to conserve the area's resources and prevent a saturation of the destination as to not abuse the product and the residents correspondingly. The plan should incorporate the locals to its gain by training and employing them and in the process encourage them to participate to the travel business. Travellers should be not only aware about the destination but also concern on how to help it sustain its character while broadening their travelling experience.

Research on tourism

International tourism changes the world. The Centre for Tourism and Cultural Change (CTCC) is leading internationally in approaching Tourism for critical research relating to the relationships between tourism, tourists and culture.

Sources of data

The core of a planner's job is to design an appropriate planning process and facilitate community decision. Ample information which is a crucial requirement is contributed through various technical researches and analyzes. Here are some of the helpful tools commonly used by planners to aid them:

- Key Informant Interviews
- Libraries, Internet, and Survey Research
- Census and Statistical Analysis
- Spatial Analysis with Geographical Information System (GIS) and Global Positioning System (GPS) technologies

Key institutions

Participating structures are primarily led by the government's local authorities and the official tourism board or council, with the involvement of various NGOs, community and indigenous representatives, development organizations, and the academe of other countries.

CHECK YOUR PROGRESS

- Discuss the various key principles of cultural tourism
- Explain destination planning in context of cultural tourism.
- Elaborate the planning guides in context of cultural tourism.
- Discuss the importance of culture in development policy for cultural tourism
- Describe the role of local community in connection with sustainable tourism.
- Elaborate on the need of reliable data to develop the tourism packages and clearly explain the various sources of the data.

Case study: mountainous regions of central Asia and in the Himalayas

Tourism is coming to the previously isolated mountainous regions of Central Asia, the Hindu Kush and the Himalayas. Closed for so many years to visitors from abroad, it now attracts a growing number of foreign tourists by its unique culture and natural beauty. However, while this influx of tourists is bringing economic opportunities and employment to local populations, helping to promote

these little-known regions of the world, it has also brought challenges along with it: to ensure that it is well-managed and that its benefits are shared by all.

As a response to this concern, the Norwegian Government, as well as the UNESCO, organized an interdisciplinary project called the Development of Cultural and Ecotourism in the Mountainous Regions of Central Asia and the Himalayas project. It aims to establish links and promote cooperation between local communities, national and international NGOs, and tour agencies in order to heighten the role of the local community and involve them fully in the employment opportunities and income-generating activities that tourism can bring. Project activities include training local tour guides, producing high-quality craft items and promoting home-stays and bed-and-breakfast type accommodation.

As of now, the project is drawing on the expertise of international NGOs and tourism professionals in the seven participating countries, making a practical and positive contribution to alleviating poverty by helping local communities to draw the maximum benefit from their region's tourism potential, while protecting the environmental and cultural heritage of the region concerned

Archaeological tourism

https://en.wikipedia.org/wiki/Archaeological_tourism

Archaeotourism or **Archaeological tourism** is a form of cultural tourism, which aims to promote public interest in archaeology and the conservation of historical sites.



Fig 1.03: Ashoka's Major Rock Edicts: Third and fourth rock, Girnar
<https://commons.wikimedia.org/wiki/File:GRE3-5.jpg#/media/File:GRE3-5.jpg>

Archaeological tourism can include all products associated with public archaeological promotion, including visits to archaeological sites, museums, interpretation centers, reenactments of historical occurrences, and the rediscovery of indigenous products, festivals, or theaters.

Archaeological tourism walks a fine line between promoting archaeological sites and an area's cultural heritage and causing more damage to them, thus becoming invasive tourism. Archaeologists have expressed concerns that tourism encourages particular ways of seeing and knowing the past. When archaeological sites are run by tourist boards, ticket fees and souvenir revenues can become a priority, and the question remains whether a site is worth opening to the public or remaining closed and keeping the site out of harm's way. Damage to irreplaceable archaeological materials is not only direct, as when remains are disordered, altered, destroyed, or looted, but often the indirect result of poorly planned development of tourism amenities, such as hotels, restaurants, roads, and shops. These can drastically alter the environment in ways that produce flooding, landslides, or undermine ancient structures.

CHECK YOUR PROGRESS

Explain the concept of invasive tourism and how it can be avoided.

Explain the concept of archeological tourism

Elaborate the importance of tourism to the mountainous regions of central Asia and Himalayas.

1.03 INTRODUCTION TO HERITAGE TOURISM

Essays, UK. (November 2013). Cultural Heritage Tourism In India Tourism Essay. Retrieved from <https://www.ukessays.com/essays/tourism/cultural-heritage-tourism-in-india-tourism-essay.php?vref=1>

Heritage is property of the world. It has important evidences of past incidents and changes and it is the necessity to conserve without political involvement and racial discrimination (UNESCO, 2004). So far Graham et al. (2000, p40) suggested Heritage is tremendously concerned in the construction and legitimating of collective constructs of uniqueness, such as group, gender, religion, civilization and nationalism.

When we talk about the relation of heritage into tourism industry, at first, holy cities such as Rome are acknowledged as a highly multifunctional and even 'multi heritage' place, as a result, the heritage attractions positively become the feature of Italy for tourist. To manifest the implication of heritage is consequently the key point of managing a heritage sites.

As cultural heritage tourism is mostly dependant on the history, the events of the past has abundant evidence that how the past travels had been changing the entire pages of each century and affected our past life. Much of it is also passed on from age to age occasionally in the form in which it actually happened but more often as "myth or fable". In whichever form it is of prime importance to a tourism professional, particularly in the circumstances such as the one obtaining in India with wealthy cultural heritage having continuity from the ancient (IGNOU, 2002). The process of finding will continue into the future because nobody can predict the number of real stories that have been buried in the earth and still not found. But somehow scholars have been able to find the real incidents of past with the help of evidences of literature which are still present all over the world as well as the role of scientists and researchers. Archaeology department of each country is encouraging the researchers to find out about our past. These particular reasons have encouraged in selection of the dissertation topic, so at first this will focus on past history and development of Ajanta and Ellora caves and then it will look at the past record of tourist information and the with the help of available secondary data from Books, Journal

articles, news papers past surveys and the information available on the internet, respective governments intergovernmental organization and non government agencies such as UNESCO, ICOMOS, IUCN, GHF, etc.



Fig 1.04: Taj Mahal, an example of cultural heritage site

<https://commons.wikimedia.org/wiki/File:TajMahalbyAmalMongia.jpg#/media/File:TajMahalbyAmalMongia.jpg>

Cultural heritage conservation is always a centre of discussion in the form of developing economy of various nations. Cultural heritage tourism product is becoming a prime source for developed and developing countries though it is a subsidized product of tourism. The reason of subsidizing may be underpinning of heritage tourism is attractions. Huge number of examples currently in practice throughout the world of natural and cultural heritage sites that are of internationally approved and many more thousands of local notoriety. All of these play an important role in the supply of tourism although they may draw different market segment e.g. international tourist and local recreational users.

The present expansion of the Asia's tourism market has many challenges, one of the main difficulties lie in understanding how cultural and religious heritage of Asians could be linked to the overall development of tourism. Asian countries which consider their religious, artistic, and general resources

of heritage have unique features that has been attracting tourist around the world. The challenges of cultural and heritage base tourism created would require different choices about strategy, policies that are simultaneously both learning and teaching opportunities (United Nation, 2004).

Countries like India where every tourist gets glimpses of diverse culture in his/her entire journey. India is primarily a cultural destination in international tourism. These are the features of 'India' marketed as tourism product in international as well as domestic circuit. Domestic tourism competition already has begun in India from past decades as every state government has been developing their strategies with the help of international organization to improve the tourism. In result, due to sudden changes the competition can be seen among service providers as from hawkers to large scale stakeholders. In scenario market everyone's mind has been diverting towards the heritage sites in India, thus it is creating trafficking of tourists as well as service providers. So it is affecting the quality of services and facilities. This shows a different picture of hospitality and tourism industry in India.

Tourism industries are solely dependent on the visitors/ tourists who are the main drivers of this industry. Different demands and requirement of individuals is affecting on tourism industry. Also the issues and understanding of heritage tourism by different group of people as it may be visitors/tourists or local communities are different.



Fig 1.05: Historic Sanctuary of Machu Picchu, an example of mixed heritage site
[https://commons.wikimedia.org/wiki/File:Machu_Picchu_\(2406619740\).jpg#/media/File:Machu_Picchu_\(2406619740\).jpg](https://commons.wikimedia.org/wiki/File:Machu_Picchu_(2406619740).jpg#/media/File:Machu_Picchu_(2406619740).jpg)

To overcome from various aspects and issues which are related to heritage tourism require a better management system. Many cultural and natural heritage sites around the world are putting more focuses on issues regarding to visitors, maintenance and management of heritage site, analysis of monuments, flora and fauna, environment and lastly the sustainability.

The tourist typology is boosting overall development of touristic market. The most important part of tourism is a cultural as well as natural heritage property. So it always remains prime attraction to most

of the people to come and enjoy their holidays. This dissertation will focus on every aspect of cultural heritage tourism industry such as supply, demand, conservation and heritage visitor's management, interpretation, authenticity and politics of cultural heritage site.

The primary data can be retrieved with the help of some questionnaires to understand the real nature and find out what can be done more to achieve the overall development at Ajanta and Ellora Caves at Aurangabad.

To understand the World cultural heritage site here the UNESCO has mentioned that "it as a monuments, architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of exceptional universal importance from the point of view of history, art or science; sites: works of man or the combined works of nature and man, and areas including archaeological sites which has excellent universal value from the historical, aesthetic, ethnological or anthropological point of view" (UNESCO, 2011).

Here, In the Krakow Charter (2000), a monument is defined as "a clearly determined entity, the bearer of values, which represent a support to memory. In it, memory recognises the aspects that are relevant to human performance and feelings, associated with the historic time-line" (Vecco, M 2010).

Apart from this many scholars considers that World Heritage Sites should not only be exemplary situations for the pursuit of research but also be closely identified with the creation and maintenance of different kinds of knowledge (Darvill, T., 2007). Tourists are always willing to learn new things as well as eager to exchange knowledge between each other. It is the fact to become aware about surroundings and changing of trends and practices in the world.

CHECK YOUR PROGRESS

- Explain what is meant by heritage and how do they relate to tourism industry.
- Elaborate the various challenges faced by heritage tourism industries.
- Discuss how the Krakow Charter of 2000 describe 'monument'.
- Describe How the UNESCO (2011) define world cultural heritage site.

Perception of Cultural Heritage Tourism and Visitor Management

This part will investigate the perception of cultural heritage tourism and visitor management as well as development of tourism at site by reviewing several concerned literatures. The review will start with the overview of cultural heritage tourism including the concept of Culture, heritage, cultural heritage tourism and cave architecture from different World Heritage Sites to understand the their current scenario of cultural heritage tourism management. The review will be followed by the discussion on visitor impacts, their experience and management. Also it will focus on the intermediaries of cultural heritage tourism.

Culture:

Kalman, (2010) has given a simple definition of culture that, "it is the way we live, it is the clothes which we wear, the food which we eat, the language which we speak, the stories which we tell and the ways we celebrate or express to each other"; also it is a way we show our imagination by tradition which we have learnt from our ancestors. It includes arts, music, and literature. According to Pedersen, (2002) the culture has originated from group psychology behavior, and the effect of surrounding environment, here is the example: since beginning all human being love to live in group it include people as well as animal, the effect of surroundings, interacting with other culture and regular exposure to outside groups incorporated new practices in to their way they live. Thus people have been moving away from their daily routine work and travel at various places to gain experience or exchange culture with each other. But currently it can see that influence of external culture is damaging the traditional way of life. For example in the social cultural context women working outside the traditional family system can weaken interest in cultural traditions such as storytelling (Pedersen, 2002).

Further from tourism point of view Singh (2004 in Imbal, 2010) explained that "culture is creative artistic activities, goods and services produced by it, and the preservation of human heritage". According to this definition Imbal (2010) put a lime light as this it has brought attention not only indigenous or original culture of destinations to create value but also the impact on the economy and productive activities originate from or contributing to particular culture sector results in further value creating activities (Imbal, 2010).

CHECK YOUR PROGRESS

Explain the need to investigate perception of cultural heritage tourism and visitor management. Give definition of culture as per Kalman in year 2010.

Explain how does culture of the destination create value and thereby impacts the economy and growth there.

Elaborate on the importance of aesthetics or doing things in a manner which is soothing or pleasing to the senses by people at a place which creates higher quality of 'culture' at that place.

Elaborate on the position that 'influence of external culture is damaging the traditional way of life'.

Cultural tourism:

Cultural Tourism is the subset of tourism that is defined as travels concentrating toward experience the traditional and contemporary culture, arts, and special character of a place. This includes the performing, visual and literary arts, language, museums, heritage, crafts, architecture, design, film and broadcasting. The primary benefit of cultural tourism is economic impact. There are plenty of statistics that talk about the fact that travellers who participate in cultural activities spend more money and stay longer than leisure travellers. A good strategic planning of cultural heritage tourism shapes and defines a community's image, in domestic as well as international tourism.

According to McKercher and Du Cros, (2002) cultural tourism and cultural heritage management work as equivalent activities in most places with really little conversation between the two, also it shows common interest between the cultural and cultural heritage is such as the management, conservation, and preservation of the cultural and heritage properties. So the results of this many lost

opportunities to provide value to visitor experiences even though managing rare and weak resources in a social context, environmentally and ethically responsible and in sustainable manner. They stated that occasionally this loss results in some unprincipled tourism operator who exploring the local culture and heritage assets for their own personal gains (McKercher and Du Cros, 2002).

Hall and Zeppel (1990a:87 in Timothy and Boyd, 2003) stated that relation between cultural and heritage tourism is:

Cultural heritage is experiential tourism based on being involved in and stimulated by the performing arts and festivals. Heritage tourism, whether in the form of visiting preferred landscapes, historic sites, buildings or monuments is also experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place.



Fig 1.06: Ramlila is a UNESCO Intangible World Heritage from India. Here a scene of Dashratha and Rama during Ramlila at Ramlila Maidan, New Delhi, 2012
https://commons.wikimedia.org/wiki/File:Ramlila_Dasratha.jpg#/media/File:Ramlila_Dasratha.jpg

Most researchers believe that heritage is linked to the past which symbolizes some sort of gift to be passed down to current as well as future generations, both in terms of cultural traditions and physical objects (Hardy, 1988 cited in Timothy and Boyd 2003). But in contrast many authors have pointed out that what elements of past a society need to maintain (Fladmark 1998; Graham et al., 2000; Hall and McArthur 1998 in Timothy and Boyd 2003). As there are many incidents all cannot link to the cultural aspects. This makes selective sort of heritage it assumes some aspect of value, that which is of personal value is labeled as personal or family heritage, whereas those values dictated by nations or communities become 'our' heritage (Hall and McArthur 1998 cited in Timothy and Boyd 2003). Hall and Zappel (1990) observed differently that the connections between cultural and heritage tourism, stating that Cultural tourism is experiential tourism based on being involved in and stimulated by the performing arts, visual arts and festivals. Heritage tourism whether in the form of visiting preferred landscapes, historic sites, building or monuments, is also experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place.

However the most internationally accepted definition of heritage was defined by UNESCO that "Heritage is our legacy from the past, what we live with today, and what we pass on to the future generations" (UNESCO 2008a, p.5).

Timothy and Boyd (2003) define that heritage tourism as 'an immersion in the natural history human heritage, arts, philosophy and institutions of another region or country'. According to them heritage can be divided into tangible immovable resources (e.g. national park, sanctuaries, monuments, buildings), tangible movable resources (e.g. objects in museums) and intangible resources including values, customs, ceremonies, lifestyles and experiences such as cultural events. The concept of intangible heritage; according to (Schmitt, 2008) safeguarding intangible heritage resource has derived from "Government of Bolivia to protect the intellectual property rights of popular culture 1973"; then in 1989, UNESCO put limelight on the safeguarding rights on traditional culture and Folklore. However this project started to collect CD about the culture and 90 objects were proclaimed as such masterpieces in three proclamations between 2001 and 2005. For example of the new UNESCO category of intangible heritage is the "Kutiyattam Sanskrit" Theatre in the southern Indian province of Kerala (Schmitt, 2008).

CHECK YOUR PROGRESS

Elaborate on how cultural tourism and cultural heritage management work as equivalent activities in most places with really little conversation between the two

Elaborate the connection between cultural and heritage tourism.

Explain the definition of heritage given by UNESCO in 2008

Cultural heritage tourism a different market segment:

To recognize in minutiae cultural heritage tourism market segment which is associated with visits to historical sites, monuments, and artistic scientific or heritage attraction? WTO has mentioned two definition of cultural heritage tourism in narrow sense it include "movement of person for essentially cultural motivations such as study tours, performing art, and pilgrimages". In broader manner it is defined as "all movements of persons, because of satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge experience and encounters". Since cultural is prejudiced definition of cultural tends to the extensive as well as narrow, depending on the practical uses in the field (Pedersen, 2002).

The importance of Heritage

The importance of heritage is highly depending on their value and attitude as type of heritage resources which significant to different communities, groups and individuals. Hall and McArthur (1993) have explained the importance of heritage tourism divided in to four as social, economical, scientifically and political (Hall and McArthur 1993a).

In social significance, heritage refers to personal and collective identity people and society have which can lead to create a sense of belonging. The sense of belonging and social conscience is a driver to consider preservation in the first place.

Social science such as anthropology and cultural studies involve artefact of heritage or cultural heritage as presenting folkloric traditions or dance. Apart from this historical monuments and natural heritage are creating more opportunities to the scientist and researchers to find out the method and types of material they used in making of sites. The archaeological department of each country try to preserve the wall paintings and sculpture at various world heritage sites (Hall and McArthur 1993a) according to them sites can provide the history lesson for not only students and visitor who related or have interest in the history but also local communities to know the importance of sites sometime lack of initiatives and interest shown by local people which affect on conservation of heritage properties.



Fig 1.07: Qutb Minar (Delhi, India) Qutub Minar is a 73-metre (239.5 feet) tall tapering tower of five storeys, with a 14.3 metres (47 feet) base diameter, reducing to 2.7 metres (9 feet) at the peak. It contains a spiral staircase of 379 steps.

. https://commons.wikimedia.org/wiki/File:Qutb_Minor_tower.jpg#/media/File:Qutb_Minor_tower.jpg

Under the social context Baig, A., (2011 in Times of India, 2011) points out that the importance of health and education only in local communities can help to achieve possible sustainability of cultural heritage tourism. She has given example how the impact of massive tourism affects as Taj Mahal, India's most iconic site, which is situated in Agra, but it is one of the most dismal destinations in the world. One side of the industry is ensure that the Taj Mahal is protected but another side shows the current status of city economy is in decline, and its people have paid an unwanted high price. Further Baig and Morgan, 2011 in Times of India, 2011, emphasis on the empowerment of local communities can help to achieve inclusive development of heritage sites throughout the world (Times of India, 2011).

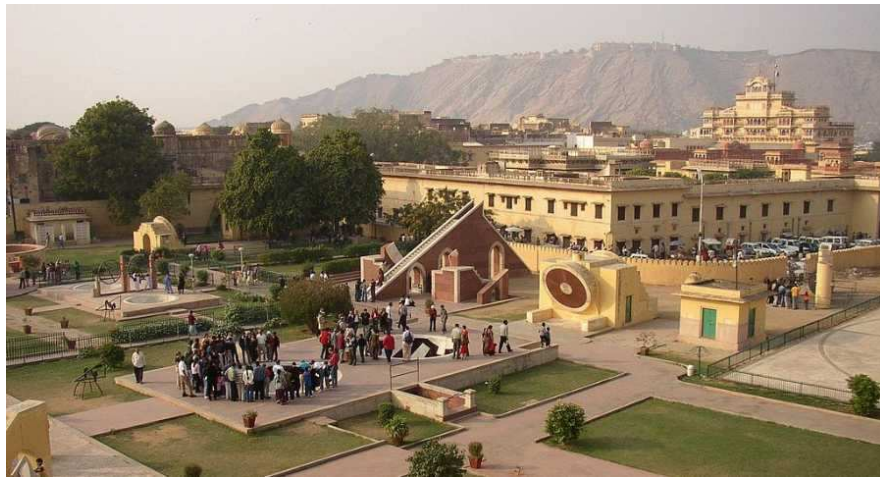


Fig 1.08: Jantar Mantar at Jaipur. It features the world's largest stone sundial, and is a UNESCO World Heritage site

https://commons.wikimedia.org/wiki/File:Jantar_Mantar_at_Jaipur.jpg#/media/File:Jantar_Mantar_at_Jaipur.jpg

In terms of economic importance, heritage is preserved because of its value for tourism and recreation. As being a large scale business, heritage tourism can generate incomes for the sites either from visitor spending or sponsorship from various stakeholders (Hall and McArthur 1993a). According to an article which was released in Times of India (2011) Sethi (2011) has mentioned that Heritage can become a serious economic driver for developing countries, if the country is able to get its act together. The global heritage fund organizations 2010 report says that developing countries like India can tap a \$ 100 billion a year opportunity by 2025, if they make sincere attempt to preserve and responsibly develop their heritage sites.

Further scientifically and educational importance of heritage attractions where both natural and cultural heritage sites such as national parks may have rare habitat and endangered species which will be useful for scientific researches. As research may consists of ecosystem dynamics, comparative ecology, surveys of fauna and flora, and the association of base ecological data, environment change and human impacts on the ecosystem of cultural and natural world heritage sites (Hall and McArthur 1993).

In terms of political importance, Hall and McArthur (1993a, p. 9) state that "the meaning and symbolism of heritage may serve political ends". As the conservation and understanding of certain

heritage attractions may serve to emphasize on a particular version of history or to promote existing political values. Furthermore, the ownership of heritage and the institutional arrangement also have political implication as the rights and 'wishes of private owners may place conflict with government or public interests' (Hall and McArthur 1993a; Timothy and Boyd 2003).

Then, there is the question about political will. Jain, 2011 in Times of India, 2011 stated that culture is often considered a soft subject and that shows in the bundling of the portfolio with other ministries like youth or sports affairs. "The government's schemes are often well-intentioned, but there is rarely any follow-through. For instance, under the public-private partnership adopt-a monument project a good idea for corporate to do their bit for conservation, but it fell through, because of red tape" (Times of India, 2011).

To understand the nature of the scheme Archaeological department of Scotland Adopt-a-Monument project based on providing volunteer groups with all the practical guidance and training they want to play a leading role in caring for their local archaeology. For example Scotland adopt-a monument scheme putting more focus on helping volunteers which includes children and young people to improve sites which they are really passionate about it. This practice will equip the volunteers with new skill in archaeological fieldwork and conservation and can get chance to access educational literature resources about the heritage. Which help to create awareness among local area and it effect to promote of heritage site, this way the respective government try to keep them active which helps to enjoy teamwork with practical result (Archaeology Scotland, 2011).

CHECK YOUR PROGRESS

- Explain cultural tourism as a different market segment.
- Elaborate on importance of heritage.
- Explain the scientific importance of heritage attractions
- Explain the political importance of heritage attractions.

Current tourist demand:

According to (Pavlic, 2009) up gradation in the standard of living is become a main cause of rises in fluctuation of tourists spending, for example: the income generating from the modern tourism commodities. Modern tourist's behaviour is the main factor in current tourism industry. As currently many of travel operations that could be from demand side or supply side are in boom because ease of accessing Information through internet and infrastructure developments. So the importance of information technology in the current industry is the main factor while considering the supply and demand of tourism industry it can be assumed that the personal needs of the modern tourism have more influence compare to old masses of tourism. The current tourism mostly depended on economic mass and production to consume mass, standardized and rigidly packaged holidays. The current tourists from a modern age are following the pace and direction of industry changes (Poon, 1993 in Pavlic, 2009).

To find out the main factors and consequences of cultural heritage tourism demand changes. So firstly, need to identify types of tourist come under this category around the world.

Religious heritage and pilgrimage:

"Sacred travel is commonly regarded as the oldest form of non economic travel" (Jackowski and Smith, 1992 in Timothy and Boyd, 2003). The common travel trend has been travel from western to eastern Mediterranean region was religiously motivated before and during the Roman Empire era. This trend currently exists and in future as well within the devotees of world's major religions (Timothy and Boyd, 2003).

Further, Timothy and Boyd, 2003 explained that "the historic sites associated with the development of a religion, and various points along spiritual routes and the pathways".

Further, Shackley (2001 in Timothy and Boyd, 2003) made two basic groups according to their purpose of visits. As whose primary purpose is to gain religious experience and another one is who come to visit in large number and their prime motto is to visit an elements of the worlds religious cultural heritage so called "secular tourist". This shows variation between the tourists motivation who visits heritage sites. Many tourist visit heritage sites with curiosity about historic sites not of their own faiths, for example non -tourists visiting Buddhist religious cultural heritage sites around the Asia may fit in to the secondary group of heritage tourist.

To understand the concept behind this motivation of these cultural tourist many scholars fails to find out the differences between pilgrims and tourists but Smith (1992) proposed typology of the relationships and differences between the tourist and pilgrims.

The Pilgrim- tourist continuum

Source: Smith (1992 in Timothy and Boyd)

Smith explains that "on one end of a spectrum are devout pilgrim, while at the other end are secular tourist, with some variations between the two located somewhere in the middle" (Timothy and Boyd, 2003). From the heritage tourism viewpoint, pilgrimage is a type of tourism under the huge headline of religious tourism.

Source: McKercher, B and Du Cros, H (2002)

CHECK YOUR PROGRESS

Elaborate the concept of current tourist demand in context of cultural tourism.
Explain what types of tourists visit a religious tourist site.

There are mainly five kinds of tourists who come under the cultural and heritage tourism these are:

Purposeful cultural tourist: who has purpose to visit to cultural tourist site and these are eager to learn about a destination's culture and heritage as well as who has high sense of history, education, religious and the culture from around the world.

Sightseeing cultural tourist: cultural tourism is a key motive for visiting a specific destination however the experience is less deep.

Serendipitous cultural tourist: the tourist who does not travel for specific cultural motives, but ultimately does have a deep cultural tourism experience.

Casual cultural tourist: cultural tourism is a weak travel motivation and the resulting cultural experience is shallow.

Incidental cultural tourist: who however visits cultural attraction with very little experience or by an incident and these cultural tourist who also not motivated to travel for cultural reason but due to unexpected visit to the cultural heritage site they get the deep experience about the cultural and heritage sites (McKercher et al., 2002).

Further from supply point of view the requirement of different services and facilities provide by the stakeholders necessitate a different marketing approach to motivate cultural and heritage tourist. In general, supply means the tourism resources services of a region. Supply, has categorized as primary, secondary and tertiary elements (Jobson-Verbeke and Lievois, 1999 in Timothy and Boyd 2003). The primary elements involve the attractions such as cultural, sport and amusements facilities and their leisure setting ensuring physical characteristics and sociocultural features. After this secondary elements focuses on the service aspects which provide to the tourist as accommodation, food shopping and market. Further tertiary or additional elements are those which are relating to infrastructure development to connect the tourist's sites and attractions. Currently, 21st century tourist's behaviour is the most important factor which influencing the cultural heritage tourism market throughout the world (Pavlic, 2009) such as transportation, providing information to the tourist form offices and information kiosks at sites as well as parking facilities at sites (Timothy and Boyd, 2003).

CHECK YOUR PROGRESS

List the five types of tourists who visit cultural and heritage tourism sites.

Explain the concept of **Serendipitous cultural tourist**.

Elaborate why it is important to know the types of tourists visiting the site.

Explain the primary, secondary and tertiary supply elements in context of cultural tourism

The Criteria for Selection

"According to UNESCO site must be of outstanding universal value and meet at least one out of ten selection criteria. These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention which has explained below the convention table. The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself".

"Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria. With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, only one set of ten criteria exists" (UNESCO, 2011)

Source: UNESCO

Selection criteria:

The World Heritage Site should be able to:

- represent a masterpiece of human creative genius;
- exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- be a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
- contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.



Fig 1.09: Amazon Rainforest is a World Heritage which is home to various species

We will be learning about Amazon rain forests in HTS603 Eco tourism course. The UNESCO has identified it as a World Heritage Site under the criteria of “an outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features”.

Similarly you may search the internet to find which are the various World Heritage Sites identified under various other criteria.

The protection, management, authenticity and integrity of properties are also important considerations.

Since 1992 significant interactions between people and the natural environment have been recognized as cultural landscapes (UNESCO, 2011).

CHECK YOUR PROGRESS

What are the criteria for selection for a world heritage site as per UNESCO.

Give example of a World Heritage Site, which according to your assessment falls under criteria of “representing a masterpiece of human creative genius”.

Give example of a World Heritage Site, which according to your assessment falls under criteria of “being outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.

Heritage visitor attraction's classification:

"The classification of heritage attractions considers the commonly accepted definition or agreed typology included the three different perspectives were 'outside' commentator or 'observer' of the heritage product; the 'outside' or 'inside protagonist' of the tourism product, and the 'inside exponent' of conservation" (Leask and Yeoman, 1999) but in fact these typology were not supported to the manager to recognized the tools for an operations. Therefore Prentice (1993 in Leask and Yeoman 1999) considered the enormous variety of heritage visitor attractions is highlighted. "The heterogeneity of present day heritage is mirrored in the heterogeneity of heritage attractions, as site, themes and areas promoted heritage as a product and utilization by tourist or visitor from home" though it has broad sense as site, theme and area but he considers that attractions may not itself be attractive, and cites as example of field of sport and genocide monuments; so this could be used for an analysis of supply and demand patterns, the typology is of partial value in heritage visitor attraction management on the ground. Further Swarbrook (1995 in Leask and Yeoman) explained the difference between destination and attraction that

"Attractions are generally single units, individual sites or very small, easily delimited geographical areas based on a single key feature. Destinations are larger areas that include a number of individual attractions together with the support services required by tourist".

Cultural heritage visitor's attraction management:

The cultural heritage tourism requires a careful understanding. Because of the quality issues which lie in the cultural heritage tourism. Managers should maintain a balance between a demand and supply. Typology of tourist has significant value in the management because every tourist is unique in nature. As mentioned above quality management has vital role to create an experience lasting value. Visitor's perceptions about the quality is solely depend diverse range of factors, from site interest and the quality of services provided to the visitor experience (Vitterso et al., 2000) as what happens in his/ her entire visits rather than gaining a knowledge about the culture, getting facilities and services which normally available. Therefore Rouse (1998 in Leask and Yeomen, 1999) emphasis on the treatments by the service providers has a significant role in the overall satisfaction of tourists. As he stated that if he treated rudely or indifferently he become out of there. And he should be. This emphasis on consequence of all issues and challenges relate to the tourist. Therefore Leask and Yeomen, (1999), considers that heritage managers have difficult choices in their daily operations as control and management therefore required a proper heritage visitors planning.

CHECK YOUR PROGRESS

Explain how visitor attractions in context of heritage tourism can be classified.
Explain the visitor attraction can be managed.

Heritage visitors management planning:

The requirement of heritage visitors management planning is to reduce the amount of negative impact on the site by it users and improve the site with possible sustainable manner (Hall and McAurther, 1996).

The planning and management of historical site and structure depend on the central activity in the making of choice equally and inevitably implies forgoing other non selected alternatives Ashworth (1996 in Nuryanti, 1997). He addresses tow main planning of cultural heritage tourism as 'preservation planning' and 'heritage planning' respectively; he believe that these terms has limited uses but in practice of historic sites and relict structure are managed in a diversity of quite altered ways, even within the same national or urban situation, so single administrative and executive model can utilize in the practice of heritage visitors management.

The preservation planning:

"It has historic primacy and for at least a century, a close monopoly of intervention approaches to the management of past. It has rigorous legal frameworks and public financial subsidy systems enforced by well established, and often powerful, state agencies in most countries as well as internationally, supported by influential private organizations and pressures groups" Ashworth (1996 in Nuryanti, 1997).

Heritage planning:

The term heritage planning use for the management of rest of past and not as frequently came across in both North America and in progressively more Western Europe, as a term describing almost anything come from the past or intended for the future. The differences and associations between past

is which event happened previously in the history, these may become permanent memory and some imagination of the past and heritage. Further he stated "that conflicts is not inevitable but the realization of past is multi-fold is an essential prerequisite for the avoidance of conflict".

To understand the heritage visitor management require to address the issues related to it the major impact like different visitor's profile impact on the economical, sociological, environmental and it's the control on number of visitors, further addressing bottleneck of tourist vehicles as mention above, queuing at entrance and capacity issues , scheduling service delivery with a small, lower-skilled labour force but access to range of higher skilled managers, infrastructure, staffing needs education and interpretation programmes, maintenance of site these are common characteristics (Sigala and Leslie, 2005), security implementation of national and international laws and regulations for example conventional programmes by UNESCO and ICOMOS at sites, it also involve other governmental agencies such as Transportation, water and litter management, archaeological department and other industries such as organization of hospitality sectors shops, catering industry etc. Ashworth, (1996 in Nuryanti, 1997), so manager has to make to ensure both the economic feasibility and sustainable development approach of the site (Leask and Yeoman, 1999). These aspects influence the visitor's experience. Expectations of visitors have varied nature according to types of resources they visits and this is common to all cultural attractions such as management planning and development, access and asset; all of which can contribute to enriching the visitor's experience or fall short of his or her expectations.

CHECK YOUR PROGRESS

Discuss the various issues in connection with visitor management planning.
Explain the concept of preservation planning of a heritage site.
Elaborate what is meant by heritage planning

Operation management

According to (Sigala and Leslie, 2005) History, culture and religion comprise major elements of heritage tourism industry. When tourist visits the historic sites as it may religious monuments, cultural archaeological monuments, temples and places which has unique cultural value can imbalance the surroundings. Here are some relevant issues which have a significant impact on the nature of the heritage sites these are:

Tourist traffic at site

According to Mason, (2005) controlling the tourist trafficking at site is mainly depend on the various aspects as it may be the specific capacity of the site, historical houses, etc. or considering the peak time of the year also some site has limited carrying capacity which means the manageable or controlling capacity. To cope with such issues various management and operational techniques are in use such as quota system, advance booking system to avoid unwanted visitors stampede and the special charges for visit the site according to the national and international visitors/tourists also helps to reduce risk at site (Pedersen, 2002; Eagles et al., 2002; Shackley, 1998).

As earlier mention that different profiles of tourist have different impacts on the physical environment, sociological environment, and also economical environment. To overcome from these impacts though the above mentioned system quite useful at natural heritage site but some time it fails in case of cultural heritage monument and some popular tourist destination because of the that particular nation's economy is solely depend on the flow of tourist. So manager has to make sure the balance between economic and conservation of the heritage sites. In fact considering scenario market growth of tourism due to progress of tourism industrial trends and the ease of connectivity within the destination forcing to reduce the number of visitors where it has major impact on the sustainability of the heritage site which obvious affects to our future (Pedersen, 2002).

Limiting contact between visitor and artifacts

The historical, cultural site content rare and non replaceable artifacts to avoid physical contact between tourist and artifacts required some barrier system such as glass, rope, chains. Currently, these are widely use in historic places. In addition to CCTV cameras are playing an important role to control or to avoid physical touch to artifacts present at the historic monuments.

Wear and tear

According to (Fyall et al., 2008) this kind of visitor impacts includes trampling, handling, humidity, temperature, pilfering and graffiti. As trampling involves visitors walking on sensitive parts of the site, or due to when thousands of shoes of visitor walks on the surface areas of the site it creating continuous exertion of the floors or surface areas and that becoming smooth (slippery) or either vanishes the artifacts on the ground areas or surface area. Other cases are exertion of lawns, antique carpets in stately homes, to the very fabric or ancient monuments. Fyall et al., 2008 has given an example of 'erosion caused by visitors walking along the top of Hadrian's Wall, the remains of a Roman defensive structure in Northern England Gillette' (2000 in Fyall et al., 2008). Another case which can accidently takes place or in some cases may be deliberately happened by tourists; sometime even putting the sign board or giving instruction to the tourist that not to touch the artifacts and some fragile relics even though some tourists dare to touch that artifacts or some even more than them that they pull out some parts or scribed their name on to it this cases can be seen in monuments in throughout the India.

Humidity and Temperature:

Humidity and temperature can be considered as inadvertent impacts on the part of visitor as the presence of visitor in a room can result in changes in humidity and temperature which are capable to damage furnishings and object within it (Garrod et al. 2002). Because the temperature and the relative humidity can creates unwanted chemical environment. Furthermore, mechanical vibration and ultraviolet light exposure which mainly come from tourists cameras enhance and accelerate the damaging effects. Continuous fluctuations in RH and temperature can cause several kinds of damage and deterioration such as dimensional change, chemical reactivity and bio-deterioration of museum objects which are often made of non-isotropic materials (Liu et al., 2010). Also funguses on the wall paintings currently are damaging the original paintings at Lascaux caves in France. The excessive humidity may not only cause damage to sensitive materials such as needlework, frescoes and books but also make the space uncomfortable for visitors (Garrod et al. 2006).

CHECK YOUR PROGRESS

- Explain the various issues regarding tourist visiting historic sites.
- Elaborate how the tourist traffic needs to be carefully managed at a heritage site.
- Discuss the importance of limiting the contact between visitors and artifacts.
- Describe how wear and tear can be minimized in spite of the tourist activities.

1.04 CULTURAL HERITAGE: INTERNATIONAL SCENE

https://en.wikipedia.org/wiki/Cultural_heritage

Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and preserved for the benefit of future generations. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity).

The deliberate act of keeping cultural heritage from the present for the future is known as preservation (American English) or conservation (British English), though these terms may have more specific or technical meaning in the same contexts in the other dialect.

The ethics and rationale of cultural preservation

Objects are a part of the study of human history because they provide a concrete basis for ideas, and can validate them. Their preservation demonstrates a recognition of the necessity of the past and of the things that tell its story. In *The Past is a Foreign Country*, David Lowenthal observes that preserved objects also validate memories. While digital acquisition techniques can provide a technological solution that is able to acquire the shape and the appearance of artifacts with an unprecedented precision in human history, the actuality of the object, as opposed to a reproduction, draws people in and gives them a literal way of touching the past. This unfortunately poses a danger as places and things are damaged by the hands of tourists, the light required to display them, and other risks of making an object known and available. The reality of this risk reinforces the fact that all artifacts are in a constant state of chemical transformation, so that what is considered to be preserved is actually changing – it is never as it once was. Similarly changing is the value each generation may place on the past and on the artifacts that link it to the past.

Classical civilizations, and especially the Indian, have attributed supreme importance to the preservation of tradition. Its central idea was that social institutions, scientific knowledge and technological applications need to use a "heritage" as a "resource". Using contemporary language, we could say that ancient Indians considered, as social resources, both economic assets (like natural resources and their exploitation structure) and factors promoting social integration (like institutions for the preservation of knowledge and for the maintenance of civil order). Ethics considered that what had been inherited should not be consumed, but should be handed over, possibly enriched, to successive generations. This was a moral imperative for all, except in the final life stage of sannyasa.

What one generation considers "cultural heritage" may be rejected by the next generation, only to be revived by a subsequent generation.

CHECK YOUR PROGRESS

Elaborate what is meant by preservation or conservation of a cultural heritage.

Explain the ethics and rationale of cultural preservation.

Elaborate the meaning of cultural heritage and give classifications in terms of Tangible, intangible and natural heritage.

Types of heritage



Fig 1.10: The Grandfather tells a story, by Albert Anker, ca. 1884.

https://commons.wikimedia.org/wiki/File:Anker_Grossvater_erz%C3%A4hlt_eine_Geschichte_1884.jpg#/media/File:Anker_Grossvater_erz%C3%A4hlt_eine_Geschichte_1884.jpg

Cultural property

Cultural property includes the physical, or "tangible" cultural heritage, such as artworks. These are generally split into two groups of movable and immovable heritage. Immovable heritage includes building so (which themselves may include installed art such as organs, stained glass windows, and frescos), large industrial installations or other historic places and monuments. Moveable heritage includes books, documents, moveable artworks, machines, clothing, and other artifacts, that are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specified culture.

Aspects and disciplines of the preservation and conservation of tangible culture include:

- Museology
- Archival science
- Conservation (cultural heritage)
 - Art conservation
 - Archaeological conservation
 - Architectural conservation
 - Film preservation
 - Phonograph record preservation
- Digital preservation

Intangible culture

"Intangible cultural heritage" consists of non-physical aspects of a particular culture, more often maintained by social customs during a specific period in history. The concept includes the ways and means of behavior in a society, and the often formal rules for operating in a particular cultural climate. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity. The significance of physical artifacts can be interpreted against the backdrop of socioeconomic, political, ethnic, religious and philosophical values of a particular group of people. Naturally, intangible cultural heritage is more difficult to preserve than physical objects.

Aspects of the preservation and conservation of cultural intangibles include:

- folklore
- oral history
- language preservation

Natural heritage

"Natural heritage" is also an important part of a society's heritage, encompassing the countryside and natural environment, including flora and fauna, scientifically known as biodiversity, as well as geological elements (including mineralogical, geomorphological, paleontological, etc.), scientifically known as geodiversity. These kind of heritage sites often serve as an important component in a country's tourist industry, attracting many visitors from abroad as well as locally. Heritage can also include cultural landscapes (natural features that may have cultural attributes).

Aspects of the preservation and conservation of natural heritage include:

- Rare breeds conservation
- Heirloom plants

CHECK YOUR PROGRESS

Explain the various types of heritages.
What are the aspects and disciplines of preservation or conservation of tangible culture.
Give examples of intangible culture.

Explain the nature and importance of natural heritage with examples.

World heritage movement

Significant was the Convention Concerning the Protection of World Cultural and Natural Heritage that was adopted by the General Conference of UNESCO in 1972. As of 2011, there are 936 World Heritage Sites: 725 cultural, 183 natural, and 28 mixed properties, in 153 countries. Each of these sites is considered important to the international community.

The underwater cultural heritage is protected by the UNESCO Convention on the Protection of the Underwater Cultural Heritage. This convention is a legal instrument helping states parties to improve the protection of their underwater cultural heritage.

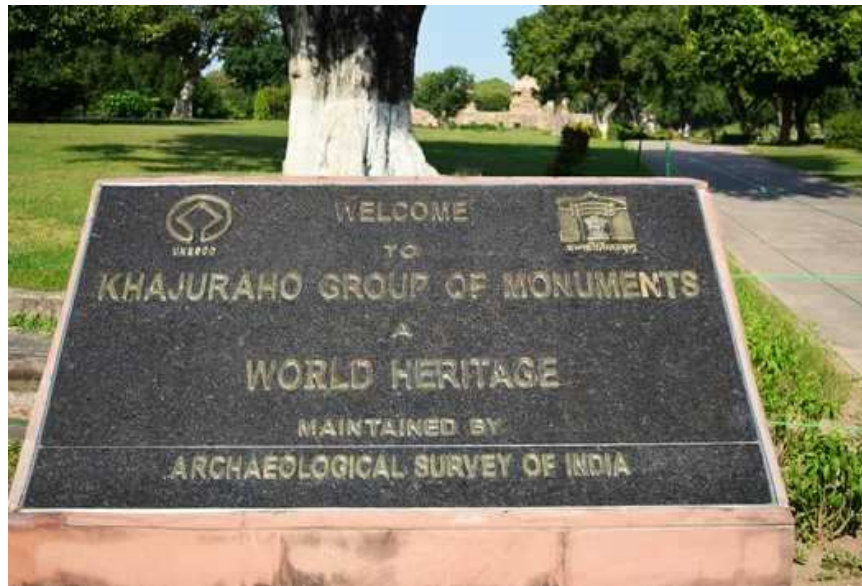


Fig 1.11: Plaque at Khajuraho World Heritage Site

https://www.tripadvisor.in/LocationPhotoDirectLink-g297647-d317332-i230379091-Khajuraho_Temples-Khajuraho_Chhatarpur_District_Madhya_Pradesh.html

In addition, UNESCO has begun designating masterpieces of the Oral and Intangible Heritage of Humanity. The Committee on Economic, Social and Cultural Rights sitting as part of the United Nations Economic and Social Council with article 15 of its Covenant had sought to instill the principles under which cultural heritage is protected as part of a basic human right.

Key international documents and bodies include:

Athens Charter, 1931

Roerich Pact, 1935

Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954, (with a definition of cultural heritage item adopted by some national law)

Venice Charter, 1964

Barcelona Charter, 2002 (regarding maritime vessel preservation)

ICOMOS

International Committee of the Blue Shield Managing natural and manmade disasters.
International Institute for Conservation

Issues in cultural heritage

Broad philosophical, technical, and political issues and dimensions of cultural heritage include:

Cultural heritage repatriation
Cultural heritage management
Cultural property law
Heritage tourism
Virtual heritage

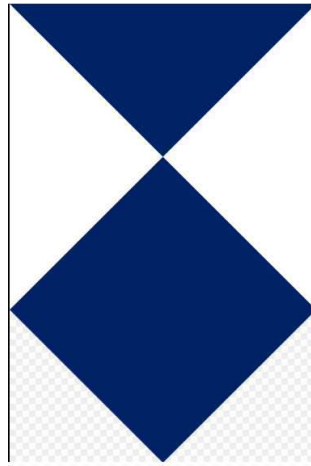


Fig 1.12: Emblem used to clearly identify cultural property under protection of the Hague Convention of 1954, regarding cultural property during armed conflicts

https://commons.wikimedia.org/wiki/File:Distinctive_emblem_for_cultural_property.svg#/media/File:Distinctive_emblem_for_cultural_property.svg

Management of cultural heritage

Issues in cultural heritage management include:

Exhibition of cultural heritage objects
Objects conservator
Radiography of cultural objects
Storage of cultural heritage objects

CHECK YOUR PROGRESS

Describe the World Heritage Movement
List the various issues in cultural heritage.
Explain the various issues in heritage management.

1.05 CULTURE OF INDIA: RELIGION AND PHILOSOPHY

https://en.wikipedia.org/wiki/Culture_of_India

The culture of India refers collectively to the thousands of distinct and unique cultures of all religions and communities present in India. India's languages, religions, dance, music, architecture, food, and customs differs from place to place within the country. The Indian culture, often labeled as an amalgamation of several cultures, spans across the Indian subcontinent and has been influenced by a history that is several millennia old. Many elements of India's diverse cultures, such as Indian religions, Indian philosophy and Indian cuisine, have a profound impact across the world.

Religions



Fig 1.13: Maha Bodhi Temple, Bodhgaya, India.

<https://commons.wikimedia.org/wiki/File:Mahabodhitemple.jpg#/media/File:Mahabodhitemple.jpg>

Indian-origin religions include Hinduism and its offshoots Buddhism, Jainism and Sikhism, all of which are based on the concept of dharma and karma. Ahimsa, a philosophy of non violence, is an important aspect of native Indian faiths whose most well known proponent was Gandhi who which through civil disobedience brought India together against the British Raj and this philosophy further

inspired Martin Luther King, Jr. during the American civil rights movement. Indian-origin religions have been persecuted for centuries. Muslim rulers massacred Hindus and Buddhists while attacking temples and monasteries, while also forcing them to convert including on the battlefield. Most of the great temples in North India were destroyed during the Muslim rule. "Mohammedan Conquest of India is probably the bloodiest story in history", consequently between the years 1000 AD and 1500 AD, the population of the Indian subcontinent decreased from 200 to 125 million. Foreign-origin religions, including Abrahamic religions, such as Judaism, Christianity and Islam, are also present in India, as well as Zoroastrianism and Bahá'í Faith both escaping persecution by Islam have also found shelter in India over the centuries.



Fig 1.14: Harmandir Sahib (also Hari Mandir, Harimandar and other variants) (Punjabi: ਹਰਿਮੰਦਰ ਸਾਹਿਬ) is the most sacred gurdwara in all of Sikhism, located in Amritsar, Punjab, India.

https://commons.wikimedia.org/wiki/File:Golden_Temple_India.jpg#/media/File:Golden_Temple_India.jpg

India has 29 states with different culture and civilizations and one of the most populated countries in the world. The Indian culture, often labeled as an amalgamation of several various cultures, spans across the Indian subcontinent and has been influenced and shaped by a history that is several thousand years old. Throughout the history of India, Indian culture has been heavily influenced by Dharmic religions. They have been credited with shaping much of Indian philosophy, literature, architecture, art and music. Greater India was the historical extent of Indian culture beyond the Indian subcontinent. This particularly concerns the spread of Hinduism, Buddhism, architecture, administration and writing system from India to other parts of Asia through the Silk Road by the travellers and maritime traders during the early centuries of the Common Era. To the west, Greater India overlaps with Greater Persia in the Hindu Kush and Pamir Mountains. Over the centuries, there

has been significant fusion of cultures between Buddhists, Hindus, Muslims, Jains, Sikhs and various tribal populations in India.

India is the birthplace of Hinduism, Buddhism, Jainism, Sikhism, and other religions. They are collectively known as Indian religions. Indian religions are a major form of world religions along with Abrahamic ones. Today, Hinduism and Buddhism are the world's third and fourth-largest religions respectively, with over 2 billion followers altogether, and possibly as many as 2.5 or 2.6 billion followers. Followers of Indian religions – Hindus, Sikhs, Jains and Buddhists make up around 80–82% population of India.



Fig 1.15: Sé Catedral de Santa Catarina, known as Se Cathedral, is the cathedral of the Latin Rite Roman Catholic Archdiocese of Goa and Daman and the seat of the Patriarch of the East Indies. It is located in Old Goa

https://commons.wikimedia.org/wiki/File:Se%E2%80%99_Cathedral,_Goa.jpg#/media/File:Se%E2%80%99_Cathedral,_Goa.jpg

India is one of the most religiously and ethnically diverse nations in the world, with some of the most deeply religious societies and cultures. Religion plays a central and definitive role in the life of many of its people. Although India is a secular Hindu-majority country, it has a large Muslim population. Except for Jammu and Kashmir, Punjab, Meghalaya, Manipur, Nagaland, Mizoram and Lakshadweep, Hindus form the predominant population in all 29 states and 7 union territories. Muslims are present throughout India, with large populations in Uttar Pradesh, Bihar, Maharashtra, Kerala, Telangana, West Bengal and Assam; while only Jammu and Kashmir and Lakshadweep have majority Muslim populations. Sikhs and Christians are other significant minorities of India.

According to the 2011 census, 79.8% of the population of India practice Hinduism. Islam (14.2%), Christianity (2.3%), Sikhism (1.7%), Buddhism (0.7%) and Jainism (0.4%) are the other major religions followed by the people of India. Many tribal religions, such as Sarnaism, are found in India, though these have been affected by major religions such as Hinduism, Buddhism, Islam and

Christianity, Jainism, Zoroastrianism, Judaism, and the Bahá'í Faith are also influential but their numbers are smaller. Atheism and agnostics also have visible influence in India, along with a self-ascribed tolerance to other faiths. According to a study conducted by the Pew Research Centre, India will have world's largest populations of Hindus and Muslims by 2050. India is expected to have about 311 million Muslims making up around 19–20% of the population and yet about 1.3 billion Hindus are projected to live in India comprising around 76% of the population.

Atheism and agnosticism have a long history in India and flourished within Śramaṇa movement. The *Cārvāka* school originated in India around the 6th century BCE. It is one of the earliest form of materialistic and atheistic movement in ancient India. Sramana, Buddhism, Jainism, Ājīvika and some schools of Hinduism consider atheism to be valid and reject the concept of creator deity, ritualism and superstitions. India has produced some notable atheist politicians and social reformers. According to the 2012 WIN-Gallup Global Index of Religion and Atheism report, 81% of Indians were religious, 13% were not religious, 3% were convinced atheists, and 3% were unsure or did not respond

Philosophy

Indian philosophy comprises the philosophical traditions of the Indian subcontinent. There are six schools of orthodox Hindu philosophy—Nyaya, Vaisheshika, Samkhya, Yoga, Mīmāṃsā and Vedānta—and four heterodox schools—Jain, Buddhist, Ājīvika and Cārvāka – last two are also schools of Hinduism. However, there are other methods of classification; Vidyananda for instance identifies sixteen schools of Indian philosophy by including those that belong to the Śaiva and Raseśvara traditions. Since medieval India (ca.1000–1500), schools of Indian philosophical thought have been classified by the Brahmanical tradition as either orthodox or non-orthodox – āstika or nāstika – depending on whether they regard the Vedas as an infallible source of knowledge.

The main schools of Indian philosophy were formalised chiefly between 1000 BCE to the early centuries of the Common Era. According to philosopher Sarvepalli Radhakrishnan, the earliest of these, which date back to the composition of the Upanishads in the later Vedic period (1000–500 BCE), constitute "the earliest philosophical compositions of the world." Competition and integration between the various schools was intense during their formative years, especially between 800 BCE and 200 CE. Some schools like Jainism, Buddhism, Śaiva and Advaita Vedānta survived, but others, like Samkhya and Ājīvika, did not; they were either assimilated or became extinct. Subsequent centuries produced commentaries and reformulations continuing up to as late as the 20th century. Authors who gave contemporary meaning to traditional philosophies include Swami Vivekananda, Ram Mohan Roy, and Swami Dayananda Saraswati

CHECK YOUR PROGRESS

Explain the various religions which have been contributed by India.

Elaborate on the rich cultural traditions of India.

Discuss the various important places of religious nature which are visited by pilgrims.

Discuss the various philosophical movements which have enriched the culture of India.

Discuss the various branches of Indian philosophy.

Family Structure and Marriage

For generations, India has a prevailing tradition of the joint family system. It is when extended members of a family – parents, children, the children's spouses and their offspring, etc. – live together. Usually, the oldest male member is the head in the joint Indian family system. He mostly makes all important decisions and rules, and other family members are likely to abide by them.

In a 1966 study, Orenstein and Micklin analysed India's population data and family structure. Their studies suggest that Indian household sizes had remained similar over the 1911 to 1951 period. There after, with urbanisation and economic development, India has witnessed a break up of traditional joint family into more nuclear-like families. Sinha, in his book, after summarising the numerous sociological studies done on Indian family, notes that over the last 60 years, the cultural trend in most



Fig 1.16: A bride during a traditional Hindu wedding ceremony in Punjab, India..

<https://commons.wikimedia.org/wiki/File:HinduBrideIndia.jpg#/media/File:HinduBrideIndia.jpg>

parts of India has been an accelerated change from joint family to nuclear families, much like population trends in other parts of the world. The traditional large joint family in India, in the 1990s, accounted for a small percent of Indian households, and on average had lower per capita household income. He finds that joint family still persists in some areas and in certain conditions, in part due cultural traditions and in part due to practical factors. Youth in lower socio-economic classes are more inclined to spend time with their families than their peers due to differing ideologies in rural and urban parenting. With the spread of education and growth of economics, the traditional joint-family system is breaking down rapidly across India and attitudes towards working women have changed.

Arranged marriage



Fig 1.17: Bride in Sari and Groom in Sherwani in a Hindu Indian wedding.

https://commons.wikimedia.org/wiki/File:Ring_ceremony,_Indian_Hindu_wedding.jpg#/media/File:Ring_ceremony,_Indian_Hindu_wedding.jpg

Arranged marriages have long been the norm in Indian society. Even today, the majority of Indians have their marriages planned by their parents and other respected family-members. In the past, the age of marriage was young. The average age of marriage for women in India has increased to 21 years, according to 2011 Census of India. In 2009, about 7% of women got married before the age of 18.

In most of the marriages the bride's family provide a dowry to the bridegroom. Traditionally, the dowry was considered a woman's share of the family wealth, since a daughter had no legal claim on her natal family's real estate. It also typically included portable valuables such as jewellery and household goods that a bride could control throughout her life. Historically, in most families the inheritance of family estates passed down the male line. Since 1956, Indian laws treat males and females as equal in matters of inheritance without a legal will. Indians are increasingly using a legal will for inheritance and property succession, with about 20 percent using a legal will by 2004.

In India, the divorce rate is low — 1% compared with about 40% in the United States. These statistics do not reflect a complete picture, though. There is a dearth of scientific surveys or studies on Indian marriages where the perspectives of both husbands and wives were solicited in-depth. Sample



Fig 1.19: A Hindu wedding ritual in progress. The bride and the groom are seated together, receiving instructions from the priest. The sacred square fire container (yajna kund) is behind the priest.

. https://commons.wikimedia.org/wiki/File:Hindu_marriage_ceremony_offering.jpg#/media/File:Hindu_marriage_ceremony_offering.jpg

surveys suggest the issues with marriages in India are similar to trends observed elsewhere in the world. The divorce rates are rising in India. Urban divorce rates are much higher. Women initiate about 80 percent of divorces in India.

Opinion is divided over what the phenomenon means: for traditionalists the rising numbers portend the breakdown of society while, for some modernists, they speak of a healthy new empowerment for women.

Recent studies suggest that Indian culture is trending away from traditional arranged marriages. Banerjee et al. surveyed 41,554 households across 33 states and union territories in India in 2005. They find that the marriage trends in India are similar to trends observed over last 40 years in China, Japan and other nations. The study found that fewer marriages are purely arranged without consent and that the majority of surveyed Indian marriages are arranged with consent. The percentage of self-arranged marriages (called love marriages in India) were also increasing, particularly in the urban parts of India.

Wedding rituals

A Hindu wedding ritual in progress. The bride and the groom are seated together, receiving instructions from the priest. The sacred square fire container (yajna kund) is behind the priest.

Weddings are festive occasions in India with extensive decorations, colors, music, dance, costumes and rituals that depend on the religion of the bride and the groom, as well as their preferences. The nation celebrates about 10 million weddings per year, of which over 80% are Hindu weddings.

While there are many festival-related rituals in Hinduism, vivaha (wedding) is the most extensive personal ritual an adult Hindu undertakes in his or her life. Typical Hindu families spend significant effort and financial resources to prepare and celebrate weddings. The rituals and process of a Hindu wedding vary depending on region of India, local adaptations, resources of the family and preferences of the bride and the groom. Nevertheless, there are a few key rituals common in Hindu weddings – Kanyadaan, Panigrahana, and Saptapadi; these are respectively, gifting away of daughter by the father, voluntarily holding hand near the fire to signify impending union, and taking seven steps before fire with each step including a set of mutual vows. After the seventh step and vows of Saptapadi, the couple is legally husband and wife. Sikhs get married through a ceremony called Anand Karaj. The couple walk around the holy book, the Guru Granth Sahib four times. Indian Muslims celebrate a traditional Islamic wedding following customs similar to those practiced in the Middle East. The rituals include Nikah, payment of financial dower called Mahr by the groom to the bride, signing of marriage contract, and a reception. Indian Christian weddings follow customs similar to those practiced in the Christian countries in the West in states like Goa but have more Indian customs in other states.

CHECK YOUR PROGRESS

- Explain the family structure in India.
- Discuss how marriages take place in India.
- Describe the ritual of marriage in India.

1.06 FESTIVALS IN INDIA



Fig 1.20: Homes, buildings and temples are decorated with festive lights for Diwali, a major festival of India.

. <https://commons.wikimedia.org/wiki/File:Deepawali-festival.jpg#/media/File:Deepawali-festival.jpg>



Fig 1.21: Radha and the Gopis celebrating Holi, with accompaniment of music instruments.

https://commons.wikimedia.org/wiki/File:Radha_celebrating_Holi,_c1788.jpg#/media/File:Radha_celebrating_Holi,_c1788.jpg.

India, being a multi-cultural, multi-ethnic and multi-religious society, celebrates holidays and festivals of various religions. The three national holidays in India, the Independence Day, the Republic Day and the Gandhi Jayanti, are celebrated with zeal and enthusiasm across India. In addition, many Indian states and regions have local festivals depending on prevalent religious and linguistic demographics. Popular religious festivals include the Hindu festivals of Navratri, Janmashtami, Diwali, Maha Shivratri, Ganesh Chaturthi, Durga Puja, Holi, Rath Yatra, Ugadi, Onam, Vasant Panchami, Rakshabandhan, and Dussehra. Several harvest festivals such as Makar Sankranti, Pongal and Raja sankranti swinging festival are also fairly popular.



Fig 1.22: Bihu festival, with dhuliya, is an Assamese Hindu tradition; it coincides with Vaisakhi in north India, which is observed by Sikhs and Hindus

https://commons.wikimedia.org/wiki/File:Dhuliya_performing_in_a_open_stage_bihu.JPG#/media/File:Dhuliya_performing_in_a_open_stage_bihu.JPG



Fig 1.23: Dahi Handi, a Krishna Janmashtami festive tradition, in progress near Adi Shankaracharya Road, Mumbai, India.

https://commons.wikimedia.org/wiki/File:Dahi_Handi.JPG#/media/File:Dahi_Handi.JPG

Indian New year festival are celebrated in different part of India with unique style in different times. Ugadi, Bihu, Gudhi Padwa, Puthandu, Pohela Boishakh, Vishu and Vishuva Sankranti are the New years festival of different part of India.

Certain festivals in India are celebrated by multiple religions. Notable examples include Diwali, which is celebrated by Hindus, Sikhs and Jains across the country and Buddha Purnima, Ambedkar Jayanti celebrated by Buddhists. Sikh festivals, such as Guru Nanak Jayanti, Baisakhi are celebrated with full fanfare by Sikhs and Hindus of Punjab and Delhi where the two communities together form an overwhelming majority of the population. Adding colours to the culture of India, the Dree Festival is one of the tribal festivals of India celebrated by the Apatanis of the Ziro valley of Arunachal Pradesh, which is the easternmost state of India. Nowruz is the most important festival among the Parsi community of India.

Islam in India is the second largest religion with over 172 million Muslims, according to India's 2011 census. The Islamic festivals which are observed and are declared public holiday in India are; Eid ul Fitr, Eid ul Adha-(Bakri Eid), Milad un Nabi, Muharram and Shab-e-Barat. Some of the Indian states

have declared regional holidays for the particular regional popular festivals; such as Arba'een, Jumu'ah-tul-Wida and Shab-e-Qadar.

Christianity is India's third largest religion. With over 23 million Christians, of which 17 million are Roman Catholics, India is home to many Christian festivals. The country celebrates Christmas and Good Friday as public holidays.

Regional and community fairs are also common festival in India. For example, Pushkar fair of Rajasthan is one of the world's largest markets of cattle and livestock.

Greetings



Fig 1.24: A Mohiniattam dancer making a Namaste gesture

. https://commons.wikimedia.org/wiki/File:Dancer_in_Sari.jpg#/media/File:Dancer_in_Sari.jpg

Indian greetings are based on Añjali Mudrā, including Pranāma and Puja. Greetings include Namaste (Hindi and Sanskrit), Namaskar (Hindi), Juhar/Namaskar in Odia, Namaskar (Marathi), Namaskara (Kannada), Namaskaram (Telugu, Malayalam), Vanakkam (Tamil), Nomoshkaar (Bengali), Nomoskar (Assamese), Aadab (Urdu, and Sat Shri Akal (Punjabi). All these are common spoken greetings or salutations when people meet, and are forms of farewell when they depart. Namaskar is considered slightly more formal than Namaste but both express deep respect. Namaskar is commonly used in India and Nepal by Hindus, Jains and Buddhists, and many continue to use this outside the Indian subcontinent. In Indian and Nepali culture, the word is spoken at the beginning of written or verbal communication. However, the same hands folded gesture may be made wordlessly or said without the folded hand gesture. The word is derived from Sanskrit (namah): to bow, reverential salutation, and respect, and (te): "to you". Taken literally, it means "I bow to you". In Hinduism it means "I bow to the divine in you." In most Indian families, younger men and women are taught to

seek the blessing of their elders by reverentially bowing to their elders. This custom is known as Pranāma.

Other greetings include Jai Jagannath (used in Odia) Ami Aschi (used in Bengali), Jai Shri Krishna (in Gujarati and the Braj Bhasha and Rajasthani dialects of Hindi), Ram Ram/(Jai) Sita Ram ji (Awadhi and Bhojpuri dialects of Hindi and other Bihari dialects), and Sat Sri Akal (Punjabi; used by followers of Sikhism), As-salamu alaykum (Urdu; used by follower of Islam), Jai Jinendra (a common greeting used by followers of Jainism), Namō Buddha (used by followers of Buddhism), Allah Abho (used by followers of Bahá'í), Shalom aleichem (used by followers of Judaism), Hamazor Hama Ashobed (used by followers of Zoroastrianism), Sahebji (Persian and Gujarati; used by the Parsi people), Dorood (Persian and Gujarati; used by the Irani people), Om Namah Shivaya/Jai Bholenath (used in Dogri and Kashmiri, also used in the city of Varanasi), Jai Ambe Maa/Jai Mata di (used in Eastern India), Jai Ganapati Bapa (used in Marathi and Konkani), and etc.

These traditional forms of greeting may be absent in the world of business and in India's urban environment, where a handshake is a common form of greeting.

CHECK YOUR PROGRESS

Describe the major festivals of India which are rooted the Hindu religion traditions.

Discuss the various festivals which are celebrated by multiple religions in India.

Elaborate the various festivals which are mostly celebrated by the Muslim community.

Describe the gesture of greeting as per Indian traditions.

Explain the various expressions used by Indians across the nation for greeting.

Animals in Religion

https://en.wikipedia.org/wiki/Cattle_in_religion



Fig 1.25: Cows depicted in the Meenakshi temple

<https://commons.wikimedia.org/wiki/File:Cowmeenakshi.jpg#/media/File:Cowmeenakshi.jpg>



Fig 1.26: Kalleshvara temple (also spelt Kalleshwara or Kallesvara) at Bagali (called Balgali in ancient times), Davangere district, Karnataka state, India

[https://commons.wikimedia.org/wiki/File:Open_mantapa_\(hall\)_in_Kalleshvara_temple_at_Bagali_1.JPG#/media/File:Open_mantapa_\(hall\)_in_Kalleshvara_temple_at_Bagali_1.JPG](https://commons.wikimedia.org/wiki/File:Open_mantapa_(hall)_in_Kalleshvara_temple_at_Bagali_1.JPG#/media/File:Open_mantapa_(hall)_in_Kalleshvara_temple_at_Bagali_1.JPG)

The varied and rich wildlife of India has had a profound impact on the region's popular culture. Common name for wilderness in India is Jungle which was adopted by the British colonialists to the English language. The word has been also made famous in *The Jungle Book* by Rudyard Kipling. India's wildlife has been the subject of numerous other tales and fables such as the Panchatantra and the Jataka tales.

In Hinduism, the cow is regarded as a symbol of ahimsa (non-violence), mother goddess and bringer of good fortune and wealth. For this reason, cows are revered in Hindu culture and feeding a cow is seen as an act of worship. This is why beef remains a taboo food in mainstream Hindu and Jain society.

As of January 2012, cow remains a divisive and controversial topic in India. Several states of India have passed laws to protect cows, while many states have no restrictions on the production and consumption of beef. Some groups oppose the butchering of cows, while other secular groups argue that what kind of meat one eats ought to be a matter of personal choice in a democracy. Madhya Pradesh enacted a law in January 2012, namely the Gau-Vansh Vadh Pratishedh (Sanshodhan) Act, which makes cow slaughter a serious offence. Gujarat, a western state of India, has the Animal Preservation Act, enacted in October 2011, that prohibits killing of cows along with buying, selling and transport of beef. In contrast, Odisha, Assam and Andhra Pradesh allow butchering of cattle with a fit-for-slaughter certificate. In the states of West Bengal and Kerala, consumption of beef is not deemed an offence. Contrary to stereotypes, a sizeable number of Hindus eat beef, and many argue that their scriptures, such as Vedic and Upanishadic texts do not prohibit its consumption. In southern Indian state Kerala, for instance, beef accounts for nearly half of all meat consumed by all communities, including Hindus. Sociologists theorise that the widespread consumption of cow meat in India is because it is a far cheaper source of animal protein for the poor than mutton or chicken, which retail at double the price. For these reasons, India's beef consumption post-independence in

1947 has witnessed a much faster growth than any other kind of meat; currently, India is one of the five largest producer and consumer of cattle livestock meat in the world. A beef ban has been made in Maharashtra and other states as of 2015. While states such as Madhya Pradesh are passing local laws to prevent cruelty to cows, other Indians are arguing "If the real objective is to prevent cruelty to animals, then why single out the cow when hundreds of other animals are maltreated?"

CHECK YOUR PROGRESS

Elaborate the importance of various animals in Hindu traditions.

1.07 INDIAN CUISINE



Fig 1.27: Indian cuisine is diverse, ranging from very spicy to very mild, varying with seasons in each region. These reflect the local agriculture, regional climate, culinary innovations and cultural diversity. Food in India is sometimes served in thali – a plate with rice, bread and a selection of sides

https://commons.wikimedia.org/wiki/File:Chennai_Veg_Thali.JPG#/media/File:Chennai_Veg_Thali.JPG



Fig 1.28: *Nimmatnama-i Nasiruddin-Shahi (Book of Recipes)*, written about 1500 C.E, documents the fine art of making Kheer, a milk based dessert of India

https://commons.wikimedia.org/wiki/File:Nimmatnama-i_Nasiruddin-Shahi_283.jpg#/media/File:Nimmatnama-i_Nasiruddin-Shahi_283.jpg

Indian cuisine is diverse, ranging from very spicy to very mild, varying with seasons in each region. These reflect the local agriculture, regional climate, culinary innovations and cultural diversity. Food in India is sometimes served in thali – a plate with rice, bread and a selection of sides. Above are thali samples.

Indian food is as diverse as India. Indian cuisines use numerous ingredients, deploy a wide range of food preparation styles, cooking techniques and culinary presentation. From salads to sauces, from vegetarian to meat, from spices to sensuous, from breads to desserts, Indian cuisine is invariably complex. Harold McGee, a favourite of many Michelin-starred chefs, writes "for sheer inventiveness with milk itself as the primary ingredient, no country on earth can match India."

I travel to India at least three to four times a year. It's always inspirational. There is so much to learn from India because each and every state is a country by itself and each has its own cuisine. There are lots of things to learn about the different cuisines – it just amazes me. I keep my mind open and like to explore different places and pick up different influences as I go along. I don't actually think that there is a single state in India that I haven't visited. ... Indian food is a cosmopolitan cuisine that has so many ingredients. I don't think any cuisine in the world has got so many influences the way that Indian food has. It is a very rich cuisine and is very varied. Every region in the world has their own sense of how Indian food should be perceived.

— Atul Kochhar, the first Indian to receive two Michelin stars

... it takes me back to the first Christmas I can remember, when the grandmother I hadn't yet met, who was Indian and lived in England, sent me a box. For me it still carries the taste of strangeness and confusion and wonder.

— Harold McGee, author of *On Food and Cooking*



Fig 1.29: Kheer, a milk based dessert of India:

<https://commons.wikimedia.org/wiki/File:Phirmi.jpg#/media/File:Phirmi.jpg>

Nimmatnama-i Nasiruddin-Shahi (Book of Recipes), written about 1500 C.E, documents the fine art of making Kheer, a milk based dessert of India: Select the cows carefully; to get quality milk, pay attention to what the cows eat; feed them sugar canes; use this milk to make the best Kheer. While, another popular variant is Phirmi.

According to Sanjeev Kapoor, a member of Singapore Airlines' International Culinary Panel, Indian food has long been an expression of world cuisine. Kapoor claims, "if you looked back in India's history and study the food that our ancestors ate, you will notice how much attention was paid to the planning and cooking of a meal. Great thought was given to the texture and taste of each dish." One such historical record is *Mānasollāsa*, (Sanskrit: मानसोल्लास, The Delight of Mind), written in the 12th century. The book describes the need to change cuisine and food with seasons, various methods of cooking, the best blend of flavours, the feel of various foods, planning and style of dining amongst other things.

India is known for its love for food and spices. Indian cuisine varies from region to region, reflecting the local produce, cultural diversity, and varied demographics of the country. Generally, Indian cuisine can be split into five categories – northern, southern, eastern, western, and northeastern. The diversity of Indian cuisine is characterised by the differing use of many spices and herbs, a wide assortment of recipes and cooking techniques. Though a significant portion of Indian food is vegetarian, many Indian dishes also include meats like chicken, mutton, beef (both cow and buffalo), pork and fish, egg and other seafood. Fish-based cuisines are common in eastern states of India, particularly West Bengal and the western state of Kerala.

Some Indian confectionery desserts from hundreds of varieties. In certain parts of India, these are called mithai or sweets. Sugar and desserts have a long history in India: by about 500 BCE, people in India had developed the technology to produce sugar crystals. In the local language, these crystals were called khanda (खण्ड), which is the source of the word candy.

Despite this diversity, some unifying threads emerge. Varied uses of spices are an integral part of certain food preparations and are used to enhance the flavour of a dish and create unique flavours and aromas. Cuisine across India has also been influenced by various cultural groups that entered India throughout history, such as the Central Asians, Arabs, Mughals, and European colonists. Sweets are also very popular among Indians, particularly in Bengal where both Bengali Hindus and Bengali Muslims distribute sweets to mark joyous occasions.

Indian cuisine is one of the most popular cuisines across the globe. In most Indian restaurants outside India, the menu does not do justice to the enormous variety of Indian cuisine available – the most common cuisine served on the menu would be Punjabi cuisine (chicken tikka masala is a very popular dish in the United Kingdom). There do exist some restaurants serving cuisines from other regions of India, although these are few and far between. Historically, Indian spices and herbs were one of the most sought after trade commodities. The spice trade between India and Europe led to the rise and dominance of Arab traders to such an extent that European explorers, such as Vasco da Gama and Christopher Columbus, set out to find new trade routes with India leading to the Age of Discovery. The popularity of curry, which originated in India, across Asia has often led to the dish being labeled as the "pan-Asian" dish.

Regional Indian cuisine continues to evolve. A fusion of East Asian and Western cooking methods with traditional cuisines, along with regional adaptations of fast food are prominent in major Indian cities.

The cuisine of Telangana consists of the Telugu cuisine, of Telangana's Telugu people as well as Hyderabadi cuisine (also known as Nizami cuisine), of Telangana's Hyderabadi Muslim community. Hyderabadi food is based heavily on non-vegetarian ingredients while, Telugu food is a mix of both vegetarian and non-vegetarian ingredients. Telugu food is rich in spices and chillies are abundantly used. The food also generally tends to be more on the tangy side with tamarind and lime juice both used liberally as souring agents. Rice is the staple food of Telugu people. Starch is consumed with a variety of curries and lentil soups or broths. Vegetarian and non-vegetarian foods are both popular. Hyderabadi cuisine includes popular delicacies such as Biryani, Haleem, Baghara baingan and Kheema, while Hyderabadi day to day dishes see some commonalities with Telanganite Telugu food, with its use of tamarind, rice, and lentils, along with meat. Yogurt is a common addition to meals, as a way of tempering spiciness.

CHECK YOUR PROGRESS

Explain how the food is served in India across the nation.

Discuss the various sweet dishes in India.

Elaborate the importance of sweet taste in Indian culture.

Describe the Book of Recipes written in 1500 AD which documents the various recipes in India.

Describe the cuisine of Telangana in details.

1.08 INDIAN CLOTHING

Traditional clothing in India greatly varies across different parts of the country and is influenced by local culture, geography, climate and rural/urban settings. Popular styles of dress include draped garments such as sari for women and dhoti or lungi or panche (in Kannada) for men. Stitched clothes are also popular such as churidar or salwar-kameez for women, with dupatta (long scarf) thrown over shoulder completing the outfit. Salwar is often loose fitting, while churidar is a tighter cut.



Fig 1.30: Illustration of different styles of Sari, Gagra Choli and Shalwar Kameez worn by women in India

https://commons.wikimedia.org/wiki/File:Styles_of_Sari.jpg#/media/File:Styles_of_Sari.jpg

Indian women perfect their sense of charm and fashion with make up and ornaments. Bindi, mehendi, earrings, bangles and other jewelry are common. On special occasions, such as marriage ceremonies and festivals, women may wear cheerful colours with various ornaments made with gold, silver or other regional stones and gems. Bindi is often an essential part of a Hindu woman's make up. Worn on their forehead, some consider the bindi as an auspicious mark. Traditionally, the red bindi was worn only by married Hindu women, and coloured bindi was worn by single women, but now all colours

and glitter has become a part of women's fashion. Some women wear sindoor – a traditional red or orange-red powder (vermillion) in the parting of their hair (locally called mang). Sindoor is the traditional mark of a married woman for Hindus. Single Hindu women do not wear sindoor; neither do over 1 million Indian women from religions other than Hindu and agnostics/atheists who may be married. The make up and clothing styles differ regionally between the Hindu groups, and also by climate or religion, with Christians preferring Western and Muslim preferring the Arabic styles. For men, stitched versions include kurta-pyjama and European-style trousers and shirts. In urban and semi-urban centres, men and women of all religious backgrounds, can often be seen in jeans, trousers, shirts, suits, kurtas and variety of other fashions.

CHECK YOUR PROGRESS

Describe the various Indian clothing famous in the world.

Explain the importance of Saris in the Indian culture.

Describe the various Indian males costumes used in special functions

1.09 INDIA'S LANGUAGES AND LITERATURE

History

The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologist could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists; there is a similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanskrit ...

— Sir William Jones, 1786

The Rigvedic Sanskrit is one of the oldest attestations of any Indo-Aryan languages, and one of the earliest attested members of the Indo-European languages. The discovery of Sanskrit by early European explorers of India led to the development of comparative Philology. The scholars of the 18th century were struck by the far reaching similarity of Sanskrit, both in grammar and vocabulary, to the classical languages of Europe. Intensive scientific studies that followed have established that Sanskrit and many Indian derivative languages belong to the family which includes English, German, French, Italian, Spanish, Celtic, Greek, Baltic, Armenian, Persian, Tocharian and other Indo-European languages.

Tamil, one of India's major classical language, descends from Proto-Dravidian languages spoken around the third millennium BCE in peninsular India. The earliest inscriptions of Tamil have been found on pottery dating back to 500 BC. Tamil literature has existed for over two thousand years and the earliest epigraphic records found date from around the 3rd century BCE.

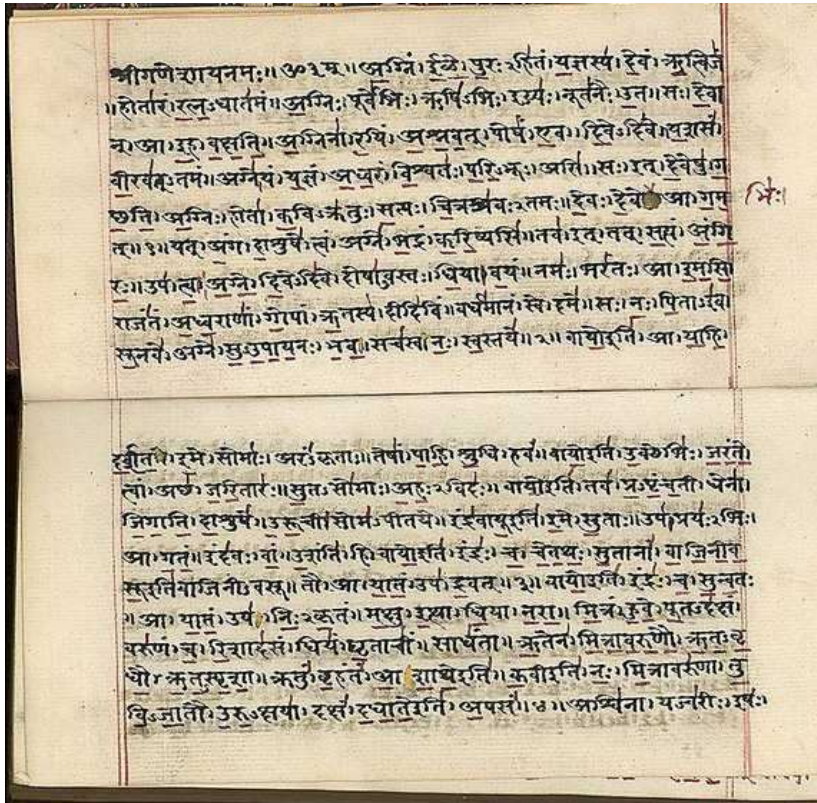


Fig 1.31: Rigveda (padapatha) manuscript in Devanagari, early 19th century.

https://commons.wikimedia.org/wiki/File:Rigveda_MS2097.jpg#/media/File:Rigveda_MS2097.jpg

The evolution of language within India may be distinguished over three periods: old, middle and modern Indo-Aryan. The classical form of old Indo-Aryan was Sanskrit meaning polished, cultivated and correct, in distinction to Prakrit – the practical language of the migrating masses evolving without concern to proper pronunciation or grammar, the structure of language changing as those masses mingled, settled new lands and adopted words from people of other native languages. Prakrita became middle Indo-Aryan leading to Pali (the language of early Buddhists and Ashoka era in 200–300 BCE), Prakrit (the language of Jain philosophers) and Apabhramsa (the language blend at the final stage of middle Indo-Aryan). It is Apabhramsa, scholars claim, that flowered into Hindi, Gujarati, Bengali, Marathi, Punjabi and many other languages now in use in India's north, east and west. All of these Indian languages have roots and structure similar to Sanskrit, to each other and to other Indo-European languages. Thus we have in India three thousand years of continuous linguistic history recorded and preserved in literary documents. This enables scholars to follow language evolution and observe how, by changes hardly noticeable from generation to generation, an original language alters into descendant languages that are now barely recognisable as the same.



Fig 1.32: Numerous words from India entered English vocabulary during the British colonial era. Examples: bandana, bangles, bungalow and shampoo.

.Wikipedia

Sanskrit has had a profound impact on the languages and literature of India. Hindi, India's most spoken language, is a "Sanskritised register" of the Khariboli dialect. In addition, all modern Indo-Aryan languages, Munda languages and Dravidian languages, have borrowed many words either directly from Sanskrit (tatsama words), or indirectly via middle Indo-Aryan languages (tadbhava words). Words originating in Sanskrit are estimated to constitute roughly fifty percent of the vocabulary of modern Indo-Aryan languages, and the literary forms of (Dravidian) Telugu, Malayalam and Kannada. Tamil, although to a slightly smaller extent, has also been significantly influenced by Sanskrit. Part of the Eastern Indo-Aryan languages, the Bengali language arose from the eastern Middle Indic languages and its roots are traced to the 5th-century BCE Ardhamagadhi language.

Another major Classical Dravidian language, Kannada is attested epigraphically from the mid-1st millennium AD, and literary Old Kannada flourished in the 9th- to 10th-century Rashtrakuta Dynasty. Pre-old Kannada (or Purava Hazhe-Gannada) was the language of Banavasi in the early Common Era, the Satavahana and Kadamba periods and hence has a history of over 2000 years. The Ashoka rock edict found at Brahmagiri (dated 230 BCE) has been suggested to contain a word in identifiable Kannada.

Odia is India's 6th classical language in addition to Sanskrit, Tamil, Telugu, Kannada and Malayalam. It is also one of the 22 official languages in the 8th schedule of Indian constitution. Oriya's importance

to Indian culture, from ancient times, is evidenced by its presence in Ashoka's Rock Edict X, dated to be from 2nd century BC.

In addition to Indo-European and Dravidian languages, Austro-Asiatic and Tibeto-Burman languages are in use in India. The 2011 Linguistic Survey of India states that India has over 780 languages and 66 different scripts, with its state of Arunachal Pradesh with 90 languages.

Epics



Fig 1.33: A manuscript illustration of the Battle of Kurukshetra, fought between the Kauravas and the Pandavas, recorded in the Mahābhārata.

<https://commons.wikimedia.org/wiki/File:Kurukshetra.jpg#/media/File:Kurukshetra.jpg>

The Mahābhārata and the Rāmāyaṇa are the oldest preserved and well-known epics of India. Versions have been adopted as the epics of Southeast Asian countries like Philippines, Thailand, Malaysia and Indonesia. The Ramayana consists of 24,000 verses in seven books (kāṇḍas) and 500 cantos (sargas), and tells the story of Rama (an incarnation or Avatar of the Hindu preserver-god Vishnu), whose wife Sita is abducted by the demon king of Lanka, Ravana. This epic played a pivotal role in establishing the role of dhārma as a principal ideal guiding force for Hindu way of life. The earliest parts of the Mahabharata text date to 400 BC and is estimated to have reached its final form by the early Gupta period (c. 4th century AD). Other regional variations of these, as well as unrelated epics include the Tamil Ramavataram, Kannada Pampa Bharata, Hindi Ramacharitamanasa, and Malayalam Adhyathmaramayanam. In addition to these two great Indian epics, there are five major epics in the classical Tamil language — Silappatikaram, Manimekalai, Cīvaka Cintāmaṇi and Valayapathikundalakesi.

CHECK YOUR PROGRESS

- Describe the history of various literatures in India.
- Discuss the difference between Sanskrit and Prakrit in the level of sophistication.
- Elaborate the importance of Pali language in the Indian traditions.
- Explain the importance of Sanskrit as origin of various languages in India.
- Discuss the various Dravidian languages in India.
- Discuss the importance of Ramayana in Indian culture.
- Elaborate the importance of Mahabharata in Indian culture.

Explain the importance of Bhagawat in Indian culture

1.10 PERFORMING ARTS OF INDIA

Dance

Let drama and dance (Nāṭya, नाट्य) be the fifth vedic scripture. Combined with an epic story, tending to virtue, wealth, joy and spiritual freedom, it must contain the significance of every scripture, and forward every art.

— First chapter of Nāṭyaśāstra, sometime between 200 BCE – 200 CE.



Fig 1.34: Bharatnatyam is a classical dance form
<https://www.pinterest.co.uk/pin/465911523921494172/>

India has had a long romance with the art of dance. The Hindu Sanskrit texts Nāṭyaśāstra (Science of Dance) and Abhinaya Darpana (Mirror of Gesture) are estimated to be from 200 BCE to early centuries of the 1st millennium CE.



Fig 1.35: .Lavani is a popular folk dance of Maharashtra
<https://www.pinterest.co.uk/pin/312085449164328084/>

The Indian art of dance as taught in these ancient books, according to Ragini Devi, is the expression of inner beauty and the divine in man. It is a deliberate art, nothing is left to chance, each gesture seeks to communicate the ideas, each facial expression the emotions.

Indian dance includes eight classical dance forms, many in narrative forms with mythological elements. The eight classical forms accorded classical dance status by India's National Academy of Music, Dance, and Drama are: bharatanatyam of the state of Tamil Nadu, kathak of Uttar Pradesh, kathakali and mohiniattam of Kerala, kuchipudi of Andhra Pradesh, yakshagana of Karnataka, manipuri of Manipur, odissi (orissi) of the state of Odisha and the sattriya of Assam.

In addition to the formal arts of dance, Indian regions have a strong free form, folksy dance tradition. Some of the folk dances include the bhangra of Punjab; the bihu of Assam; the zeliang of Nagaland; the chhau of Jharkhand and Bengal; the Ghumura Dance, Gotipua, Mahari dance and Dalkhai of Odisha; the qauwwalis, birhas and charkulas of Uttar Pradesh; the jat-jatin, nat-natin and saturi of Bihar; the ghoomar of Rajasthan and Haryana; the dandiya and garba of Gujarat; the kolattam of Andhra Pradesh and Telangana; the yakshagana of Karnataka; lavani of Maharashtra; Dekhnni of Goa. Recent developments include adoption of international dance forms particularly in the urban centres of India, and the extension of Indian classical dance arts by the Kerala Christian community, to tell stories from the Bible.

Drama and theatre



Fig 1.36: Kathakalli is one of the theatre classical dance form of Kerala

https://commons.wikimedia.org/wiki/File:Kathakali_-_Play_with_Kaurava.jpg#/media/File:Kathakali_-_Play_with_Kaurava.jpg

Indian drama and theatre has a long history alongside its music and dance. Kalidasa's plays like Shakuntala and Meghadoota are some of the older dramas, following those of Bhasa. One of the oldest surviving theatre traditions of the world is the 2,000-year-old Kutiyattam of Kerala. It strictly follows the Natya Shastra. Nātyāchārya Māni Mādhava Chākyār is credited for reviving the age old drama tradition from extinction. He was known for mastery of Rasa Abhinaya. He started to perform the Kalidasa plays like Abhijñānaśākuntala, Vikramorvaśīya and Mālavikāgnimitra; Bhasa's Swapnavāsavadatta and Pancharātra; Harsha's Nagananda.



Fig 1.37: Rasa Lila theatrical performance in Manipuri dance style

https://commons.wikimedia.org/wiki/File:Rasa_Lila_in_Manipuri_dance_style.jpg#/media/File:Rasa_Lila_in_Manipuri_dance_style.jpg

Music

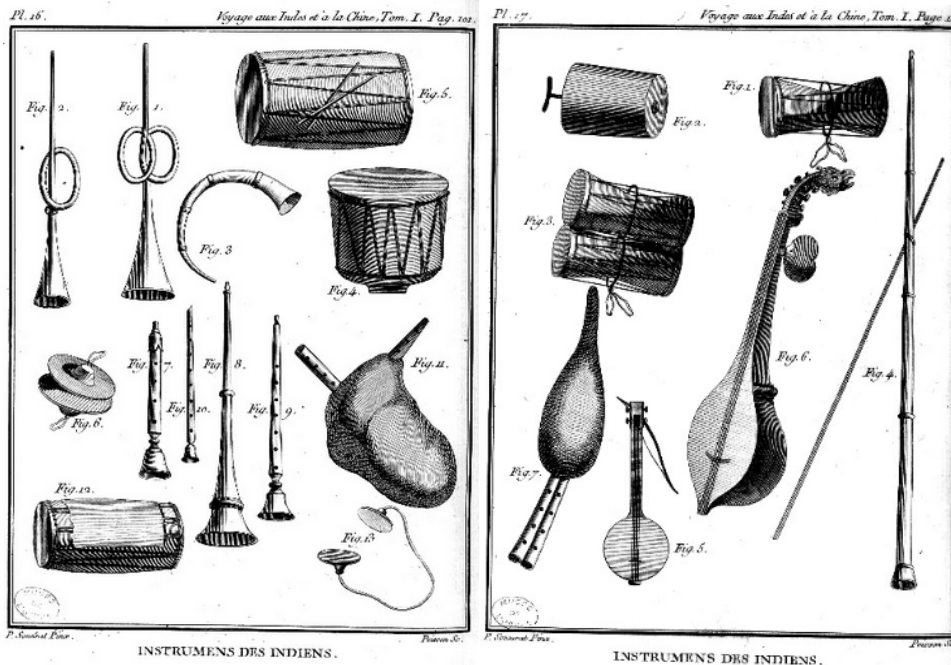


Fig 1.38: Images of musical instruments drawn by Pierre Sonnerat, the French explorer, in 1782 during his voyage through India

<https://commons.wikimedia.org/wiki/File:Intruments-Inde-1.jpg#/media/File:Intruments-Inde-1.jpg>
<https://commons.wikimedia.org/wiki/File:Intruments-Inde-2.jpg#/media/File:Intruments-Inde-2.jpg>

Music is an integral part of India's culture. Natyasastra, a 2000-year-old Sanskrit text, describes five systems of taxonomy to classify musical instruments. One of these ancient Indian systems classifies

musical instruments into four groups according to four primary sources of vibration: strings, membranes, cymbals, and air. According to Reis Flora, this is similar to the Western theory of organology. Archeologists have also reported the discovery of a 3000-year-old, 20-key, carefully shaped polished basalt lithophone in the highlands of Odisha.

The oldest preserved examples of Indian music are the melodies of the Samaveda (1000 BC) that are still sung in certain Vedic Śrauta sacrifices; this is the earliest account of Indian musical hymns. It proposed a tonal structure consisting of seven notes, which were named, in descending order, as Krusht, Pratham, Dwitiya, Tritiya, Chaturth, Mandra and Atiswār. These refer to the notes of a flute, which was the only fixed frequency instrument. The Samaveda, and other Hindu texts, heavily influenced India's classical music tradition, which is known today in two distinct styles: Carnatic and Hindustani music. Both the Carnatic music and Hindustani music systems are based on the melodic base (known as Rāga), sung to a rhythmic cycle (known as Tāla); these principles were refined in the nāṭyaśāstra (200 BC) and the dattilam (300 AD).



Fig 1.39: A traditional Indian folk singer practicing in front of Mehrangarh Fort.
<https://commons.wikimedia.org/wiki/File:IND-94-72-08-cs.jpg#/media/File:IND-94-72-08-cs.jpg>

The current music of India includes multiple varieties of religious, classical, folk, filmi, rock and pop music and dance. The appeal of traditional classical music and dance is on the rapid decline, especially among the younger generation.

Prominent contemporary Indian musical forms included filmi and Indipop. Filmi refers to the wide range of music written and performed for mainstream Indian cinema, primarily Bollywood, and accounts for more than 70 percent of all music sales in the country. Indipop is one of the most popular contemporary styles of Indian music which is either a fusion of Indian folk, classical or Sufi music with Western musical traditions.

CHECK YOUR PROGRESS

Explain the various dance forms of India.

Discuss the nature of Natyashastra by Bharat muni.

Explain the various plays written by Kaalidasa and their importance in Indian cultural heritage.
Discuss the various types of musical instruments used in Indian Classical Music.

1.11 VISUAL ARTS

Painting

Cave paintings from Ajanta, Bagh, Ellora and Sittanavasal and temple paintings testify to a love of naturalism. Most early and medieval art in India is Hindu, Buddhist or Jain. A freshly made coloured floor design (Rangoli) is still a common sight outside the doorstep of many (mostly South Indian) Indian homes. Raja Ravi Varma is one of the classical painters from medieval India.



Fig 1.40: The Jataka tales from Ajanta Caves.

https://commons.wikimedia.org/wiki/File:Meister_des_Mah%C3%A2janaka_J%C3%A2taka_001.jpg#/media/File:Meister_des_Mah%C3%A2janaka_J%C3%A2taka_001.jpg

Pattachitra, Madhubani painting, Mysore painting, Rajput painting, Tanjore painting, Mughal painting are some notable Genres of Indian Art; while Nandalal Bose, M. F. Husain, S. H. Raza, Geeta Vadhera, Jamini Roy and B. Venkatappa are some modern painters. Among the present day artists, Atul Dodiya, Bose Krishnamacnahri, Devajyoti Ray and Shibu Natesan represent a new era of Indian art where global art shows direct amalgamation with Indian classical styles. These recent artists have acquired international recognition. Jehangir Art Gallery in Mumbai, Mysore Palace has on display a few good Indian paintings.



Fig 1.41: Raja Ravi Varma's Shakuntala (1870); oil on canvas.

https://commons.wikimedia.org/wiki/File:Ravi_Varma-Shakuntala_columbia.jpg#/media/File:Ravi_Varma-Shakuntala_columbia.jpg

Sculpture



Fig 1.42: The 5th-century Buddhist vishvakarma cave at Ellora, Maharashtra.
https://commons.wikimedia.org/wiki/File:Ellora_cave10_001.jpg#/media/File:Ellora_cave10_001.jpg

The first sculptures in India date back to the Indus Valley civilisation, where stone and bronze figures have been discovered. Later, as Hinduism, Buddhism, and Jainism developed further, India produced some extremely intricate bronzes as well as temple carvings. Some huge shrines, such as the one at Ellora were not constructed by using blocks but carved out of solid rock.

Sculptures produced in the northwest, in stucco, schist, or clay, display a very strong blend of Indian and Classical Hellenistic or possibly even Greco-Roman influence. The pink sandstone sculptures of Mathura evolved almost simultaneously. During the Gupta period (4th to 6th centuries) sculpture reached a very high standard in execution and delicacy in modeling. These styles and others elsewhere in India evolved leading to classical Indian art that contributed to Buddhist and Hindu sculpture throughout Southeast Central and East Asia.



Fig 1.43: Marble Sculpture of female, c. 1450, Rajasthan.

https://commons.wikimedia.org/wiki/File:WLA_lacma_Celestial_Nymph_ca_1450_Rajasthan.jpg#/media/File:WLA_lacma_Celestial_Nymph_ca_1450_Rajasthan.jpg

Architecture

Indian architecture encompasses a multitude of expressions over space and time, constantly absorbing new ideas. The result is an evolving range of architectural production that nonetheless retains a certain amount of continuity across history. Some of its earliest production are found in the Indus Valley Civilisation (2600–1900 BC) which is characterised by well-planned cities and houses. Religion and kingship do not seem to have played an important role in the planning and layout of these towns.

During the period of the Mauryan and Gupta empires and their successors, several Buddhist architectural complexes, such as the caves of Ajanta and Ellora and the monumental Sanchi Stupa were built. Later on, South India produced several Hindu temples like Chennakesava Temple at Belur, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura, Brihadeeswara Temple, Thanjavur built by Raja Raja Chola, the Sun Temple, Konark, Sri Ranganathaswamy Temple at Srirangam, and the Buddha stupa (Chinna Lanja dibba and Vikramarka kota dibba) at Bhattiprolu. Rajput kingdoms oversaw the construction of Khajuraho Temple Complex, Chittor Fort and Chaturbhuj Temple, etc. during their reign. Angkor Wat, Borobudur and other Buddhist and Hindu temples indicate strong Indian influence on South East Asian architecture, as they are built in styles almost identical to traditional Indian religious buildings.



Fig 1.45: The granite tower of Brihadeeswarar Temple in Thanjavur was completed in 1010 CE by Raja Raja Chola I.

. https://commons.wikimedia.org/wiki/File:Big_Temple-Temple.jpg#/media/File:Big_Temple-Temple.jpg



Fig 1.44: . Kailasa temple is one of the largest rock-cut ancient Hindu temples located in Ellora, Maharashtra, India.

. https://commons.wikimedia.org/wiki/File:Kailasha_temple_at_ellora.JPG#/media/File:Kailasha_temple_at_ellora.JPG.

The traditional system of Vaastu Shastra serves as India's version of Feng Shui, influencing town planning, architecture, and ergonomics. It is unclear which system is older, but they contain certain similarities. Feng Shui is more commonly used throughout the world. Though Vastu is conceptually similar to Feng Shui in that it also tries to harmonise the flow of energy, (also called life-force or Prana in Sanskrit and Chi/Ki in Chinese/Japanese), through the house, it differs in the details, such as the exact directions in which various objects, rooms, materials, etc. are to be placed.

With the advent of Islamic influence from the west, Indian architecture was adapted to allow the traditions of the new religion. Fatehpur Sikri, Taj Mahal, Gol Gumbaz, Qutub Minar, Red Fort of Delhi are creations of this era, and are often used as the stereotypical symbols of India. The colonial rule of the British Empire saw the development of Indo-Saracenic style, and mixing of several other styles, such as European Gothic. The Victoria Memorial or the Chhatrapati Shivaji Terminus are notable examples.

Indian architecture has influenced eastern and southeastern Asia, due to the spread of Buddhism. A number of Indian architectural features such as the temple mound or stupa, temple spire or shikhara, temple tower or pagoda and temple gate or torana, have become famous symbols of Asian culture, used extensively in East Asia and South East Asia. The central spire is also sometimes called a vimanam. The southern temple gate, or gopuram is noted for its intricacy and majesty.

Contemporary Indian architecture is more cosmopolitan. Cities are extremely compact and densely populated. Mumbai's Nariman Point is famous for its Art Deco buildings. Recent creations such as the Lotus Temple and Akshardham, and the various modern urban developments of India like Bhubaneswar and Chandigarh, are notable.

CHECK YOUR PROGRESS

- Discuss the features of paintings at Ajanta Caves.
- Elaborate the significance of rangoli in Indian culture.
- Explain the importance of the painter Raja Ravi Varma.
- Discuss the various genres of Indian painting arts.
- Discuss how the sculpture of northwest show a blend of Indian and classical Hellenistic style.
- Explain the features of Indian Architecture.
- Elaborate the concepts of Buddhist sculpture.
- Discuss the Islamic influence on Indian architecture.

1.12 SPORTS AND MARTIAL ARTS

Sports

Field hockey was considered to be the national game of India, but this has been recently denied by the Government of India, clarifying on a Right to Information Act (RTI) filed that India has not declared any sport as the national game. At a time when it was especially popular, the India national field hockey team won the 1975 Men's Hockey World Cup, and 8 gold, 1 silver, and 2 bronze



Fig 1.46: Cricket was introduced to India by the British. Now it is the country's most popular sport.

https://commons.wikimedia.org/wiki/File:Cricket_picture.jpg#/media/File:Cricket_picture.jpg

Football is popular in the Indian state of West Bengal. The city of Kolkata is the home to the largest stadium in India, and the second largest stadium in the world by capacity, Salt Lake Stadium. The city of joy is a centre of football activity in India and is home to top national clubs such as Mohun Bagan A.C., Kingfisher East Bengal F.C., Prayag United S.C., and the Mohammedan Sporting Club.



Fig 1.47: Indian men's field hockey team at 1928 Olympics.

https://commons.wikimedia.org/wiki/File:Indian_hockey_team_1928_Olympics.jpg#/media/File:Indian_hockey_team_1928_Olympics.jpg

Chess is commonly believed to have originated in northwestern India during the Gupta empire, where its early form in the 6th century was known as chaturanga. Other games which originated in India and continue to remain popular in wide parts of northern India include Kabaddi, Gilli-danda, and Kho kho. Traditional southern Indian games include Snake boat race and Kuttiyum kolum.

In 2011, India inaugurated a privately built Buddh International Circuit, its first motor racing circuit. The 5.14-kilometre circuit is in Greater Noida, Uttar Pradesh, near Delhi. The first Formula One Indian Grand Prix event was hosted here in October 2011.



Fig 1.48: Kabaddi, is a contact sport that originated in ancient India. It is one of the most popular sports in India.

<https://commons.wikimedia.org/wiki/File:Game-asia-kabadi.jpg#/media/File:Game-asia-kabadi.jpg>

Indian martial arts



Fig 1.49: Kalaripayattu, is an ancient Indian martial arts that originated in Kerala.
<https://commons.wikimedia.org/wiki/File:Kalarippayattu.jpg#/media/File:Kalarippayattu.jpg>

<https://commons.wikimedia.org/wiki/File:Kalarippayattu.jpg#/media/File:Kalarippayattu.jpg>

One of the best known forms of ancient Indian martial arts is the Kalarippayattu from Kerala. This ancient fighting style originated in southern India in the 12th century BCE and is regarded as one of

the oldest surviving martial arts. In this form martial arts, various stages of physical training include ayurvedic massage with sesame oil to impart suppleness to the body (uzichil); a series of sharp body movements so as to gain control over various parts of the body (miapayattu); and, complex sword fighting techniques (paliyankam). Silambam, which was developed around 200 AD, traces its roots to the Sangam period in southern India. Silambam is unique among Indian martial arts because it uses complex footwork techniques (kaaladi), including a variety of spinning styles. A bamboo staff is used as the main weapon. The ancient Tamil Sangam literature mentions that between 400 BCE and 600 CE, soldiers from southern India received special martial arts training which revolved primarily around the use of spear (vel), sword (val) and shield (kedaham).



Fig 1.50: Yoga originated in India. Patañjali, in India's ancient books, suggests yoga's goal is to help one focus, reflect upon, know and express one's highest self
<https://www.mnn.com/health/fitness-well-being/stories/can-we-learn-anything-from-the-mean-girls-of-yoga>

Among eastern states, Paika akhada is a martial art found in Odisha. Paika akhada, or paika akhara, roughly translates as "warrior gymnasium" or "warrior school". In ancient times, these were training schools of the peasant militia. Today's paika akhada teach physical exercises and martial arts in addition to the paika dance, a performance art with rhythmic movements and weapons being hit in time to the drum. It incorporates acrobatic manoeuvres and use of the khanda (straight sword), patta (guntlet-sword), sticks, and other weapons.

In northern India, the musti yuddha evolved in 1100 AD and focussed on mental, physical and spiritual training. In addition, the Dhanur Veda tradition was an influential fighting arts style which considered the bow and the arrow to be the supreme weapons. The Dhanur Veda was first described in the 5th-century BCE Viṣṇu Purāṇa and is also mentioned in both of the major ancient Indian epics, the Rāmāyaṇa and Mahābhārata. A distinctive factor of Indian martial arts is the heavy emphasis laid on meditation (dhyāna) as a tool to remove fear, doubt and anxiety.

Indian martial arts techniques have had a profound impact on other martial arts styles across Asia. The 3rd-century BCE Yoga Sutras of Patanjali taught how to meditate single-mindedly on points located inside one's body, which was later used in martial arts, while various mudra finger movements were

taught in Yogacara Buddhism. These elements of yoga, as well as finger movements in the nata dances, were later incorporated into various martial arts. According to some historical accounts, the South Indian Buddhist monk Bodhidharma was one of the main founders of the Shaolin Kungfu.

CHECK YOUR PROGRESS

Discuss the various popular games of modern India.
Explain the various martial sports of India.

1.13 POPULAR MEDIA

Television

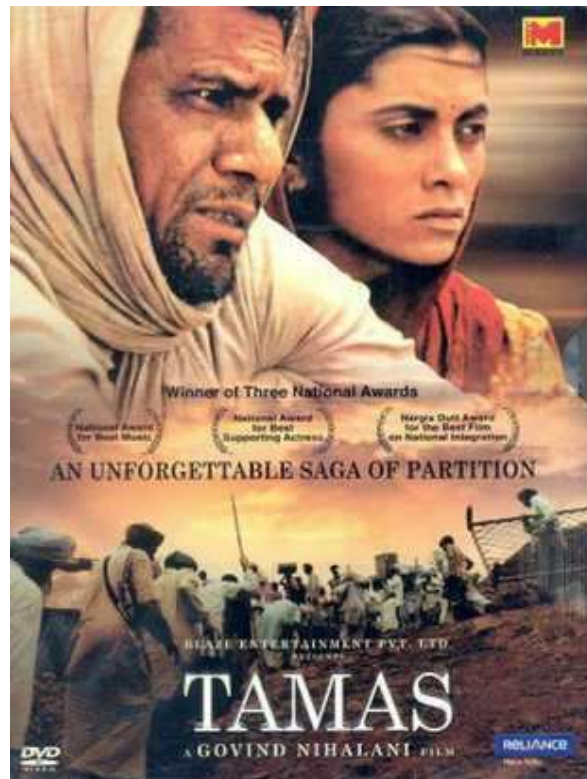


fig 1.51: Hindi TV serial Tamas won three National Awards including Nargis Dutt Award for Best Feature Film on National Integration

<https://www.flipkart.com/tamas-complete/p/itmdpade2txgardh>

Indian television started off in 1959 in New Delhi with tests for educational telecasts. Indian small screen programming started off in the mid-1970s. At that time there was only one national channel Doordarshan, which was government owned. 1982 saw revolution in TV programming in India, with the New Delhi Asian games, India saw the colour version of TV, that year. The Ramayana and Mahabharat were some among the popular television series produced. By the late 1980s more and

more people started to own television sets. Though there was a single channel, television programming had reached saturation. Hence the government opened up another channel which had part national programming and part regional. This channel was known as DD 2 later DD Metro. Both channels were broadcast terrestrially.

In 1991, the government liberated its markets, opening them up to cable television. Since then, there has been a spurt in the number of channels available. Today, Indian small screen is a huge industry by itself, and has thousands of programmes in all the states of India. The small screen has produced numerous celebrities of their own kind some even attaining national fame for themselves. TV soaps are extremely popular with housewives as well as working women, and even men of all kinds. Some lesser known actors have found success in Bollywood. Indian TV now has many of the same channels as Western TV, including stations such as Cartoon Network, Nickelodeon, HBO, FX, and MTV India.

Cinema



Fig 1.52: .Filmfare awards are most popular awards for Bollywood movies

<https://www.mensxp.com/entertainment/celebrity-photos/21645-memorable-moments-of-filmfare-awards-a-flashback-p5.html>

Bollywood is the informal name given to the popular Mumbai-based film industry in India. Bollywood and the other major cinematic hubs (in Bengali Cinema, Oriya film industry, Assamese, Kannada, Malayalam, Marathi, Tamil, Punjabi and Telugu) constitute the broader Indian film industry, whose output is considered to be the largest in the world in terms of number of films produced and number of tickets sold.

India has produced many cinema-makers like Satyajit Ray, Mrinal Sen, J. C. Daniel, Kasinathuni Viswanath, Ram Gopal Varma, Bapu, Ritwik Ghatak, Guru Dutt, K. Vishwanath, Adoor Gopalakrishnan, Shaji N. Karun, Girish Kasaravalli, Shekhar Kapoor, Hrishikesh Mukherjee, Shyam Benegal, Shankar Nag, Girish Karnad, G. V. Iyer, Mani Ratnam, and K. Balachander (see also: Indian film directors). With the opening up of the economy in recent years and consequent exposure to world

cinema, audience tastes have been changing. In addition, multiplexes have mushroomed in most cities, changing the revenue patterns.



Fig 1.53: Producer-director-screenwriter Dadasaheb Phalke, the "father of Indian cinema".
[. https://commons.wikimedia.org/wiki/File:Phalke.jpg#/media/File:Phalke.jpg](https://commons.wikimedia.org/wiki/File:Phalke.jpg#/media/File:Phalke.jpg)

CHECK YOUR PROGRESS

Elaborate the importance of Indian cinema in influencing the psych of the masses.
Explain the role of plays in the Indian culture

1.14 PERCEPTIONS OF INDIAN CULTURE

India's diversity has inspired many writers to pen their perceptions of the country's culture. These writings paint a complex and often conflicting picture of the culture of India. India is one of the most ethnically and religiously diverse countries in the world. The concept of "Indian culture" is a very complex and complicated matter. Indian citizens are divided into various ethnic, religious, caste, linguistic and regional groups, making the realities of "Indianness" extremely complicated. This is why the conception of Indian identity poses certain difficulties and presupposes a series of assumptions about what concisely the expression "Indian" means. However, despite this vast and heterogeneous composition, the creation of some sort of typical or shared Indian culture results from some inherent internal forces (such as a robust Constitution, universal adult franchise, flexible federal structure, secular educational policy, etc.) and from certain historical events (such as Indian Independence Movement, Partition, wars against Pakistan, etc.)

According to industry consultant Eugene M. Makar, for example, traditional Indian culture is defined by a relatively strict social hierarchy. He also mentions that from an early age, children are reminded of their roles and places in society. This is reinforced, Makar notes, by the way many believe gods and spirits have an integral and functional role in determining their life. Several differences such as religion divide the culture. However, a far more powerful division is the traditional Hindu bifurcation into non-polluting and polluting occupations. Strict social taboos have governed these groups for

thousands of years, claims Makar. In recent years, particularly in cities, some of these lines have blurred and sometimes even disappeared. He writes important family relations extend as far as 1 gotra, the mainly patrilinear lineage or clan assigned to a Hindu at birth. In rural areas & sometimes in urban areas as well, it is common that three or four generations of the family live under the same roof. The patriarch often resolves family issues.

Others have a different perception of Indian culture. According to an interview with C.K. Prahalad by Des Dearlove, author of many best selling business books, modern India is a country of very diverse cultures with many languages, religions and traditions. Children begin by coping and learning to accept and assimilate in this diversity. Prahalad – who was born in India and grew up there – claimed, in the interview, that Indians, like everyone else in the world, want to be treated as unique, as individuals, want to express themselves and seek innovation. In another report, Nancy Lockwood of Society for Human Resource Management, the world's largest human resources association with members in 140 countries, writes that in the past two decades or so, social change in India is in dramatic contrast to the expectations from traditional Indian culture. These changes have led to Indian families giving education opportunities to girls, accepting women working outside home, pursuing a career, and opening the possibility for women to attain managerial roles in corporate India. Lockwood claims that change is slow, yet the scale of cultural change can be sensed from the fact that of India's 397 million workers, 124 million are now women. The issues in India with women empowerment are similar to those elsewhere in the world.

According to Amartya Sen, the India born Nobel Laureate in Economics, the culture of modern India is a complex blend of its historical traditions, influences from the effects of colonialism over centuries and current Western culture – both collaterally and dialectically. Sen observes that external images of India in the West often tend to emphasise the difference – real or imagined – between India and the West. There is a considerable inclination in the Western countries to distance and highlight the differences in Indian culture from the mainstream of Western traditions, rather than discover and show similarities. Western writers and media usually misses, in important ways, crucial aspects of Indian culture and traditions. The deep-seated heterogeneity of Indian traditions, in different parts of India, is neglected in these homogenised description of India. The perceptions of Indian culture, by those who weren't born and raised in India, tend to be one of at least three categories, writes Sen:

Exoticist approach: it concentrates on the wondrous aspects of the culture of India. The focus of this approach of understanding Indian culture is to present the different, the strange and as Hegel put it, "a country that has existed for millennia in the imaginations of the Europeans."

Magisterial approach: it assumes a sense of superiority and guardianship necessary to deal with India, a country that James Mill's imperialist history thought of as grotesquely primitive culture. While great many British observers did not agree with such views of India, and some non-British ones did, it is an approach that contributes to some confusion about the culture of India.

Curatorial approach: it attempts to observe, classify and record the diversity of Indian culture in different parts of India. The curators do not look only for the strange, are not weighed by political priorities, and tend to be more free from stereotypes. The curatorial approach, nevertheless, have an inclination to see Indian culture as more special and extraordinarily interesting than it actually may be.

The curatorial approach, one inspired by systematic curiosity for the cultural diversity of India within India, is mostly absent.

Susan Bayly, in her book, observes that there is considerable dispute in India and Orientalist scholars on perceived Indian culture. She acknowledges that many dispute claims of pervasiveness of caste and strict social hierarchy in modern India. Bayly notes that much of the Indian subcontinent was populated by people for whom the formal distinctions of caste and strict social hierarchies were of only limited importance in their lifestyles.

According to Rosser, an American sociologist, Americans of South Asian origins feel the Western perception of the culture of India has numerous stereotypes. Rosser notes that the discourse in much of the United States about the culture of India is rarely devoted to independent India. People quickly make sweeping and flawed metaphysical assumptions about its religion and culture, but are far more circumspect when evaluating civil society and political culture in modern India. It is as if the value of South Asia resides only in its ancient contributions to human knowledge whereas its pathetic attempts to modernise or develop are to be winked at and patronised. Rosser conducted numerous interviews and summarised the comments. The study reports a stark contrast between Western perceptions of the culture of India, versus the direct experience of the interviewed people. For example:

The presentation of South Asians is a standard pedagogic approach which runs quickly from the "Cradle of Civilisation"—contrasting the Indus Valley with Egypt and Mesopotamia—on past the Aryans, who were somehow our ancestors—to the poverty stricken, superstitious, polytheistic, caste ridden Hindu way of life ... and then somehow magically culminates with a eulogy of Mahatma Gandhi. A typical textbook trope presents the standard Ancient India Meets the Age of Expansion Approach with a colour photo of the Taj Mahal. There may be a side bar on ahimsa or a chart of connecting circles graphically explaining samsara and reincarnation, or illustrations of the four stages of life or the Four Noble Truths. Amid the dearth of real information there may be found an entire page dedicated to a deity such as Indra or Varuna, who admittedly are rather obscure vis-à-vis the beliefs of most modern Hindus.

— A South Asian in America

CHECK YOUR PROGRESS

Explain how the international visitors perceive the Indian culture.

Explain the views expressed by industry consultant Eugene M. Makar on traditional Indian culture.

Discuss the views of Amartya Sen, the India born Nobel Laureate in Economics on the perception of Indian culture.

1.15 END QUESTIONS

The following questions should help you prepare for the End Examinations. These questions are for 5 marks each and should take you 11 minutes under examination conditions.

1. Describe the concept of cultural tourism
2. Explain the importance of cultural tourism

3. Elaborate the nature of cultural tourism destinations
4. Discuss the various key principles of cultural tourism
5. Explain destination planning in context of cultural tourism.
6. Elaborate the planning guides in context of cultural tourism.
7. Discuss the importance of culture in development policy for cultural tourism
8. Describe the role of local community in connection with sustainable tourism.
9. Elaborate on the need of reliable data to develop the tourism packages and clearly explain the various sources of the data.
10. Explain the concept of invasive tourism and how it can be avoided.
11. Explain the concept of archeological tourism
12. Elaborate the importance of tourism to the mountainous regions of central Asia and Himalayas
13. Explain what is meant by heritage and how do they relate to tourism industry.
14. Elaborate the various challenges faced by heritage tourism industries.
15. Discuss how the Krakow Charter of 2000 describe 'monument'.
16. Describe How the UNESCO (2011) define world cultural heritage site.
17. Explain the need to investigate perception of cultural heritage tourism and visitor management.
18. Give definition of culture as per Kalman in year 2010.
19. Explain how does culture of the destination create value and thereby impacts the economy and growth there.
20. Elaborate on the importance of aesthetics or doing things in a manner which is soothing or pleasing to the senses by people at a place which creates higher quality of 'culture' at that place.
21. Elaborate on the position that 'influence of external culture is damaging the traditional way of life'.
22. Elaborate on how cultural tourism and cultural heritage management work as equivalent activities in most places with really little conversation between the two
23. Elaborate the connection between cultural and heritage tourism.
24. Explain the definition of heritage given by UNESCO in 2008.
25. Explain cultural tourism as a different market segment.
26. Elaborate on importance of heritage.
27. Explain the scientific importance of heritage attractions
28. Explain the political importance of heritage attractions
29. Elaborate the concept of current tourist demand in context of cultural tourism.
30. Explain what types of tourists visit a religious tourist site.
31. List the five types of tourists who visit cultural and heritage tourism sites.
32. Explain the concept of **Serendipitous cultural tourist**.
33. Elaborate why it is important to know the types of tourists visiting the site.
34. Explain the primary, secondary and tertiary supply elements in context of cultural tourism.
35. What are the criteria for selection for a world heritage site as per UNESCO.
36. Give example of a World Heritage Site, which according to your assessment falls under criteria of "representing a masterpiece of human creative genius".
37. Give example of a World Heritage Site, which according to your assessment falls under criteria of "being outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.
38. Explain how visitor attractions in context of heritage tourism can be classified.
39. Explain the visitor attraction can be managed.

40. Discuss the various issues in connection with visitor management planning.
41. Explain the concept of preservation planning of a heritage site.
42. Elaborate what is meant by heritage planning.
43. Explain the various issues regarding tourist visiting historic sites.
44. Elaborate how the tourist traffic needs to be carefully managed at a heritage site.
45. Discuss the importance of limiting the contact between visitors and artifacts.
46. Describe how wear and tear can be minimized in spite of the tourist activities.
47. Elaborate what is meant by preservation or conservation of a cultural heritage.
48. Explain the ethics and rationale of cultural preservation.
49. Elaborate the meaning of cultural heritage and give classifications in terms of Tangible, intangible and natural heritage.
50. Explain the various types of heritages.
51. What are the aspects and disciplines of preservation or conservation of tangible culture.
52. Give examples of intangible culture.
53. Explain the nature and importance of natural heritage with examples.
54. Describe the World Heritage Movement
55. List the various issues in cultural heritage.
56. Explain the various issues in heritage management.
57. Explain the various religions which have been contributed by India.
58. Elaborate on the rich cultural traditions of India.
59. Discuss the various important places of religious nature which are visited by pilgrims.
60. Discuss the various philosophical movements which have enriched the culture of India.
61. Discuss the various branches of Indian philosophy.
62. Explain the family structure in India.
63. Discuss how marriages take place in India.
64. Describe the ritual of marriage in India.
65. Describe the major festivals of India which are rooted the Hindu religion traditions.
66. Discuss the various festivals which are celebrated by multiple religions in India.
67. Elaborate the various festivals which are mostly celebrated by the Muslim community.
68. Describe the gesture of greeting as per Indian traditions.
69. Explain the various expressions used by Indians across the nation for greeting.
70. Elaborate the importance of various animals in Hindu traditions.
71. Explain how the food is served in India across the nation.
72. Discuss the various sweet dishes in India.
73. Elaborate the importance of sweet taste in Indian culture.
74. Describe the Book of Recipes written in 1500 AD which documents the various recipes in India.
75. Describe the cuisine of Telangana in details.
76. Describe the various Indian clothing famous in the world.
77. Explain the importance of Saris in the Indian culture.
78. Describe the various Indian males costumes used in special functions.
79. Describe the history of various literature in India.
80. Discuss the difference between Sanskrit and Prakrit in the level of sophistication.
81. Elaborate the importance of Pali language in the Indian traditions.
82. Explain the importance of Sanskrit as origin of various languages in India.
83. Discuss the various Dravidian languages in India.
84. Discuss the importance of Ramayana in Indian culture.
85. Elaborate the importance of Mahabharata in Indian culture.
86. Explain the importance of Bhagawat in Indian culture.

87. Explain the various dance forms of India.
88. Discuss the nature of Natyashastra by Bharat muni.
89. Explain the various plays written by Kaalidasa and their importance in Indian cultural heritage.
90. Discuss the various types of musical instruments used in Indian Classical Music.
91. Discuss the features of paintings at Ajanta Caves.
92. Elaborate the significance of rangoli in Indian culture.
93. Explain the importance of the painter Raja Ravi Varma.
94. Discuss the various genres of Indian painting arts.
95. Discuss how the sculpture of northwest show a blend of Indian and classical Hellenistic style.
96. Explain the features of Indian Architecture.
97. Elaborate the concepts of Buddhist sculpture.
98. Discuss the Islamic influence on Indian architecture.
99. Discuss the various popular games of modern India.
100. Explain the various martial sports of India.
101. Elaborate the importance of Indian cinema in influencing the psych of the masses.
102. Explain the role of plays in the Indian culture.
103. Explain how the international visitors perceive the Indian culture.
104. Explain the views expressed by industry consultant Eugene M. Makar on traditional Indian culture.
105. Discuss the views of Amartya Sen, the India born Nobel Laureate in Economics on the perception of Indian culture.

1.16 REFERENCES

1. Essays, UK. (November 2013). Cultural Heritage Tourism In India Tourism Essay. Retrieved from <https://www.ukessays.com/essays/tourism/cultural-heritage-tourism-in-india-tourism-essay.php?vref=1>
2. https://en.wikipedia.org/wiki/Cultural_tourism
3. https://en.wikipedia.org/wiki/Archaeological_tourism
4. https://en.wikipedia.org/wiki/Cultural_heritage
5. https://en.wikipedia.org/wiki/Culture_of_India

UNIT 2 : ARTS, CRAFTS AND FESTIVALS IN INDIA

2.00 BEFORE WE BEGIN

In the first Unit we had studied the concept of heritage and have studied the heritage traditions of India. The remaining Units of this book are the elaborations of the concepts learned in the first Unit.

In the present Unit, we will begin our study with the arts and craft of India. We will briefly see the feature of Indian Art. Indian art is a huge subject by itself but we will not delve on it. We will study the crafts traditions of India in a greater extent. India has been a nation with culturally vibrant style of craftsmanship developed by the creative genius of several generations. They developed styles and various techniques which would pass from generation to generation. There are various crafts on metal like meenakari of Jaipur and ornament making in precious metals and stones. We will move to the various techniques of crafts which are used on dresses and fabrics. This includes chikankari which is identified with Lucknow. We will study various terminology used in these crafts and techniques too.

We need also to study the various painting styles like Madhbani, Thanjavur, etc. The study of these styles helps us in understanding the cultural heritage of India. As a hospitality and tourism professional, you may be developing the tourism product for the target groups who may be interested in trading or purchasing various handicrafts, painting and ethnic designs of the various parts of our great country. The study of the present Unit will help you understand features of our arts and crafts which in turn help you deliver a much better service to your clientel.

We will also study the various festivals of India. These will include Diwali, Holi and Dashera. Many tourists wish to visit our country during such festive seasons so that they can enjoy the light of Diwali, the Ramlila of Dashera or colors of Holi. You may be able to take a wise decision about the locations to plan your tours as you would know what to expect at the festive seasons there.

2.01 UNIT OBJECTIVES

After studying this unit you will be able to

- Describe the features of Indian art.
 - Explain the nature of crafts of India.
 - Elaborate the various style of metal crafts in India
 - Discuss the Pembarthi metal craft features.
 - Elaborate the Dhokra metal casting technique.
 - Discuss the crafts of Bihar.
 - Elaborate the crafts of Rajasthan.
 - Describe the importance of crafts of Gujrat.
 - Elaborate the importance of crafts of Assam.
 - Discuss the crafts of South India.
 - Explain the features of crafts of today in India.
-
- Describe the technique of Phulkari.
 - Explain the various types of Phulkari

- Explain the features of Ghunghat bagh.
- Discuss the various efforts to revive the Phulkari and application of modern concepts
- Describe the technique of Chikankari embroidery.
- Explain the various steps of Chikankari
- Explain the concept of Murri in chikankari.
- Describe the technique of tie-dye.
- Explain the various types of dyes used in tie-dye technique.
- Explain the concept of bandhani as a tie-dye technique.
- Elaborate the process of bandhana.
- Explain the importance of bandhani in Indian crafts.
- Discuss the concept of bandhej sarees.
- Elaborate the technique of batik.
- Explain the concept of madhubani painting.
- Discuss the five distinctive styles of madhubani art.
- Describe how the Madhubani received official recognition.
- Discuss the concept of Rajasthani or Rajput painting.
- Discuss the various themes of Rajput painting.
- Explain the various schools of Rajput Paintings.
- Discuss the concept of Thanjavur Painting.
- Discuss the features of Thanjavur paintings.
- Discuss the concept of carpet.
- Describe the various ways in which carpets can be produced.
- Explain the various types of carpets.
- Elaborate the concept of tufted carpet.
- Discuss the various areas in India where carpet making has become very important.
- Describe the distinctive features of Indian carpets.
- Explain the importance of handloom sarees in India.
- Discuss some of the important types of handloom sarees in India.
- Describe the features of Kancheepuram Sarees.
- Describe the features of Paithani Sarees.
- Discuss the various types of silk threads used in Paithani sarees.
- Explain the various motifs used on paithani sarees.
- Explain the importance of festival of diwali for tourism.
- Discuss how the festival of diwali is celebrated.
- Discuss the various Hindu traditions associated with Diwali.
- Discuss the various Sikh traditions associated with Diwali.
- Discuss the various Jain traditions associated with Diwali.
- Discuss the various Buddhist traditions associated with Diwali.
- Explain the importance of festival of Holi for tourism.
- Discuss how the festival of Holi is celebrated.
- Discuss the Vishnu legends associated with Holi.
- Discuss the Krishna legends associated with Holi.
- Discuss the various Hindu traditions associated with Holi.
- Discuss the cultural significance of Holi.
- Describe the importance of Holi in Sikhism.
- Discuss the significance of Dasherah for tourism in India.
- Explain the various ways in which the festival of Vijaya dashami is celebrated in India.
- Discuss how Dussehra is celebrated in Himachal Pradesh.
- Discuss the importance of Mysore Dasara.

- Elaborate the importance of dashera for Western India.
- Elaborate the importance of dashera for Eastern India.
- Discuss the importance of Durga Puja.

2.02 ARTS AND CRAFTS TOURS IN INDIA

Indian Art



Fig 2.01: Apsara, dancing celestial, 12th century

https://commons.wikimedia.org/wiki/File:Uttar_Pradesh_Apsara.jpg#/media/File:Uttar_Pradesh_Apsara.jpg

https://en.wikipedia.org/wiki/Indian_art

Indian Arts consists of a variety of art forms, including plastic arts (e.g., pottery sculpture), visual arts (e.g., paintings), and textile arts (e.g., woven silk). Geographically, it spans the entire Indian subcontinent, including what is now India, Pakistan, Bangladesh, and eastern Afghanistan. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.

The origin of Indian art can be traced to pre-historic Hominid settlements in the 3rd millennium BC. On its way to modern times, Indian art has had cultural influences, as well as religious influences such as Hinduism, Buddhism, Jainism and Islam. In spite of this complex mixture of religious traditions, generally, the prevailing artistic style at any time and place has been shared by the major religious groups.

In historic art, sculpture in stone and metal, mainly religious, has survived the Indian climate better than other media and provides most of the best remains. Many of the most important ancient finds that are not in carved stone come from the surrounding, drier regions rather than India itself. Indian funeral and philosophic traditions exclude grave goods, which is the main source of ancient art in other cultures.

Crafts of India

https://en.wikipedia.org/wiki/Crafts_of_India



Fig 2.02: Artisan producing marble stone inlays, Agra

<https://commons.wikimedia.org/wiki/File:Marbleworks-1.jpg#/media/File:Marbleworks-1.jpg>

The crafts of India are diverse, rich in history and religion. The craft of each state in India reflect the influence of different empires. Throughout centuries, crafts have been embedded as a culture and tradition within rural communities.

Metal Crafts

Metal Crafts includes metal work using Zinc, Copper, Brass, Silver, Gold. Some of the traditional ancient handicraft styles are Bidriware, Pambathi Metal Craft, Dhokra, Kamrupi

Bidriware The term 'Bidriware' originates from the township of Bidar, which is still the chief centre for the manufacture of the unique metalware. Due to its striking inlay artwork, Bidriware is an important export handicraft of India and is prized as a symbol of wealth. The metal used is a blackened alloy of zinc and copper inlaid with thin sheets of pure silver.



Fig 2.03: Handcrafted swing, (Jhoola) inside the Phool Mahal, Junagarh Fort, Bikaner.

https://commons.wikimedia.org/wiki/File:Jhoola_inside_the_Phool_Mahal,_Junagarh_Fort,_Bikaner.jpg#/media/File:Jhoola_inside_the_Phool_Mahal,_Junagarh_Fort,_Bikaner.jpg

Dhokra is non-ferrous metal casting using the lost-wax casting technique. This sort of metal casting has been used in India for over 4,000 years and is still used. One of the earliest known lost wax artefacts is the dancing girl of Mohenjo-daro. The product of dhokra artisans are in great demand in domestic and foreign markets because of primitive simplicity, enchanting folk motifs and forceful form. Dhokra horses, elephants, peacocks, owls, religious images, measuring bowls, and lamp caskets etc., are highly appreciated.

Kamrupi Brass and Bell Metal products of Kamrup are famous for their beauty and strength of form and utility. Brass is an important cottage industry, with highest concentration in Hajo, while Sarthebari is well known for its bell metal craft. The principal items of brass are the kalah (water pot), sarai (a platter or tray mounted on a base), kahi (dish), bati (bowl), lota (water pot with a long neck) and tal (cymbals). Gold, silver and copper too have formed part of traditional metalcraft in Kamrup, and the State Museum in Guwahati has a rich collection of items made of these metals. Gold is generally used in ornaments.

Crafts of Bihar

Bihar, recognised by its Madhubani painting, Bhagalpur painting which is also known as Manjusha Art & extra ordinary delicacy of quilting.

Crafts of Rajasthan

Rajasthan, recognized by its Royal heritage is a prominent and well-established craft industry. Craft remains a tradition in Rajasthan, preserved over centuries by the stronghold of the Royal Rajput family. Within the craft industry are smaller occupations. These include, fabric colouration and embellishment, decorative painting and puppetry. Craft workers see this not as an occupation, but rather a mark of respect to their heritage. In the process of fabric colouration, woven fabrics are treated by methods such as tie-dyeing, resist dyeing and direct application. The dupatta worn by women show the popularity of dyeing. In 2008, traditional Jodhpur garments inspired designer Raghavendra Rathore's collection, Rathore Jodhpur. Fabric dyeing belongs to the Chhipa caste of Rajasthan. Fabrics are embellished with mirror embroidery, symbolic to Rajasthan and wooden beading once dyed. The trend of mirror embroidery is also visible on dupattas in Punjab, known as the phulkari. Decorative patterns adorn all surfaces in Rajasthan. Interiors of homes are painted with floral motifs; similar bindi (dotted) designs are seen on garments. The clipped camel is unique to Rajasthan. In this, patterns are imprinted on the hide of the camel, taken place during the Pushkar and Nagaur festivals by the Rabari caste. Puppetry and theatre has remained a popular form of entertainment in Rajasthan. Recently, its popularity has reduced with increased interest in film and television amongst rural communities. The nat bhat caste produces these marionette style puppets. Facial expressions are painted on a mango wood head and the body is covered in decorative, Rajasthani clothing. The strings loosely bind the arms and torso together to give flexibility for movement. These puppets usually perform in legends and mythology conveying a moral message. The Rajasthani craft industry is iconic to the identity of India with many of its styles reaching the international market. Tie-dyeing is an example of how international fashion aesthetics have rooted from simple crafts methods of Rajasthan.

Crafts of Gujarat

Gujarat is renowned for its textile production methods. Bordering Rajasthan, the two states share similarities in culture and identity. The ancient Indus Valley Civilization inhabited the entire region, including Rajasthan and Punjab during Medieval India. They embarked on this textile industry in Gujarat. Within textile production, each caste is assigned to an occupation of its own. These are, weaving, dyeing and printing. For example, the Salvi caste is assigned to weaving. Garment producers bring these elements together to form the identity of Gujarati textiles. Direct application is a method also symbolic to Gujarati garments. Paint and other applicants are used to form patterns on fabric for dupattas, ghagras (long skirt) and turbans. Block printing is a widely used form of direct application. In Bandhani, a unique Gujarati craft, fabric is tied at different sections before dyeing to create patterns. This foundation of forming patterns through dyeing has emerged from the rural communities of this state. Along with the complete image of a Gujarati woman are large bangles made of ivory and plastic, these are symbols of a married woman. Conch shell and shellac bangles are the most common. Conch shell bangles are plain white with a light shade of a brighter colour where as shellac bangles are shaped as a shell, painted and decorated with glitter. These have in recent years become an accessory in both domestic and international markets..

Crafts of Assam

To the far eastern region of India is Assam. A state recognized for its creative use of raw materials in textiles and crafts. Assam was one of the states whose craftwork was exhibited in the National Handicrafts and Handborn Museum in 2010, showcased to first lady, Michelle Obama. Production of silk fabrics is iconic of Assamese textiles. Silk is the most valued raw material of Assam, with the *Antheraea assama* worm producing the unique muga silk. It is mostly the duty of women to construct silk fabrics, using a domestic backstrap loom. Mahatma Gandhi had noted 'Assamese women are born weavers, they weave fairy-tales in their cloth'. Domestic weaving is an important craft for Assamese women, their marriage and future is seen as reliant upon this skill. At some stage, an unmarried girl would present a hand made bihuan to her beloved. Weaving holds a significant moral and cultural value in Assam. The silk and textile industry is also an economic resource to the state with over 25000 families associated with this craft. Cane and bamboo crafts are also unique to Assam, the result of heavy physical work. Ridang, suli, lezai and long cane are a natural resource to the state. The finest cane is chopped and reduced to thin strips then woven into sheets. It is attached to the frame of a furniture piece, usually made out of bamboo sticks. They are also used as mats, providing comfort in summer. The trend of this sitalpati mat is also seen in Punjab in which a woven mat attached to a frame becomes a charpai. The crafts of Assam are reliant upon the raw materials of the state also making them unique.

Crafts of South India

The diversity of religious beliefs has had a great impact on the crafts of Southern India. The region has seen the rule of various empires such as the Mughal, Portuguese, Dutch, French and British. Each has left their mark of style on traditional crafts. The craft industry of South India has established itself commercially in the nation, whilst reflecting a long history of foreign rule. Dravidian style, stone carved temples reflect the influence of Hinduism whilst Roman Catholic churches echo the impact of the British rule. Temple carvings are symbolic of the craft skills in the Tamil Nadu region. The Meenakshi temple of Madurai typifies the skills and devotion put into this craftwork. Each section of the temple is a sacred shrine to a deity. North of Tamil Nadu is Karnataka, a region renowned for its wood and stone craftwork. The forests of this region provide extensive supplies of raw materials, mostly rosewood. For wood workers, crafting statues for large temples is a major source of income. The forms of characters from Hindu mythology are carefully shaped with a chisel. Soapstone is also commonly used to carve statues giving them a unique textural quality and smooth finish.

Crafts today

The crafts of India have been valued throughout time; their existence today proves the efforts put into their preservation. Contemporary designers such as Ritu Kumar and Ritu Virani are constantly embedding traditional crafts into their designs. Also, there is a complete educational institute, Indian Institute of Crafts and Design (IICD) which is established in Jaipur, Rajasthan, which mainly educates for the crafts and their existence with design. Despite these efforts, the roots of these crafts, which are the rural craftsmen, are in decline. This argued by the India Foundation for the Arts organisation. Rising costs of materials and supplies have placed many of these craft communities in financial struggle. A recent article in the Times of India predicts the price of steel to rise between Rs 600 and 1000 per tonne. On the other hand, statistics from the All India Handicrafts Board show that craft export has risen from 23 crores to over 9000 crores since the past 50 years. With rising economic and political issues in India, the craft sector is struggling to uphold. Although an interest to retain the culture of crafts is seen in designers and institutions.

CHECK YOUR PROGRESS

- Describe the features of Indian art.
- Explain the nature of crafts of India.
- Elaborate the various style of metal crafts in India
- Discuss the Pembarthi metal craft features.
- Elaborate the Dhokra metal casting technique.
- Discuss the crafts of Bihar.
- Elaborate the crafts of Rajasthan.
- Describe the importance of crafts of Gujrat.
- Elaborate the importance of crafts of Assam.
- Discuss the crafts of South India.
- Explain the features of crafts of today in India.

2.03 PHULKARI

<https://en.wikipedia.org/wiki/Phulkari>



Fig 2.04: Phulkari from Patiala

https://commons.wikimedia.org/wiki/File:Patiala_Phulkari.jpg#/media/File:Patiala_Phulkari.jpg

Phulkari (Punjabi: ਫੁਲਕਾਰੀ) embroidery technique from the Punjab region (divided between India and Pakistan) and Haryana literally means flower work, which was at one time used as the word for embroidery, but in time the word “Phulkari” became restricted to embroidered shawls and head scarfs. Simple and sparsely embroidered odini (head scarfs), dupatta and shawls, made for everyday use, are

called Phulkaris, whereas garments that cover the entire body, made for special and ceremonial occasions like weddings and birth of a son, fully covered fabric is called Baghs ("garden") and scattered work on the fabric is called "adha bagh" (half garden). This whole work is done with white or yellow silk floss on cotton khaddarh and starts from the center on the fabric called "chashm-e-bulbul" and spreads to the whole fabric.



Fig 2.05: Antique Chope Phulkari created using the Holbein stitch that results in the same visual on the front and the back of the textile. Courtesy the Wovensouls collection

https://commons.wikimedia.org/wiki/File:Antique_Museum_Quality_Chope_Phulkari_courtesy_the_Wovensouls_collection,_Singapore.jpg#/media/File:Antique_Museum_Quality_Chope_Phulkari_courtesy_the_Wovensouls_collection,_Singapore.jpg

Types of Phulkari

Chope and subhar

The two styles of chope and subhar are worn by brides. The chope is embroidered on both sides of the cloth.

Antique Chope Phulkari created using the Holbein stitch that results in the same visual on the front and the back of the textile. Courtesy the Wovensouls collection

Only the borders and the four edges of the cloth are embroidered in fine embroidery. The subhar has a central motif and four motifs on the corners.

Til patra

The til (sesame) patra has decorative embroidery which is spread out as if spreading sesame seeds. The term til patra means 'the sprinkling of seeds'.

Neelak

The neelak phulkari is made of a black or red background with yellow or bright red embroidery. The colour of the phulkari is mixed with metals.

Ghunghat bagh

Originating in Rawalpindi, the ghunghat bagh is heavily embroidered around the centre on the edge to be worn over the head. The embroidered centre is then pulled over the face so as to form an embroidered veil.

Chhamaas

The chhamaas phulkari hails from Rohtak, Gurgaon, Hissar and Delhi. The chaamas phulkari incorporates mirrors which are sewn into the cloth with yellow, grey or blue thread.

Phulkari of south and southwestern Punjab region

The phulkari of south and southwestern Punjab region, has wide edges upon which designs of animals and birds are embroidered. As is the case of the chaup, the edges are embroidered on both sides of the cloth. South and southwestern Punjab region includes the south Punjab, India, south and south west of Punjab, Pakistan.

Senchi phulkari

The senchi phulkari is popular in and around Ferozepur. The senchi phulkai incorporates designs of birds, jewellery such as bracelets, earrings, rings and necklaces.

Revival and modern applications

Traditionally, phulkari garments were part of a girl's wedding trousseau, its motifs expressive of her emotions and the number of phulkari pieces defined the status of the family. Over the years, government has been working towards promotion of phulkari embroidery, by organizing special training programs, fairs, and exhibitions. Since most of women artisan creating phulkari are in the unorganized sector or work through agents, they do not make much money compared to an actual market price of their product, to avoid this lacuna Punjab Small Industries and Export Corporation (PSIEC) has formed women self-help groups and cooperatives to sell directly and make more profits.

Indira Gandhi National Centre for the Arts (IGNCA) acquired a collection of selected phulkari for its archives in 1994. Some modern fashion designers are incorporating this embroidery into their

garments, and its use has spread beyond salwar kameez and dupatta to objects and garments as varied, as jackets, bags, cushion covers, table-mats, shoes, slipper, juttis, and kids garments.

In 2011, after a five-year-long legal case, Phulkari was awarded the geographical indication (GI) status in India, which means that after that only registered traders and manufacturers, from Punjab Haryana and Rajasthan states would be able to use the term for the traditional craft, and the patent information centre (PIC) of Punjab State Council for Science and Technology would issue a logo or hologram to distinguish the product.

CHECK YOUR PROGRESS

Describe the technique of Phulkari.

Explain the various types of Phulkari

Explain the features of Ghunghat bagh.

Discuss the various efforts to revive the Phulkari and application of modern concepts.

2.04 CHIKANKARI (EMBROIDERY)

[https://en.wikipedia.org/wiki/Chikan_\(embroidery\)](https://en.wikipedia.org/wiki/Chikan_(embroidery))

Chikan (Hindi: चिकन, Urdu: چکن) is a traditional embroidery style from Lucknow, India. Literally translated, the word means embroidery. Believed to have been introduced by Nur Jehan, the wife of Mughal emperor Jahangir, it is one of Lucknow's best known textile decoration styles. The market for local chikan is mainly in Chowk, Lucknow.



Fig 2.06: Chikan embroidery on a cotton kurta

https://commons.wikimedia.org/wiki/File:Kurta_closeup_sandalwood_buttons.jpg#/media/File:Kurta_closeup_sandalwood_buttons.jpg

The technique of creation of a chikan work is known as chikankari (چکن کاری / चिकनकारी). Chikan is a delicate and artfully done hand embroidery on a variety of textile fabric like muslin, silk, chiffon, organza, net, etc. White thread is embroidered on cool, pastel shades of light muslin and cotton garments. Nowadays chikan embroidery is also done with coloured and silk threads in colours to meet



Fig 2.07: Front view of Chikan embroidery being done over temporary block printed pattern
https://commons.wikimedia.org/wiki/File:Chikan_embroidery,_Lucknow.jpg#/media/File:Chikan_embroidery,_Lucknow.jpg

the fashion trends and keep chikankari up-to-date. Lucknow is the heart of the chikankari industry today and the variety is known as Lucknawi chikan.

Chikan work in the recent times has adapted additional embellishments like Mukaish, Kamdani, Badla, sequin, bead and mirror work, which gives it a rich look. Chikan embroidery is mostly done on fabrics like cotton, semi-Georgette, pure Georgette, crepe, chiffon, silk and any other fabric which is light and which highlights the embroidery. The fabric cannot be too thick or hard, else the embroidery needle won't pierce it.

The piece begins with one or more pattern blocks that are used to block-print a pattern on the ground fabric. The embroiderer stitches the pattern, and the finished piece is carefully washed to remove all traces of the printed pattern. The process of chikankari includes the following steps:

- Design
- Engraving
- Block printing
- Embroidery
- Washing and finishing
- Stitches

The patterns and effects created depend on the stitches and the thicknesses of the threads used. Some of the stitches include backstitch, chain stitch and hemstitch. The result is an open work pattern, jali (lace) or shadow-work. Often the embroiderer creates mesh-like sections by using a needle to separate threads in the ground fabric, and then working around the spaces. It consists of 32 stitches:



Fig 2.08: Chikan embroidery from the back

https://commons.wikimedia.org/wiki/File:Chikan_embroidery_from_the_back,_Lucknow.jpg#/media/File:Chikan_embroidery_from_the_back,_Lucknow.jpg

Chikankari-Tepchi is a long running or darning stitch worked with six strands on the right side of the fabric taken over four threads and picking up one. Thus, a line is formed. It is used principally as a basis for further stitchery and occasionally to form a simple shape.

Bakhiya — ‘Shadow work’ or bhakia is one of the stitches of chikankari. The reason for the name shadow is that the embroidery is done on wrong side and we see its shadow on the right side.

Hool is a fine detached eyelet stitch. A hole is punched in the fabric and the threads are teased apart. It is then held by small straight stitches all round and worked with one thread on the right side of the fabric. It can be worked with six threads and often forms the center of a flower.

Zanzeera
Rahet
Banarsi
Khatau
Phanda

Murri is the form of stitch used to embroider the centre of the flowers in chikan work motifs. They are typically French knots that are rice-shaped. Murri is the oldest and most sought-after form of chikankari. The use of this stitch is depleting due to a decrease in the artisans doing this embroidery.

Jali stitch is one where the thread is never drawn through the fabric, ensuring that the back portion of the garment looks as impeccable as the front. The warp and weft threads are carefully drawn apart and minute buttonhole stitches are inserted into the cloth.

GI status

Geographical Indication Registry (GIR) accorded Geographical Indication (GI) status for chikankari in December 2008, which recognized Lucknow as an exclusive hub of chikankari.

CHECK YOUR PROGRESS

Describe the technique of Chikankari embroidery.
Explain the various steps of Chikankari
Explain the concept of Murri in chikankari.

2.05 BANDHANI

Tie-Dye

<https://en.wikipedia.org/wiki/Tie-dye>



Fig 2.09: An example of a tie-dyed T-shirt

<https://commons.wikimedia.org/wiki/File:TieDyeShirtMpegMan.jpg#/media/File:TieDyeShirtMpegMan.jpg>

Tie-dye is a modern term invented in the mid-1960s in the United States (but recorded in writing in an earlier form in 1941 as "tied-and-dyed", and 1909 as "tied and dyed" by Charles E. Pellew, referenced below) for a set of ancient resist-dyeing techniques, and for the products of these processes. The process of tie-dye typically consists of folding, twisting, pleating, or crumpling fabric or a garment and binding with string or rubber bands, followed by application of dye(s). The manipulations of the fabric prior to application of dye are called resists, as they partially or completely prevent the applied dye from coloring the fabric. More sophisticated tie-dyes involve additional steps, including an initial application of dye prior to the resist, multiple sequential dye and resist steps, and the use of other types of resists (stitching, stencils) and discharge.

Unlike regular resist-dyeing techniques, tie-dye is characterized by the use of bright, saturated primary colors and bold patterns. These patterns, including the spiral, mandala, and peace sign, and the use of multiple bold colors, have become clichéd since the peak popularity of tie-dye in the 1960s and 1970s. The vast majority of currently produced tie-dyes use these designs, and many are mass-produced for wholesale distribution. However, a new interest in more 'sophisticated' tie-dye is emerging in the fashion industry, characterized by simple motifs, monochromatic color schemes, and a focus on fashionable garments and fabrics other than cotton. A few artists continue to pursue tie-dye as an art form rather than a commodity.

Dyes, fabrics, and discharge agents

A variety of dyes can be used in tie-dyeing, including household, fiber reactive, acid, and vat dyes. Most early (1960s) tie-dyes were made with retail household dyes, particularly those made by Rit. In order to be effective on different fibers, these dyes are composed of several different dyes, and thus are less effective, and more likely to bleed and fade, than pure dyes designed for specific fibers. This is the basis for the famous 'pink socks' phenomenon that occurs when fabrics dyed with mixed dyes are washed with other garments. Most tie-dyes are now dyed with Procion MX fiber reactive dyes, a class of dyes effective on cellulose fibers such as cotton, hemp, rayon, and linen. This class of dyes reacts with fibers at alkaline (high) pH, forming a wash-fast, permanent bond. Soda ash (sodium carbonate) is the most common agent used to raise the pH and initiate the reaction, and is either added directly to the dye, or in a solution of water in which garments are soaked before dyeing. Procion dyes are relatively safe and simple to use, and are the same dyes used commercially to color cellulosic fabrics.

Protein-based fibers such as silk, wool, and feathers, as well as the synthetic polyamide fiber, nylon, can be dyed with acid dyes. As may be expected from the name, acid dyes are effective at acidic (low) pH, where they form ionic bonds with the fiber. Acid dyes are also relatively safe (some are used as food dyes) and simple to use. Vat dyes, including indigo, are a third class of dyes that are effective on cellulosic fibers and silk. Vat dyes are insoluble in water in their unreduced form, and the vat dye must be chemically reduced before they can be used to color fabric. This is accomplished by heating the dye in a strongly basic solution of sodium hydroxide (lye) or sodium carbonate (caustic potash) containing a reducing agent such as sodium hydrosulfite or thiourea dioxide. The fabric is immersed in the dye bath, and after removal the vat dye oxidizes to its insoluble form, binding with high wash-fastness to the fiber. However, vat dyes, and especially indigo, must be treated after dyeing by 'soaping' to prevent the dye from rubbing (crocking) off. Vat dyes can be used to simultaneously dye the fabric and to remove underlying fiber-reactive dye (i.e., can dye a black cotton fabric yellow) because of the bleaching action of the reducing bath (see below). The extra complexity and safety issues (particularly when using strong bases such as lye) restrict use of vat dyes in tie-dye to experts.

Discharge agents are used to bleach color from previously-dyed fabrics, and can be used as a reverse tie-dye, where application of the agent results in loss of color rather than its application. Household bleach (sodium hypochlorite) can be used to discharge fiber reactive dyes on bleach-resistant fibers such as cotton or hemp (but not on wool or silk), though the results are variable, as some fiber reactive dyes are more resistant to bleach than others. It is important to bleach only as long as required to obtain the desired shade (which will be lighter than observed on wet, unwashed fabric), and to neutralize the bleach with agents such as sodium bisulfite, to prevent damage to the fibers. Thiourea dioxide is another commonly used discharge agent that can be used on cotton, wool, or silk. A thiourea dioxide discharge bath is made with hot water made mildly basic with sodium carbonate. The results of thiourea dioxide discharge differ significantly from bleach discharge due to the nature of the reaction. Since thiourea dioxide only bleaches in the absence of oxygen, and the fabric to be bleached retains oxygen, a fractal pattern of bleaching will be observed. This is in distinct contrast with household bleach discharge, where the bleaching agent penetrates fabric easily (particularly in bleach formulations containing detergent). For example, pleating fabric multiple times and clamping on a resist will yield a clear design after outlining the resist with household bleach, but discharge with reducing agents will only partially penetrate the resisted area.

In general, discharge techniques, particularly using household bleach, are a readily accessible way to tie-dye without use of often messy and relatively expensive dyes. It is particularly easy to put design on cloth using stencils and sprayed-on solutions of household bleach, but the intricate and unintended results of discharge using reducing agents often surpasses the results of oxidizing discharge techniques

Banhani

<https://en.wikipedia.org/wiki/Bandhani>



Fig 2.10: Bandhani craft

https://commons.wikimedia.org/wiki/File:Bandhani_print_open.JPG#/media/File:Bandhani_print_open.JPG

Bandhani (Hindi: बांधानी) is a type of tie-dye textile decorated by plucking the cloth with the fingernails into many tiny bindings that form a figurative design. The term bandhani is derived from the Sanskrit verbal root bandh ("to bind, to tie"). Today most Bandhani making centers are situated in Gujarat, Rajasthan, Sindh, Punjab region and in Tamil Nadu where it is known as Sungudi. Earliest evidence of Bandhani dates back to Indus Valley Civilization where dyeing was done as early as 4000

B.C. The earliest example of the most pervasive type of Bandhani dots can be seen in the 6th century paintings depicting the life of Buddha found on the wall of Cave 1 at Ajanta. Bandhani is also known as Bandhej Saree, Bandhni, Piliya, and Chungidi in Tamil and regional dialects. Other tying techniques include Mothra, Ekdali and Shikari depending on the manner in which the cloth is tied. The final products are known with various names including Khombi, Ghar Chola, Patori and Chandrokhani



Fig 2.11: Women wearing Bandhani Sari and Shalwar kameez from Kheenvsar, Rajasthan, India.

[https://commons.wikimedia.org/wiki/File:India_Adventure_-_Rajasthan_\(11756856094\).jpg#/media/File:India_Adventure_-_Rajasthan_\(11756856094\).jpg](https://commons.wikimedia.org/wiki/File:India_Adventure_-_Rajasthan_(11756856094).jpg#/media/File:India_Adventure_-_Rajasthan_(11756856094).jpg)

The art of Bandhana is a highly skilled process. The technique involves dyeing a fabric which is tied tightly with a thread at several points, thus producing a variety of patterns like Chandrakala, Bavan Baug, Shikari etcetera; depending on the manner in which the cloth is tied. The main colour used in Bandhana are yellow, red, blue, green and black.

The main colours used in Bandhana are natural. As Bandhani is a tie and dye process, dyeing is done by hand and hence best colours and combinations are possible in Bandhanis.

The Bandhani work has been exclusively carried out by the Khatri community of Kutchh and Saurashtra. A meter length of cloth can have thousands of tiny knots known as 'Bheendi' in the local language ('Gujarati'). These knots form a design once opened after dyeing in bright colours. Traditionally, the final products can be classified into 'khombhi', 'Ghar Chola', 'Chandrakhani', 'Shikari', 'Chowkidaar', 'Ambadaal' and other categories.

Ahmedabad in India is known for Bandhanis. Bandhani work is also done in Rajasthan state but having different types of colours and designs than the Kutch and Saurashtra of Gujarat. Establishments of varying sizes in the entire Kutch belt in Gujarat produce many varieties of Bandhani. This Bandhani style is called as the Kutchi Bandhani, which is also practised in the

Sourashtra region of Gujarat. Bandhani tying is often a family trade, and the women of these families work at home to tie patterns. Mandavi, Bhuj, Anjar, Jamnagar, Morbi, Rajkot, Deesa are some of the main towns in Gujarat, where Bandhani is created. The city of Jamnagar, located in the Gulf of Kutch, in Gujarat is well known for its red Bandhani. Dyeing process of Bandhani is carried out extensively in this city, as the water of this area is known to give a particular brightness to colors, specifically reds and maroons.

In Bandhani, different colours convey different meanings. People believe that wearing Red brings good luck to a newly wed's life.

Bandhej saree which is also known as "Bandhani saree" is specially found in Rajasthan and Gujarat. The name bandhani means tying up, as it is taken by Hindi pronoun 'bandhan'. As per the region of manufacturing the patterns of Bandhej Saree may vary. The fine variety of this type of saree is created in Mandvi, Bhuj, Kutch, Jamnagar, Porbandar, Rajkot, Udaipur, Jaipur, Ajmer, Bikaner etc.

These types of sarees are getting more popular as they can be worn at any occasion.

CHECK YOUR PROGRESS

- Describe the technique of tie-dye.
- Explain the various types of dyes used in tie-dye technique.
- Explain the concept of bandhani as a tie-dye technique.
- Elaborate the process of bandhana.
- Explain the importance of bandhani in Indian crafts.
- Discuss the concept of bandhej sarees.

2.06 BATIK

<https://en.wikipedia.org/wiki/Batik>



Fig 2.12: Batik craftswomen in Java drawing intricate patterns using canting and wax that are kept hot and liquid in a heated small pan.

https://commons.wikimedia.org/wiki/File:Women_Making_Batik,_Ketelan_crop.jpg#/media/File:Women_Making_Batik,_Ketelan_crop.jpg

Batik is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique originated from Indonesia. Batik is made either by drawing dots and lines of the resist with a spouted tool called a canting, or by printing the resist with a copper stamp called a cap (Javanese: $\square\square\square$, Javanese pronunciation: [tʃap], also spelled tjap). The applied wax resists dyes and therefore allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water, and repeating if multiple colours are desired.



Fig 2.13: A batik craftsman making batik. Malaysian batik are usually patterned with floral motifs with light colouring.

https://commons.wikimedia.org/wiki/File:Malaysian_Batik.jpg#/media/File:Malaysian_Batik.jpg

A tradition of making batik is found in various countries; the batik of Indonesia, however, may be the best-known. Indonesian batik made in the island of Java has a long history of acculturation, with diverse patterns influenced by a variety of cultures, and is the most developed in terms of pattern, technique, and the quality of workmanship. In October 2009, UNESCO designated Indonesian batik as a Masterpiece of Oral and Intangible Heritage of Humanity

Technique

Firstly, a cloth is washed, soaked and beaten with a large mallet. Patterns are drawn with pencil and later redrawn using hot wax, usually made from a mixture of paraffin or beeswax, sometimes mixed with plant resins, which functions as a dye-resist. The wax can be applied with a variety of tools. A pen-like instrument called a canting (Javanese pronunciation: [tʃantɪŋ], sometimes spelled with old Dutch orthography tjanting) is the most common. A tjanting is made from a small copper reservoir with a spout on a wooden handle. The reservoir holds the resist which flows through the spout, creating dots and lines as it moves. For larger patterns, a stiff brush may be used. Alternatively, a copper block stamp called a cap (Javanese pronunciation: [tʃap]; old spelling tjap) is used to cover large areas more efficiently.

After the cloth is dry, the resist is removed by boiling or scraping the cloth. The areas treated with resist keep their original colour; when the resist is removed the contrast between the dyed and undyed areas forms the pattern. This process is repeated as many times as the number of colours desired.

The most traditional type of batik, called batik tulis (written batik), is drawn using only the canting. The cloth needs to be drawn on both sides, and dipped in a dye bath three to four times. The whole process may take up to a year; it yields considerably finer patterns than stamped batik.

CHECK YOUR PROGRESS

Elaborate the technique of batik.

2.07 MADHUBANI/MITHILA PAINTING

https://en.wikipedia.org/wiki/Madhubani/Mithila_Painting

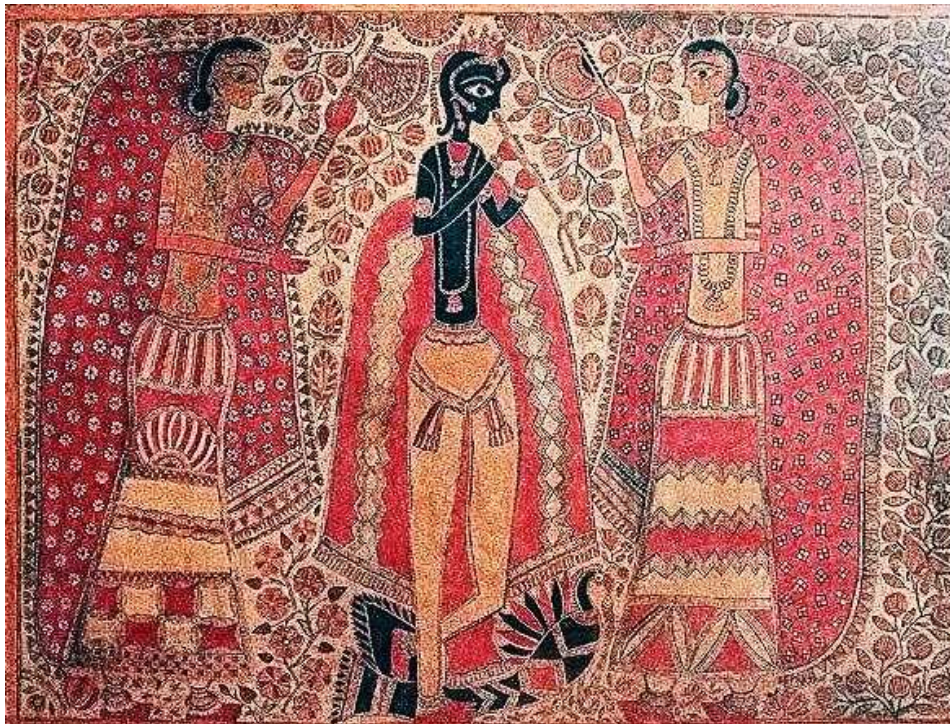


Fig 2.14: Krishna & Radha made by Sita Devi

https://commons.wikimedia.org/wiki/File:Krishna_%26_Radha_made_by_Sita_devi.jpg#/media/File:Krishna_%26_Radha_made_by_Sita_devi.jpg

Madhubani art or Mithila art) is practiced in the Mithila region of India and Nepal. Painting is done with fingers, twigs, brushes, nib-pens, and matchsticks, using natural dyes and pigments, and is characterised by eye-catching geometrical patterns. There is ritual content for particular occasions, such as birth or marriage, and festivals, such as Holi, Surya Shasti, Kali Puja, Upanayana, Durga Puja.



Fig 2.15: First Night: Bride & Groom

https://commons.wikimedia.org/wiki/File:First_night.png#/media/File:First_night.png

Madhubani painting/Mithila painting was traditionally created by the women of various communities in Mithila region of India and Nepal. It originated from Madhubani district of Mithila region of Bihar, and , it is popularly called Mithila painting or Madhubani painting. Madhubani is also a major export centre of these paintings. This painting as a form of wall art was practiced widely throughout the region; the more recent development of painting on paper and canvas mainly originated among the villages around Madhubani, and it is these latter developments led to the name Madhubani art being used alongside the name "Mithila Painting."

The painting was traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas. Madhubani paintings are made from the paste of powdered rice. Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same. And that is the reason for Madhubani painting being accorded the coveted GI (Geographical Indication) status. Madhubani paintings also use two dimensional imagery, and the colors used are derived from plants. Ochre and lampblack are also used for reddish brown and black respectively.

Madhubani paintings mostly depict the men & its association with nature and the scenes & deity from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like weddings. Generally no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs. Traditionally, painting was one of the skills that was passed down from generation to generation in the families of the Mithila Region, mainly by women. It is still practiced and kept alive in the institutions spread across Mithila region. Kalakriti in Darbhanga, Vaidehi in Madhubani, Benipatti in Madhubani district and Gram Vikas Parishad in Ranti are some of the major centers of Madhubani painting which has kept this ancient art form alive.

Madhubani art has five distinctive styles, namely, Bharni, Katchni, Tantrik, godna and kohbar. In the 1960s Bharni, Kachni and Tantrik style were mainly done by Brahman and Kayasth women, who are 'upper caste' women in India and Nepal. Their themes were mainly religious and they depicted Gods and Goddesses, flora and fauna in their paintings. People of lower castes includes aspects of their daily life and symbols, story of Raja Shailesh [guard of village] and much more, in their paintings. But nowadays Madhubani art has become a globalised art form so there is no difference in the work of artists of the region on the basis of caste system . They are working in all five styles. Madhubani art received international and national attention.

Madhubani painting received official recognition in 1969 when Sita Devi received State award by Government of Bihar. In 1975, President of India gave Padma Shri award to Jagdamba Devi, and National Award to Sita Devi of Jitwarpur village near Madhubani. Sita Devi received Padma Shri in 1981. Sita Devi was also awarded by Bihar Ratna in 1984 and Shilp Guru in 2006. In 1984 Ganga Devi was awarded by Padma Shri. Mahasundari Devi received Padma Shri in 2011. Bauwa Devi, Yamuna Devi, Shanti Devi, Chano Devi, Bindeshwari Devi, Chandrakala Devi, Shashi kala Devi, Leela Devi, Godavari Dutta, and Bharti Dayal were also given National award. Chandrabhushan, Ambika Devi, Manisha jha were also given National award.

CHECK YOUR PROGRESS

Explain the concept of madhubani painting.
Discuss the five distinctive styles of madhubani art.
Describe how the Madhubani received official recognition.

2.08 RAJPUT (RAJASTHANI) PAINTING

https://en.wikipedia.org/wiki/Rajput_painting

Rajput painting, also called Rajasthani painting, evolved and flourished in the royal courts of Rajputana in India. Each Rajputana kingdom evolved a distinct style, but with certain common features. Rajput paintings depict a number of themes, events of epics like the Ramayana. Miniatures in manuscripts or single sheets to be kept in albums were the preferred medium of Rajput painting, but many paintings were done on the walls of palaces, inner chambers of the forts, havelis, particularly, the havelis of Shekhawati, the forts and palaces built by Shekhawat Rajputs.

The colours were extracted from certain minerals, plant sources, conch shells, and were even derived by processing precious stones. Gold and silver were used. The preparation of desired colours was a lengthy process, sometimes taking 2 weeks. Brushes used were very fine.

While there exist a plethora of themes in Rajput paintings, a common motif found throughout Rajput works is the purposeful manipulation of space. In particular, the inclusion of fuller spaces is meant to emphasize the lack of boundaries and inseparability of characters and landscapes. In this way, the individuality of physical characters is almost rejected, allowing both the depicted backgrounds and human figures to be equally expressive.

Outside of a purely artistic standpoint, Rajput paintings were often politically charged and commented on social values of the time. Mewar's rulers wanted these painting to portray their ambitions and establish their legacy. Therefore, paintings were often indicative of a ruler's legacy or their changes made to better society.



Fig 2.16: An 18th-century Rajput painting by the artist Nihâl Chand.

https://commons.wikimedia.org/wiki/File:Nih%C3%A2l_Chand_001.jpg#/media/File:Nih%C3%A2l_Chand_001.jpg

Both of these factors clearly distinguish Rajput paintings from Mughal works. While, from a chronological standpoint, both of these cultures clashed with one another, Rajput paintings only superficially adopted Mughal fashion and cultural standards. Elements, such as distinct portraiture, utilized by popular Mughal artists (Govardhan, Hashim, etc.) are not found in Rajput works. Likewise, Rajput techniques are not predominantly seen in Mughal paintings.

In the late 16th Century, Rajput art schools began to develop distinctive styles, combining indigenous as well as foreign influences such as Persian, Mughal, Chinese and European. Rajasthani painting consists of four principal schools that have within them several artistic styles and substyles that can be traced to the various princely states that patronised these artists. The four principal schools are:

1. The Mewar school that contains the Chavand, Nathdwara, Devgarh, Udaipur and Sawar styles of painting
2. The Marwar school comprising the Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles
3. The Hadoti school with the Kota, Bundi and Jhalawar styles and
4. The Dhundar school of Amber, Jaipur, Shekhawati and Uniara styles of painting.

The Kangra and Kullu schools of art are also part of Rajput painting. Nainsukh is a famous artist of Pahari painting, working for Rajput princes who then ruled that far north.



Fig 2.17: Godhuli, Mewar, ca. 1813

https://commons.wikimedia.org/wiki/File:Godhuli,_Mewar,_ca1813.jpg#/media/File:Godhuli,_Mewar,_ca1813.jpg

Economic prosperity of commercial community and revival of “Vaisnavism” and the growth of Bhakti Cult were the major factors that contributed greatly to the development of Rajasthani paintings. In the beginning this style was greatly influenced by religious followers like Ramanuja, Meerabai, Tulsidas, Sri Chaitanya, Kabir and Ramanand.

All of Rajputana was affected by the attack of the Mughals but Mewar did not come under their control till the last. This was the reason that Rajasthani school flourished first in Mewar, (the purest form and later on in), Jaipur, Jodhpur, Bundi, Kota- Kalam, Kishangarh, Bikaner and other places of Rajasthan.

CHECK YOUR PROGRESS

Discuss the concept of Rajasthani or Rajput painting.

Discuss the various themes of Rajput painting.

Explain the various schools of Rajput Paintings.

2.09 THANJAVUR PAINTING



Fig 2.18: Krishna and Rukmini in Thanjavur Painting

https://commons.wikimedia.org/wiki/File:Thanjavur_Painting.jpg#/media/File:Thanjavur_Painting.jpg

Thanjavur painting is a classical South Indian painting style, which was inaugurated from the town of Thanjavur (anglicized as Tanjore) and spread across the adjoining and geographically contiguous Tamil country. The art form draws its immediate resources and inspiration from way back about 1600 AD, a period when the Nayakas of Thanjavur under the suzerainty of the Vijayanagara Rayas encouraged art—chiefly, classical dance and music—as well as literature, both in Telugu and Tamil and painting of chiefly Hindu religious subjects in temples. It is distinguished by its famous gold coating. However, it can safely be surmised that Thanjavur painting, as we know it now, originated in the Maratha court of Thanjavur (1676 - 1855). It has been recognized as a Geographical indication by the Government of India in 2007-08.

Thanjavur paintings are characterised by rich, flat and vivid colors, simple iconic composition, glittering gold foils overlaid on delicate but extensive gesso work and inlay of glass beads and pieces or very rarely precious and semi-precious gems. In Thanjavur paintings one can see the influence of Deccani, Vijayanagar, Maratha and even European or Company styles of painting. Essentially serving as devotional icons, the subjects of most paintings are Hindu gods, goddesses, and saints. Episodes from Hindu Puranas, Sthala-puranas and other religious texts were visualised, sketched or traced and painted with the main figure or figures placed in the central section of the picture (mostly within an architecturally delineated space such as a mantapa or prabhavali) surrounded by several subsidiary figures, themes and subjects. There are also many instances when Jain, Sikh, Muslim, other religious and even secular subjects were depicted in Tanjore paintings.

Thanjavur paintings are panel paintings done on wooden planks, and hence referred to as palagai padam (palagai = "wooden plank"; padam = "picture") in local parlance. In modern times, these paintings have become souvenirs for festive occasions in South India - colourful pieces of art to decorate walls, and collectors' items for art lovers, as also sadly sometimes, dime-a-dozen bric-a-bracs to be purchased from street corner practitioners.

CHECK YOUR PROGRESS

Discuss the concept of Thanjavur Painting.
Discuss the features of Thanjavur paintings.

2.10 CARPET

A carpet is a textile floor covering typically consisting of an upper layer of pile attached to a backing. The pile was traditionally made from wool, but, since the 20th century, synthetic fibers such as polypropylene, nylon or polyester are often used, as these fibers are less expensive than wool. The pile usually consists of twisted tufts which are typically heat-treated to maintain their structure. The term "carpet" is often used interchangeably with the term "rug", although the term "carpet" can be applied to a floor covering that covers an entire house, whereas a "rug" is generally no bigger than a single room, and traditionally does not even span from one wall to another, and is typically not even attached as part of the floor.

Carpets are used for a variety of purposes, including insulating a person's feet from a cold tile or concrete floor, making a room more comfortable as a place to sit on the floor (e.g., when playing with children or as a prayer rug), reducing sound from walking (particularly in apartment buildings) and adding decoration or colour to a room. Carpets can be made in any colour by using differently dyed fibers. Carpets can have many different types of patterns and motifs used to decorate the surface. In the 2000s, carpets are used in industrial and commercial establishments such as retail stores and hotels



Fig 2.19: A carpet seller in Jaipur, India

https://commons.wikimedia.org/wiki/File:A_carpet_seller_in_Jaipur.jpg#/media/File:A_carpet_seller_in_Jaipur.jpg

and in private homes. In the 2010s, a huge range of carpets and rugs are available at many price and quality levels, ranging from inexpensive, synthetic carpets that are mass-produced in factories and used in commercial buildings to costly hand-knotted wool rugs which are used in private homes of wealthy families.

Carpets can be produced on a loom quite similar to woven fabric, made using needle felts, knotted by hand (in oriental rugs), made with their pile injected into a backing material (called tufting), flatwoven, made by hooking wool or cotton through the meshes of a sturdy fabric or embroidered. Carpet is commonly made in widths of 12 feet (3.7 m) and 15 feet (4.6 m) in the USA, 4 m and 5 m in Europe. Since the 20th century, where necessary for wall-to-wall carpet, different widths of carpet can be seamed together with a seaming iron and seam tape (formerly it was sewn together) and fixed to a floor over a cushioned underlay (pad) using nails, tack strips (known in the UK as gripper rods), adhesives, or occasionally decorative metal stair rods. Wall-to-wall carpet is distinguished from rugs

or mats, which are loose-laid floor coverings, as wall-to-wall carpet is fixed to the floor and covers a much larger area.

Child labour has often been used in Asia for hand knotting rugs. The GoodWeave labelling scheme used throughout Europe and North America assures that child labour has not been used: importers pay for the labels, and the revenue collected is used to monitor centres of production and educate previously exploited children.

Types

Woven

The carpet is produced on a loom quite similar to woven fabric. The pile can be plush or Berber. Plush carpet is a cut pile and Berber carpet is a loop pile. There are new styles of carpet combining the two styles called cut and loop carpeting. Normally many colored yarns are used and this process is capable of producing intricate patterns from predetermined designs (although some limitations apply to certain weaving methods with regard to accuracy of pattern within the carpet). These carpets are usually the most expensive due to the relatively slow speed of the manufacturing process. These are very famous in Iran, India, Pakistan, and Arabia.



Fig 2.20: A toranj medallion, a common design in Persian carpets

https://commons.wikimedia.org/wiki/File:Toranj_-_special_circular_design_of_Iranian_carpets.JPG#/media/File:Toranj_-_special_circular_design_of_Iranian_carpets.JPG

Needle felt

These carpets are more technologically advanced. Needle felts are produced by intermingling and felting individual synthetic fibers using barbed and forked needles forming an extremely durable carpet. These carpets are normally found in commercial settings such as hotels and restaurants where there is frequent traffic.

Knotted

On a knotted pile carpet (formally, a "supplementary weft cut-loop pile" carpet), the structural weft threads alternate with a supplementary weft that rises at right angles to the surface of the weave. This



Fig 2.21: A traditional rug being woven on a carpet loom

https://commons.wikimedia.org/wiki/File:Carpet_in_Preparation_on_a_Carpet_Loom.jpg#/media/File:Carpet_in_Preparation_on_a_Carpet_Loom.jpg

supplementary weft is attached to the warp by one of three knot types (see below), such as shag carpet which was popular in the 1970s, to form the pile or nap of the carpet. Knotting by hand is most prevalent in oriental rugs and carpets. Kashmir carpets are also hand-knotted. Pile carpets, like flat carpets, can be woven on a loom. Both vertical and horizontal looms have been used in the production of European and oriental carpets. The warp threads are set up on the frame of the loom before weaving begins. A number of weavers may work together on the same carpet. A row of knots is completed and cut. The knots are secured with (usually one to four) rows of weft. The warp in woven carpet is usually cotton and the weft is jute.

There are several styles of knotting, but the two main types of knot are the symmetrical (also called Turkish or Ghiordes) and asymmetrical (also called Persian or Senna). Contemporary centres of knotted carpet production are: Lahore and Peshawar (Pakistan), Kashmir (India), Mirzapur, Bhadohi, Tabriz (Iran), Afghanistan, Armenia, Azerbaijan, Turkey, Northern Africa, Nepal, Spain, Turkmenistan, and Tibet. The importance of carpets in the culture of Turkmenistan is such that the national flag features a vertical red stripe near the hoist side, containing five carpet guls (designs used

in producing rugs). Kashmir is known for handknotted carpets of silk or wool. Child labour has often been used in Asia for hand knotting rugs. The GoodWeave labelling scheme used throughout Europe and North America assures that child labour has not been used: importers pay for the labels, and the revenue collected is used to monitor centres of production and educate previously exploited children.

Tufted

These are carpets that have their pile injected into a backing material, which is itself then bonded to a secondary backing made of a woven hessian weave or a man made alternative to provide stability. The pile is often sheared in order to achieve different textures. This is the most common method of manufacturing of domestic carpets for floor covering purposes in the world.



Fig 2.22: Swatches of tufted carpet

https://commons.wikimedia.org/wiki/File:Swatches_of_carpet_1.jpg#/media/File:Swatches_of_carpet_1.jpg

A hooked rug is a simple type of rug handmade by pulling strips of cloth such as wool or cotton through the meshes of a sturdy fabric such as burlap. This type of rug is now generally made as a handicraft. The process of creating a hooked rug is called Rug hooking

Unlike woven carpets, embroidery carpets' are not formed on a loom. Their pattern is established by the application of stitches to a cloth (often linen) base. The tent stitch and the cross stitch are two of the most common. Embroidered carpets were traditionally made by royal and aristocratic women in the home, but there has been some commercial manufacture since steel needles were introduced (earlier needles were made of bone) and linen weaving improved in the 16th century. Mary, Queen of Scots, is known to have been an avid embroiderer. 16th century designs usually involve scrolling vines and regional flowers (for example, the Bradford carpet). They often incorporate animal heraldry and the coat of arms of the maker. Production continued through the 19th century. Victorian embroidered carpet compositions include highly illusionistic, 3-dimensional flowers. Patterns for tiled carpets made of a number of squares, called Berlin wool work, were introduced in Germany in 1804, and became extremely popular in England in the 1830s. Embroidered carpets can also include other features such as a pattern of shapes, or they can even tell a story.

Indian Carpets

Carpet weaving may have been introduced into the area as far back as the eleventh century with the coming of the first Muslim conquerors, the Ghaznavids and the Ghauris, from the West. It can with

more certainty be traced to the beginning of the Mughal Dynasty in the early sixteenth century, when the last successor of Timur, Babar, extended his rule from Kabul to India to found the Mughal Empire. Under the patronage of the Mughals, Indian craftsmen adopted Persian techniques and



Fig 2.23: A Tree of Life pattern

https://commons.wikimedia.org/wiki/File:Carpet_Tree_of_Life.JPG#/media/File:Carpet_Tree_of_Life.JPG

designs. Carpets woven in the Punjab made use of motifs and decorative styles found in Mughal architecture.

Akbar, a Mogul emperor, is accredited to introducing the art of carpet weaving to India during his reign. The Mughal emperors patronized Persian carpets for their royal courts and palaces. During this period, he brought Persian craftsmen from their homeland and established them in India. Initially, the carpets woven showed the classic Persian style of fine knotting. Gradually it blended with Indian art. Thus the carpets produced became typical of the Indian origin and gradually the industry began to diversify and spread all over the subcontinent. During the Mughal period, the carpets made on the Indian subcontinent became so famous that demand for them spread abroad. These carpets had distinctive designs and boasted a high density of knots. Carpets made for the Mughal emperors, including Jahangir and Shah Jahan, were of the finest quality. Under Shah Jahan's reign, Mughal carpet weaving took on a new aesthetic and entered its classical phase. Indian carpets are well known for their designs with attention to detail and presentation of realistic attributes. The carpet industry in India flourished more in its northern part with major centres found in Kashmir, Jaipur, Agra and Bhadohi.

Indian carpets are known for their high density of knotting. Hand-knotted carpets are a speciality and widely in demand in the West. The carpet industry in India has been successful in establishing social business models that help underprivileged sections of the society. Notable examples of social entrepreneurship ventures are Jaipur rugs, Fabindia.

Another category of Indian rugs which, though quite popular in most of the western countries, have not received much press, is hand-woven rugs of Khairabad (Citapore rugs). Khairabad small town in Citapore (now spelled as "Sitapur") district of India had been ruled by Raja Mehmoodabad. Khairabad (Mehmoodabad Estate) was part of Oudh province which had been ruled by shi'i Muslims having Persian linkages. Citapore rugs made in Khairabad and neighbouring areas are all hand-woven and distinct from tufted and knotted rugs. Flat weave is the basic weaving technique of Citapore rugs and generally cotton is the main weaving material here but jute, rayon and chenille are also popular. IKEA and Agocha have been major buyers of rugs from this area.

CHECK YOUR PROGRESS

Discuss the concept of carpet.

Describe the various ways in which carpets can be produced.

Explain the various types of carpets.

Elaborate the concept of tufted carpet.

Discuss the various areas in India where carpet making has become very important.

Describe the distinctive features of Indian carpets.

2.11 HANDLOOM SAREE

https://en.wikipedia.org/wiki/Handloom_saree



Fig 2.24: Handloom Sarees

https://commons.wikimedia.org/wiki/File:Sambalpuri_Saree.jpg#/media/File:Sambalpuri_Saree.jpg

Handloom sarees are a traditional textile art of Bangladesh and India. The production of handloom sarees are important for economic development in rural India. Completion of a single saree takes two to three days of work. Several regions have their own traditions of handloom sarees.

A handloom saree is often woven on a shuttle-pit loom made from ropes, wooden beams and poles. The shuttle is thrown from side-to-side by the weaver. Other weavers use a fly-shuttle loom which can produce different types of patterns. The sarees can vary in size and quality.

Generally handloom saree weaving is a family enterprise and one of India's cottage industries. The handloom sarees are made from silk or cotton threads. Traditionally all the process of thread dyeing and warping were outsourced and sizing, attaching the warp, weft winding and Weaving were done by the weavers. It is important to understand the complex process that plays a major role behind in weaving handloom sarees and the final product which we get to buy from shops. but with time the scenario has changed. Most of the activities are now outsourced.

Some of the well known Indian Handloom Sarees are Kanchipuram Silk Sarees, Maheshwari Saree, Bagh Print Saree, Chanderi Silk Sarees, Tussar silk saree, Banarasi Silk Saree, Baluchuri Sarees, Sambalpuri Sarees, Kantha stitch Sarees, Bhadhini Sarees and Munga Sarees. Handloom sarees are made out of good quality silks to give it a lustrous look.



Fig 2.25: Banarasi Sarees

https://commons.wikimedia.org/wiki/File:Saree_on_display_at_Dilli_Haat.JPG#/media/File:Saree_on_display_at_Dilli_Haat.JPG

Baluchuri Sarees

The designs on Baluchuri Sarees feature Mythology stories which can be seen in the temples of Bishnupur & Bankura of West Bengal. The pallus and borders showcase elaborate designs of flowers, Animals and royal court scenes. Some even feature designs of Ramayana and Mahabharata scenes narrating the stories. The most popular colour of Balachuri saress are Green, Red, White and Yellow.

A master weaver usually takes 20–25 days to complete weaving of a Baluchuri saree.

Kanchipuram Sarees

The quality of Zari used in weaving kanchipuram sarees in Tamil Nadu is of superior quality and attracts foreign visitors as well. The zaris used are generally Gold and Silver.

Tussar Sarees

Tussar saree are soft to touch and are woven in areas of Chhattisgarh, Jharkhand and Bhalgalpur. The bright colour combination and the breathable nature of the fabric make it unique.

Banarasi Sarees

From ages Banarasi sarees have been a valuable possession for Brides. Woven by master craftsmanship of Uttar Pradesh, Banarasi sarees feature intricately woven designs with golden and silver threads. These sarees are usually heavy and can be worn in festivals as well as at weddings.

CHECK YOUR PROGRESS

Explain the importance of handloom sarees in India.

Discuss some of the important types of handloom sarees in India.

2.12 KANCHEEPURAM SILK

https://en.wikipedia.org/wiki/Kancheepuram_Silk



Fig 2.26: Famous Kanchipuram Sarees

https://commons.wikimedia.org/wiki/File:Kanchipuram_silk_sareer.JPG#/media/File:Kanchipuram_silk_sareer.JPG

Kanchipuram Silk is a type of silk saree made in the Kanchipuram region in Tamil Nadu, India. It has been recognized as a Geographical indication by the Government of India in 2005-06.

As of 2008, an estimated 5,000 families were involved in sari production. There are 25 silk and cotton yarn industries and 60 dyeing units in the region.

The sarees are woven from pure mulberry silk thread. The pure mulberry silk used in the making of Kanchipuram saris comes from South India and the zari comes from Gujarat. To weave a Kanchipuram sari three shuttles are used. While the weaver works on the right side, his aide works on the left side shuttle. The border color and design are usually quite different from the body. If the pallu (the hanging end of the sari) has to be woven in a different shade, it is first separately woven and then delicately joined to the Sari. The part where the body meets the pallu is often denoted by a zig zag line. In a genuine Kanchipuram Silk Sari, body and border are woven separately and then interlocked together. The joint is woven so strongly that even if the sarees tears, the border will not detach. That differentiates the kanchivaram silk sarees from the others.

Saris are distinguished by their wide contrast borders. Temple borders, checks, stripes and floral (buttas) are traditional designs found on a Kanchipuram sarees. The patterns and designs in the kanchipuram sarees were inspired with images and scriptures in South Indian temples or natural features like leaves, birds and animals. These are sarees with rich woven pallu showing paintings of Raja Ravi Varma and epics of Mahabharata and Ramayana. Kanchipuram sarees vary widely in cost depending upon the intricacy of work, colors, pattern, material used like zari (gold thread) etc. The silk is also known for its quality and craftsmanship, which has helped earn its name.

Kanchipuram saris woven with heavy silk and gold cloth are considered to be special and are worn on occasions and festivities.

In 2005, the Government of Tamil Nadu applied for Geographical Indication for Kanchipuram sarees. The Government of India recognized it as a Geographical indication officially since the year 2005-06.

CHECK YOUR PROGRESS

Describe the features of Kancheepuram Sarees.

2.13 PAITHANI SAREES

Paithani (Marathi: पैठणी) is a variety of sari, named after the Paithan town in Aurangabad Maharashtra state where they are woven by hand. Made from very fine silk, it is considered as one of the richest saris in India.

Paithani is characterised by borders of an oblique square design, and a pallu with a Peacock design. Plain as well as spotted designs are available. Among other varieties, single colored and kaleidoscope-colored designs are also popular. The kaleidoscopic effect (also called “dhoop-chhaonv” in local language) is achieved by using one color for weaving lengthwise and another for weaving widthwise.



Fig 2.27 Paithani Bridal Sari

[https://commons.wikimedia.org/wiki/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_\(1_of_2\).jpg#/media/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_\(1_of_2\).jpg](https://commons.wikimedia.org/wiki/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_(1_of_2).jpg#/media/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_(1_of_2).jpg)

A pattan (Paithani) is a gold and silk sari. In the revival of Paithani weaving, the production was oriented towards export requirements, while saris were produced only for sophisticated buyers. Paithani evolved from a cotton base to a silk base. Silk was used in weft designs and in the borders, whereas cotton was used in the body of the fabric. Present day Paithani has no trace of cotton. There was a time when silk was imported from China. Now Yeola and Paithan buy silk from Bangalore.

Paithani is a sari made of silk and zari. It is a plain weave, with weft figuring designs according to the principles of tapestry. Traditionally, Paithanis had a coloured, cotton muslin field that often contained considerable supplementary zari patterning. However, in the 19th century, silk fields were also woven.

Materials used

There are three types of silk threads used:

Charkha: This is widely used. It is cheap, dull and uneven.

Ciddle-Gatta: Fine quality silk, thin shear, shiny, smooth and even.

China silk: Very expensive to use



Fig 2.28: Paithani Bridal Sari

[https://commons.wikimedia.org/wiki/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_\(2_of_2\).jpg#/media/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_\(2_of_2\).jpg](https://commons.wikimedia.org/wiki/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_(2_of_2).jpg#/media/File:Paithani_Bridal_Sari_LACMA_M.75.4.23_(2_of_2).jpg)

This raw silk is cleansed with caustic soda, dyed in the requisite shades, the threads are carefully separated. Khari (True / Real) zari costs about Rs. 1800 for 250 grams.

Golden threads are obtained from Surat, the quality being 1200 yard (1080 meters) per tola (11.664 grams). Gold threads are used in double and one of the finest varieties so much so that the closely woven surface looks like a mirror. The texture of the fabric is fairly compact with about 160 ends and 170 picks per inch (2.6 cm).

Zari is a metallic yarn, made of pure silver. Originally, zari was manufactured in Yeola; Surat now being another zari-producing center. Initially, zari used in making Paithani was drawn from pure gold. However, silver is the affordable substitute today.

Material assembly

20-22 denier-organized silk is used in warp, while twofold ply, very lightly twisted 30-32 silk is used for weft. The warp yarn cost Rs. 1600-1800 per kg whereas weft yarn costs Rs. 1300-1600 per kg. A single sari may weigh from 1.45 kg or more depending upon the weight of the silk and zari used. The warp is usually made in the peg or drums warping process and is tied in ball form at the back of loom. It is usually made for 2 pieces of sari and is about 11.5 meters in length. While coloured silk is mostly

used in figure work, the solid border have extra weft figuring threads. The weft for borders and body being different, three shuttle weaving is adopted, two for border and one for plain body. The border therefore appears as separately woven and then stitched to the body of the sari. Some times a separate pallu warp is twisted on the body. The end piece has fine silk. Warp threads are only of zari forming a golden ground upon which angular, brightly coloured silk designs are woven in the interlocked weft, producing a tapestry effect.

Motifs

Sari

Due to proximity to the Ajanta caves, the influence of the Buddhist paintings can be seen in the woven Paithani motifs:

- The Kamal or lotus flower on which Buddha sits or stands
- The Hans motif
- The Ashraffi motif
- The Asawalli (flowering vines), became very popular during the Peshwa's period
- The morbangdi, peacock in bangle
- The Tota-Maina
- The Humarparinda, peasant bird
- The Amar Vell
- The Narali motif, very common

Small motifs like circles, stars, kuyri, rui phool, kalas pakhkli, chandrakor, clusters of 3 leaves, were very common for the body of the sari.

Pallu

- Muniya, a kind of parrot used in borders and always found in green colour with an occasional red touch at the mouth
- Panja, a geometrical flower-like motif, most often outlined in red
- Barwa, 12 strands of a ladder; 3 strands on each side
- Laher, design is done in the centre to strengthen the zari
- Muthada, a geometrical design
- Asawali, a flower pot with a flowering plant
- Mor, a peacock

Color dyeing

The weavers of Yeola dye yarns themselves. Yarn is purchased from Bangalore.

Vat dyes and acid dyes are used because of its favorable properties. The government provides with a shade card of 400 samples, which acts as a collection for the buyer to choose from.

Bleaching and dyeing is done in copper vessels. 20 to 30 grams of dye powder is used per kg of yarn, which is mixed in water. Acid is used for fixation. Coconut oil is used to give a soft finish to silk. The yarns are dipped in the dye bath for 30 to 40 minutes using copper rods. It is then removed, washed a few times in water and then squeezed. The yarn is dried in the shade.

Traditional colours

The dominant traditional colours of vegetable dyes included:

Pophali - yellow
Red
Lavender
Purple
Neeligunji - sky blue
Magenta
Motiya - peach pink
Brinjal - purple
Pearl pink
Peacock - blue/green
Yellowish green
Kusumbi - violet red
Pasila - red and green
Gujri - black and white
Mirani - black and red

CHECK YOUR PROGRESS

Describe the features of Paithani Sarees.

Discuss the various types of silk threads used in Paithani sarees.

Explain the various motifs used on paithani sarees.

2.14 FESTIVE TOURISM IN INDIA: DIWALI OR DEEPAVALI

<https://en.wikipedia.org/wiki/Diwali>

Diwali or Deepavali is the Hindu festival of lights celebrated every year in autumn in the northern hemisphere (spring in southern hemisphere). It is an official holiday in Fiji, Guyana, India, Malaysia, Mauritius, Myanmar, Nepal, Singapore, Sri Lanka, Suriname, and Trinidad and Tobago. On the island of Jamaica, it is celebrated proudly by the Indo-Jamaican community, however in 2010 it was inaugurated as an official yearly event at the historic Devon House residence for the first time, in an effort to celebrate the country's Indian heritage on a national level. One of the most popular festivals of Hinduism, it spiritually signifies the victory of light over darkness, good over evil, knowledge over ignorance, and hope over despair. Its celebration includes millions of lights shining on housetops, outside doors and windows, around temples and other buildings in the communities and countries where it is observed. The festival preparations and rituals typically extend over four to six day period. The word Diwali is used by some communities to mean all the festivities while others think of it as one festival night on the no moon day of the Hindu Lunisolar month Kartika in Bikram Sambat calendar (the month of Aippasi in Tamil Calendar). In the Gregorian calendar, Diwali falls in mid-October and mid-November.

Before Diwali, people clean, renovate, and decorate their homes and offices. During Diwali, people dress up in new clothes or their best outfits, light up diyas (lamps and candles) inside and outside their home, participate in family puja (prayers) to Lakshmi – the goddess of prosperity, light fireworks,



Fig 2.29: Rangoli, decorations made from colored powder, is popular during Diwali.

https://commons.wikimedia.org/wiki/File:The_Rangoli_of_Lights.jpg#/media/File:The_Rangoli_of_Lights.jpg



Fig 2.30: Dipavali, the festival of lights, Maharashtra, India 2013

https://commons.wikimedia.org/wiki/File:Aakash_Kandils_Diwali_lighting_Pune_India_2013.jpg#/media/File:Aakash_Kandils_Diwali_lighting_Pune_India_2013.jpg



Fig 2.31: Diwali is celebrated in the honour of Lakshmi, the goddess of wealth.

https://commons.wikimedia.org/wiki/File:Raja_Ravi_Varma,_Goddess_Lakshmi,_1896.jpg#/media/File:Raja_Ravi_Varma,_Goddess_Lakshmi,_1896.jpg

engage in family feasts, sharing mithai (sweets), and exchange of gifts between family members and close friends. Diwali also marks a major shopping period in nations where it is celebrated.

The name of festive days as well as the rituals of Diwali vary significantly among Hindus, based on the region of India. In many parts of India, the festivities start with Vasubaras, the day for the cattle, followed by Dhanteras or Dhanatrayodashi (in northern and western part of India). Dhanteras is followed by Naraka Chaturdasi and Laxmi Puja. Laxmi Puja on the no moon day is considered the main day of Diwali in some communities. Next day after the no moon day, is Goverdhan pooja in Northern part of the country. On the same day, in some places, Diwali Padva is celebrated which is dedicated to the relationship of wife and husband. The festivities end with Bhai Dooj dedicated to the bond between sister and brother. Dhanteras usually falls eighteen days after Dussehra.



Fig 2.32: Traditional Earthen Lamp

https://commons.wikimedia.org/wiki/File:Karthika_Deepam.jpg#/media/File:Karthika_Deepam.jpg

On the same night that Hindus celebrate Diwali, Jains celebrate a festival also called Diwali to mark the attainment of moksha by Mahavira, Sikhs celebrate Bandi Chhor Divas to mark the release of Guru Hargobind from a Mughal Empire prison, and Newar Buddhists, unlike the majority of Buddhists, celebrate Diwali by worshipping Lakshmi.

Diwali is one of the happiest holidays in India and Nepal with significant preparations. People clean their homes and decorate them for the festivities. Diwali is one of the biggest shopping seasons in India and Nepal; people buy new clothes for themselves and their families, as well as gifts, appliances, kitchen utensils, even expensive items such as cars and gold jewellery. People also buy gifts for family members and friends which typically include sweets, dry fruits, and seasonal specialties depending on regional harvest and customs. It is also the period when children hear ancient stories, legends about battles between good and evil or light and darkness from their parents and elders. Girls and women go shopping and create rangoli and other creative patterns on floors, near doors and walkways. Youth and adults alike help with lighting and preparing for patakhe (fireworks).

There is significant variation in regional practices and rituals. Depending on the region, prayers are offered before one or more deities, with most common being Lakshmi – the goddess of wealth and prosperity. On Diwali night, fireworks light up the neighborhood skies. Later, family members and invited friends celebrate the night over food and sweets.



Fig 2.33: Dipavali lighting and fireworks India, Festival of lights

https://commons.wikimedia.org/wiki/File:Diwali_fireworks_and_lighting_celebrations_India_2012.jpg#/media/File:Diwali_fireworks_and_lighting_celebrations_India_2012.jpg



Fig 2.34: Swayambhu stupa on the eve of Laxmi Puja (लक्ष्मी पूजा) (third day of Tihar (Dipawali)).

[https://commons.wikimedia.org/wiki/File:Glowing_Swayambhu_\(3005358416\).jpg#/media/File:Glowing_Swayambhu_\(3005358416\).jpg](https://commons.wikimedia.org/wiki/File:Glowing_Swayambhu_(3005358416).jpg#/media/File:Glowing_Swayambhu_(3005358416).jpg)

Hindu Traditions

Hindus across the world celebrate Diwali in honor of the return of Lord Rama, wife Sita, brother Lakshmana and lord Hanuman to Ayodhya from exile of 14 years after Rama defeated Ravana. To honor and celebrate Lord Rama, Sita, Lakshmana and Hanuman returning from Sri Lanka and to illuminate their path, villagers light Diyas to celebrate the triumph of good over evil. For some, Diwali also celebrates the return of Pandavas after 12 years of Vanvas and one year of "Agyatavas" in Mahabharata. Furthermore, Deepavali is linked to the celebration of Lakshmi, who is venerated amongst Hindus as the goddess of wealth and prosperity and is the wife of Lord Vishnu. The 5-day festival of Diwali begins on the day Goddess Lakshmi was born from the churning of cosmic ocean of milk by the Devas (gods) and the Asuras (demons); while the night of Diwali is the day Lakshmi chose Vishnu as her husband and they were married. Along with Lakshmi, devotees make offerings to Ganesha, who symbolizes ethical beginnings and fearless remover of obstacles; Saraswati, who embodies music, literature and learning and Kubera, who symbolizes book-keeping, treasury and wealth management. Other Hindus believe that Diwali is the day Vishnu came back to Lakshmi and their abode in the Vaikuntha; so those who worship Lakshmi receive the benefit of her good mood, and therefore are blessed with mental, physical and material wellbeing during the year ahead.



Fig 2.35: Diwali as seen from Chennai's Adyar bridge November 2013

https://commons.wikimedia.org/wiki/File:Fireworks_Diwali_Chennai_India_November_2013_b.jpg#/media/File:Fireworks_Diwali_Chennai_India_November_2013_b.jpg

Hindus in India's eastern region, such as Odisha and West Bengal, worship the goddess Kali instead of Lakshmi, and call the festival Kali Puja. In India's Braj and north central regions, the god Krishna is recognized. People mark Mount Govardhan, and celebrate legends about Krishna. In other regions, the feast of Govardhan Puja (or Annakoot) is celebrated, with 56 or 108 different cuisines prepared, offered to Krishna, then shared and celebrated by the local community.

In West and certain Northern parts of India, the festival of Diwali marks the start of a new Hindu year.



Fig 2.36: . Diwali fireworks are celebrated near homes, in streets and as community events. Phuljhari (sparklers) are popular with some children

https://commons.wikimedia.org/wiki/File:Sparkles_phuljhari_fireworks_on_DIWALI_festival_of_lights.jpg#/media/File:Sparkles_phuljhari_fireworks_on_DIWALI_festival_of_lights.jpg

Sikh

Diwali for Sikhs marks the Bandi Chhor Divas, when Guru Har Gobind freed himself and some Hindu Rajahs, from the Gwalior Fort, from the prison of the Mughal emperor, Jahangir, and arrived at the Golden Temple in Amritsar. Ever since then, Sikhs celebrate Bandi Choorh Divas, with the annual lighting up of Golden Temple, fireworks and other festivities. In the post-Guru Gobind Singh era, Sarbat Khalsa used to meet on Diwali and Baisakhi to discuss important issues concerning Sikh community.



Fig 2.37: Diwali Decoration at Bangalore Shopping Mall

[https://commons.wikimedia.org/wiki/File:Diwali_2012_Bangalore_Diwali_decoration_\(8187674579\).jpg#/media/File:Diwali_2012_Bangalore_Diwali_decoration_\(8187674579\).jpg](https://commons.wikimedia.org/wiki/File:Diwali_2012_Bangalore_Diwali_decoration_(8187674579).jpg#/media/File:Diwali_2012_Bangalore_Diwali_decoration_(8187674579).jpg)



Fig 2.38: Lighting candle and clay lamp in their house and at temples during Diwali night

https://commons.wikimedia.org/wiki/File:Diwali_Festival.jpg#/media/File:Diwali_Festival.jpg

Jainism

Diwali has special significance in Jainism. Mahavira, the last of the Tirthankar of this era, attained Nirvana on this day at Pavapuri on 15 October 527 BCE, on Kartik Krishna Amavasya. According to the Kalpasutra by Acharya Bhadrabahu, 3rd century BC, many gods were present there, illuminating the darkness. Therefore, Jains celebrate Diwali as a day of remembering Mahavira. On Diwali morning, Nirvan Ladoo is offered after praying to Mahavira in all Jain temples all across the world. Gautam Gandhar Swami, the chief disciple of Mahavira achieved omniscience (Kevala Gyan) later the same day.

Buddhism

The Newar people in Nepal, who are Buddhist and revere various deities in the Vajrayana tradition, celebrate the festival by worshipping Lakshmi. The Newar Buddhists in Nepalese valleys celebrate the Diwali festival over five days, in the same way and on the same days as the Hindu Diwali-Tihar festival. According to some scholars, this traditional celebration by Newar Buddhists in Nepal, involving Lakshmi and Vishnu during Diwali, reflects the freedom granted in the Mahayana Buddhism tradition to worship any deity for their worldly betterment.

CHECK YOUR PROGRESS

- Explain the importance of festival of diwali for tourism.
- Discuss how the festival of diwali is celebrated.
- Discuss the various Hindu traditions associated with Diwali.
- Discuss the various Sikh traditions associated with Diwali.
- Discuss the various Jain traditions associated with Diwali.
- Discuss the various Buddhist traditions associated with Diwali.

2.15 HOLI

<https://en.wikipedia.org/wiki/Holi>



Fig 2.39: Holika bonfire in front of Jagdish Temple in Udaipur, Rajasthan, 2010

https://commons.wikimedia.org/wiki/File:Holi_Bonfire_Udaipur.jpg#/media/File:Holi_Bonfire_Udaipur.jpg

Holi (/'hoʊli:/; Sanskrit: होली Holi), also known as the "festival of colours", is a spring festival celebrated all across the Indian subcontinent as well as in countries with large Indian subcontinent diaspora populations such as Jamaica, Suriname, Guyana, Trinidad and Tobago, South Africa, Malaysia, the United Kingdom, the United States, Canada, Mauritius, and Fiji. It signifies the victory of good over evil, the arrival of spring, end of winter, and for many a festive day to meet others, play and laugh, forget and forgive, and repair broken relationships. It is also celebrated as a thanksgiving for a good harvest. It lasts for a night and a day, starting on the evening of the Purnima (Full Moon day) falling in the Vikram Samvat Hindu Calendar month of Phalguna, which falls somewhere between the end of February and the middle of March in the Gregorian calendar. The first evening is known as Holika Dahan or Chhoti Holi and the following day as Holi, Rangwali Holi, Dhuleti, Dhulandi, or Phagwah.



Fig 2.40: In the Braj region of North India, women have the option to playfully hit men who save themselves with shields; for the day, men are culturally expected to accept whatever women dish out to them. This ritual is called Lath Mar Holi.

https://commons.wikimedia.org/wiki/File:Lath_Mar_Holi_at_Braj.jpg#/media/File:Lath_Mar_Holi_at_Braj.jpg

Holi is an ancient Hindu religious festival which has become popular with non-Hindus in many parts of South Asia, as well as people of other communities outside Asia. In recent years the festival has spread to parts of Europe and North America as a spring celebration of love, frolic, and colours.

Holi celebrations start on the night before Holi with a Holika Dahan where people gather, perform religious rituals in front of the bonfire, and pray that their internal evil be destroyed the way Holika, the sister of the demon king Hiranyakashipu, was killed in the fire. The next morning is celebrated as Rangwali Holi – a free-for-all festival of colours, where people smear each other with colours and drench each other. Water guns and water-filled balloons are also used to play and colour each other. Anyone and everyone is fair game, friend or stranger, rich or poor, man or woman, children and elders. The frolic and fight with colours occurs in the open streets, open parks, outside temples and buildings. Groups carry drums and other musical instruments, go from place to place, sing and dance. People visit family, friends and foes to throw coloured powders on each other, laugh and gossip, then share Holi delicacies, food and drinks. Some customary drinks include bhang (made from cannabis), which is intoxicating. In the evening, after sobering up, people dress up and visit friends and fami

Vishnu legend

There is a symbolic legend to explain why Holi is celebrated as a festival of colours in the honour of Hindu god Vishnu and his follower Prahlada. King Hiranyakashipu, according to a legend found in chapter 7 of Bhagavata Purana, was the king of demonic Asuras, and had earned a boon that gave him



Fig 2.41: Friends form groups on Holi, play drums and music, sing and dance, as they move from one stop to another.

https://commons.wikimedia.org/wiki/File:HOLI_CELEBRATION_AT_NAGAON.jpg#/media/File:HOLI_CELEBRATION_AT_NAGAON.jpg

five special powers: he could be killed by neither a human being nor an animal, neither indoors nor outdoors, neither at day nor at night, neither by astra (projectile weapons) nor by any shastra (handheld weapons), and neither on land nor in water or air. Hiranyakashipu grew arrogant, thought he was God, and demanded that everyone worship only him.

Hiranyakashipu's own son, Prahlada, however, disagreed. He was and remained devoted to Vishnu. This infuriated Hiranyakashipu. He subjected Prahlada to cruel punishments, none of which affected the boy or his resolve to do what he thought was right. Finally, Holika, Prahlada's evil aunt, tricked him into sitting on a pyre with her. Holika was wearing a cloak that made her immune to injury from fire, while Prahlada was not. As the fire roared, the cloak flew from Holika and encased Prahlada, who survived while Holika burned. Vishnu, the god who appears as an avatar to restore Dharma in Hindu beliefs, took the form of Narasimha - half human and half lion, at dusk (when it was neither day nor night), took Hiranyakashyapu at a doorstep (which was neither indoors nor outdoors), placed him on his lap (which was neither land, water nor air), and then eviscerated and killed the king with his lion claws (which were neither a handheld weapon nor a launched weapon).

The Holika bonfire and Holi signifies the celebration of the symbolic victory of good over evil, of Prahlada over Hiranyakashipu, and of the fire that burned Holika.

Krishna legend

In the Braj region of India, where the Hindu deity Krishna grew up, the festival is celebrated until Rangpanchmi in commemoration of the divine love of Radha for Krishna. The festivities officially usher in spring, with Holi celebrated as a festival of love. There is a symbolic myth behind commemorating Krishna as well. As a baby, Krishna developed his characteristic dark skin colour

because the she-demon Putana poisoned him with her breast milk. In his youth, Krishna despaired whether the fair-skinned Radha and other girls would like him because of his skin colour. His mother, tired of the desperation, asks him to approach Radha and colour her face in any colour he wanted. This he does, and Radha and Krishna became a couple. Ever since, the playful colouring of Radha's face has been commemorated as Holi. Beyond India, these legends to explain the significance of Holi (Phagwah) are common in some Caribbean and South American communities of Indian origin such as Guyana and Trinidad and Tobago. It is also celebrated with great fervour in Mauritius.



Fig 2.42: Basanto Utsav at Jorasanko Thakurbari

https://commons.wikimedia.org/wiki/File:Basanto_Utsav.jpg#/media/File:Basanto_Utsav.jpg

Other Hindu traditions

Among other Hindu traditions such as Shaivism and Shaktism, the legendary significance of Holi is linked to Shiva in yoga and deep meditation, goddess Parvati wanting to bring back Shiva into the world, seeks help from the Hindu god of love called Kama on Vasant Panchami. The love god shoots arrows at Shiva, the yogi opens his third eye and burns Kama to ashes. This upsets both Kama's wife Rati (Kamadevi) and his own wife Parvati. Rati performs her own meditative asceticism for forty days, upon which Shiva understands, forgives out of compassion and restores the god of love. This return of the god of love, is celebrated on the 40th day after Vasant Panchami festival as Holi. The Kama legend and its significance to Holi has many variant forms, particularly in South India.

Cultural significance

The Holi festival has a cultural significance among various Hindu traditions of the Indian subcontinent. It is the festive day to end and rid oneself of past errors, to end conflicts by meeting others, a day to forget and forgive. People pay or forgive debts, as well as deal anew with those in their lives. Holi also marks the start of spring, for many the start of the new year, an occasion for people to enjoy the changing seasons and make new friends.

Other Indian religions

The festival has traditionally been also observed by non-Hindus, such as by Jains and Newar Buddhists (Nepal).

Sikhs have traditionally celebrated the festival, at least through the 19th century, with its historic texts referring to it as Hola. Guru Gobind Singh – the last human guru of the Sikhs – modified Holi with a three-day Hola Mohalla extension festival of martial arts. The extension started the day after the Holi festival in Anandpur Sahib, where Sikh soldiers would train in mock battles, compete in horsemanship, athletics, archery and military exercises.

Holi was observed by Maharaja Ranjit Singh and his Sikh Empire that extended across what are now northern parts of India and Pakistan. According to a report by Tribune India, Sikh court records state that 300 mounds of colours were used in 1837 by Ranjit Singh and his officials in Lahore. Ranjit Singh would celebrate Holi with others in the Bilawal gardens, where decorative tents were set up. In 1837, Sir Henry Fane who was the commander-in-chief of the British Indian army joined the Holi celebrations organised by Ranjit Singh. A mural in the Lahore Fort was sponsored by Ranjit Singh and it showed the Hindu god Krishna playing Holi with gopis. After the death of Ranjit Singh, his Sikh sons and others continued to play Holi every year with colours and lavish festivities. The colonial British officials joined these celebrations.

Description

Radha and the Gopis celebrating Holi, with accompaniment of music instruments

Holi is an important spring festival for Hindus, a national holiday in India and Nepal with regional holidays in other countries. To many Hindus and some non-Hindus, it is a playful cultural event and an excuse to throw coloured water at friends or strangers in jest. It is also observed broadly in the Indian subcontinent. Holi is celebrated at the end of winter, on the last full moon day of the Hindu luni-solar calendar month marking the spring, making the date vary with the lunar cycle. The date falls typically in March, but sometimes late February of the Gregorian calendar.

Holi snacks and drinks, post play with colours. Left: salty snacks, Middle: Gujia (a stuffed wrap), Right: Thandai (almonds-based chilled drink) to which sometimes intoxicating "bhang" is added.

The festival has many purposes; most prominently, it celebrates the beginning of Spring. In 17th century literature, it was identified as a festival that celebrated agriculture, commemorated good spring harvests and the fertile land. Hindus believe it is a time of enjoying spring's abundant colours and saying farewell to winter. To many Hindus, Holi festivities mark the beginning of the new year as well as an occasion to reset and renew ruptured relationships, end conflicts and rid themselves of accumulated emotional impurities from the past.

It also has a religious purpose, symbolically signified by the legend of Holika. The night before Holi, bonfires are lit in a ceremony known as Holika Dahan (burning of Holika) or Little Holi. People gather near fires, sing and dance. The next day, Holi, also known as Dhuli in Sanskrit, or Dhulheti, Dhulandi or Dhulendi, is celebrated.

In Northern parts of India, Children and youth spray coloured powder solutions (gulal) at each other, laugh and celebrate, while adults smear dry coloured powder (abir) on each other's faces. Visitors to

homes are first teased with colours, then served with Holi delicacies (such as puranpoli, dahi-bada and gujia), desserts and drinks. After playing with colours, and cleaning up, people bathe, put on clean clothes, and visit friends and family.

Like Holika Dahan, Kama Dahanam is celebrated in some parts of India. The festival of colours in these parts is called Rangapanchami, and occurs on the fifth day after Poornima (full moon).

CHECK YOUR PROGRESS

- Explain the importance of festival of Holi for tourism.
- Discuss how the festival of Holi is celebrated.
- Discuss the Vishnu legends associated with Holi.
- Discuss the Krishna legends associated with Holi.
- Discuss the various Hindu traditions associated with Holi.
- Discuss the cultural significance of Holi.
- Describe the importance of Holi in Sikhism.

2.16 VIJAYADASHAMI



Fig 2.43: Dasara is observed with the burning of Ravana effigies.

https://commons.wikimedia.org/wiki/File:F%C3%AAte_de_Dussehra.jpg#/media/File:F%C3%AAte_de_Dussehra.jpg

Vijayadashami (IAST: Vijayadaśamī, pronounced [ʋɪjəjəðəʃmɪ]) also known as Dasara, Dusshera or Dussehra is a major Hindu festival celebrated at the end of Navratri every year. It is observed on the tenth day in the Hindu calendar month of Ashvin, the seventh month of the Hindu Luni-Solar Calendar, which typically falls in the Gregorian months of September and October.



Fig 2.44: Mysore Dasara procession and celebrations in Karnataka are a major tourist attraction.

https://commons.wikimedia.org/wiki/File:Dasara_Navaratri_Festival_Lights_Mysore_Palace_India.jpg#/media/File:Dasara_Navaratri_Festival_Lights_Mysore_Palace_India.jpg

Vijayadasami is observed for different reasons and celebrated differently in various parts of the Indian subcontinent. In the eastern and northeastern states of India, Vijayadashami marks the end of Durga Puja, remembering goddess Durga's victory over the buffalo demon Mahishasura to help restore dharma. In the northern, southern and western states, the festival is synonymously called Dussehra (also spelled Dasara, Dashahara). In these regions, it marks the end of "Ramlila" and remembers God Rama's victory over the demon Ravana, or alternatively it marks a reverence for one of the aspects of goddess Devi such as Durga or Saraswati.

Vijayadashami celebrations include processions to a river or ocean front that carry clay statues of Durga, Lakshmi, Saraswati, Ganesh and Kartikeya, accompanied by music and chants, after which the images are immersed into the water for dissolution and a goodbye. Elsewhere, on Dasara, the towering effigies of Ravana symbolizing the evil are burnt with fireworks marking evil's destruction. The festival also starts the preparation for one of the most important and widely celebrated Diwali, the festival of lights, which is celebrated twenty days after the Vijayadashami.

In most of northern and western India, Dasha-Hara (literally, "ten days") is celebrated in honour of Rama. Thousands of drama-dance-music plays based on the Ramayana and Ramcharitmanas (Ramlila) are performed at outdoor fairs across the land and in temporarily built staging grounds featuring effigies of the demons Ravana, Kumbhakarna and Meghanada. The effigies are burnt on bonfires in the evening of Vijayadashami-Dussehra. While Dussehra is observed on the same day across India, the festivities leading to it vary. In many places, the "Rama Lila", or the brief version of the story of Rama, Sita and Lakshmana, is enacted over the 9 days before it, but in some cities such as Varanasi the entire story is freely acted out by performance-artists before the public every evening for a month.

The performance arts tradition during the Dussehra festival was inscribed by UNESCO as one of the "Intangible Cultural Heritage of Humanity" in 2008. The festivities, states UNESCO, include songs,



Fig 2.45: Mysore Dasara procession and celebrations in Karnataka are a major tourist attraction.

https://commons.wikimedia.org/wiki/File:Mysore_Dasara_procession.jpg#/media/File:Mysore_Dasara_procession.jpg

narration, recital and dialogue based on the Hindu text Ramacharitmanas by Tulsidas. It is celebrated across northern India for dussehra, but particularly in historically important Hindu cities of Ayodhya, Varanasi, Vrindavan, Almora and Madhubani – cities in Uttar Pradesh, Utarakhand, Bihar and Madhya Pradesh. The festival and dramatic enactment of the virtues versus vices filled story is organized by communities in hundreds of small villages and towns, attracting a mix of audiences from different social, gender and economic backgrounds. In many parts of India, the audience and villagers join in and participate spontaneously, some helping the artists, others helping with stage setup, make-up, effigies and lights. These arts come to a close on the night of Dussehra, when the victory of Rama is celebrated by burning the effigies of evil, Ravana and his colleagues.

Himachal Pradesh

Kullu Dussehra is celebrated in the Kullu valley of Himachal Pradesh, and is regionally notable for its large fair and parade witnessed by estimated half a million people. The festival is a symbol of victory of good over evil by Raghu Nath, and is celebrated like elsewhere in the Indian subcontinent with a procession. The special feature of the Kullu Dasara procession is the arrival of floats containing deities from different parts of the nearby regions and their journey to Kullu.

Southern India

Vijayadasami is celebrated in a variety of ways in South India. Celebrations range from worshipping Durga, lighting up temples and major forts such as at Mysore, to displaying colorful figurines, known as a golu.

The festival played a historical role in the 14th-century Vijayanagara Empire, where it was called Mahanavami. The Italian traveller Niccolò de' Conti described the festival's intensity and importance as a grandeur religious and martial event with royal support. The event revered Durga as the warrior goddess (some texts refer to her as Chamundeshwari). The celebrations hosted athletic competitions, singing and dancing, fireworks, a pageantry military parade and charitable giving to the public.

The city of Mysore has traditionally been a major center of Dasara-Vijayadashami celebrations.

Another significant and notable tradition of several South Indian regions has been the dedication of this festival to Saraswati, the Hindu goddess of knowledge, learning, music and arts. She is worshipped, along with instruments of one's trade during this festival. In South India, people maintain, clean and worship their instruments, tools of work and implements of their livelihood during this festival, remembering Goddess Saraswati and Durga.

Western India

In Maharashtra, the deities installed on the first day of Navratri are immersed in water. Observers visit each other and exchange sweets.

The festival has been historically important in Maharashtra. Shivaji, who challenged the Mughal Empire in the 17th-century and created a Hindu kingdom in western and central India, would deploy his soldiers to assist farmers in cropping lands and adequate irrigation to guarantee food supplies. Post monsoons, on Vijayadashami, these soldiers would leave their villages and reassemble to serve in the military, re-arm and obtain their deployment orders, then proceed to the frontiers for active duty.

In Gujarat, both goddess Durga and god Rama are revered for their victory over evil. Fasting and prayers at temples are common. A regional dance called Dandia Ras, that deploys colorfully decorated sticks, and Garba that is dancing in traditional dress is a part of the festivities through the night.

In Mewar region of Rajasthan, both Durga and Rama have been celebrated on Vijayadashami, and it has been a major festival for Rajput warriors.

Durga image is immersed into river on Vijayadashami in eastern regions of the Indian subcontinent.

Eastern India

Vijaya Dasami is observed as Bijoya Dashomi, immediately next day of Dashomi or the tenth day of Nabaratri, marked by a great procession where the clay statues are ceremoniously walked to a river or ocean coast for a solemn goodbye to Durga. Many mark their faces with vermilion (sindoor) or dress in something red. It is an emotional day for some devotees, even for many atheist Bengalees and the congregation sings emotional goodbye songs. When the procession reaches the water, Durga is immersed, the clay dissolves, and she is believed to return to Mount Kailasha with Shiva and cosmos in general. People distribute sweets and gifts, visit their friends and family members. Some communities such as those near Varanasi mark the eleventh day, called ekadashi, by visiting a Durga temple.

Nepal

Youngsters greet elders and seek blessings on Dashain (Dashami) among the Hindu community in Nepal and Himalayan regions.

In Nepal, Vijayadashami follows the festival of Dashain. Youngsters visit the elders in their family, distant ones come to their native homes, and students visit their school teachers. The elders and teachers welcome the youngsters, mark their foreheads with Tilak and bless them. The family reveres the Hindu goddess of wealth Lakshmi, hoping for virtuous success and prosperity in the year ahead.

CHECK YOUR PROGRESS

- Discuss the significance of Dasher for tourism in India.
- Explain the various ways in which the festival of Vijaya dashami is celebrated in India.
- Discuss how Dussehra is celebrated in Himachal Pradesh.
- Discuss the importance of Mysore Dasara.
- Elaborate the importance of dashera for Western India.
- Elaborate the importance of dashera for Eastern India.

2.17 DURGA PUJA



Fig 2.46: Durga image is immersed into river on Vijayadashami in eastern regions of the Indian subcontinent.

. https://commons.wikimedia.org/wiki/File:Durga_Idol_Immersion_-_Baja_Kadamtala_Ghat_-_Kolkata_2012-10-24_1343.JPG#/media/File:Durga_Idol_Immersion_-_Baja_Kadamtala_Ghat_-_Kolkata_2012-10-24_1343.JPG

Durga Puja, also called Durgotsava, is an annual Hindu festival in the Indian subcontinent that reveres the goddess Durga. Durga Puja is believed to be the greatest festival of the Bengali People. It is particularly popular in West Bengal, Bihar, Jharkhand, Odisha, Assam, Tripura, Bangladesh and the diaspora from this region, and also in Nepal where it is called Dashain. The festival is observed in the Hindu calendar month of Ashvin, typically September or October of the Gregorian calendar, and is a multi-day festival that features elaborate temple and stage decorations (pandals), scripture recitation, performance arts, revelry, and processions. It is a major festival in the Shaktism tradition of Hinduism across India and Shakta Hindu diaspora.

Durga Puja festival marks the battle of goddess Durga with the shape-shifting, deceptive and powerful buffalo demon Mahishasura, and her emerging victorious. Thus, the festival epitomises the victory of Good over Evil, but it also is in part a harvest festival that marks the goddess as the motherly power behind all of life and creation. The Durga Puja festival dates coincide with Vijaydashami (Dussehra) observed by other traditions of Hinduism, where the Ram Lila is enacted, victory of Rama is marked and effigies of demon Ravana are burnt instead.



Fig 2.47: Closeup of a Durga claysulpture

. <https://www.pinterest.com/dev1214/maa-durga/>.

The primary goddess revered during Durga Puja is Durga, but her stage and celebrations feature other major deities of Hinduism such as goddess Lakshmi (goddess of wealth, prosperity), Saraswati (goddess of knowledge and music), Ganesha (god of good beginnings) and Kartikeya (god of war). The latter two are considered to be children of Durga (Parvati). The Hindu god Shiva, as Durga's husband, is also revered during this festival. The festival begins on the first day with Mahalaya, marking Durga's advent in her battle against evil. Starting with the sixth day (Sasthi), the goddess is welcomed, festive Durga worship and celebrations begin in elaborately decorated temples and pandals

hosting the statues. Lakshmi and Saraswati are revered on the following days. The festival ends on the tenth day of Vijaya Dashami, when with drum beats of music and chants, Shakta Hindu communities start a procession carrying the colorful clay statues to a river or ocean and immerse them, as a form of goodbye and her return to divine cosmos and Mount Kailash.

The festival is an old tradition of Hinduism, though it is unclear how and in which century the festival began. Surviving manuscripts from the 14th century provide guidelines for Durga puja, while historical records suggest royalty and wealthy families were sponsoring major Durga Puja public festivities since at least the 16th century. The prominence of Durga Puja increased during the British Raj in its provinces of Bengal and Assam. Durga Puja has been a ten-day festival, of which the last five are typically special and an annual holiday in regions such as West Bengal, Odisha and Tripura where it is particularly popular. In the contemporary era, the importance of Durga Puja is as much of a social festival as a religious one wherever it is observed.

CHECK YOUR PROGRESS

Discuss the importance of Durga Puja.

2.18 END QUESTIONS

The following questions should help you prepare for the End Examinations. These questions are for 5 marks each and should take you 11 minutes under examination conditions.

1. Describe the features of Indian art.
2. Explain the nature of crafts of India.
3. Elaborate the various style of metal crafts in India
4. Discuss the Pambathi metal craft features.
5. Elaborate the Dhokra metal casting technique.
6. Discuss the crafts of Bihar.
7. Elaborate the crafts of Rajasthan.
8. Describe the importance of crafts of Gujarat.
9. Elaborate the importance of crafts of Assam.
10. Discuss the crafts of South India.
11. Explain the features of crafts of today in India.
12. Describe the technique of Phulkari.
13. Explain the various types of Phulkari
14. Explain the features of Ghunghat bagh.
15. Discuss the various efforts to revive the Phulkari and application of modern concepts
16. Describe the technique of Chikankari embroidery.
17. Explain the various steps of Chikankari
18. Explain the concept of Murri in chikankari.
19. Describe the technique of tie-dye.
20. Explain the various types of dyes used in tie-dye technique.
21. Explain the concept of bandhani as a tie-dye technique.
22. Elaborate the process of bandhana.

23. Explain the importance of bandhani in Indian crafts.
24. Discuss the concept of bandhej sarees.
25. Elaborate the technique of batik.
26. Explain the concept of madhubani painting.
27. Discuss the five distinctive styles of madhubani art.
28. Describe how the Madhubani received official recognition.
29. Discuss the concept of Rajasthani or Rajput painting.
30. Discuss the various themes of Rajput painting.
31. Explain the various schools of Rajput Paintings.
32. Discuss the concept of Thanjavur Painting.
33. Discuss the features of Thanjavur paintings.
34. Discuss the concept of carpet.
35. Describe the various ways in which carpets can be produced.
36. Explain the various types of carpets.
37. Elaborate the concept of tufted carpet.
38. Discuss the various areas in India where carpet making has become very important.
39. Describe the distinctive features of Indian carpets.
40. Explain the importance of handloom sarees in India.
41. Discuss some of the important types of handloom sarees in India.
42. Describe the features of Kancheepuram Sarees.
43. Describe the features of Paithani Sarees.
44. Discuss the various types of silk threads used in Paithani sarees.
45. Explain the various motifs used on paithani sarees.
46. Explain the importance of festival of diwali for tourism.
47. Discuss how the festival of diwali is celebrated.
48. Discuss the various Hindu traditions associated with Diwali.
49. Discuss the various Sikh traditions associated with Diwali.
50. Discuss the various Jain traditions associated with Diwali.
51. Discuss the various Buddhist traditions associated with Diwali.
52. Explain the importance of festival of Holi for tourism.
53. Discuss how the festival of Holi is celebrated.
54. Discuss the Vishnu legends associated with Holi.
55. Discuss the Krishna legends associated with Holi.
56. Discuss the various Hindu traditions associated with Holi.
57. Discuss the cultural significance of Holi.
58. Describe the importance of Holi in Sikhism.
59. Discuss the significance of Dasher for tourism in India.
60. Explain the various ways in which the festival of Vijaya dashami is celebrated in India.
61. Discuss how Dussehra is celebrated in Himachal Pradesh.
62. Discuss the importance of Mysore Dasara.
63. Elaborate the importance of dashera for Western India.
64. Elaborate the importance of dashera for Eastern India.
65. Discuss the importance of Durga Puja.

2.19 REFERENCES

1. https://en.wikipedia.org/wiki/Indian_art
2. https://en.wikipedia.org/wiki/Crafts_of_India
3. <https://en.wikipedia.org/wiki/Phulkari>

4. [https://en.wikipedia.org/wiki/Chikan_\(embroidery\)](https://en.wikipedia.org/wiki/Chikan_(embroidery))
5. <https://en.wikipedia.org/wiki/Tie-dye>
6. <https://en.wikipedia.org/wiki/Bandhani>
7. <https://en.wikipedia.org/wiki/Batik>
8. https://en.wikipedia.org/wiki/Madhubani/Mithila_Painting
9. <https://en.wikipedia.org/wiki/Carpet>
10. https://en.wikipedia.org/wiki/Rajput_painting
11. https://en.wikipedia.org/wiki/Thanjavur_painting
12. https://en.wikipedia.org/wiki/Handloom_saree
13. https://en.wikipedia.org/wiki/Kancheepuram_Silk
14. <https://en.wikipedia.org/wiki/Paithani>
15. <https://en.wikipedia.org/wiki/Diwali>
16. <https://en.wikipedia.org/wiki/Holi>
17. <https://en.wikipedia.org/wiki/Vijayadashami>
18. https://en.wikipedia.org/wiki/Raksha_Bandhan
19. https://en.wikipedia.org/wiki/Durga_Puja
20. <https://www.tripsavvy.com/india-tours-to-learn-about-indian-handicrafts-1539451>
21. <http://www.break-away.in/breakaways/36/Following-the-Thread---A-Textile-Trail-in-Ahmedabad-%26-Kutch>
22. <http://matsyacrafts.com/craft-tours>
23. <http://www.virasatexperiences.com/tourdetails.aspx?catid=44>
24. <http://www.break-away.in/breakaways/37/Patterns-in-the-Desert...-A-Textile-Trail-in-Jaipur>
25. <http://www.studiobagru.com/tours/>
26. <http://www.fromlosttofoundtravel.com/tourprograms/craftsandtextiles.html>

UNIT 3 : MONUMENTS, RAILWAYS AND YOGA TOURISM OF INDIA

3.00 BEFORE WE BEGIN

In the first Unit of this book, we had studied a general outline of all the concepts and aspects which make up the subject area of Cultural Heritage of India. We are now elaborating on the details of the various aspects which we saw as bird's eye view in the first Unit. We continue to explore some features of cultural heritage which are important from tourism perspective.

A tourist is immensely interested in the monuments of a country. Our country with its vast canvass of long history spread over millennia provide for various interesting monument. We will study those greatly popular monuments in this Unit. We will study Fatehpur Sikri, which was capital of Mogul Empire during Akbar's reign. We have seen Humayun's tomb in various movies as location. The architectural influence of various cultures on this monument makes it a very interesting subject. Elephanta caves are very popular with the sculpture of the Trimurti almost becoming an icon of Indian tourism. Similar is the interesting monument like Hyderabad's famous Charminar, Delhi's India Gate and Mumbai's Gateway of India. These monuments have witnessed a number of historic events and even today continue to witness celebrations of our republic.

Apart from these monuments, we will study Museums like National Museum and Hyderabad's Salarjung. We will study their importance as well as many interesting artifacts stored there. Trains are not only means of moving from one place to other, but also serve as a luxury place of residence (albeit temporary) which offer hospitality and comfort. Two such railway trains Palace on Wheel and the Golden Chariot combine hospitality and tourism and take visitors to historical places in India would make a very inspiring and appealing subject for you.

We will conclude our journey with Yoga which is making international tourists visit our country with great zeal. Yoga is a multi-faceted deep subject with intriguing philosophy as well as techniques for physical exercises, mental relaxation, meditation and character building. We will have a brief glimpse on this fascinating subject.

Needless to say, this Unit would be like traveling to various destinations and savoring the tastes of monuments, culture and museums. I hope you would enjoy it, because, like other units in this book, the study will be a great boost to your development as a professional in hospitality and tourism.

3.01 UNIT OBJECTIVES

After studying this unit you will be able to

- Describe the various monuments at Fatehpur Sikri
- Explain the importance of Fatehpur Sikri in the history of India
- Elaborate the reasons for abandoning the Fatehpur Sikri
- Discuss the importance of Humayun's Tomb
- Explain the various buildings at the Humayun's Tomb complex
- Elaborate the history of Humayun's Tomb

- Discuss the need for restoration of Humayun's Tomb complex
- Describe the architectural features of Humayun's Tomb monument
- Describe the Elephanta Caves as an example of harmony between Hindu and Buddhist ideas
- Elaborate how the Elephanta caves got their name
- Explain the history of Elephanta island
- Give an overview of Elephanta Caves site
- Describe the Cave 1 (Main Great Cave)
- Elaborate the importance of the Trimurti sculpture at Elephanta
- Describe the Gangadhara sculpture at Elephanta
- Describe the ardha-narishwar sculpture at Elephanta
- Describe the natraj sculpture at Elephanta
- Discuss the monument of Charminar
- Describe the historical importance of Charminar
- Elaborate the importance of Charminar from trade point of view
- Describe the purpose for erecting India Gate
- Discuss the importance of India Gate
- Describe the purpose for erecting Gateway of India
- Discuss the style of architecture for Gateway of India
- Elaborate the structural design of Gateway of India
- Discuss the various monuments at the Qutub Meenar Complex
- Explain the history of Qutub Complex
- Explain the purpose and importance of Alai Darwaza
- Describe the structure of Qutb Minar
- Explain the history of Qutb Minar
- Discuss the structure and style of Qutb Minar
- Elaborate the various damages to the Qutb Minar and its restoration
- Describe the Taj Mahal
- Elaborate the construction style and architectural influences on Taj Mahal
- Describe the tomb at the Taj Mahal
- Explain the minarets at the Taj Mahal
- Describe the calligraphy at the Taj Mahal
- Describe the external decoration of the Taj Mahal
- Describe the history and importance of the National Museum at New Delhi
- Explain the various departments at the National Museum, Delhi
- Describe the Harappan Gallery at the National Museum, New Delhi
- Describe the history and importance of the Salarjung Museum, Hyderabad
- Explain the various collected artifacts at the Salarjung Museum
- Elaborate the various galleries at the Salarjung Museum
- Explain the concept of Palace on Wheel
- Discuss the history of Palace on Wheel
- Describe the interior at the Palace on Wheel
- Discuss the facilities at the Palace on Wheel
- Discuss the concept of the Golden Chariot train
- Explain the history of the Golden Chariot train
- Discuss the facilities at the Golden Chariot train
- Describe the interior at the Golden Chariot
- Describe the various types of cabins, lounge bar and conference car at Golden Chariot
- Discuss the route of Golden Chariot
- Elaborate the concept of Yoga

- Discuss the concept of Yoga according to Pāṇini
- Explain the five principles listed by Jacobsen
- Describe the various schools of Yoga
- Discuss the classical yoga of Hinduism
- Elaborate Ashtang Yoga
- Explain Hatha Yoga
- Discuss the health effects of Yoga
- Explain how promotion of Yoga may have effects on tourism

3.02 MONUMENTS TOURS OF INDIA: FATEHPUR SIKRI

https://en.wikipedia.org/wiki/Fatehpur_Sikri

Fatehpur Sikri is a town in the Agra District of Uttar Pradesh, India. The city itself was founded as the capital of Mughal Empire in 1571 by Emperor Akbar (Originally built by Sikarwar Khanzada Rajputs ruler of Sikar Rajasthan), serving this role from 1571 to 1585, when Akbar abandoned it due to a campaign in Punjab and was later completely abandoned in 1610.

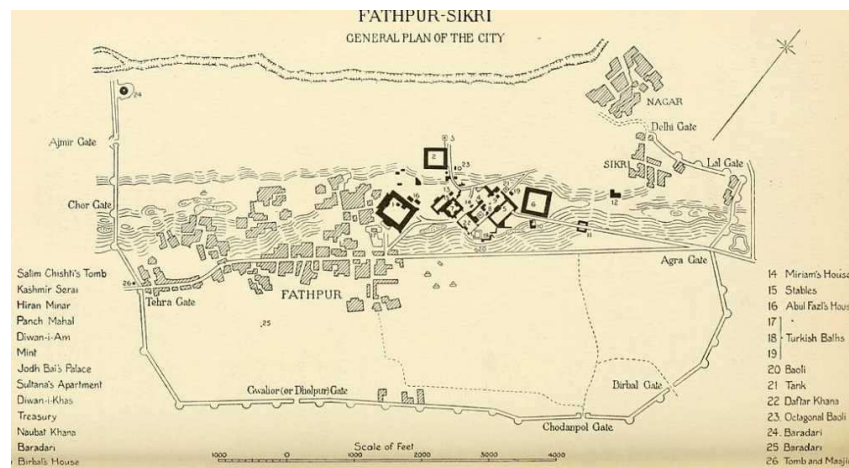


Fig 3.01: General Plan of Fatehpur Sikri City in 1917

https://commons.wikimedia.org/wiki/File:General_Plan_of_Fatehpur_Sikri_City_India_1917.jpg#/media/File:General_Plan_of_Fatehpur_Sikri_City_India_1917.jpg

The name of the city derives from the village called Sikri which occupied the spot before. An Archaeological Survey of India (ASI) excavation from 1999-2000 indicated that there was a habitation, temples and commercial centres here before Akbar built his capital. It was also a much-loved place of Babur who called it Shukri for its lake of water needed for his armies. He used it for relaxation and also defeated Rana Sanga on its outskirts.

The khanqah of Sheikh Salim existed earlier at this place. Akbar's son Jahangir was born at the village of Sikri in 1569 and that year Akbar began construction of a religious compound to commemorate the Sheikh who had predicted the birth. After Jahangir's second birthday, he began the construction of a walled city and imperial palace here. The city came to be known as Fatehpur Sikri, the "City of Victory", after Akbar's victorious Gujarat campaign in 1573.

After occupying Agra in 1803, the English established an administrative center here and it remained so until 1850. In 1815, the Marquess of Hastings ordered repairment of monuments at Sikri.



Fig 3.02: Buland Darwaza, the 54 mt. high entrance to Fatehpur Sikri complex

https://commons.wikimedia.org/wiki/File:Fatehput_Sikiri_Buland_Darwaza_gate_2010.jpg#/media/File:Fatehput_Sikiri_Buland_Darwaza_gate_2010.jpg

History

Basing his arguments on the excavations by the Archaeological Survey of India (ASI) in 1999-2000 at the Chabeli Tila, senior Agra journalist Bhanu Pratap Singh said the antique pieces, statues, and structures all point to a lost "culture and religious site," more than 1,000 years ago. "The excavations yielded a rich crop of Jain statues, hundreds of them, including the foundation stone of a temple with the date. The statues were a thousand years old of Bhagwan Adi Nath, Bhagwan Rishabh Nath, Bhagwan Mahavir and Jain Yakshinis," said Swarup Chandra Jain, senior leader of the Jain community. Historian Sugam Anand states that there is proof of habitation, temples and commercial centres before Akbar established it as his capital. He states that the open space on a ridge was used by Akbar to build his capital.

But preceding Akbar's appropriation of the site for his capital city, his predecessors Babur and Humayun did much to redesign Fatehpur Sikri's urban layout. Attilio Petruccioli, a scholar of Islamic architecture and Professor of Landscape Architecture at the Polytechnic University of Bari, Italy, notes that "Babur and his successors" wanted "to get away from the noise and confusion of Agra [and] build an uninterrupted sequence of gardens on the free left bank of the Yamuna, linked both by boat and by land." Petruccioli adds that when such escapist landscapes are envisioned, the monument becomes the organizing element of the city at large, partly due to its orientation at a significant location and partly due to its sheer size. Humayun's Tomb was one such organizing element, which at a height of 150 feet towered over the city and is now one of the most recognizable Mughal monuments in the country.



Fig 3.03: Jama Masjid, Fatehpur Sikri

https://commons.wikimedia.org/wiki/File:Jama_Masjid-Sikri-Fatehpur_Sikri-India0008.JPG#/media/File:Jama_Masjid-Sikri-Fatehpur_Sikri-India0008.JPG



Fig 3.04: Panch Mahal, Fatehpur Sikri

https://commons.wikimedia.org/wiki/File:Fatehpur_Sikri_Panch_Mahal.jpg#/media/File:Fatehpur_Sikri_Panch_Mahal.jpg



Fig 3.05: King's Gate

https://commons.wikimedia.org/wiki/File:Fatehpur_Sikri_042.JPG#/media/File:Fatehpur_Sikri_042.JPG



Fig 3.06: Tomb of Salim Chishti in Jama Masjid courtyard, Fatehpur Sikri

https://commons.wikimedia.org/wiki/File:Fatehpur_Sikri_Salim_Chishti_Tomb_2010.jpg#/media/File:Fatehpur_Sikri_Salim_Chishti_Tomb_2010.jpg

The place was much loved by Babur, who called it Shukri ("Thanks"), after its large lake that was used by Mughal armies. Annette Beveridge in her translation of Baburnama noted that Babur points "Sikri" to read "Shukri". Per his memoirs, Babur constructed a garden here called the "Garden of Victory" after defeating Rana Sangha at its outskirts. Gulbadan Begum's Humayun-Nama describes that in the garden he built an octagonal pavilion which he used for relaxation and writing. In the center of the nearby lake, he built a large platform. A baoli exists at the base of a rock scarp about a kilometer from the Hiran Minar. This was probably the original site of a well-known epigraph commemorating his victory.

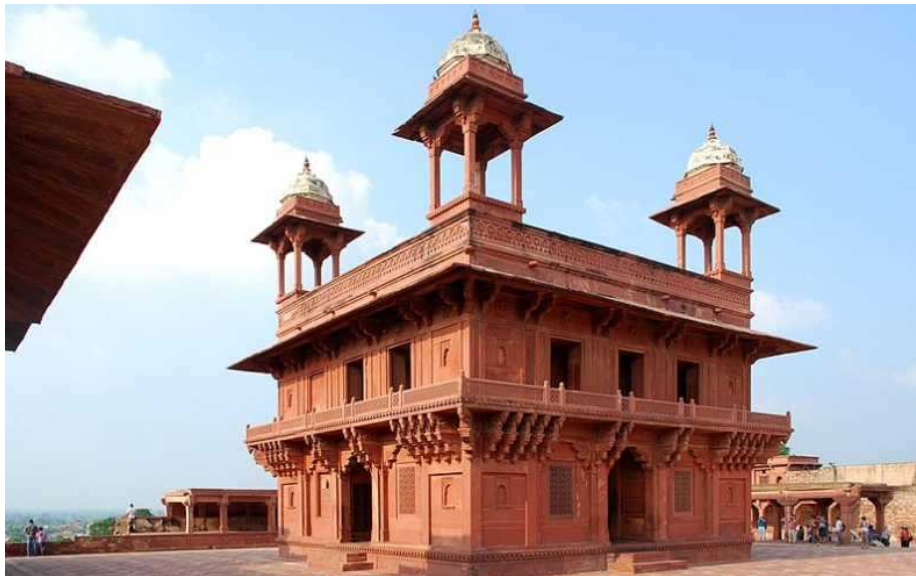


Fig 3.07: Diwan-i-Khas

https://commons.wikimedia.org/wiki/File:Fatehpur_Sikri_175.JPG#/media/File:Fatehpur_Sikri_175.JPG



Fig 3.08: Entrance to Queen's Palace

https://commons.wikimedia.org/wiki/File:Fatehpur_Sikri_120.JPG#/media/File:Fatehpur_Sikri_120.JPG

exalted sons [Salim and Murad] had been born at Sikri, and the God-knowing spirit of Shaikh Salim had taken possession thereof, his holy heart desired to give outward splendour to this spot which possessed spiritual grandeur. Now that his standards had arrived at this place, his former design was pressed forward, and an order was issued that the superintendents of affairs should erect lofty buildings for the special use of the Shahinshah."

Akbar remained heirless until 1569 when his son, who became known as Jahangir, was born in the village of Sikri in 1569. Akbar began the construction of a religious compound in honor of the Chisti saint Sheikh Salim, who had predicted the birth of Jahangir. After Jahangir's second birthday, he began the construction of a walled city and imperial palace probably to test his son's stamina. By constructing his capital at the khanqah of Sheikh Salim, Akbar associated himself with this popular Sufi order and brought legitimacy to his reign through this affiliation.

The city was founded in 1571 and was named after the village of Sikri which occupied the spot before. The Buland Darwaza was built in honor of his successful campaign in Gujarat, when the city came to be known as Fatehpur Sikri - "The City of Victory". It was named after the Sikri village which had existed on the spot before. It was abandoned by Akbar in 1585 when he went to fight a campaign in Punjab. It was later completely abandoned by 1610. The reason for its abandonment is usually given as the failure of the water supply, though Akbar's loss of interest may also have been the reason since it was built solely on his whim. Ralph Fitch described it as such, "Agra and Fatehpore Sikri are two very great cities, either of them much greater than London, and very populous. Between Agra and Fatehpore are 12 miles (Kos) and all the way is a market of victuals and other things, as full as though a man were still in a town, and so many people as if a man were in a market."

Akbar visited the city only once in 1601 after abandoning it. William Finch, visiting it 4-5 years after his death, stated, "It is all ruinate," writing, "lying like a waste desert." During the epidemic of bubonic plague from 1616-1624, Jahangir stayed for three months here in 1619. Muhammad Shah stayed here for some time and the repair works were started again. However, with the decline of Mughal empire, the conditions of the buildings worsened.

While chasing Daulat Rao Sindhia's battalions in October 1803, Gerard Lake left the most cumbersome baggage and siege guns in the town. After occupying Agra in 1803, the English established an administrative center here and it remained so until 1850. In 1815, the Marquess of

Hastings ordered repairment of monuments at Sikri and Sikandra. The town was a municipality from 1865 to 1904 and was later made a notified area. The population in 1901 was 7,147.

CHECK YOUR PROGRESS

Describe the various monuments at Fatehpur Sikri
Explain the importance of Fatahpur Sikri in the history of India
Elaborate the reasons for abandoning the Fatehpur Sikri

3.03 HUMAYUN'S TOMB

https://en.wikipedia.org/wiki/Humayun%27s_Tomb

Humayun's tomb (Maqbara e Humayun) is the tomb of the Mughal Emperor Humayun in Delhi, India. The tomb was commissioned by Humayun's first wife and chief consort, Empress Bega Begum (also known as Haji Begum), in 1569-70, and designed by Mirak Mirza Ghiyas and his son, Sayyid Muhammad, Persian architects chosen by her. It was the first garden-tomb on the Indian subcontinent, and is located in Nizamuddin East, Delhi, India, close to the Dina-panah Citadel, also known as Purana Qila (Old Fort), that Humayun founded in 1533. It was also the first structure to use red sandstone at such a scale. The tomb was declared a UNESCO World Heritage Site in 1993, and since then has undergone extensive restoration work, which is complete. Besides the main tomb enclosure of Humayun, several smaller monuments dot the pathway leading up to it, from the main entrance in the West, including one that even pre-dates the main tomb itself, by twenty years; it is the tomb complex of Isa Khan Niyazi, an Afghan noble in Sher Shah Suri's court of the Suri dynasty, who fought against the Mughals, constructed in 1547 CE.



Fig 3.09: Humayun's Tomb

https://commons.wikimedia.org/wiki/File:Humayun_Tomb,_Delhi,_running_fountain.jpg#/media/File:Humayun_Tomb,_Delhi,_running_fountain.jpg

The complex encompasses the main tomb of the Emperor Humayun, which houses the graves of Bega Begum herself, Hamida Begum, and also Dara Shikoh, great-great-grandson of Humayun and son of the later Emperor Shah Jahan, as well as numerous other subsequent Mughals, including Emperor Jahandar Shah, Farrukhsiyar, Rafi Ul-Darjat, Rafi Ud-Daulat, Muhammad Kam Bakhsh and Alamgir II. It represented a leap in Mughal architecture, and together with its accomplished Charbagh garden, typical of Persian gardens, but never seen before in India, it set a precedent for subsequent Mughal architecture. It is seen as a clear departure from the fairly modest mausoleum of his father, the first Mughal Emperor, Babur, called Bagh-e Babur (Gardens of Babur) in Kabul (Afghanistan). Though the latter was the first Emperor to start the tradition of being buried in a paradise garden. Modelled on Gur-e Amir, the tomb of his ancestor and Asia's conqueror Timur in Samarkand, it created a precedent for future Mughal architecture of royal mausolea, which reached its zenith with the Taj Mahal, at Agra.

The site was chosen on the banks of Yamuna river, due to its proximity to Nizamuddin Dargah, the mausoleum of the celebrated Sufi saint of Delhi, Nizamuddin Auliya, who was much revered by the rulers of Delhi, and whose residence, Chilla Nizamuddin Auliya lies just north-east of the tomb. In later Mughal history, the last Mughal Emperor, Bahadur Shah Zafar took refuge here, during the Indian Rebellion of 1857, along with three princes, and was captured by Captain Hodson before being exiled to Rangoon. At the time of the Slave Dynasty this land was under the 'KiloKheri Fort' which was capital of Sultan Kequbad, son of Nasiruddin (1268–1287).

The Tombs of Battashewala Complex lie in the buffer zone of the World Heritage Site of the Humayun Tomb Complex; the two complexes are separated by a small road but enclosed within their own separate compound walls.



Fig 3.10: Grave of Humayun

https://commons.wikimedia.org/wiki/File:Humayun%27s_Grave_light.jpg#/media/File:Humayun%27s_Grave_light.jpg

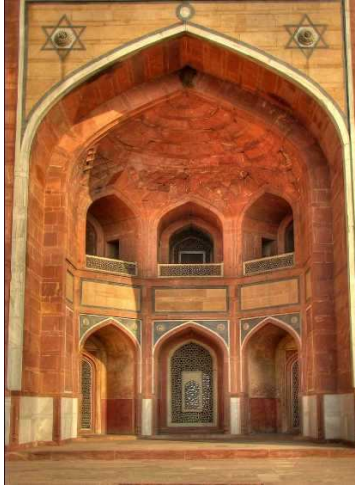


Fig 3.11: The exterior arch, showing niches on two levels

https://commons.wikimedia.org/wiki/File:Details_of_the_arch_on_the_exterior_of_Humayun%27s_Tomb,_Delhi.jpg#/media/File:Details_of_the_arch_on_the_exterior_of_Humayun%27s_Tomb,_Delhi.jpg

History

After his death on 27 January 1556, Humayun's body was first buried in his palace in Purana Quila at Delhi. Thereaft, Purana Quila, damaged the tomb of humayun. In 1558, it was seen by his son, the then Mughal Emperor, Akbar. Akbar subsequently visited the tomb when it was about to be completed in 1571.

The tomb of Humayun was built by the orders of Humayun's first wife and chief consort, Empress Bega Begum (also known as Haji Begum). The construction began in 1565, nine years after his death, and completed in 1572 AD at a cost of 1.5 million rupees at the time. The cost for building the mausoleum was paid entirely by Empress Bega Begum. When Humayun had died in 1556, Bega Begum was so grieved over her husband's death that she dedicated her life thenceforth to a sole purpose: the construction of the most magnificent mausoleum in the Empire, at a site near the Yamuna River in Delhi for the memorial of the late Emperor. According to *Ain-i-Akbari*, a 16th-century detailed document written during the reign of Akbar, Haji Begum supervised the construction of the tomb after returning from Mecca and undertaking the Hajj pilgrimage.

According to Abd al-Qadir Bada'uni, one of the few contemporary historians to mention its construction, the architect of the tomb was the Persian architect, Mirak Mirza Ghiyas (also referred to as Mirak Ghiyathuddin) who was brought from Herat (northwest Afghanistan), and had previously designed several buildings in Herat, Bukhara (now Uzbekistan), and others elsewhere in India. Ghiyas, to whom the mausoleum's exquisite design is attributed was chosen to be the architect by Empress Bega Begum. Unfortunately, before the structure's completion, he died and so his son Sayyed Muhammad ibn Mirak Ghiyathuddin completed his father's design in 1571.

An English merchant, William Finch, who visited the tomb in 1611, describes the rich interior furnishing of the central chamber (in comparison to the sparse look today). He mentioned the presence of rich carpets, and a shamiana, a small tent above the cenotaph, which was covered with a pure white sheet and with copies of the Quran in front along with his sword, turban and shoes.

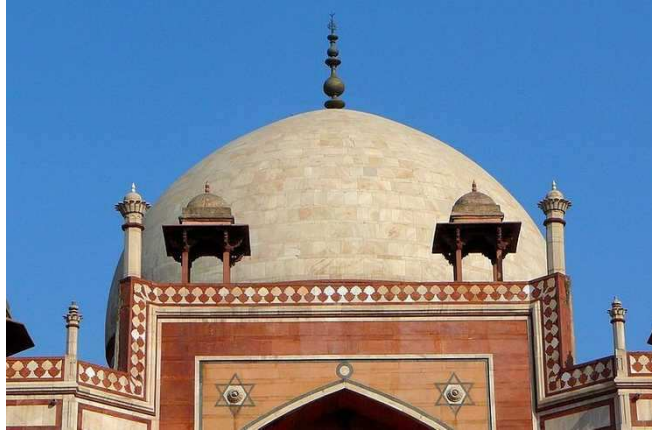


Fig 3.12: . Details of geometrical sandstone and marble pietra dura inlay patterns over the entrance iwan or high arc, and the chhatris and small minarets that surround the white marble central dome

https://commons.wikimedia.org/wiki/File:The_white_marble_dome_and_chhatris_on_the_roof_of_Humayun%27s_tomb.jpg#/media/File:The_white_marble_dome_and_chhatris_on_the_roof_of_Humayun%27s_tomb.jpg

The fortunes of the once famous Charbagh (Four-square) gardens, which spread over 13 hectares surrounding the monument, changed repeatedly over the years after its construction. The capital had already shifted to Agra in 1556, and the decline of the Mughals accelerated the decay of the monument and its features, as the expensive upkeep of the garden proved impossible. By the early 18th century, the once lush gardens were replaced by vegetable garden of people who had settled within the walled area. However, the capture of the last Mughal emperor, Bahadur Shah Zafar during the Indian Rebellion of 1857 together with the premises, and his subsequent sentencing to exile, along with execution of his three sons, meant that the monument's worst days lay ahead, as the British took over Delhi completely. In 1860, the Mughal design of the garden was replanted to a more English garden-style, with circular beds replacing the four central water pools on the axial pathways and trees profusely planted in flowerbeds. This fault was corrected in early 20th century, when on Viceroy, Lord Curzon's orders the original garden were restored in a major restoration project between 1903–1909, which also included lining the plaster channels with sandstone; a 1915 planting scheme, added emphasis to the central and diagonal axis by lining it with trees, though some trees were also planted on the platform originally reserved for tents. The 1882, the Official curator of ancient monument in India, published his first report, which mentioned that the main garden was let out to various cultivators, amongst them till late were the royal descendants, who grew cabbage and tobacco in it.

During the Partition of India, in August 1947 the Purana Qila together with Humayun's Tomb, became major refugee camps for Muslims migrating to the newly founded Pakistan, and was later managed by the government of India. These camps stayed open for about five years, and caused considerable damage not only to the extensive gardens, but also to the water channels and the principal structures. Eventually, to avoid vandalism, the cenotaphs within the mausoleum were encased in brick. In the coming years, the Archaeological Survey of India (ASI), took on responsibility for the preservation of heritage monuments in India, and gradually the building and its gardens were restored. Until 1985, four unsuccessful attempts were made to reinstate the original water features.

An important phase in the restoration of the complex, started around 1993, when the monument was declared a World Heritage Site. This brought new interest to its restoration, and a detailed research



Fig 3.13: Entrance dome of Humayun's tomb

https://commons.wikimedia.org/wiki/File:Roof_of_entrance_of_Humayun%27s_tomb.jpg#/media/File:Roof_of_entrance_of_Humayun

and excavation process began under the aegis of the Aga Khan Trust and the ASI, culminating in 2003, when much of the complex, and gardens were finally restored, with its historic fountains running once again after several centuries of disuse. The restoration has been a continuous process ever since, with subsequent phases addressing various aspects and monuments of the complex.

Architecture

The exterior arch, showing niches on two levels

Details of geometrical sandstone and marble pietra dura inlay patterns over the entrance iwan or high arc, and the chhatris and small minarets that surround the white marble central dome

The symbolically cut out mihrab facing west or Mecca, over the marble lattice jali screen

Entrance dome of Humayun's tomb

Turkic and Mughal rule in the Indian subcontinent, also introduced Central Asian and Persian styles of Islamic architecture in the region, and by the late 12th century early monuments in this style were appearing in and around Delhi, the capital of Delhi Sultanate. Starting with the Turkic Slave dynasty which built the Qutb Minar (1192 AD) and its adjacent Quwwat-ul-Islam mosque (1193 CE). North India was successively ruled foreign dynasties in the coming centuries giving rise to the Indo-Islamic architecture. While the prevailing style of architecture was trabeate, employing pillars, beams and lintels, this brought in the arcuate style of construction, with its arches and beams, which flourished under Mughal patronage and by incorporating elements of Indian architecture, especially Rajasthani architecture including decorative corbel brackets, balconies, pendentive decorations and indeed kiosks or chhatris, to developed a distinct, Mughal architecture style, which was to become a lasting legacy of the nearly four hundred years of the Mughal rule. The combination of red sandstone and white marble was previously seen in Delhi Sultanate period tombs and mosques, most distinctively in the highly decorative Alai Darwaza in the Qutub complex, Mehrauli, built in 1311 AD, under the Khalji dynasty.

The high rubble built enclosure is entered through two lofty double-storeyed gateways on the west and south, 16 metres high with rooms on either side of the passage and a small courtyards on the upper floors. Six-sided stars that adorn the main gateway on the west, are also seen on the iwan of the main tomb structure, though it has been used as ornamental cosmic symbol. The mosque usually present alongside royal tombs, like the Taj, is conspicuously missing from the enclosure, which has

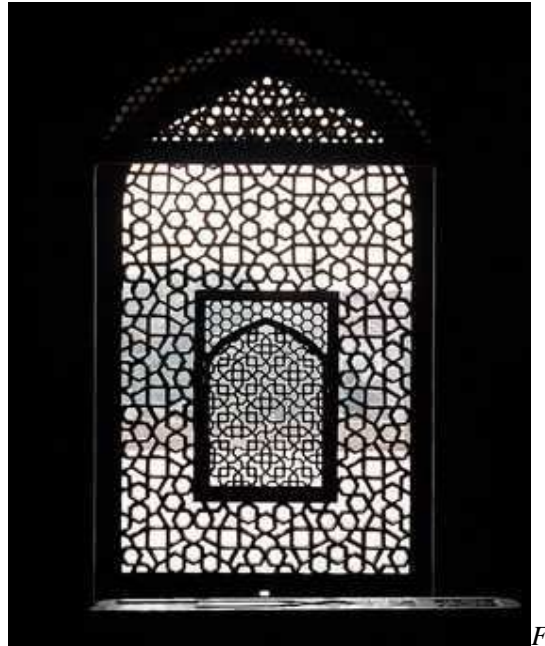


Fig 3.13: The symbolically cut out mihrab facing west or Mecca, over the marble lattice jali screen

https://commons.wikimedia.org/wiki/File:Jaali_or_marble_lattice_screen_showing_a_mihrab_from_inside_Humayun%27s_tomb,_Del

only one other structure, the tomb of Emperor's favourite barber, now commonly known as Nai ka Gumbad (Dome-of-barber). The tomb built of rubble masonry and red sandstone, uses white marble as a cladding material and also for the flooring, lattice screens (jaalis), door frames, eaves (chhajja) and for the main dome. It stands on a vaulted terrace eight-metre high and spread over 12,000m². It is essentially square in design, though chamfered on the edges to appear octagonal, to prepare ground for the design of the interior structure. The plinth made with rubble core has fifty-six cells all around, and houses over 100 gravestones. Plus, the entire base structure is on a raised platform, a few steps high.

Inspired by Persian architecture; the tomb reaches a height of 47 metres (154 ft) and is 91 metres (299 ft) wide, and was the first Indian building to use the Persian double dome on a high neck drum, and measures 42.5 metres (139 ft), and is topped by 6 metres (20 ft) high brass finial ending in a crescent, common in Timurid tombs. The double or 'double-layered' dome, has its outer layer which supports the white marble exterior, while the inner part gives shape to the cavernous interior volume. As a contrast to the pure white exterior dome, rest of the building is made up of red sandstone, with white and black marble and yellow sandstone detailing, to relieve the monotony.

The symmetrical and simple designed on the exterior is in sharp contrast with the complex interior floor plan, of inner chambers, which is a square 'ninefold plan', where eight two-storyed vaulted chambers radiate from the central, double-height domed chamber. It can be entered through an imposing entrance iwan (high arc) on the south, which is slightly recessed, while others sides are covered with intricate jaalis, stone lattice work. Underneath this white dome in a domed chamber (hujra), lies the central octagonal sepulcher, the burial chamber containing a single cenotaph, that of the second Mughal Emperor, Humayun aligned on the north-south axis, as per Islamic tradition, where in the head is placed to the north, while the face is turned sideways towards Mecca. The real burial chamber of the Emperor, however lies further away in an underground chamber, exactly

beneath the upper cenotaph, accessible through a separate passage outside the main structure, which remains mostly closed to visiting public. This burial technique along with pietra dura, a marble and even stone inlay ornamentation in numerous geometrical and arabesque patterns, seen all around the facade is an important legacy of the Indo-Islamic architecture, and flourished in many later mausolea of the Mughal Empire, like the Taj Mahal, where again we find twin cenotaphs and exquisite 'pietra dura' craftsmanship.

The main chamber also carries the symbolic element, a mihrab design over the central marble lattice or jaali, facing Mecca in the West, here instead of the traditional Surah 24, An-Noor of Quran which is inscribed on the mihrabs, this one is just an outline allowing light to enter directly into the chamber, from Qibla or the direction of Mecca, thus elevating the status of the Emperor, above his rivals and closer to divinity.

This chamber with high ceiling is then encompassed by four main octagonal chambers on two floors, set at the diagonals with arched lobbies leading to them also connecting them, plus there are four auxiliary chambers in between suggesting that the tomb was built as a dynastic mausoleum. Collectively the concept of eight side chambers not only offers passage for circumambulation of the main cenotaph, a practice common in Sufism and also visible in many Mughal imperial mausoleums, it also reflects the concept of Paradise in Islamic cosmology. Each of the main chambers has in turn eight more, smaller chambers radiating from them, and thus the symmetrical ground plan reveals itself to contain 124 vaulted chambers in all. Many smaller chambers too, contain cenotaphs of other members of the Mughal royal family and nobility, all within main walls of the tomb. Prominent among them cenotaphs of Hamida Begum herself are there alongside Dara Shikoh. In all there are over 100 graves within the entire complex, including many on the first level terrace, earning it the name "Dormitory of the Mughals", since the graves are not inscribed their identification remains uncertain.

The building was first to use its unique combination of red sandstone and white marble, and includes several elements of Indian architectural, like the small canopies, or chhatris surrounding the central dome, popular in Rajasthani architecture and which were originally covered with blue tiles.

CHECK YOUR PROGRESS

- Discuss the importance of Humayun's Tomb
- Explain the various buildings at the Humayun's Tomb complex
- Elaborate the history of Humayun's Tomb
- Discuss the need for restoration of Humayun's Tomb complex
- Describe the architectural features of Humayun's Tomb monument.

3.04 ELEPHANTA CAVES

https://en.wikipedia.org/wiki/Elephanta_Caves

Elephanta Caves are a UNESCO World Heritage Site and a collection of cave temples predominantly dedicated to the Hindu god Shiva. They are located on Elephanta Island, or Gharapuri (literally "the city of caves") in Mumbai Harbour, 10 kilometres (6.2 mi) to the east of the city of Mumbai in the



Fig 3.14: The sculptures here were created beginning in the late Gupta Empire, or some time after, and at later dates. Elephanta Island was designated a UNESCO World Heritage Site in 1987 to preserve the artwork.

https://commons.wikimedia.org/wiki/File:Elephanta_Caves_Trimurti.jpg#/media/File:Elephanta_Caves_Trimurti.jpg

Indian state of Mahārāshtra. The island, located offshore about 2 kilometres (1.2 mi) west of the Jawaharlal Nehru Port, consists of Shaivite caves and a few Buddhist stupa mounds.

The Elephanta Caves contain rock cut stone sculptures that show syncretism of Hindu and Buddhist ideas and iconography. The caves are hewn from solid basalt rock. Except for a few exceptions, much of the artwork is defaced and damaged. The main temple's orientation as well as the relative location of other temples are placed in a mandala pattern. The carvings narrate Hindu mythologies, with the large monolithic 20 feet (6.1 m) Trimurti Sadashiva (three-faced Shiva), Nataraja (Lord of dance) and Yogishvara (Lord of Yoga) being the most celebrated.

The origins and date when the caves were constructed have attracted considerable speculations and scholarly attention since the 19th century. These date them between 5th and 9th century, and attribute them to various Hindu dynasties. They are more commonly placed between 5th and 7th centuries. Most scholars consider it to have been completed by about 550 CE.

They were named Elefante – which morphed to Elephanta – by the colonial Portuguese when they found elephant statues on it. They established a base on the island, and its soldiers damaged the sculpture and caves. The main cave (Cave 1, or the Great Cave) was a Hindu place of worship until the Portuguese arrived, whereupon the island ceased to be an active place of worship. The earliest attempts to prevent further damage to the Caves were started by British India officials in 1909. The monuments were restored in the 1970s. In 1987, the restored Elephanta Caves were designated a UNESCO World Heritage Site. It is currently maintained by the Archaeological Survey of India (ASI).



Fig 3.15: The stone elephant that gave the name Elephanta.
https://commons.wikimedia.org/wiki/File:Elephanta_Elephant.jpg#/media/File:Elephanta_Elephant.jpg

History

The ancient history of the island is unknown in either Hindu or Buddhist records. Archeological studies have uncovered many remains that suggest the small island had a rich cultural past, with evidence of human settlement by possibly the 2nd century BC. The regional history is first recorded in the Gupta Empire era, but these do not explicitly mention these caves. This has made the origins and the century in which Elephanta caves were built a subject of a historic dispute. They have been variously dated, mostly between from late 5th to late 8th century AD, largely based on the dating of other cave temples in the Deccan region. Colonial era historians suggested that the caves were built by the Rashtrakutas in 7th century or after, a hypothesis primarily based on some similarities with the Ellora Caves. This theory has been discredited by later findings.

According to Archaeological Survey of India and UNESCO, the site was settled in ancient times and the cave temples were built between 5th and 6th century. Contemporary scholars generally place the completion of the temples to the second quarter of the 6th century and as a continuation of the period of artistic flowering in the Gupta Empire era. These scholars attribute these Cave temples to king Krishnaraja of the Kalachuri dynasty. The dating to a mid 6th century completion and it being a predominantly Shiva monument built by a Hindu Kalachuri king is based on numismatic evidence, inscriptions, construction style and better dating of other Deccan cave temples including the Ajanta Caves, and the more firm dating of Dandin's Dasakumaracarita.

According to Charles Collins, the significance of the Elephanta Caves is better understood by studying them in context of ancient and early medieval Hindu literature, as well as in the context of other Buddhist, Hindu and Jain cave temples on the subcontinent. The historic Elephanta artwork were inspired by the mythology, concepts and spiritual ideas found in the Vedic texts on Rudra and later Shiva, the epics, the Puranas and the Pashupata Shaivism literature corpus of Hinduism composed by the 5th-century. The panels reflect the ideas and stories widely accepted and well known to the artists and cave architects of India by about 525 CE. The mythology varies significantly in these texts and has been much distorted by later interpolations, but the Elephanta Cave panels represent the narrative version most significant in the 6th century. The panels and artwork express through their eclecticism, flux and motion the influence of Vedic and post-Vedic religious thought on Hindu culture in mid 1st millennium CE.

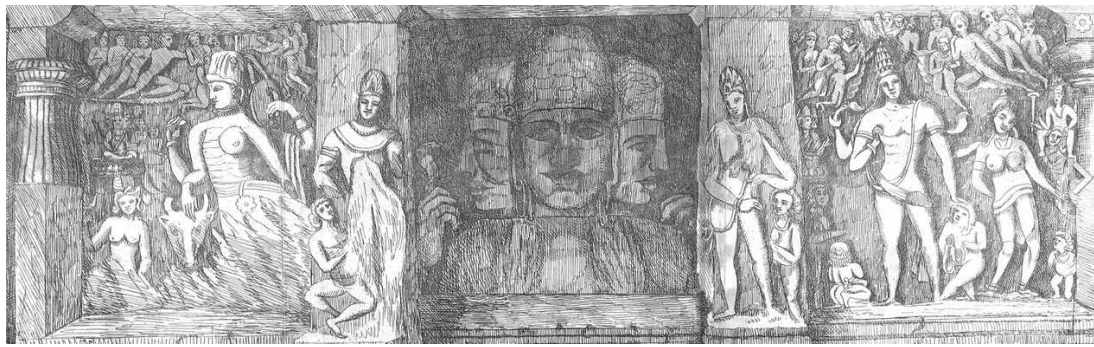


Fig 3.16: A sketch and a photo of the Elephanta Caves in 19th century.

https://commons.wikimedia.org/wiki/File:Elephanta_Cave_figures_drawing.jpg#/media/File:Elephanta_Cave_figures_drawing.jpg

After the Caves completion in the 6th century, Elephanta became popular regionally as Gharapuri (village of caves). The name is still used in the local Marathi language. It became a part of the Gujarat Sultanate rulers, who ceded it to the Portuguese merchants in 1534. The Portuguese named the island "Elephanta Island" for the huge rock-cut stone statue of an elephant, the spot they used for docking their boats and as a landmark to distinguish it from other islands near Mumbai. The elephant statue was damaged in attempts to relocate it to England, was moved to the Victoria Gardens in 1864, was reassembled in 1914 by Cadell and Hewett, and now sits in the Jijamata Udyaan in Mumbai.

Scholars are divided who most defaced and damaged the Elephanta Caves. According to Macneil, the monuments and caves were already desecrated during the Sultanate rule, basing his findings on the Persian inscription on a door the leads to the grand cave. In contrast, others such as Ovington and Pyke, link the greater damage to be from the Christian Portuguese soldiers and their texts which state they used the caves and statues as a firing range and for target practice. Macneil concurs that Elephanta Caves were defaced and damaged during the colonial period, but assigns the responsibility not to the soldiers but the Portuguese authorities. The colonial era British publications state they were "defaced by the zeal of Mahommedans and Portuguese". Yet a third theory suggests that neither Muslim rulers nor Portuguese Christians damaged the site, because they both plastered the artwork and caves. It was the Marathas who tried to remove that plaster, according to this theory which Wendy Doniger states is "possibly true", and it was therefore the Marathas that caused damage to the artwork in the 17th century.

The Portuguese ceded the island in 1661 to the colonial British, but by then the Caves had seen considerable damage. The Portuguese had also removed and then lost an inscription stone from the caves. During the British rule, many Europeans visited the caves during their visit to Bombay, then published their impressions and memoirs. Some criticized it as having "nothing of beauty or art", while some called it "enormous art work, of extraordinary genius". The British relied on the port city of Bombay (now Mumbai), which led to it becoming a major urban center and migration of Hindus looking for economic opportunities. The Elephanta caves re-emerged as a center of Hindu worship, and according to British administration records, the government charged the pilgrims a temple tax at least since 1872. In 1903, the Hindus petitioned the government to waive this fee, which the British agreed to on three Shiva festival days if Hindus agreed. The Elephants Caves were, otherwise, left in its ruinous condition.

In late 1970s, the Government of India restored the main cave in its attempt to make it a tourist and heritage site. The caves were designated a UNESCO World Heritage Site in 1987 as per the cultural criteria of UNESCO: the caves "represent a masterpiece of human creative genius" and "bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared".

Description

Overview of Elephanta Caves site.



Fig 3.17: Main entrance, Cave 1

https://commons.wikimedia.org/wiki/File:Elephanta_Caves_in_Maharashtra.JPG#/media/File:Elephanta_Caves_in_Maharashtra.JPG

The island has two groups of caves in the rock-cut architectural style. The caves are hewn from solid basalt rock. The larger group of caves, which consists of five caves on the western hill of the island, is well known for its Hindu sculptures. The primary cave, numbered as Cave 1, is about 1.0 km (0.62 mi) up a hillside, facing the Mumbai harbour. Caves 2 through 5 are next to Cave 1 further southeast, arranged in a row. Cave 6 and 7 are about 200 m (660 ft) northeast of Cave 1 and 2, but geologically on the edge of the eastern hill.

The two hills are connected by a walkway. The eastern hill is also called the Stupa hill, while the western hill is called the Canon hill, reflecting their historic colonial era names, the ancient Stupa and the Portuguese era firing Canons they host respectively.

All Caves are a rock-cut temples that cover an area of 5,600 m² (60,000 sq ft), and they include a main chamber, two lateral chambers, courtyards, and subsidiary shrines. Cave 1 is the largest and is 39 metres (128 ft) deep from the front entrance to the back. The temple complex is primarily the abode of Shiva, depicted in widely celebrated carvings which narrate legends and mythologies of Shaivism. However, the artwork reverentially displays themes from Shaktism and Vaishnavism traditions of Hinduism as well.



Fig 3.18: Side entrance

https://commons.wikimedia.org/wiki/File:Elephanta_Caves_Panorama.jpg#/media/File:Elephanta_Caves_Panorama.jpg

Cave 1: Main, Great Cave

The main cave, also called Cave 1, Grand Cave or the Great Cave, is 39.63 metres (130.0 ft) square in plan with a hall (mandapa). The Cave has several entrances, the main entrance is unassumingly small and hides the grand hall inside. The main entrance faces north, while two side entrances face east and west. The cave's main entrance is aligned with the north–south axis, unusual for a Shiva shrine (normally east–west). However, inside is an integrated square plan Linga shrine (garbha-griya) that is aligned east-west, opening to the sunrise.

Layout

1. Ravananugraha
 2. Shiva-Parvati, Mount Kailash
 3. Ardhanarishvara
 4. Sadashiva Trimurti
 5. Gangadhara
 6. Wedding of Shiva
 7. Shiva slaying Andhaka
 8. Nataraja
 9. Yogishvara
 16. Linga
- East Wing Shrine
10. Kartikeya

11. Matrikas
 12. Ganesha
 13. Dvarapala
- West Wing Shrine
14. Yogishvara
 15. Nataraja



Fig 3.19: Main mandapa and pillars

https://commons.wikimedia.org/wiki/File:Grottes_d%27Elephanta_-_pilliers_de_la_grotte_principale.jpg#/media/File:Grottes_d%27Elephanta_-_pilliers_de_la_grotte_principale.jpg

To reach the main cave, a visitor or pilgrim has to walk up 120 steep steps from the shore beach, or take the tourist toy train. At the main entrance are four pillars, with three open porticoes and an aisle at the back. Pillars, six in each row, divide the hall into a series of smaller chambers. The roof of the hall has concealed beams supported by stone columns joined together by capitals.

The temple is enclosed in the cave, it has interior walls but no exterior wall. The pillars create the space and symmetric rhythm as they support the weight of hill above. The main mandapa recesses into a pillared vestibule (ardha-mandapa) on the south side, while a pillared portico (mukha-mandapa) connects it to the main entrance. Embedded within the Great Cave are dedicated shrines, the largest of which is the square plan Linga shrine (see 16 in plan). It is a square garbha-griya (womb house) with four entrances, located in the right section of the main hall. Steps lead from the four doorways into the sanctum, which has a linga in the mulavighraha style. Each doorway is guarded by a dvarapala on each side, for a total of eight dvarapalas, their heights spanning floor to the ceiling. These were badly damaged when the Portuguese ceded control of this region to the British. The linga shrine is surrounded by a mandapa and circumambulation path (pradakshina-patha) as in other Hindu temples. The pillars are similarly aligned east-west to this shrine, and have an east entrance. Overlaid, as if

fused, on the architecture of this temple is another open temple aligned to the north-south direction where faced Sadashiva as its focal center. One features the abstract, unmanifest, aniconic symbol of Shiva, the other anthropomorphic, manifest, iconic symbol of Shiva. The mandapa pillars of the two align up.

The northern entrance to the cave is flanked by two panels of Shiva dated to the Gupta period, both damaged. The left panel depicts Yogishvara (Shiva as the Lord of Yoga) and the right shows Nataraja (Shiva as the Lord of Dance). The Sadashiva is flanked by two large friezes, one of Ardhanarishvara and the other of Gangadhara. The walls of the mandapa feature other Shaivism legends. All the friezes, states Stella Kramrisch, feature the vyaktavyakta concept of Samkhya, where the state of spiritual existence transitions between the unmanifest-manifest, the figures leap out of the cave walls towards the spectator as if trying to greet the narrative. Even the manifested Sadashiva is shown to be rising out of the rocks.

Each wall has large carvings of Shiva-related legends, each more than 5 metres (16 ft) in height. The central Shiva relief Trimurti is located on the south wall opposite the main entrance. Also called the Sadashiva, it is the iconic form of a pancamukha linga is set in a mandala pattern with the abstract linga form of Shiva. The Sadashiva is a colossal carving, a bit over 6.27 metres (20.6 ft), depicting Tatpuruasha (Mahadeva), Aghora (Bhairava), Vamadeva (Uma) and Sadyojata (Nandin). The carving is unusual because the standard ancient Hindu texts for murti design state that the Tatpuruasha should face east, but in Elephanta it is the north face (pointing towards the main entrance).

Smaller shrines are located at the east and west ends of the caves. The eastern sanctuary serves as a ceremonial entrance, and its shrine shows iconography of Shaktism tradition.

Sadasiva: Trimurti



Fig 3.20: Trimurti Shiva flanked by the dvarapalas.

https://commons.wikimedia.org/wiki/File:Trimurti,_Cave_No._1,_Elephanta_Caves_-_1.jpg#/media/File:Trimurti,_Cave_No._1,_Elephanta_Caves_-_1.jpg

The Trimurti is considered a masterpiece and the most important sculpture in the caves. It is carved in relief on the south wall of the cave facing the north entrance, along the north-south axis. It is also known as Sadashiva and Maheshmurti. The image, 6 m (20 ft) in height, depicts a three-headed Shiva, representing Panchamukha Shiva.

The three heads represent three essential aspects of Shiva: creation, protection, and destruction. The right half-face (west face) shows him holding a lotus bud, depicting the promise of life and creativity. This face is symbolism for Brahma, the creator or Uma or Vamadeva, the feminine side of Shiva and creator. The left half-face (east face) is that of a moustached young man. This is Shiva as the terrifying Aghora or Bhairava, the chaos creator and destroyer. This is also known as Rudra-Shiva, the Destroyer. The central face, benign and meditative Tatpurusha, resembles the preserver Vishnu. This is the Shiva form as the "master of positive and negative principles of existence and preserver of their harmony". The three headed Shiva are his creator, preserver and destroyer aspects in Shaivism.

They are equivalently symbolism for Shiva, Vishnu and Brahma, they being equivalent of the three aspects found in Shaivism.

Gangadhara



Fig 3.21: Shiva bringing Ganges River to earth..

https://commons.wikimedia.org/wiki/File:Elephanta_Gangadhara.JPG#/media/File:Elephanta_Gangadhara.JPG

The Trimurti Shiva is flanked on its left by Ardhanarisvara (a half-Shiva, half-Parvati composite) and Gangadhara legend to its right. The Gangadhara image to the right of the Trimurti show Shiva and Parvati standing. Shiva brings the River Ganges down from the heavens to serve man, and her immense power is contained effortlessly in Shiva's hair as she descends from heaven. The artists

carved a small three bodied goddess up high, a symbolism for Ganges, Yamuna and Saraswati. The mother goddess Parvati stands tall next to Shiva, smiling. The carving is 4 m (13 ft) wide and 5.207 m (17.08 ft) high.

The Gangadhara image is highly damaged, particularly the lower half of Shiva seen seated with Parvati, who is shown with four arms, two of which are broken. From the crown, a cup with a triple-headed female figure (with broken arms) to depict the three major rivers in Hindu texts. An alternate interpretation of the three bodied goddess in Gangadharamurti panel here and elsewhere is that it represents the regenerative powers of rivers in the form of Mandakini, Suradhani and Bhagavati. In this grotto scene, Shiva is sculpted and bedecked with ornaments, while gods gather to watch the cosmic source of earthly abundance. The gods and goddesses shown are identifiable from the vahana (vehicle) and icons, and they include Brahma (left), Indra (left), Vishnu (right), Saraswati, Indrani, Lakshmi, and others.

Wrapped on one of the arms of Shiva is his iconic coiling serpent whose hood is seen near his left shoulder. Another hand (partly broken) gives the semblance of Shiva hugging Parvati, with a head of matted hair. A damaged ornamented drapery covers his lower torso, below the waist. Parvati is carved to the left of Shiva with a coiffured hair dress, fully bedecked with ornaments and jewellery. Between them stands a gana (dwarf jester) expressing confused panic as to whether Shiva will be able to contain the mighty river goddess. In the lower left of the panel is a kneeling devout figure in namaste posture representing the heroic mythical king Bhagiratha who worked hard to bring the river of prosperity to his earthly kingdom, but unaware of the potentially destructive forces that came with it.

Ardhanarishvara



Fig 3.22: . Ardhanarishvara (centre): half female (Parvati) and half male (Shiva), feminine-masculine equivalence

https://commons.wikimedia.org/wiki/File:Ardhanari@_Elephanta_Caves.jpg#/media/File:Ardhanari@_Elephanta_Caves.jpg

On the wall to the east of the Trimurti is a damaged four-armed Ardhanarishvara carving. This image, which is 5.11 m (16.8 ft) in height. It represents the ancient Hindu concept of essential interdependence of the feminine and the masculine aspects in the universe, for its creation, its sustenance and its destruction. It is represented as half woman shown as half of Parvati in this Elephanta panel on the right side, with breast, waist, feminine hair and items such as a mirror in the upper hand. The second half man side is Shiva with male characteristics and items iconographically his symbol. In Shaivism, the concept pictorially symbolizes the transcendence of all duality including gender, with the spiritual lacking any distinctions, where energy and power (Shakti, Parvati) is unified and is inseparable with the soul and awareness (Brahman, Shiva).

In the panel, the relief shows a headdress (double-folded) with two pleats draped towards the female head (Parvati) and the right side (Shiva) depicting curled hair and a crescent. The female figure has all the ornamentation (broad armlets and long bracelets, a large ring in the ear, jewelled rings on the fingers) but the right male figure has drooping hair, armlets and wristlets. One of his hands rests on Nandi bull's left horn, Shiva's mount, which is fairly well preserved. The pair of hands at the back is also bejewelled; the right hand of the male side holds a serpent, while the left hand of the female side holds a mirror. The front left hand is broken, while a large part of the lower half of the panel was damaged at some point. Around the Ardhanarishvara are three layers of symbolic characters. The lowest or at the same level as the viewer are human figures oriented reverentially towards the androgyne image. Above them are gods and goddesses such as Brahma, Vishnu, Indra and others who are seated on their vahanas. Above them are flying apsaras approaching the fused divinity with garlands, music and celebratory offerings.

Shiva slaying Andhaka

The panel in the northwest side of the cave, on the wall near west entrance and the Linga shrine (see 7 in plan), is an uncommon sculpture about the Andhakasura-vadha legend. It shows Bhairava, or Virabhadra, a ferocious form of Shiva killing the demon Andhaka (literally, "blind, darkness"). The relief is much ruined below the waist, is 3.5 m (11 ft) high and posed in action. Though a relief, it is carved to give it a three dimensional form, as if the ferocious Shiva is coming out of the rocks and impaling Andhaka with his trident.

Bhairava's headgear has a ruff on the back, a skull and cobra over the forehead, and the crescent high on the right. His facial expression is of anger, conviction of something he must do, and one in the middle of action. The legs and five of the eight arms are broken, attributed to Portuguese vandalism. The smaller broken image Andhaka is seen below Bhairava's image. Also depicted in his right hand is the symbolic weapon that Shaiva mythology states Shiva used to kill the destructive elephant demon. A hand holds a bowl to collect the blood dripping from the slain Andhaka, which Shaiva legend states was necessary because the dripping blood had the power to become new demons if they got nourished by the ground. Furthermore, the artwork shows ruined parts of a male and two female forms, figures of two ascetics, a small figure in front, a female figure, and two dwarfs. The uppermost part shows flying apsaras bringing garlands.

Kalyanasundara: the wedding of Shiva and Parvati.

The niche image carved on the southwest wall, near the Linga shrine (see 6 on plan) is the wedding of Shiva and Parvati. This legend is called the Kalyanasundara in Hindu texts. Parvati is seen standing to Shiva's right, the customary place for a Hindu bride at the wedding. The carvings are substantially damaged, but the ruined remains of the sculpture has been significant to scholarly studies of Hindu

literature. In many surviving versions of the Puranas, the wedding takes place in King Parvata's palace. However, in this Elephanta Cave panel, the narrative shows some earlier version. Here King Parvata standing behind Parvati gives away the bride to Shiva while Brahma is the priest in the grotto



Fig 3.23: Kalyanasundara: the wedding of Shiva and Parvati.
https://commons.wikimedia.org/wiki/File:Elephanta_Marriage.JPG#/media/File:Elephanta_Marriage.JPG

relief. Gods, goddesses and celestial apsaras are cheering witness to the wedding. Vishnu is witness to the marriage, standing tall behind the sitting Brahma on the right side of the panel. Just above the main images rishi (sages) and a few characters hanging from the ceiling are seen blessing the wedding.

The groom Shiva is shown calm and young, while Parvati is depicted as shy and emotional. Her head is tilted towards him and her eyelids joyfully lowered, while his hand (now broken) is holding hers. Their dress reflect the Hindu customs. He wears the sacred thread across his chest, she the customary jewelry. The other characters shown in the wedding carry items or are shown holding items that typically grace a Hindu wedding. Chandra (moon god), for example, holds a traditionally decorated water vessel (kalash). Brahma, the priest, is squatting on the floor to the right tending the yajna fire (agni mandapa).

Yogishvara: Lord of Yoga

The panel in the east side of the portico next to the north entrance (see 9 on plan) is Shiva in Yoga. This form of Shiva is called Yogishvara, Mahayogi, Lakulisa.

Shiva, states Stella Kramrisch, is the "primordial yogi" in this panel. He is the master of discipline, the teacher of Yoga arts, the master who shows how yoga and meditation leads to the realization of ultimate reality.

The relief is in a dilapidated condition with most of the arms and legs broken. He is seated in padmasana lost in his meditation. His posture is well formed and suggests that the 6th century artist knew this asana. He sits on a lotus with a stalk shown as if coming out of the earth, his legs are crossed symmetrically. Two Nagas flank the lotus and express their reverence with a namaste posture. The great yogi is being approached by various Vedic and Puranic gods and goddesses, as well as monks and sadhus, yet there is a halo around him that keeps them at bay, as if they admire it but do not wish to disturb his meditation.

In some ways, the yogi artwork shown in this Hindu cave are similar to those found in Buddhist caves, but there are differences. Yogi Shiva, or Lakulisa, wears a crown here, his chest is shown vaulting forward as if in breathing exercises found in Hindu yoga texts, the face and body expresses a different energy. This Shiva yogi comes across as the "lord of the caves" or Guhesvara in medieval Indian poetry, states Kramrisch. According to Charles Collins, the depiction of Shiva as Yogi in Elephanta Cave 1 is harmonious with those found in the Puranas dated to early and mid 1st millennium CE.

Nataraja: Lord of Dance

The panel facing the Yogishvara, on the west side of the portico next to the north entrance (see 8 on plan) is Shiva as the Nataraja, "cosmic dancer" and "the lord of dancers". It is also called the



Fig 3.24: Nrittamurti. Shiva as Nataraja, god of dance.

[https://commons.wikimedia.org/wiki/File:Shiva_Nataraja,_grotte_d%27Elephanta_\(Mumbai,_Inde\),_Cave_1.jpg#/media/File:Shiva_Nataraja,_grotte_d%27Elephanta_\(Mumbai,_Inde\),_Cave_1.jpg](https://commons.wikimedia.org/wiki/File:Shiva_Nataraja,_grotte_d%27Elephanta_(Mumbai,_Inde),_Cave_1.jpg#/media/File:Shiva_Nataraja,_grotte_d%27Elephanta_(Mumbai,_Inde),_Cave_1.jpg)

space, soaring energy and full bodied weightlessness. His face here resembles the Tatpurusha, or the manifested form of Shiva that preserves and sustains all of creation, all of creative activity. This is an eight armed depiction of Nataraja. The parts of the panel that have survived suggest that he is holding an axe, a coiled serpent is wrapped around its top. In another he holds a folded cloth, possibly symbolic veil of maya.

There are fewer gods, goddesses and observers in this panel than others in this cave, with Brahma, Vishnu, Lakshmi, Saraswati and Parvati are visible and have a facial expression of being spellbound. Also present are his sons leaping Ganesha and Kartikeya holding Shiva's staff, as well as an ascetic and a rishi, thus weaving the family life and the ascetic monastic life, the secular and the spiritual tied in through metaphorical symbolism of dance within the same panel. The dancer and destroyer aspects of Shiva are clustered in the northwest part of the cave, in contrast to yoga and creator aspects that are found in the northeast parts. This 6th-century Nataraja shares architectural elements with those found in temples in the western parts of South Asia such as in Gujarat, and in upper Deccan region.

Mount Kailash and Ravananugraha

The carvings at the east entrance are battered and blurry. One in the southeast corner of the mandapa (see 2 on plan) depicts Shiva and Parvati in Mount Kailash in the Himalayas, and the shows the Umamaheshvara story. The scene includes rocky terrain and clouds layered horizontally. On top of a rock sit the four-armed Shiva and Parvati by his side. Nandi stands below her, while celestial apsaras float on the clouds above. There are traces of a crown and a disc behind Shiva, but it is all damaged. The scene is crowded with accessory figures, which may be because the eastern entrance was meant to have a devotional focus.

The panel facing the Mount Kailash panel towards the northeast corner (see 1 on plan) depicts demon king Ravana trying to lift Kailash and bother Shiva, a legend called Ravananugraha. The upper scene is Mount Kailash, where Shiva and Parvati are seated. Shiva is recognizable with a crown, and other characters are badly damaged. A portion of ascetic skeletal devotee Bhringi relief survives and he is seated near Shiva's feet. Near Shiva an outline of what may have been Ganesha and Kartikeya are visible. Below the mountain surface is shown the demon-king Ravana is seen with a few arms, trying to unsuccessfully shake Shiva and Parvati in Mount Kailash. The rest of the details are blurry and speculative. According to Charles Collins, the discernible elements of this panel are generally consistent with those in medieval era Puranas, though there is a lack in literal correspondence with any single text.

Linga shrine

The central shrine of the Great Cave temple is a free-standing square stone cella, with entrances on each of its sides. Each door is flanked by two dvarapalas (gate guardians), for a total of eight around the shrine. The height of the eight dvarapalas is about 4.6 m (15 ft). All are in a damaged condition except those at the southern door to the shrine. The Shaiva guardians carry weapons and flank the doors.

Six steps lead to the inside of the cella from the floor level. In the center is the mulavighraha Linga, is set on a raised platform above the floor of the shrine by 1.8 m (5 ft 11 in). It is the abstract unmanifest symbol of Shiva in union with the Yoni, and the symbol of Parvati together symbolising the creative source and the regenerative nature of existence. The temple and all the pillars are laid out to lead the pilgrim's view towards it, the cella is visible from any point inside the cave and its most significant progression.

East wing: Shaktism

The smaller east shrine.

On the east side of the main hall is a separate shrine. It is a 17 m (56 ft)-wide courtyard with a circular pedestal. It once had a seated Nandi facing the Linga shrine, but its ruins have not been restored. To the south side of this eastern courtyard is the Shaktism shrine, with a lion, each seated with a raised forepaw as guardian. Inside the west face of this small shrine (see 10-12 of plan) are Sapta Matrikas, or the "seven mothers" along with Parvati, Kartikeya (Skanda) and Ganesha. The smaller shrine's sanctum features a linga and has a circumambulatory path around it. The sanctum door has Shaiva dvarapalas.

The Shakti panel in the east shrine is unusual in that counting Parvati, it features eight mothers (Asta matrikas) in an era when Sapta matrikas were more common such as at Samalaji and Jogeswari caves. Additionally, the mothers are flanked on one side with Ganesha and the other with Skanda (Kartikeya) when typical artwork from mid 1st millennium show the Shakta mothers with Ganesha and Shiva. According to Sara L. Schastok, the Skanda in the east shrine of Elephanta Cave 1 is significant, just like the one found in Deogarh Hindu temple site, because he is depicted with regalia, weapons and icons similar to Shiva and because he is surrounded by gods and goddesses. By portraying Skanda with Matrikas, he is equated with the Kritikas legend and thereby Kartikeya, and by showing him so prominently centered the artists are likely communicating the unity of Skanda-Shiva, that all these divinities are in essence the same spiritual concept, "all emanations of the lingam at the very heart of Elephanta", according to Schastok.

West wing: Other traditions

On the west side of the main hall is another attached shrine, though in much more ruined state. The larger cave on the south side of the west shrine is closed, contains ruins and is bigger than the eastern side shrine. Some of the artworks from here were moved to museums and private collections by mid 19th century, including those related Brahma, Vishnu and others. The western face has two panels, one showing another version of Shiva in Yoga (see 14 on plan) and another Nataraja (see 15 on plan). Between these is a sanctum with a Shiva Linga.

This Yogi Shiva panel is damaged, but unlike the other Yogi depiction, here the leg position in Yoga asana have survived. The Yogishvara is seated on a lotus, and near him are two badly defaced characters, possibly one of parvati and another ascetic. Above him are ruin remains of celestial gods or goddesses or apasaras. The Yogi Shiva is wearing a crown, and once again there is a space of isolation around the meditating yogi in which no other character enters. Below him, under the lotus, are Nagas and several badly damaged figures two of whom are in namaste reverence posture. The Nataraja shown in the west shrine is similar in style to one inside the main mandapa. However, states Collins, its depth of carving appears inferior and it seems more eroded being more open to rains and water damage.

Caves 2-5: Canon hill

Other caves are smaller, the artwork inside mostly damaged.

To the south-east of the Great Cave is Cave 2. The front of this cave was completely destroyed and restored in the 1970s. The portico is 26 m (85 ft) long and 11 m (36 ft) deep. The chapel is supported by eight eight-cornered columns and two demi-columns and is irregular in shape. At the back of the

portico are three chambers; the main sanctum seems to be for a Linga, but that is lost. The shrine door has some traces of sculpture. The dvarapalas of the shrine are now in fragments.

Cave 3 is next to Cave 2 and in worse condition. It is a portico and mandapa with pillars. Two of them have cells at the back. The central door at the back of the portico leads to a damaged shrine. The sanctum door is flanked by dvarapalas on each side, leaning on dwarfs with flying figures over the head. The shrine is a plain room 6 m (20 ft) deep by 5.7 m (19 ft) wide with a low altar, holding a Linga. Cave 4 and 5 are also damaged, though the artwork remains suggest the caves were once Shaiva temples as well.

Elephanta Caves 2 and 3 plans, likely Hindu monasteries or pilgrim resting facility.

Caves 6-7: Stupa hill

Across the top of the ravine from Cave 1 on the other Stupa hill is a large hall known as Sitabai's temple cave. The portico has four pillars and two pilasters. The hall has 3 chambers at the back, the central one a shrine and the rest for monks or priests. The door of the central shrine has pilasters and a frieze, with the threshold decorated with lion figures. The sanctum has no image now, but is similar to Linga shrine on the island.

Next, along the face of the eastern hill to the north of Sitabai's cave is another small Hindu excavation with a veranda, which was probably to be three cells, but was abandoned following the discovery of a flaw in the rock. Past the 7th cave, to the east of hill is a dry pond, with large artificial boulders and Buddhist cisterns along its banks. At the end of the north spur of the main hill is a mound that resembles a Buddhist stupa. This, states Michell and Dhavalikar, may be the remains of a much higher Buddhist stupa from about 2nd century BCE.

Cave 6 is historically significant because though a Hindu temple, it was converted and used as a Christian church by the Portuguese in the later years when the island was a part of their colony.

Lost monuments

Many artworks from the Elephanta Caves ruins are now held in major museums around the world. These include an almost completely destroyed Durga Mahishasuramardini statue with only the buffalo demon with Durga's legs and some waist surviving. Other scholarly studied museum held Elephanta sculpture include a part of Brahma head, several ruins of Vishnus from different statues, a range of panels and free standing stone carvings. According to Schastok, some of these are "surely not part of the Great Cave", but it is unclear where they were found when they were moved elsewhere, or when ruins were cleared and restoration process initiated.

The significant statues of Vishnu are difficult to explain and to position inside other surviving caves. One theory states that some of the caves must have represented the Vaishnavism tradition. Another theory by some scholars such as Moti Chandra suggests that the island once had open air structural Hindu temples in addition to the caves, but these were the first victims of art destruction.

The Vishnu sculptures found among the Elephanta ruins express different styles. One wears a dhoti and has a looped girdle, while holding a conch at an angle near his thigh. The remnants of his sides suggest that this was likely a four arm iconography. Another statue has elements of Shiva and Vishnu. It was identified to be Shiva by Pramod Chandra, as Kartikeya by Moti Chandra, and as Vishnu by others. It shows a chain link near the thigh, has a gada (mace) on side, and someone standing next to

him of a damaged upper portion but with small waist and full breasts suggestive of a devi. This statue too is wearing a dhoti.

The island also had a stone horse according to 18th century records, just like the stone elephant that made colonial Portuguese call it "Ilha Elefante". However, this horse was removed to an unknown location before 1764.

CHECK YOUR PROGRESS

- Describe the Elephanta Caves as an example of harmony between Hindu and Buddhist ideas
- Elaborate how the Elephanta caves got their name
- Explain the history of Elephanta island
- Give an overview of Elephanta Caves site
- Describe the Cave 1 (Main Great Cave)
- Elaborate the importance of the Trimurti sculpture at Elephanta
- Describe the Gangadhara sculpture at Elephanta
- Describe the ardha-narishwar sculpture at Elephanta
- Describe the natraj sculpture at Elephanta

3.05 CHARMINAR



Fig 3.25: Charminar is the identity of Hyderabad

https://commons.wikimedia.org/wiki/File:Charminar-Pride_of_Hyderabad.jpg#/media/File:Charminar-Pride_of_Hyderabad.jpg

The Charminar ("Four Minarets"), constructed in 1591, is a monument and mosque located in Hyderabad, Telangana, India. The landmark has become a global icon of Hyderabad, listed among the most recognized structures of India. Charminar has been a historical place with mosque on the top floor for over 400 years and also famous for its surrounding markets. It is one of the tourist attractions in Hyderabad. It is where Many local festivals are celebrated in Charminar area like Ramzaan. The Charminar is situated on the east bank of Musi river. To the west lies the Laad Bazaar, and to the southwest lies the richly ornamented granite Makkah Masjid. It is listed as an archaeological and architectural treasure on the official "List of Monuments" prepared by the Archaeological Survey of India. The English name is a translation and combination of the Urdu words Chār and Minar or meenar, translating to "Four Pillars"; the eponymous towers are ornate minarets attached and supported by four grand arches.



Fig 3.26: The clock at Charminar. Notice the repeating motifs and designs
https://commons.wikimedia.org/wiki/File:Clock_of_the_Charminar.jpg#/media/File:Clock_of_the_Charminar.jpg

The Archaeological Survey of India (ASI), the current caretaker of the structure, mentions in its records, "There are various theories regarding the purpose for which Charminar was constructed. However, it is widely accepted that Charminar was built at the center of the city, to commemorate the eradication of Cholera", a deadly disease which was wide spread at that time. Muhammad Quli Qutb Shah had prayed for the end of the plague that was ravaging his city and vowed to build a Mosque at the very place where he prayed. According to Jean de Thévenot, a French traveller of the 17th century whose narration was complemented with the available Persian texts, the Charminar was constructed in the year 1591 CE, to commemorate the beginning of the second Islamic millennium year (1000 AH). The event was celebrated far and wide in the Islamic world, thus Qutb Shah founded the city of Hyderabad to celebrate the event and commemorate it with the construction of this building.:17–19 Due to its architecture it is also called as arc de triomphe of the east.

Historian Masud Hussain Khan says that the construction of Charminar was completed in the year 1592, and that it is the city of Hyderabad which was actually founded in the year 1591.:4 According to the book "Days of the Beloved", Qutb Shah constructed the Charminar in the year 1589, on the very spot where he first glimpsed his future queen Bhagmati, and after her conversion to Islam, Qutb Shah

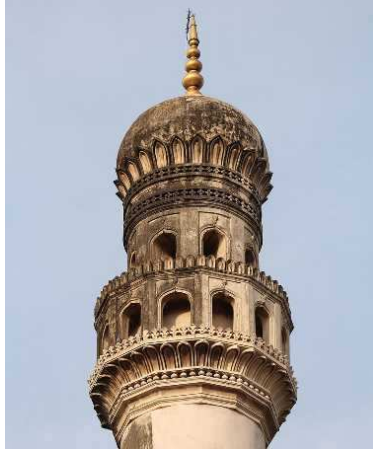


Fig 3.27: A minaret of the Charminar

https://commons.wikimedia.org/wiki/File:Minaret_of_the_Charminar.jpg#/media/File:Minaret_of_the_Charminar.jpg

renamed the city as "Hyderabad". Though the story was rejected by the historians and scholars, it became popular folklore among the locals.:3,12

Qutb Shah was also among the early poets of Dakhani Urdu. While laying the foundation of Charminar, he performed the prayers in Dakhini couplets, which meant, "Fill this city of mine with people as, You filled the river with fishes O Lord"

During the Mughal governorship between Qutb Shahi and Asaf Jahi rule, the southwestern minaret "fell to pieces" after being struck by lightning and was repaired at a cost of Rs. 60,000. In 1824, the monument was replastered at a cost of Rs. One lakh.

The fifth ruler of the Qutub Shahi dynasty, Sultan Muhammad Quli Qutb Shah, built the Charminar in 1591 after shifting his capital from Golkonda to Hyderabad. Charminar has become a local and national landmark as well as a global icon of Hyderabad.

The Charminar was constructed at the intersection of the historical trade route that connects the markets of Golkonda with the port city of Machilipatnam.:195 The Old City of Hyderabad was designed with Charminar as its centerpiece. The city was spread around the Charminar in four different quadrants and chambers, segregated according to the established settlements. Towards the north of Charminar is the Char Kaman, or four gateways, constructed in the cardinal direction.:170 Additional eminent architects from Persia were also invited to develop the city plan. The structure itself was intended to serve as a Mosque and Madraasa. It is of Indo-Islamic architecture style, incorporating Persian architectural elements.

CHECK YOUR PROGRESS

Discuss the monument of Charminar

Describe the historical importance of Charminar

Elaborate the importance of Charminar from trade point of view

3.06 INDIA GATE



Fig 3.28: India Gate in New Delhi, India

https://commons.wikimedia.org/wiki/File:India_Gate_in_New_Delhi_03-2016.jpg#/media/File:India_Gate_in_New_Delhi_03-2016.jpg

The India Gate (originally called the All India War Memorial) is a war memorial located astride the Rajpath, on the eastern edge of the "ceremonial axis" of New Delhi, India, formerly called Kingsway.

India Gate is a memorial to 70,000 soldiers of the British Indian Army who died in the period 1914–21 in the First World War, in France, Flanders, Mesopotamia, Persia, East Africa, Gallipoli and elsewhere in the Near and the Far East, and the Third Anglo-Afghan War. 13,300 servicemen's names, including some soldiers and officers from the United Kingdom, are inscribed on the gate. The India Gate, even though a war memorial, evokes the architectural style of the triumphal arch like the Arch of Constantine, outside the Colosseum in Rome, and is often compared to the Arc de Triomphe in Paris, and the Gateway of India in Mumbai. It was designed by Sir Edwin Lutyens.

In 1971, following the Bangladesh Liberation war, a small simple structure, consisting of a black marble plinth, with a reversed rifle, capped by a war helmet, bounded by four eternal flames, was built beneath the soaring Memorial Archway. This structure, called Amar Jawan Jyoti, or the Flame of the Immortal Soldier, since 1971 has served as India's Tomb of the Unknown Soldier. India Gate is counted among the largest war memorials in India.

CHECK YOUR PROGRESS

Describe the purpose for erecting India Gate
Discuss the importance of India Gate

3.07 GATEWAY OF INDIA

The Gateway of India is an arch monument built during the 20th century in Bombay, India. The monument was erected to commemorate the landing of King George V and Queen Mary at Apollo Bunder on their visit to India in 1911.



Fig 3.29: Gateway of India

[https://commons.wikimedia.org/wiki/File:Gateway_of_India_\(16124305123\).jpg#/media/File:Gateway_of_India_\(16124305123\).jpg](https://commons.wikimedia.org/wiki/File:Gateway_of_India_(16124305123).jpg#/media/File:Gateway_of_India_(16124305123).jpg)



Fig 3.30: Internal View of the Dome

https://commons.wikimedia.org/wiki/File:Arch_of_Gateway_of_India.jpg#/media/File:Arch_of_Gateway_of_India.jpg

Built in Indo-Saracenic style, the foundation stone for the Gateway of India was laid on 31 March 1911. The structure is an arch made of basalt, 26 metres (85 feet) high. The final design of George Wittet was sanctioned in 1914 and the construction of the monument was completed in 1924. The Gateway was later used as a symbolic ceremonial entrance to India for Viceroys and the new Governors of Bombay. It served to allow entry and access to India.

The Gateway of India is located on the waterfront at Apollo Bunder area at the end of Chhatrapati Shivaji Marg in South Mumbai and overlooks the Arabian Sea. The monument has also been referred to as the Taj Mahal of Mumbai, and is the city's top tourist attraction.



Fig 3.31: The Taj Mahal Hotel located opposite the Gateway of India
<https://commons.wikimedia.org/wiki/File:TajMahalHotel.jpg#/media/File:TajMahalHotel.jpg>

The structural design of the Gateway of India is constituted of a large arch, with a height of 26m. The monument is built in yellow basalt and indissoluble concrete. The structural plan of Gateway of India is designed in the Indo-Saracenic style. One can also find traces of Muslim architectural styles incorporated in the structure of the grandiose edifice. The central dome of the monument is about 48 feet in diameter, with a total height of 83 feet. Designed with intricate latticework, the 4 turrets are the prominent features of the entire structure of the Gateway of India. There are steps constructed behind the arch of the Gateway that leads to the Arabian Sea.

The Scottish architect George Wittet combined the elements of the Roman triumphal arch and the 16th-century architecture of Gujarat. The monument's design is a combination of Hindu and Muslim architectural styles. The arch is of Muslim style while the decorations are of Hindu style. The Gateway of India is built from yellow basalt and reinforced concrete. The stone was locally obtained,

and the perforated screens were brought from Gwalior. The gateway faces out to Mumbai Harbour from the tip of Apollo Bunder.

The central dome is 48 feet (15 metres) in diameter and 83 feet (25 metres) above the ground at its highest point. The whole harbour front was realigned in order to come in line with a planned esplanade which would sweep down to the centre of the town. On each side of the arch, there are large halls with the capacity to hold 600 people. The cost of the construction was ₹ 2 million (US\$31,000), borne mainly by the Imperial Government of India. Due to a paucity of funds, the approach road was never built and so the gateway stands at an angle to the road leading up to it.

CHECK YOUR PROGRESS

Describe the purpose for erecting Gateway of India
Discuss the style of architecture for Gateway of India
Elaborate the structural design of Gateway of India

3.07 QUTB MEENAR COMPLEX



Fig 3.32 Qutb Minar and Alai Darwaza (Alai Gate), the entrance to the Quwwat-Ul-Islam Mosque
https://commons.wikimedia.org/wiki/File:Qutab_Minar_mausoleum.jpg#/media/File:Qutab_Minar_mausoleum.jpg

The Qutb complex is a collection of monuments and buildings from the Delhi Sultanate at Mehrauli in Delhi in India, which were built on the ruins of Lal Kot, which consisted of 27 Hindu and Jain temples and Qila-Rai-Pithora (Prithviraj Chauhan's city, whom Muhammad Ghor's Afghan armies had earlier defeated and killed in the Second Battle of Tarain). The Qutub Minar in the complex, named after Qutbuddin Bakhtiar Kaki, was built by Qutb-ud-din Aibak, who later became the first Sultan of Delhi of the Mamluk dynasty. The Minar was added upon by his successor Iltutmish (a.k.a. Altamash), and much later by Firoz Shah Tughlaq, a Sultan of Delhi from the Tughlaq dynasty in 1368 AD. The Qubbat-ul-Islam Mosque (Dome of Islam), later corrupted into Quwwat-ul Islam, stands next to the Qutb Minar.



Fig 3.33: Quwwat-ul-Islam (or Might of Islam) mosque started in 1193 CE by Qutb-ud-din-Aibak to mark his victory over Rajputs. Also can be seen the famous “iron pillar”

https://commons.wikimedia.org/wiki/File:Quwwat-al-Islam_Mosque,_Delhi.jpg#/media/File:Quwwat-al-Islam_Mosque,_Delhi.jpg

Many subsequent rulers, including the Tughlaqs, Alauddin Khalji and the British added structures to the complex. Apart from the Qutb Minar and the Quwwat ul-Islam Mosque, other structures in the complex include the Alai Gate, the Alai Minar, the Iron pillar, the ruins of several earlier Jain temples, and the tombs of Iltutmish, Alauddin Khalji and Imam Zamin.

Today, the adjoining area spread over with a host of old monuments, including Balban's tomb, has been developed by the Archaeological Survey of India (ASI) as the Mehrauli Archaeological Park, and INTACH has restored some 40 monuments in the Park. It is also the venue of the annual 'Qutub Festival', held in November–December, where artists, musicians and dancers perform over three days. The Qutb Minar complex, which drew 3.9 million visitors in 2006, was India's most visited monument that year, ahead of the Taj Mahal (with 2.5 million visitors).

Alai Darwaza

The Alai Darwaza is the main gateway from southern side of the Quwwat-ul-Islam Mosque. It was built by the second Khalji Sultan of Delhi, Alauddin Khalji in 1311 AD, who also added a court to the pillared to the eastern side. The domed gateway is decorated with red sandstone and inlaid white

marble decorations, inscriptions in Naskh script, latticed stone screens and showcases the remarkable craftsmanship of the Turkish artisans who worked on it. This is the first building in India to employ Islamic architecture principles in its construction and ornamentation.

The Slave dynasty did not employ true Islamic architecture styles and used false domes and false arches. This makes the Alai Darwaza, the earliest example of first true arches and true domes in India. It is considered to be one of the most important buildings built in the Delhi sultanate period. With its pointed arches and spearhead of fringes, identified as lotus buds, it adds grace to the Quwwat-ul-Islam mosque to which it served as an entrance.

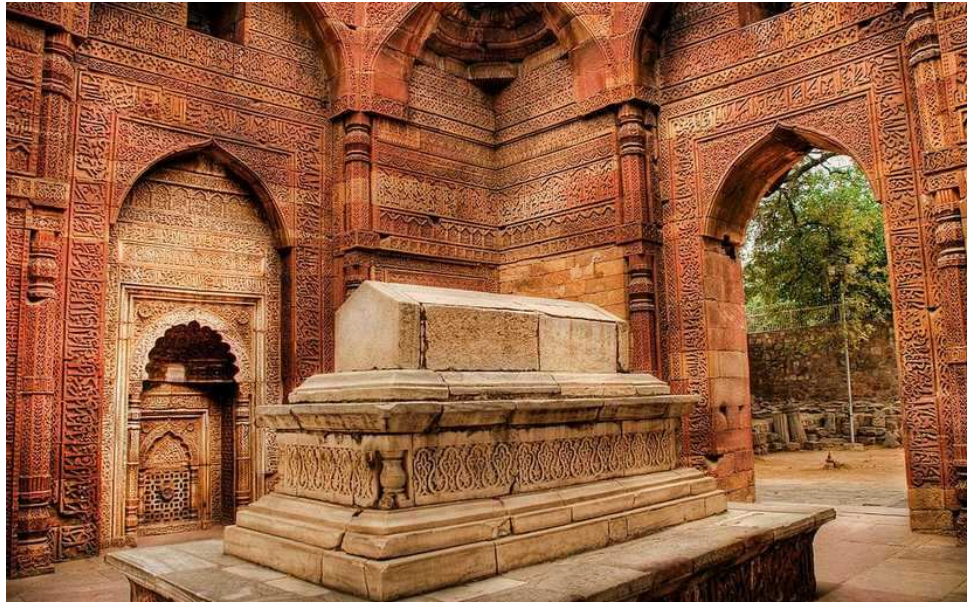


Fig 3.34: Tomb of Iltutmish

https://commons.wikimedia.org/wiki/File:Tomb_of_Altamash.jpg#/media/File:Tomb_of_Altamash.jpg

Qutub Minar

The Qutb Minar is the tallest brick minaret in the world, inspired by the Minaret of Jam in Afghanistan, it is an important example of early Afghan architecture, which later evolved into Indo-Islamic Architecture. The Qutb Minar is 72.5 metres (239 ft) high, has five distinct storeys, each marked by a projecting balcony carried on muqarnas corbel and tapers from a diameter 14.3 metres at the base to 2.7 metres at the top, which is 379 steps away. It is listed as a UNESCO World Heritage Site along with surrounding buildings and monuments.

Built as a Victory Tower, to celebrate the victory of Mohammed Ghori over the Rajput king, Prithviraj Chauhan, in 1192 AD, by his then viceroy, Qutbuddin Aibak, later the first Sultan of Mamluk dynasty. Its construction also marked the beginning of Muslim rule in India. Even today the Qutb remains one of the most important "Towers of Victory" in the Islamic world. Aibak however, could only build the first storey, for this reason the lower storey is replete with eulogies to Mohammed Ghori. The next three floors were added by his son-in-law and successor, Iltutmish. The minar was first struck by lightning in 1368 AD, which knocked off its top storey, after that it was replaced by the existing two floors by Firoz Shah Tughlaq, a later Sultan of Delhi 1351 to 1388, and faced with white marble and sandstone enhancing the distinctive variegated look of the minar, as seen

in lower three storeys. Thus the structure displays a marked variation in architectural styles from Aibak to that of Tughlaq dynasty. The inside has intricate carvings of the verses from the Quran.

The minar made with numerous superimposed flanged and cylindrical shafts in the interior, and fluted columns on the exterior, which have a 40 cm thick veneer of red and buff coloured sandstone; all surrounded by bands of intricate carving in Kufic style of Islamic calligraphy, giving the minar the appearance of bundled reeds. It stands just outside the Quwwatul mosque, and an Arabic inscription suggests that it might have been built to serve as a place for the muezzin, to call the faithfuls for namaz. Also marking a progression in era, is the appearance of inscriptions in a bold and cursive Thuluth script of calligraphy on the Qutb Minar, distinguished by strokes that thicken on the top, as compared to Kufic in earlier part of the construction.

Inscriptions also indicate further repairs by Sultan Sikander Lodi in 1503, when it was struck by lightning once again. In 1802, the cupola on the top was thrown down and the whole pillar was damaged by an earthquake. It was repaired by Major R. Smith of the Royal Engineers who restored the Qutub Minar in 1823 replacing the cupola with a Bengali-style chhatri which was later removed by Governor General, Lord Hardinge in 1848, as it looked out of place, and now stands in the outer lawns of the complex, popularly known as Smith's Folly.

After an accident involving school children, entry to the Qutub Minar is closed to public since 1981, while Qutub archaeological area remains open for public. In 2004, Seismic monitors were installed on the minar, which revealed in 2005 Delhi earthquake, no damage or substantial record of shakes. The reason for this has been cited as the use of lime mortar and rubble masonry which absorbs the tremors; it is also built on rocky soil, which further protects it during earthquakes.

CHECK YOUR PROGRESS

- Discuss the various monuments at the Qutub Meenar Complex
- Explain the history of Qutub Complex
- Explain the purpose and importance of Alai Darwaza
- Describe the structure of Qutb Minar
- Explain the history of Qutb Minar
- Discuss the structure and style of Qutb Minar
- Elaborate the various damages to the Qutb Minar and its restoration

3.08 TAJ MAHAL

The Taj Mahal (/ˌtɑːdʒ məˈhɑːl, ˌtɑːʒ-/; meaning "Crown of the Palace") is an ivory-white marble mausoleum on the south bank of the Yamuna river in the Indian city of Agra. It was commissioned in 1632 by the Mughal emperor, Shah Jahan (reigned from 1628 to 1658), to house the tomb of his favourite wife, Mumtaz Mahal. The tomb is the centrepiece of a 17-hectare (42-acre) complex, which includes a mosque and a guest house, and is set in formal gardens bounded on three sides by a crenellated wall.



Fig 3.35: Calligraphy of Persian poems.

https://commons.wikimedia.org/wiki/File:Agra_castle_India_persian_poem.jpg#/media/File:Agra_castle_India_persian_poem.jpg

Construction of the mausoleum was essentially completed in 1643 but work continued on other phases of the project for another 10 years. The Taj Mahal complex is believed to have been completed in its entirety in 1653 at a cost estimated at the time to be around 32 million rupees, which in 2015 would be approximately 52.8 billion rupees (U.S. \$827 million). The construction project employed some 20,000 artisans under the guidance of a board of architects led by the court architect to the emperor, Ustad Ahmad Lahauri.

The Taj Mahal was designated as a UNESCO World Heritage Site in 1983 for being "the jewel of Muslim art in India and one of the universally admired masterpieces of the world's heritage". It is regarded by many as the best example of Mughal architecture and a symbol of India's rich history. The Taj Mahal attracts 7–8 million visitors a year. In 2007, it was declared a winner of the New7Wonders of the World (2000–2007) initiative.

The Taj Mahal was commissioned by Shah Jahan in 1631, to be built in the memory of his wife Mumtaz Mahal, a Persian princess who died giving birth to their 14th child, Gauhara Begum. Construction of the Taj Mahal began in 1632. The imperial court documenting Shah Jahan's grief after the death of Mumtaz Mahal illustrate the love story held as the inspiration for Taj Mahal. The principal mausoleum was completed in 1643 and the surrounding buildings and garden were finished about five years later.

Architecture and design

The Taj Mahal incorporates and expands on design traditions of Persian and earlier Mughal architecture. Specific inspiration came from successful Timurid and Mughal buildings including the Gur-e Amir (the tomb of Timur, progenitor of the Mughal dynasty, in Samarkand), Humayun's Tomb, Itmad-Ud-Daulah's Tomb (sometimes called the Baby Taj), and Shah Jahan's own Jama Masjid in Delhi. While earlier Mughal buildings were primarily constructed of red sandstone, Shah Jahan promoted the use of white marble inlaid with semi-precious stones. Buildings under his patronage reached new levels of refinement.



Fig 3.36: The actual tombs of Mumtaz Mahal and Shah Jahan in the lower level.
<https://commons.wikimedia.org/wiki/File:Tombs-in-crypt.jpg#/media/File:Tombs-in-crypt.jpg>

Tomb

The tomb is the central focus of the entire complex of the Taj Mahal. It is a large, white marble structure standing on a square plinth and consists of a symmetrical building with an iwan (an arch-shaped doorway) topped by a large dome and finial. Like most Mughal tombs, the basic elements are Persian in origin.

The base structure is a large multi-chambered cube with chamfered corners forming an unequal eight-sided structure that is approximately 55 metres (180 ft) on each of the four long sides. Each side of the iwan is framed with a huge pishtaq or vaulted archway with two similarly shaped arched balconies stacked on either side. This motif of stacked pishtaqs is replicated on the chamfered corner areas, making the design completely symmetrical on all sides of the building. Four minarets frame the tomb, one at each corner of the plinth facing the chamfered corners. The main chamber houses the false sarcophagi of Mumtaz Mahal and Shah Jahan; the actual graves are at a lower level.

The most spectacular feature is the marble dome that surmounts the tomb. The dome is nearly 35 metres (115 ft) high which is close in measurement to the length of the base, and accentuated by the cylindrical "drum" it sits on which is approximately 7 metres (23 ft) high. Because of its shape, the dome is often called an onion dome or amrud (guava dome). The top is decorated with a lotus design which also serves to accentuate its height. The shape of the dome is emphasised by four smaller domed chattris (kiosks) placed at its corners, which replicate the onion shape of the main dome. The dome is slightly asymmetrical. Their columned bases open through the roof of the tomb and provide light to the interior. Tall decorative spires (guldastas) extend from edges of base walls, and provide visual emphasis to the height of the dome. The lotus motif is repeated on both the chattris and

guldastas. The dome and chattris are topped by a gilded finial which mixes traditional Persian and Hindustani decorative elements.

The main finial was originally made of gold but was replaced by a copy made of gilded bronze in the early 19th century. This feature provides a clear example of integration of traditional Persian and Hindu decorative elements. The finial is topped by a moon, a typical Islamic motif whose horns point heavenward.

The minarets, which are each more than 40 metres (130 ft) tall, display the designer's penchant for symmetry. They were designed as working minarets—a traditional element of mosques, used by the muezzin to call the Islamic faithful to prayer. Each minaret is effectively divided into three equal parts by two working balconies that ring the tower. At the top of the tower is a final balcony surmounted by a chattri that mirrors the design of those on the tomb. The chattris all share the same decorative elements of a lotus design topped by a gilded finial. The minarets were constructed slightly outside of the plinth so that in the event of collapse, a typical occurrence with many tall constructions of the period, the material from the towers would tend to fall away from the tomb.



Fig 3.37: Taj Mahal and outlying buildings as seen from across the Yamuna River (northern view)
[https://commons.wikimedia.org/wiki/File:Taj_Mahal-10_\(cropped\).jpg#/media/File:Taj_Mahal-10_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Taj_Mahal-10_(cropped).jpg#/media/File:Taj_Mahal-10_(cropped).jpg)

Exterior decorations

The exterior decorations of the Taj Mahal are among the finest in Mughal architecture. As the surface area changes, the decorations are refined proportionally. The decorative elements were created by applying paint, stucco, stone inlays or carvings. In line with the Islamic prohibition against the use of anthropomorphic forms, the decorative elements can be grouped into either calligraphy, abstract forms or vegetative motifs. Throughout the complex are passages from the Qur'an that comprise some of the decorative elements. Recent scholarship suggests that the passages were chosen by Amanat Khan.

The calligraphy on the Great Gate reads "O Soul, thou art at rest. Return to the Lord at peace with Him, and He at peace with you." The calligraphy was created in 1609 by a calligrapher named Abdul

Haq. Shah Jahan conferred the title of "Amanat Khan" upon him as a reward for his "dazzling virtuosity". Near the lines from the Qur'an at the base of the interior dome is the inscription, "Written by the insignificant being, Amanat Khan Shirazi." Much of the calligraphy is composed of florid thuluth script made of jasper or black marble inlaid in white marble panels. Higher panels are written in slightly larger script to reduce the skewing effect when viewed from below. The calligraphy found on the marble cenotaphs in the tomb is particularly detailed and delicate.

Abstract forms are used throughout, especially in the plinth, minarets, gateway, mosque, jawab and, to a lesser extent, on the surfaces of the tomb. The domes and vaults of the sandstone buildings are worked with tracery of incised painting to create elaborate geometric forms. Herringbone inlays define the space between many of the adjoining elements. White inlays are used in sandstone buildings, and dark or black inlays on the white marbles. Mortared areas of the marble buildings have been stained or painted in a contrasting colour which creates a complex array of geometric patterns. Floors and walkways use contrasting tiles or blocks in tessellation patterns.

On the lower walls of the tomb are white marble dados sculpted with realistic bas relief depictions of flowers and vines. The marble has been polished to emphasise the exquisite detailing of the carvings. The dado frames and archway spandrels have been decorated with pietra dura inlays of highly stylised, almost geometric vines, flowers and fruits. The inlay stones are of yellow marble, jasper and jade, polished and levelled to the surface of the walls.

CHECK YOUR PROGRESS

- Describe the Taj Mahal
- Elaborate the construction style and architectural influences on Taj Mahal
- Describe the tomb at the Taj Mahal
- Explain the minarets at the Taj Mahal
- Describe the calligraphy at the Taj Mahal
- Describe the external decoration of the Taj Mahal

3.09 MUSEUM TOURS OF INDIA: NATIONAL MUSEUM, NEW DELHI

Established August 15, 1949

Location Janpath, New Delhi, India.

Collection size 206,000 objects

Public transit access Delhi Metro: Udyog Bhawan (Yellow Line)

Website www.nationalmuseumindia.gov.in

The National Museum in New Delhi, also known as the National Museum of India, is one of the largest museums in India. Established in 1949, it holds variety of articles ranging from pre-historic era

to modern works of art. It functions under the Ministry of Culture, Government of India. The museum is situated on the corner of Janpath and Maulana Azad Road. The blue-print of the National Museum had been prepared by the Gwyer Committee set up by the Government of India in 1946. The museum has around 200,000 works of art, both of Indian and foreign origin, covering over 5,000 years.

It also houses the National Museum Institute of History of Arts, Conservation and Museology on the first floor which was established in 1983 and now is a Deemed University since 1989, and runs Masters and Doctoral level courses in History of Art, Conservation and Museology.



Fig 3.38: . National Museum New Delhi

https://commons.wikimedia.org/wiki/File:National_Museum_New_Delhi.jpg#/media/File:National_Museum_New_Delhi.jpg

History

The roots of the National Museum begin with an exhibition of Indian art and artefacts at the Royal Academy in London in the winter of 1947-48. At the end of the London exhibition, the exhibition curators had decided to display the same collection intact in India before returning the artefacts to their individual museums. The Indian exhibition was shown at the Rashtrapati Bhawan in 1949, and was so successful that it led to the decision to form a permanent National Museum. On 15 August 1949, the National Museum was formally inaugurated by the then Governor-General of India, Chakravarti Rajagopalachari. At that time, it was decided that until a permanent home could be found for the collection, it would continue to be housed at the Rashtrapati Bhawan.

The cornerstone of the present museum building was laid by Jawaharlal Nehru, the then Prime Minister of India, on 12 May 1955, and the building formally opened to the public on 18 December 1960.

Today, the museum is administered and funded by the Ministry of Culture and Ministry of Tourism.

Departments and collections

Presently, there are several departments in the National Museum.

- Pre-History Archaeology
- Archaeology
- Manuscripts
- Numismatics & Epigraphy
- Paintings
- Arms & Armour
- Decorative Arts
- Central Asian Antiquities
- Pre-Columbian Art
- Jewellery
- Anthropology
- Education
- Public Relations
- Publication
- Conservation

Display

The collections of the National Museum covers nearly all the departments. It represents almost all disciplines of art: Archaeology (Sculptures in Stone, Bronze & Terracota), Arms, Armour, Decorative Arts, Jewellery, Manuscripts, Miniatures and Tanjore Paintings, Textiles, Numismatics, Epigraphy, Central Asian Antiquities, Anthropology, Pre-Columbian American and Western Art Collections.

The museum has in its possession over 200,000 works of art, of both Indian and foreign origin, covering more than 5,000 years of the rich cultural heritage of different parts of the world. Its rich holdings of various creative traditions and disciplines which represents a unity amidst diversity, an unmatched blend of the past with the present and strong perspective for the future, brings history to life.



Fig 3.39: Buddha (Human Figure)

https://commons.wikimedia.org/wiki/File:Buddha,_1st_century_CE_Kushana_artefacts_National_Museum,_New_Delhi_01.jpg#/media/File:Buddha,_1st_century_CE_Kushana_artefacts_National_Museum,_New_Delhi_01.jpg

Building

Harappan Gallery



Fig 3.40: Toy cart from Mohenjo-daro (3300 BC to 1300BC)

https://commons.wikimedia.org/wiki/File:Mohenjodaro_toy_001.jpg#/media/File:Mohenjodaro_to_v_001.png

The museum has various artefacts from the Harappan Civilization also known as Indus Valley Civilization or Indo- Saraswati. The whole collection of this gallery represents the advanced technology and sophisticated lifestyle of the Harappan people. Most of the objects on display are permanent loans from the Archaeological Survey of India. Most prominent among the objects are the Priest Head, the Dancing Girl made in Bronze and belongs to the early Harappan period, Skeleton excavated from Rakhigarhi in Haryana, Terracotta images of Mother Goddess and Clay Pottery. Apart from these the gallery has Sculptures in Bronzes & Terracotta, Bone Objects, Ivory, Steatite, Semi-Precious Stones, Painted Pottery and Jewellery items. Many seals have been discovered during numerous excavations. These seals were probably used for trading purposes. These seals depict bulls, elephants, unicorns, tigers, crocodiles, unknown symbols. On one of the seal, there is the depiction of Pasupati (Proto-Shiva of present age) The gallery presents the vibrancy of human civilization in India at par with the contemporary civilizations of Mesopotamia, Egypt and China.

Among the artefacts, the most significant is the Dancing Girl which is a 4.5 inch bronze statue. It was discovered from Mohenjodaro. The name Dancing Girl was coined by Sir John Marshall. It is made by the Lost Wax Method. The Chola bronzes and the Dhokra castings are still made this way.

CHECK YOUR PROGRESS

Describe the history and importance of the National Museum at New Delhi

Explain the various departments at the National Museum, Delhi

Describe the Harappan Gallery at the National Museum, New Delhi

3.10 SALAR JUNG MUSEUM

Location Nayapul, Hyderabad, Telangana, India

Collection size 1.1 million objects

Visitors 11,24,777 as on March 2009

Website www.salarjungmuseum.in

The Salar Jung Museum is an art museum located at Darushifa, on the southern bank of the Musi River in the city of Hyderabad, Telangana, India. It is one of the three National Museums of India. It has a collection of sculptures, paintings, carvings, textiles, manuscripts, ceramics, metallic artefacts, carpets, clocks, and furniture from Japan, China, Burma, Nepal, India, Persia, Egypt, Europe, and North America. The museum's collection was sourced from the property of the Salar Jung family. It is one of the largest museums in the world.



Fig 3.41: Museum building against cloudy backdrop

https://commons.wikimedia.org/wiki/File:Salar_jung_museum_hyderabad.jpg#/media/File:Salar_jung_museum_hyderabad.jpg

History

The Salar Jung Museum houses the largest one-man collection of antiques in the world. It is well known throughout India for its prized collections belonging to different civilizations dating back to the 1st century. Nawab Mir Yusuf Ali Khan Salar Jung III (1889–1949), former Prime Minister of the seventh Nizam of Hyderabad, spent a substantial amount of his income over thirty five years to make this priceless collection, his life's passion. The collections left behind in his ancestral palace, 'Diwan Deodi', were formerly exhibited there as a private museum which was inaugurated by Jawaharlal Nehru in 1951. Old timers believe that the present collection constitutes only half of the original art wealth collected by Salar Jung III. His employees siphoned off part of it, since Salar Jung was unmarried and depended upon his staff to keep a vigil. Some more art pieces were lost or stolen during the shifting of the museum from Diwan Deodi to the present site. Later in 1968, the museum

shifted to its present location at Afzal Gunj and is administered by a Board of Trustees with the Governor of Telangana as ex officio chairperson under the Salar Jung Museum Act of 1961.

Collections

The Indian historical collections includes,

- The paintings of legendary Raja Ravi Varma
- Aurangzeb's sword
- Jade crafted daggers of Emperor Jehangir, Noorjahan and Shah Jahan
- A wardrobe of Tipu Sultan
- A tiffin box made of gold and diamond

The furniture collection includes pieces from the time of King Louis XIV and Napoleon. Salar Jung III collected about 43,000 artifacts and 50,000 books and manuscripts out of which only few are displayed in today's museum.



Fig 3.42: The Veiled Rebecca at Salar Jung Museum. Note the fine crafts of veil and clothing
https://commons.wikimedia.org/wiki/File:The_Veiled_Rebecca_01.jpg#/media/File:The_Veiled_Rebecca_01.jpg

Galleries

The museum building, semicircular in shape with 38 galleries, spread on two floors, displays only a part of the original collection. The ground floor has 20 galleries and the first floor has 18 galleries. The exhibits on different subjects are displayed in separate galleries. Each gallery is huge and has many artifacts on display including ones dating back to the 4th century.

Apart from the galleries, there is a reference Library, reading room, publication and education section, chemical conservation lab, sales counter, cafeteria etc. Guides are available at fixed timings free of charge.

Notable exhibits



Fig 3.43: Mephistopheles & Margareta: (Double statue) Wooden sculpture 19th century CE. Note that reflection shows a woman (Margareta) while the front side is that of a man (Mephistopheles)

https://commons.wikimedia.org/wiki/File:Salar_Jung_Museum_-_Front_Man_Back_Woman.jpg#/media/File:Salar_Jung_Museum_-_Front_Man_Back_Woman.jpg

There are Aurangzeb's daggers belonging to empress Noor Jahan, emperors Jahangir and Shah Jahan, the turbans and chair of Tipu Sultan, furniture from Egypt, paintings on display. Among the sculptures stands out the world-famous statue of Veiled Rebecca by G.B. Benzoni, an Italian sculptor, in 1876. Her beautiful face hazily is visible through a marble but gossamer veil. Equally captivating is a double-figure wood sculpture. It stands before a mirror and shows the facade of a nonchalant Mephistopheles and the image of a demure Margareta in the mirror. The eastern section is of equal importance with its wide variety of silk weaving and different art forms, including layer wood cutting paintings, porcelain works and many more, dating back to almost 2nd century.

Quran collections

The museum has a famous Quran collection, from around the world in different fonts and designs, called the Quran Written with Gold and Silver. There are many more collections of religious books, as well as Arabic Quran.

Clock

A variety and array of clocks greet the visitor in the clock room. There are ancient sundials in the form of obelisks to huge and modern clocks of the twentieth century. Others in the range vary from miniature clocks which need a magnifying glass to imbibe their beauty and complexity to stately grandfather clocks from as far away as France, Germany, Italy, Switzerland and Britain including the musical clock Salar Jung bought from Cook and Kelvey of England. Every hour, a timekeeper emerges from the upper deck of the clock to strike a gong as many times as it is the hours of the day. The clock is an antique.

The Salar Jung Museum possesses a good number of clocks collected from different European countries such as France, England, Switzerland, Germany, Holland etc. The variety includes the Bird cage clocks, Bracket clocks, Grandfather clocks, Skeleton clocks, etc. The museum is also having some good examples of the clocks of the contemporary period of Louis XV, Louis XVI, and Napoleon 1st of France. The most important clock which attracts the greatest number of visitors everyday is however, a British Bracket clock. It has got a mechanical device by which a miniature toy figure comes out of an enclosure and strikes the gong and then returns to the enclosure at each hour.

The Indian Parliament has declared the museum an Institution of National Importance.

CHECK YOUR PROGRESS

Describe the history and importance of the Salarjung Museum, Hyderabad
Explain the various collected artifacts at the Salarjung Museum
Elaborate the various galleries at the Salarjung Museum

3.11 RAILWAT TOURISM: THE PALACE ON WHEELS

The Palace on Wheels is a luxury tourist train. It was launched by the Indian Railways in association with Rajasthan Tourism Development Corporation to promote tourism in Rajasthan.

The train service was refurbished and relaunched in August 2009 with a new decor, itinerary and cuisine. It was voted the 4th luxurious train in the world in 2010.

History

The Palace on Wheels started on 26 January 1982. The concept of the Palace on Wheels was derived from the royal background of the coaches, which were originally meant to be the personal railway



Fig 3.44: Palace on wheel at Jaipur Railways Station

https://commons.wikimedia.org/wiki/File:Palace_on_Wheels_Jaipur.jpg#/media/File:Palace_on_Wheels_Jaipur.jpg

coaches of the erstwhile rulers of the princely states of Rajputana, Gujarat, the Nizam of Hyderabad and the Viceroy of British India.

Interiors

Each saloon highlights the cultural ethos of the state, represented through the use of furniture, handicrafts, painting and furnishings. Delhi-based interior designer Monica Khanna did the interiors of the train.

Facilities

There are 23 coaches in the train. 104 tourists can travel in train. Each coach is named after former Rajput states and matches the aesthetics and interiors of the royal past: Alwar, Bharatpur, Bikaner, Bundi, Dholpur, Dungargarh, Jaisalmer, Jaipur, Jhalawar, Jodhpur, Kishangarh, Kota, Sirohi and Udaipur. Each coach has four cabins (named chambers or saloons by the company) with luxury amenities and Wi-Fi internet. The train has two restaurants, The Mahārāja and The Mahārāni, with a Rajasthani ambience serving continental, Chinese cuisine, one bar cum lounge, 14 saloons and a spa.

Route

The train has a 7 nights & 8 days itinerary departs from New Delhi (Day 1), and covers Jaipur (Day 2), Sawai Madhopur and Chittaurgarh (Day 3), Udaipur (Day 4), Jaisalmer (Day 5), Jodhpur (Day 6), Bharatpur and Agra (Day 7), return to New Delhi (Day 9).

Awards and recognition

Train got PATA Gold Award in 1987 within few years of its inception. The award is given by Pacific Asia Travel Association(PATA).



Fig 3.45: Dining car at Palace on Wheels



Fig 3.46: A view of Palace on Wheels interior

Various TV channels like BBC, MTV, ZEE TV, National Geographic and Discovery channel have covered this train in their various shows.

In a survey done by global travel magazine Conde Nast, Palace on Wheels was voted as 4th best luxurious train in the world and best in Asia.

CHECK YOUR PROGRESS

Explain the concept of Palace on Wheel
Discuss the history of Palace on Wheel
Describe the interior at the Palace on Wheel
Discuss the facilities at the Palace on Wheel

3.12 THE GOLDEN CHARIOT

The Golden Chariot is a luxury tourist train that connects the important tourist spots in the Indian states of Karnataka, Goa, Kerala & Tamil Nadu as well as Pondicherry, depending on the selected itinerary. It is named after the Stone Chariot in the Vitthala Temple at Hampi. The 19 coaches on the train are coloured purple and gold, and sport the logo of a mythological animal with the head of an elephant and a body of a lion. The Golden Chariot is operating between the months of October–March for 2015/16 season with a departure every week, on Monday and had its maiden commercial run on 10 March 2008. The train, along with the Deccan Odyssey, is designed on the lines of the more popular Palace on Wheels with accommodations, spa treatments and dining. It has been awarded the title of "Asia's Leading Luxury Train" at World Travel Awards, 2013. The train is operated by the Karnataka State Tourism Development Corporation and The Maple Group handles the hospitality services on the train.

History

When the success of Palace on Wheels reached the corridors of the Karnataka State Tourism and Development Corporation (KSTDC), it resulted in the signing of MOU between the state tourism board and the Indian Railways in 2002. Later the Integral Coach Factory (ICF) was assigned the task to give shape to this luxury train. Around 900 layouts were prepared by the engineers before finalizing the design. Architect Kusum Pendse along with 200 carpenters inexorably worked hard to complete the designs of these railway coaches. The process took around 4 months. Finally on 23 January 2008, Golden Chariot was unveiled on the tracks veneered in classic colors of purple and gold symbolizing elegance and golden jubilee celebration of Karnataka. An inauguration ceremony was organized at the Yeshwanthpur Railway Station wherein president Pratibha Devisingh Patil flagged off the train. Finally on 10 March 2008, Golden Chariot chugged on its maiden journey from Bangalore to Goa.

Facilities

The Golden Chariot offers accommodation in 44 cabins in 11 coaches that are named after dynasties that ruled the region: Kadamba, Hoysala, Rashtrakuta, Ganga, Chalukya, Bahamani, Adil Shahi, Sangama, Satavahana, Yadukula and Vijayanagar. It also has two restaurants, a lounge bar, and conference, gym and spa facilities. It has onboard internet connectivity via an USB-stick, and satellite antennae providing live television service in the cabins.

Passengers

This section contains content that is written like an advertisement. Please help improve it by removing promotional content and inappropriate external links, and by adding encyclopedic content written from a neutral point of view. (November 2012) (Learn how and when to remove this template message)

The Golden Chariot can accommodate 88 passengers, and as of March 2009 operated at around 35% occupancy. Most of the tourists on the train are from US, UK, Japan, France and Germany.

Cabins

Recreating the architectural aesthetics of erstwhile south Indian dynasties are the 44 guest cabins categorized as 26 twin bed cabins, 17 double bed cabin

Dining

Golden Chariot features two multi-cuisine restaurants—Nala and Ruchi—serving a buffet spread of vegetarian and non-vegetarian cuisines. The names of both these restaurants draw inspiration from the Indian mythological texts and their interiors are reminiscent of Halebidu and Hampi architectural style. While Nala was a legendary king and a chef in the days of Mahabharata, Ruchi is a Sanskrit word meaning fine taste.

Lounge Bar

The on-site lounge bar—Madeira— is stocked with an assortment of international wines and spirits. The interiors of this lounge bar draw inspiration from the aesthetics of the Mysore palace.

Conference car

The conference car on board the Golden Chariot offers a seating capacity of 30 guests in all. The car is equipped with modern technology such as 42 inch LCD television, and audio-visual equipment.

Health and Recreation

The 'Nirvana Spa' housed on board Golden Chariot offers holistic wellness through an array of Ayurvedic and spa therapies. The recreational coach also comprises a fully equipped gymnasium.

Destinations

The Golden Chariot offers 2 itineraries. The itineraries are named Pride of the South and Splendor of the South.

Pride of the South

Pride of the South tour is a 7 nights and 8 days itinerary during which several tourist places in Karnataka are covered. The destinations covered during Pride of the South are Bengaluru (Day 1), Mysore (Day 2), Nagarhole National Park (Day 3), Hassan, Karnataka, Belur and Halebidu (Day 4), Hospet and Hampi (Day 5), Aihole, Pattadakal and Badami (Day 6), Goa (Day 7), and back to Bengaluru (Day 8).

Splendor of the South

Splendor of the South tour covers tourist places in 3 South Indian states. During this 7 nights and 8 days itinerary, tourist places in Karnataka, Tamil Nadu, Kerala and Pondicherry are explored. Destinations covered during this itinerary include Bangalore (Day 1), Chennai (Day 2), Pondicherry (Day 3), Tanjavur (Day 4), Madurai (Day 5), Thiruvananthapuram (Day 6), Alleppey and Kochi (Day 7) and return to Bangalore (Day 8)

CHECK YOUR PROGRESS

Discuss the concept of the Golden Chariot train
Explain the history of the Golden Chariot train
Discuss the facilities at the Golden Chariot train
Describe the interior at the Golden Chariot
Describe the various types of cabins, lounge bar and conference car at Golden Chariot
Discuss the route of Golden Chariot

3.13 YOGA TOURS

Yoga (/ˈjoʊɡə/; Sanskrit, योगः, pronunciation) is a group of physical, mental, and spiritual practices or disciplines which originated in ancient India. There is a broad variety of yoga schools, practices, and goals in Hinduism, Buddhism, and Jainism. Among the most well-known types of yoga are Hatha yoga and Rāja yoga.

The origins of yoga have been speculated to date back to pre-Vedic Indian traditions; it is mentioned in the Rigveda, but most likely developed around the sixth and fifth centuries BCE, in ancient India's ascetic and śramaṇa movements. The chronology of earliest texts describing yoga-practices is unclear, varyingly credited to Upanishads. The Yoga Sutras of Patanjali date from the first half of the 1st millennium CE, but only gained prominence in the West in the 20th century. Hatha yoga texts emerged around the 11th century with origins in tantra.

Yoga gurus from India later introduced yoga to the West, following the success of Swami Vivekananda in the late 19th and early 20th century. In the 1980s, yoga became popular as a system of physical exercise across the Western world. Yoga in Indian traditions, however, is more than physical exercise; it has a meditative and spiritual core. One of the six major orthodox schools of Hinduism is also called Yoga, which has its own epistemology and metaphysics, and is closely related to Hindu Samkhya philosophy.

Many studies have tried to determine the effectiveness of yoga as a complementary intervention for cancer, schizophrenia, asthma, and heart disease. The results of these studies have been mixed and inconclusive. On December 1, 2016, yoga was listed by UNESCO as an Intangible cultural heritage.

The Sanskrit noun yoga translates to (and is cognate with) English "yoke". It is derived from the root yuj "to attach, join, harness, yoke".

The spiritual sense of the word yoga first arises in Epic Sanskrit, in the second half of the 1st millennium BCE, and is associated with the philosophical system presented in the Yoga Sutras of Patanjali, with the chief aim of "uniting" the human spirit with the Divine. The term kriyāyoga has a grammatical sense, meaning "connection with a verb". But the same compound is also given a technical meaning in the Yoga Sutras (2.1), designating the "practical" aspects of the philosophy, i.e. the "union with the supreme" due to performance of duties in everyday life

According to Pāṇini, the term yoga can be derived from either of two roots, yujir yoga (to yoke) or yuj samādhau ("to concentrate"). In the context of the Yoga Sutras of Patanjali, the root yuj samādhau (to concentrate) is considered by traditional commentators as the correct etymology. In accordance with Pāṇini, Vyasa who wrote the first commentary on the Yoga Sutras, states that yoga means samādhi (concentration).

According to Dasgupta, the term yoga can be derived from either of two roots, yujir yoga ("to yoke") or yuj samādhau ("to concentrate"). Someone who practices yoga or follows the yoga philosophy with a high level of commitment is called a yogi (may be applied to a man or a woman) or yogini (traditionally denoting a woman).

The ultimate goal of Yoga is moksha (liberation), although the exact definition of what form this takes depends on the philosophical or theological system with which it is conjugated.

According to Jacobsen, "Yoga has five principal meanings:

- Yoga, as a disciplined method for attaining a goal;
- Yoga, as techniques of controlling the body and the mind;
- Yoga, as a name of one of the schools or systems of philosophy (darśana);
- Yoga, in connection with other words, such as "hatha-, mantra-, and laya-," referring to traditions specialising in particular techniques of yoga;
- Yoga, as the goal of Yoga practice."

According to David Gordon White, from the 5th century CE onward, the core principles of "yoga" were more or less in place, and variations of these principles developed in various forms over time:

- Yoga, is a meditative means of discovering dysfunctional perception and cognition, as well as overcoming it for release from suffering, inner peace and salvation; illustration of this principle is found in Hindu texts such as the Bhagavad Gita and Yogasutras, in a number of Buddhist Mahāyāna works, as well as Jain texts;
- Yoga, as the raising and expansion of consciousness from oneself to being coextensive with everyone and everything; these are discussed in sources such as in Hinduism Vedic literature and its Epic Mahābhārata, Jainism Praśamaratiprakarana, and Buddhist Nikaya texts;
- Yoga, as a path to omniscience and enlightened consciousness enabling one to comprehend the impermanent (illusive, delusive) and permanent (true, transcendent) reality; examples are found in Hinduism Nyaya and Vaisesika school texts as well as Buddhism Mādhyamaka texts, but in different ways;
- Yoga, as a technique for entering into other bodies, generating multiple bodies, and the attainment of other supernatural accomplishments; these are, states White, described in Tantric literature of Hinduism and Buddhism, as well as the Buddhist Sāmaññaphalasutta;

James Mallinson, however, disagrees and suggests that such fringe practices are far removed from the mainstream Yoga's goal as meditation-driven means to liberation in Indian religions.

White clarifies that the last principle relates to legendary goals of "yogi practice", different from practical goals of "yoga practice," as they are viewed in South Asian thought and practice since the beginning of the Common Era, in the various Hindu, Buddhist, and Jain philosophical schools.

Schools

The term "yoga" has been applied to a variety of practices and methods, including Jain and Buddhist practices. In Hinduism these include Jnana Yoga, Bhakti Yoga, Karma Yoga, Laya Yoga and Hatha Yoga.

The so-called Raja Yoga refers to Ashtanga Yoga, the eight limbs to be practiced to attain samadhi, as described in the Yoga Sutras of Pantajali. The term raja yoga originally referred to the ultimate goal of yoga, which is usually samadhi, but was popularised by Vivekananda as the common name for Ashtanga Yoga.

Hinduism

Classical yoga

Yoga is considered as a philosophical school in Hinduism. Yoga, in this context, is one of the six āstika schools of Hinduism (those which accept the Vedas as source of knowledge).

Due to the influence of Vivekananda, the Yoga Sutras of Patanjali are nowadays considered as the foundational scripture of classical yoga, a status which it only acquired in the 20th century. Before the twentieth century, other works were considered as the most central works, such as the Bhagavad Gita and the Yoga Vasistha, while Tantric Yoga and Hatha Yoga prevailed over Ashtanga Yoga.

Ashtanga yoga

Yoga as described in the Yoga Sutras of Patanjali refers to Ashtanga yoga. The Yoga Sutras of Patanjali is considered as a central text of the Yoga school of Hindu philosophy, It is often called "Rāja yoga", "yoga of the kings," a term which originally referred to the ultimate, royal goal of yoga, which is usually samadhi, but was popularised by Vivekananda as the common name for Ashtanga Yoga.

Ashtanga yoga incorporates epistemology, metaphysics, ethical practices, systematic exercises and self-development techniques for body, mind and spirit. Its epistemology (pramanas) is same as the Sāṃkhya school. Both accept three reliable means to knowledge – perception (pratyākṣa, direct sensory observations), inference (anumāna) and testimony of trustworthy experts (śabda, agama). Both these orthodox schools are also strongly dualistic. Unlike the Sāṃkhya school of Hinduism, which pursues a non-theistic/atheistic rationalist approach, the Yoga school of Hinduism accepts the concept of a "personal, yet essentially inactive, deity" or "personal god". Along with its epistemology and metaphysical foundations, the Yoga school of Hindu philosophy incorporates ethical precepts (yamas and niyamas) and an introspective way of life focused on perfecting one's self physically, mentally and spiritually, with the ultimate goal being kaivalya (liberated, unified, content state of existence).

Hatha yoga

A sculpture of Gorakshanath, a celebrated 11th century yogi of Nath tradition and a major proponent of Hatha yoga.

Hatha yoga, also called hatha vidyā, is a kind of yoga focusing on physical and mental strength building exercises and postures described primarily in three texts of Hinduism:

Hatha Yoga Pradipika, Svātmārāma (15th century)

Shiva Samhita, author unknown (1500 or late 17th century)

Gheranda Samhita by Gheranda (late 17th century)

Many scholars also include the preceding Goraksha Samhita authored by Gorakshanath of the 11th century in the above list. Gorakshanath is widely considered to have been responsible for popularizing hatha yoga as we know it today.

Vajrayana Buddhism, founded by the Indian Mahasiddhas, has a series of asanas and pranayamas, such as tummo (Sanskrit caṇḍālī) and trul khor which parallel hatha yoga.

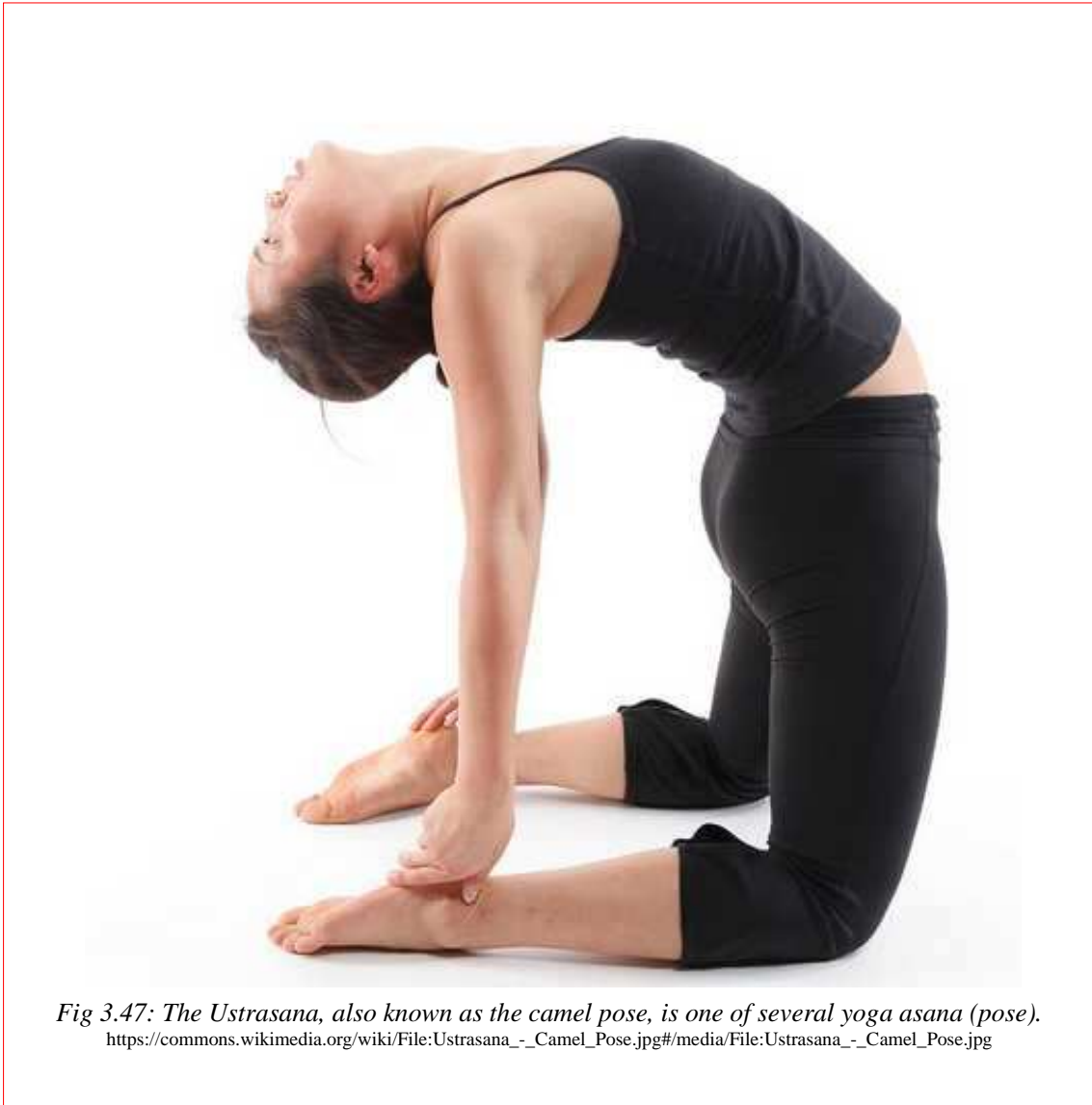


Fig 3.47: The Ustrasana, also known as the camel pose, is one of several yoga asana (pose).
https://commons.wikimedia.org/wiki/File:Ustrasana_-_Camel_Pose.jpg#/media/File:Ustrasana_-_Camel_Pose.jpg

Health effects

Yoga has been studied and may be recommended to promote relaxation, reduce stress and improve some medical conditions such as premenstrual syndrome. Yoga is considered to be a low-impact activity that can provide the same benefits as "any well-designed exercise program, increasing general health and stamina, reducing stress, and improving those conditions brought about by sedentary lifestyles". It is particularly promoted as a physical therapy routine, and as a regimen to strengthen and balance all parts of the body.

Yoga may improve psychological health during cancer treatment, although more evidence is needed to confirm this possible benefit. Other research indicated that yoga could be a useful in addition to other treatments in schizophrenia, and may have positive effects on mental health, although the quality of research to define these effects is low.

In 2015 the Australian Government's Department of Health published the results of a review of alternative therapies that sought to determine if any were suitable for being covered by health insurance. Yoga was one of 17 practices evaluated for which no clear evidence of effectiveness was found. Accordingly In 2017 the Australian government named yoga as a practice that would not qualify for insurance subsidy, saying this step would "ensure taxpayer funds are expended appropriately and not directed to therapies lacking evidence".

Adults

While some of the medical community regards the results of yoga research as significant, others point to many flaws which undermine results. Much of the research on yoga has taken the form of preliminary studies or clinical trials of low methodological quality, including small sample sizes, inadequate blinding, lack of randomization, and high risk of bias. A 2013 review described the effectiveness of yoga for low back pain in the short-term, and moderate evidence that it was effective in the long-term. Another study found an incidence of back injuries from yoga.

Some clinicians have reported studies investigating yoga as a complementary intervention for cancer patients to decrease depression, insomnia, pain, and fatigue and to increase anxiety control. Others have questioned the quality of research and uncertainty in proving this effect.

A 2016 systematic review and meta-analysis found no evidence that yoga was effective for metabolic syndrome.

Physical injuries

Some yoga practitioners suffer physical injuries analogous to sports injuries. A survey of yoga practitioners in Australia showed that about 20% had suffered some physical injury while practicing yoga. In the previous 12 months 4.6% of the respondents had suffered an injury producing prolonged pain or requiring medical treatment. Headstands, shoulder stands, lotus and half lotus (seated cross-legged position), forward bends, backward bends, and handstands produced the greatest number of injuries.

Among the main reasons that experts cite for causing negative effects from yoga are beginners' competitiveness and instructors' lack of qualification. As the demand for yoga classes grows, many people get certified to become yoga instructors, often with relatively little training. Not every newly certified instructor can evaluate the condition of every new trainee in their class and recommend refraining from doing certain poses or using appropriate props to avoid injuries. In turn, a beginning

yoga student can overestimate the abilities of their body and strive to do advanced poses before their body is flexible or strong enough to perform them.

Vertebral artery dissection, a tear in the arteries in the neck which provide blood to the brain can result from rotation of the neck while the neck is extended. This can occur in a variety of contexts, but is an event which could occur in some yoga practices. This is a very serious condition which can result in a stroke.

Acetabular labral tears, damage to the structure joining the femur and the hip, have been reported to have resulted from yoga practice.

Children

It is claimed that yoga can be an excellent training for children and adolescents, both as a form of physical exercise and for breathing, focus, mindfulness, and stress relief: many school districts have considered incorporating yoga into their Physical Education programs. The Encinitas, California school district gained a San Diego Superior Court Judge's approval to use yoga in Physical Education, holding against the parents who claimed the practice was intrinsically religious and hence should not be part of a state funded program.

CHECK YOUR PROGRESS

- Elaborate the concept of Yoga
- Discuss the concept of Yoga according to Pāṇini
- Explain the five principles listed by Jacobsen
- Describe the various schools of Yoga
- Discuss the classical yoga of Hinduism
- Elaborate Ashtang Yoga
- Explain Hatha Yoga
- Discuss the health effects of Yoga
- Explain how promotion of Yoga may have effects on tourism

3.14 END QUESTIONS

The following questions should help you prepare for the End Examinations. These questions are for 5 marks each and should take you 11 minutes under examination conditions.

1. Describe the various monuments at Fatehpur Sikri
2. Explain the importance of Fatehpur Sikri in the history of India
3. Elaborate the reasons for abandoning the Fatehpur Sikri
4. Discuss the importance of Humayun's Tomb
5. Explain the various buildings at the Humayun's Tomb complex
6. Elaborate the history of Humayun's Tomb
7. Discuss the need for restoration of Humayun's Tomb complex

8. Describe the architectural features of Humayun's Tomb monument
9. Describe the Elephanta Caves as an example of harmony between Hindu and Buddhist ideas
10. Elaborate how the Elephanta caves got their name
11. Explain the history of Elephanta island
12. Give an overview of Elephanta Caves site
13. Describe the Cave 1 (Main Great Cave)
14. Elaborate the importance of the Trimurti sculpture at Elephanta
15. Describe the Gangadhara sculpture at Elephanta
16. Describe the ardha-narishwar sculpture at Elephanta
17. Describe the natraj sculpture at Elephanta
18. Discuss the monument of Charminar
19. Describe the historical importance of Charminar
20. Elaborate the importance of Charminar from trade point of view
21. Describe the purpose for erecting India Gate
22. Discuss the importance of India Gate
23. Describe the purpose for erecting Gateway of India
24. Discuss the style of architecture for Gateway of India
25. Elaborate the structural design of Gateway of India
26. Discuss the various monuments at the Qutub Meenar Complex
27. Explain the history of Qutub Complex
28. Explain the purpose and importance of Alai Darwaza
29. Describe the structure of Qutb Minar
30. Explain the history of Qutb Minar
31. Discuss the structure and style of Qutb Minar
32. Elaborate the various damages to the Qutb Minar and its restoration
33. Describe the Taj Mahal
34. Elaborate the construction style and architectural influences on Taj Mahal
35. Describe the tomb at the Taj Mahal
36. Explain the minarets at the Taj Mahal
37. Describe the calligraphy at the Taj Mahal
38. Describe the external decoration of the Taj Mahal
39. Describe the history and importance of the National Museum at New Delhi
40. Explain the various departments at the National Museum, Delhi
41. Describe the Harappan Gallery at the National Museum, New Delhi
42. Describe the history and importance of the Salarjung Museum, Hyderabad
43. Explain the various collected artifacts at the Salarjung Museum
44. Elaborate the various galleries at the Salarjung Museum
45. Explain the concept of Palace on Wheel
46. Discuss the history of Palace on Wheel
47. Describe the interior at the Palace on Wheel
48. Discuss the facilities at the Palace on Wheel
49. Discuss the concept of the Golden Chariot train
50. Explain the history of the Golden Chariot train
51. Discuss the facilities at the Golden Chariot train
52. Describe the interior at the Golden Chariot
53. Describe the various types of cabins, lounge bar and conference car at Golden Chariot
54. Discuss the route of Golden Chariot
55. Elaborate the concept of Yoga
56. Discuss the concept of Yoga according to Pāṇini

57. Explain the five principles listed by Jacobsen
58. Describe the various schools of Yoga
59. Discuss the classical yoga of Hinduism
60. Elaborate Ashtang Yoga
61. Explain Hatha Yoga
62. Discuss the health effects of Yoga
63. Explain how promotion of Yoga may have effects on tourism

3.15 REFERENCES

1. https://en.wikipedia.org/wiki/Lists_of_Indian_Monuments_of_National_Importance
2. https://en.wikipedia.org/wiki/Fatehpur_Sikri
3. https://en.wikipedia.org/wiki/Humayun%27s_Tomb
4. https://en.wikipedia.org/wiki/Elephanta_Caves
5. <https://en.wikipedia.org/wiki/Charminar>
6. https://en.wikipedia.org/wiki/India_Gate
7. https://en.wikipedia.org/wiki/Gateway_of_India
8. https://en.wikipedia.org/wiki/Hawa_Mahal
9. <https://en.wikipedia.org/wiki/Varanasi>
10. <https://en.wikipedia.org/wiki/Badrinath>
11. https://en.wikipedia.org/wiki/Ajmer_Sharif_Dargah
12. <https://en.wikipedia.org/wiki/Sanchi>
13. https://en.wikipedia.org/wiki/National_Museum,_New_Delhi
14. https://en.wikipedia.org/wiki/Salar_Jung_Museum
15. <https://en.wikipedia.org/wiki/Yoga>
16. https://en.wikipedia.org/wiki/Palace_on_Wheels
17. https://en.wikipedia.org/wiki/Golden_Chariot

UNIT 4 : PILGRIMS TOURISM AND FORTS IN INDIA

4.00 BEFORE WE BEGIN

We are coming to the last unit of this course. In the first Unit, I gave you a bird's eye view of the cultural heritage of India which is in essence the glimpses of various facets which makes up India's traditions. As I explained to you a number of occasions, we have taken an overview of the course in the first unit and subsequent units were the detailing of the various aspects of our culture.

In this last Unit, I will take you to a journey of various pilgrimage places in our country. As you may know there are four dharmas of the Vaishnav traditions and 12 jyotirlingas of Shaiv traditions in the Hindu religion in India. Besides there are numerous places of reverence for Buddhist, Sikhs, Muslim and Christian faiths. It would not be possible to cover all this in a single course for a semester. Hence we have taken a sample of a few Hindu places of pilgrimage and one place representing the Muslim community. We will study the information which you need to know if you were to face the queries from tourists and pilgrims. I have taken the information from Wikipedia which I believe to be fairly authentic and is also open source. We will be studying Badrinath, Varanasi (Banaras), Allahabad (Prayag), Ajmer as representative pilgrim places.

One travels to pilgrim places in search of peace of mind and a solace. It gives the tourists satisfaction through the beliefs which have transmitted in our culture through generations. However, after having completed the rituals at these places, the tourists note the architecture of the places. They wonder how these places of worships were created by the forefathers using very limited mechanical resources. He also wonders the similarity in the plan and elevation of the temple or mosque. He realizes that there are certain underlying beliefs in construction of the temples. A tourist may ask questions about the vastu shastra of the temple. I would like to equip you with the sufficient and authentic information in respect to the various styles of temple architecture. I am sure you will find it very interesting.

Not only should we know the architectural principles about the temples, we should also know about the evolution of styles of architecture in other building etc. I will take you through the architecture of India campaign. As an exemplar of the Maurya architecture of around 300 BC, I will refer to Sanchi. As you may know, India has emblem taken from the Ashoka pillar. As a student of Indian culture, we will study the Sanchi through various ages from Maurya down to Satvahana.

Tourists are immensely interested in visiting forts. Forts take you through the historical events and the stories which you have seen in movies and legends. I will take you through the various forts in India. As a peculiar example of Indian fort, I have chosen Murud Janjira fort. It is a unique fort, surrounded by sea from all sides (a Jal Durga) which is very well protected and virtually unconquered in history.

As explained earlier, studying our culture binds us with our nation's traditions as well as helps us become a better professional in hospitality and tourism. You can create your tourism product better with the knowledge of various places of architecture, pilgrimage and forts.

4.01 UNIT OBJECTIVES

After studying this unit you will be able to

- Describe the holi city of Badrinath
- Explain the importance of Badrinath for tourism
- Elaborate the history of Badrinath
- Discuss the Badrinath temple
- Elaborate the legend regarding Badrinath in Bhagwat puran
- Describe the holi city of Varanasi
- Explain the importance of Varanasi for tourism
- Elaborate the history of Varanasi
- Discuss the Varanasi temple
- Elaborate the mythologies regarding Dashaswamedh ghat in Varanasi
- Describe the various ghats at Varanasi
- Explain the importance of Manikarnika ghat
- Elaborate the importance of cremation at Varanasi
- Explain the history of Allahabad
- Elaborate the importance of location of Allahabad
- Discuss the legends in Veda about Prayāga (Allahabad)
- Discuss the religious significance of Prayāga
- Describe the triveni sangam at Allahabad
- Elaborate the various ghats at Allahabad
- Explain the importance of Ajmer Sharif as a pilgrim place.
- Describe the location of Ajmer Dargah.
- Describe the shrine at the Ajmer Sharif
- Outline the feature of architecture of India in brief
- Discuss the features of Indus Valley Civilisation.
- Describe the various buildings of architectural significance belonging to post-Maha Janapadas period (600 BC – 200 AD).
- Discuss the architecture in India during early Common Era (200 AD – 1200 AD)
- Explain the features of architecture in late middle age (1100 AD – 1526 AD)
- Describe the influences on architecture of India in early modern period (1500 AD – 1947 AD)
- Explain the features of Maratha Architecture
- Elaborate the distinctive styles of European colonial architecture
- Explain the influence of British Colonial Era on Indian Architecture between 1615 to 1947.
- Explain the variations seen in Indian architecture post independence (1947 onwards)
- Explain the philosophical basis for construction of a Hindu temple.
- Elaborate the historical development in various styles of Hindu temples.
- Explain the architecture of South East Asian Hindu temple.
- Elaborate the features design of a Hindu temple
- Discuss the requirement of the site for developing a temple according to Sanskrit text
- Elaborate the vastu purush mandal layout for the Hindu temple
- Elaborate on the characteristics of builders of Hindu temples.
- Explain the various schools of temple building traditions
- Describe the defining features of the different styles of temple architecture
- Distinguish between Dravid and Nagara architecture
- Elaborate the importance of Sanchi in architectural achievements of Indian culture
- Explain the importance of location of Sanchi

- Explain the development of various features of Stupa during Maurya period
- Explore the importance of city of Sanchi in evolution of Buddhism in the global level
- Describe the Ashoka pillar found at Sanchi
- Explain the development of various features of Stupa during Shunga period
- Describe the Great Stupa (No 1)
- Explain the contribution of Satavahana period to the cultural traditions of Sanchi
- Elaborate on the nature of forts in India
- Explain the methods of construction of forts during ancient India
- Elaborate on types of ancient Indian forts
- Explain the changes in the philosophy of forts necessitated by advent of artillery in medieval period.
- Elaborate on the methods of construction of medieval forts in India.
- Describe the features of forts constructed by the British in India
- Explain the importance of Murud Janjira fort
- Elaborate on the reasons for popularity of Murud Janjira among the tourists
- Give a historical account of the Murud Janjira fort

4.02 PILGRIM TOURISM SPOTS IN INDIA: BADRINATH



Fig 4.01: Badrinath Temple

https://commons.wikimedia.org/wiki/File:Badrinath_Temple_-_OCT_2014.jpg#/media/File:Badrinath_Temple_-_OCT_2014.jpg

Badrinath is a holy town and a nagar panchayat in Chamoli district in the state of Uttarakhand, India. It is the most important of the four sites in India's Char Dham pilgrimage and gets its name from the temple of Badrinath

As of 2001 India census, Badrinath had a population of 841. Males constitute 55% of the population and females 45%. Badrinath has an average literacy rate of 89%, ; with 92% of the males and 86% of females literate. 9% of the population is under 6 years of age.

Badri refers to a berry that was said to grow abundantly in the area, and nath means "Lord" / "Lord of" as per context in which it is referred. Badri is also the Sanskrit name for the Indian Jujube tree, which has an edible berry. Some scriptural references refer to Jujube trees being abundant in Badrinath.

History



Fig 4.02: Neelkanth peak seen from Badrinath

Top: The original Jain Tirthankar shrine in meditation posture photographed unadorned. Bottom: The Jain deity adorned and converted to Hindu deity Vishnu.

Badrinath was re-established as a major pilgrimage site by Adi Shankara in the 7th century. In earlier days, pilgrims used to walk hundreds of miles to visit Badrinath temple.

The temple has been repeatedly destroyed by earthquakes and avalanches. As late as the First World War, the town consisted only of the 20-odd huts used by the temple's staff, but the site drew thousands each year and up to 50,000 on its duodecennial festivals (every twelve years). In recent years its popularity has increased still more, with an estimated 600,000 pilgrims visiting during the 2006 season, compared to 90,676 in 1961. The temple in Badrinath is also a sacred pilgrimage site for Vaishnavites. Badrinath is also gateway to several mountaineering expeditions headed to mountains like Nilkantha.

Temple

The Badrinath temple is the main attraction in the town. According to legend Shankar discovered a black stone image of Lord Badrinarayan made of Saligram stone in the Alaknanda River. He originally enshrined it in a cave near the Tapt Kund hot springs. In the sixteenth century, the King of Garhwal moved the murti to the present temple. The temple is approximately 50 ft (15 m) tall with a small cupola on top, covered with a gold gilt roof. The facade is built of stone, with arched windows. A broad stairway leads up to a tall arched gateway, which is the main entrance. The architecture



Fig 4.03: Tapt Kund (Hot Spring) near Badrinath Temple
<https://commons.wikimedia.org/wiki/File:Badrinath-taptkund.jpg#/media/File:Badrinath-taptkund.jpg>



Fig 4.04: Alaknanda river in Badrinath
<https://commons.wikimedia.org/wiki/File:Alaknanda.jpg#/media/File:Alaknanda.jpg>

resembles a Buddhist vihara (temple), with the brightly painted facade also more typical of Buddhist temples. Just inside is the mandapa, a large pillared hall that leads to the garbha gha, or main shrine area. The walls and pillars of the mandapa are covered with intricate carvings.

Legend

According to the Bhagavata Purana, "There in Badrikashram the supreme being (Vishnu), in his incarnation as the sages Nara and Narayana, had been undergoing great penance since time immemorial for the welfare of all living entities." (Bhagavata Purana 3.4.22)

The Badrinath area is referred to as Badari or Badarikaashram (बदरिकाश्रम) in Hindu scriptures. It is a place sacred to Vishnu, particularly in Vishnu's dual form of Nara-Narayana. Thus, in the Mahabharata, Krishna, addressing Arjuna, says, "Thou wast Nara in a former body, and, with Narayana for thy companion, didst perform dreadful austerity at Badari for many myriads of years."

One legend has it that when the goddess Ganga was requested to descend to earth to help suffering humanity on the request of suryavansh king bhagiratha, the earth was unable to withstand the force of her descent. Therefore, the mighty Ganga (Ganges) was split into two holy channels, with Alaknanda one of them.

Another Legend explains both name and sitting posture as this place was full of Badri bushes and Vishnu meditating for, beloved Lakshmi stood next to him sheltering him from scorching sunlight turned into a Badri herself called 'BADRI VISHAL' and her lord(Nath) became the BadriNath.

The mountains around Badrinath are mentioned in the Mahabharata, when the Pandavas were said to have expired one by one, when ascending the slopes of a peak in western Garhwal called Swargarohini.(literal meaning - the 'Ascent to Heaven'). The Pandavas passed through Badrinath and the town of Mana, 4 km north of Badrinath, on their way to Svarga (heaven). There is also a cave in Mana where Vyasa, according to legend, wrote the Mahabharata.

The area around Badrinath was celebrated in Padma Purana as abounding in spiritual treasures.

Geography

Badrinath has an average elevation of 3,100 metres (10,170 feet). It is in the Garhwal Himalayas, on the banks of the Alaknanda River. The town lies between the Nar and Narayana mountain ranges 9 km east of Nilkantha peak (6,596m). Badrinath is located 62 km northwest of Nanda Devi peak and 301 km north of Rishikesh. From Gaurikund (near Kedarnath) to Badrinath by road is 233 km.

CHECK YOUR PROGRESS

- Explain the importance of Badrinath for tourism
- Elaborate the history of Badrinath
- Discuss the Badrinath temple
- Elaborate the legend regarding Badrinath in Bhagwat puran

4.03 VARANASI



Fig 4.05: Dashashwamedh Ghat

https://commons.wikimedia.org/wiki/File:Dashashwamedha_ghat_on_the_Ganga,_Varanasi.jpg#/media/File:Dashashwamedha_ghat_on_the_Ganga,_Varanasi.jpg

Varanasi (Hindustani pronunciation: [vaːˈraːɳəsi] (About this sound listen)), also known as Benares, Banaras (Banāras [bəˈnaːrəs]), or Kashi (Kāśī [ˈkaːʃi] (About this sound listen)), is a city on the banks of the Ganges in the Uttar Pradesh state of North India, 320 kilometres (200 mi) south-east of the state capital, Lucknow, and 121 kilometres (75 mi) east of Allahabad. A major religious hub in India, it is the holiest of the seven sacred cities (Sapta Puri) in Hinduism and Jainism, and played an important role in the development of Buddhism and Ravidassia. Varanasi lies along National Highway 2, which connects it to Kolkata, Kanpur, Agra, and Delhi, and is served by Varanasi Junction railway station and Lal Bahadur Shastri International Airport.

Varanasi is also one of 72 districts in the Indian state of Uttar Pradesh. At the time of the 2011 census, there were a total of 8 blocks and 1329 villages in this district. Main languages of Varanasi are Banarasi, Bhojpuri/Awadhi.

Varanasi grew as an important industrial centre, famous for its muslin and silk fabrics, perfumes, ivory works, and sculpture. Buddha is believed to have founded Buddhism here around 528 BCE when he gave his first sermon, "The Setting in Motion of the Wheel of Dharma", at nearby Sarnath. The city's religious importance continued to grow in the 8th century, when Adi Shankara established the worship of Shiva as an official sect of Varanasi. During the Muslim rule through Middle Ages, the city continued as an important centre of Hindu devotion, pilgrimage, mysticism and poetry which further contributed to its reputation as a centre of cultural importance and religious education. Tulsidas wrote his epic poem on Rama's life called Ram Charit Manas in Varanasi. Several other major figures of the Bhakti movement were born in Varanasi, including Kabir and Ravidas. Guru Nanak visited Varanasi for Maha Shivaratri in 1507, a trip that played a large role in the founding of Sikhism.



Fig 4.06: Manikarnika Ghat

https://commons.wikimedia.org/wiki/File:Manikarnika_Cremation_Ghat,_Varanasi.jpg#/media/File:Manikarnika_Cremation_Ghat,_Varanasi.jpg

In the 16th century, Varanasi experienced a cultural revival under the Mughal emperor Akbar who patronised the city, and built two large temples dedicated to Shiva and Vishnu, though much of modern Varanasi was built during the 18th century, by the Maratha and Brahmin kings. The Kingdom of Benares was given official status by the Mughals in 1737, and continued as a dynasty-governed area until Indian independence in 1947. The city is governed by the Varanasi Nagar Nigam (Municipal Corporation) and is represented in the Parliament of India by the current Prime Minister of India Narendra Modi, who won the Lok Sabha elections in 2014 by a huge margin. Silk weaving, carpets and crafts and tourism employ a significant number of the local population, as do the Diesel Locomotive Works and Bharat Heavy Electricals. Varanasi Hospital was established in 1964.

Varanasi has been a cultural centre of North India for several thousand years, and is closely associated with the Ganges. Hindus believe that death in the city will bring salvation, making it a major centre for pilgrimage. The city is known worldwide for its many ghats, embankments made in steps of stone slabs along the river bank where pilgrims perform ritual ablutions. Of particular note are the Dashashwamedh Ghat, the Panchganga Ghat, the Manikarnika Ghat and the Harishchandra Ghat, the last two being where Hindus cremate their dead and the Hindu genealogy registers at Varanasi are kept here.

The Ramnagar Fort, near the eastern bank of the Ganges, was built in the 18th century in the Mughal style of architecture with carved balconies, open courtyards, and scenic pavilions. Among the estimated 23,000 temples in Varanasi are Kashi Vishwanath Temple of Shiva, the Sankat Mochan Hanuman Temple, and the Durga Temple. The Kashi Naresh (Maharaja of Kashi) is the chief cultural patron of Varanasi, and an essential part of all religious celebrations. An educational and musical centre, many prominent Indian philosophers, poets, writers, and musicians live or have lived in the city, and it was the place where the Benares gharana form of Hindustani classical music was



Fig 4.07: Benares: The Golden Temple, India, ca. 1915 Tinted lantern slide showing an image of the Golden Temple in Benares (Varanasi), in the province of Uttar Pradesh, India. Varanasi is one of the oldest and holiest cities in India. The temple pictured is the Kashi Vishwanath Temple dedicated to Lord Shiva

[https://commons.wikimedia.org/wiki/File:Benares-_The_Golden_Temple,_India,_ca._1915_\(IMP-CSCNWW33-OS14-66\).jpg#/media/File:Benares-_The_Golden_Temple,_India,_ca._1915_\(IMP-CSCNWW33-OS14-66\).jpg](https://commons.wikimedia.org/wiki/File:Benares-_The_Golden_Temple,_India,_ca._1915_(IMP-CSCNWW33-OS14-66).jpg#/media/File:Benares-_The_Golden_Temple,_India,_ca._1915_(IMP-CSCNWW33-OS14-66).jpg)

developed. One of Asia's largest residential universities is Banaras Hindu University (BHU). The Hindi-language nationalist newspaper, *Aj*, was first published in 1920.

Ghats

Ghats in Varanasi are riverfront steps leading to the banks of the River Ganges. The city has 88 ghats. Most of the ghats are bathing and puja ceremony ghats, while two ghats are used exclusively as cremation sites.

Most Varanasi ghats were rebuilt after 1700 AD, when the city was part of Maratha Empire. The patrons of current ghats are Marathas, Shindes (Scindias), Holkars, Bhonsles, and Peshwes (Peshwas). Many ghats are associated with legends or mythologies while many ghats are privately owned. Morning boat ride on the Ganges across the ghats is a popular visitors attraction.

According to the puranic sources, there are five key ghats on the riverfront, important because of their association with a defining feature of the holy city of Kashi: Assi Ghat, Dashashwamedh Ghat, Manikarnika Ghat, Panchganga Ghat and Adi Keshav Ghat. .



Fig 4.08: The 18th century Durga Kund Temple, also known as the "Monkey temple"
https://commons.wikimedia.org/wiki/File:Varanasi_India.jpg#/media/File:Varanasi_India.jpg

Assi Ghat

This ghat that used to lie at the confluence of the Ganges with the dry river Asi marks the traditional southern boundary of the city. Asisangameshwar Temple at the ghat finds mention in the Kashi Khand of Skandmahapuram. This ghat is very popular because it is one of the very few ghats that is linked with the city through a wide street. Assi ghat name is given as it is the 80th ghat. PM MODI launched water ATM on 17th sep ,2015 on occasion of PM bithday..

Dashashwamedh Ghat

Dashashwamedh Ghat is located close to Vishwanath Temple, and is probably the most spectacular ghat. Two Hindu mythologies are associated with it: According to one, Lord Brahma created it to welcome Lord Shiva. According to another, Lord Brahma sacrificed ten horses, during Dasa-

Ashwamedha yajna performed here. A group of priests daily perform in the evening at this ghat "Agni Pooja" (Worship to Fire) wherein a dedication is made to Lord Shiva, River Ganges, Surya (Sun), Agni (Fire), and the whole universe.

Manikarnika Ghat

Two legends are associated with Manikarnika Ghat. According to one, it is believed to be the place where Lord Vishnu dug a pit with his Chakra and filled it with his perspiration while performing various penances. While Lord Shiva was watching Lord Vishnu at that time, the latter's earring ("manikarnika") fell into the pit. According to the second legend, in order to keep Lord Shiva from moving around with his devotees, his consort Goddess Parvati hid her earrings, and asked him to find them, saying that they had been lost on the banks of the Ganges. Goddess Parvati's idea behind the fib



Fig 4.09: Memorial of Sant Ravidas at Sant Ravidas Ghat
<https://commons.wikimedia.org/wiki/File:RavidasiVaranasi.JPG#/media/File:RavidasiVaranasi.JPG>

was that Lord Shiva would then stay around, searching forever for the lost earrings. In this legend, whenever a body gets cremated at the Manikarnika Ghat, Lord Shiva asks the soul whether it has seen the earrings.

According to ancient texts, the owner of Manikarnika Ghat bought King Harishchandra as a slave and made him work on the Manikarnika at Harishchandra Ghat. Hindu cremations customarily take place here, though a majority of dead bodies are taken for cremation to the Manikarnik Ghat. According to other sources that Manikarnik Ghat is named after Jhansi ki Rani Laxmibhai.

Scindia Ghat

Scindia Ghat also known as Shinde Ghat borders Manikarnika to the north, with its Shiva temple lying partially submerged in the river as a result of excessive weight of the ghat's construction about 150 years ago. Above the ghat, several of Kashi's most influential shrines are located within the tight maze of alleys of Siddha Kshetra (Field of Fulfillment). According to tradition, Agni, the Hindu God of Fire was born here. Hindu devotees propitiate at this place Vireshwara, the Lord of all heroes, for a son.

Maan-Mandir Ghat

Mana-Mandir Ghat: Maharaja Jai Singh II of Jaipur built this Ghat in 1770, as well as the Jantar Mantar equipped with ornate window casings along with those at Delhi, Jaipur, Ujjain, and Mathura.

There is a fine stone balcony in the northern part of the ghat. Devotees pay homage here to the lingam of Someswar, the Lord of the Moon.

Lalita Ghat

Lalita Ghat: The late King of Nepal built this Ghat in the northern region of Varanasi. It is the site of the Ganges Keshav Temple, a wooden temple built in typical Kathmandu style, The temple has an

image of Pashupateshwar, a manifestation of Lord Shiva. Local festivals including musical parties and games regularly take place at the beautiful Assi Ghat which is at the end of the continuous line of ghats. It is a favorite site of painters and photographers. It is here at the Assi Ghat that Swami Pranabananda, the founder of Bharat Sevasharam Sangh, attained 'Siddhi' (fulfilment/success) in his 'Tapasya' (endeavor) for Lord Shiva, under the auspices of Guru Gambhirananda of Gorakhpur.

Bachraj Ghat

The Jain Ghat or Bachraj Ghat is a Jain Ghat and has three Jain Temples located on the banks of the River. It is believed that the Jain Maharajas used to own these ghats. Bachraj Ghat has three Jain temples near the river's banks and one them is a very ancient temple of Tirthankara Suparswanath.

Cremation on ghats

In Hindu traditions, cremation is one of the rites of passage and the Ghats of Varanasi are considered one of the auspicious locations for this ritual. At the time of the cremation or "last rites", a "Puja" (prayer) is performed. Hymns and mantras are recited during cremation to mark the ritual. The Manikarnika and Harishchandra Ghats are dedicated to the cremation ritual. Annually, less than 2 in 1000 people who die in India, or 25,000 to 30,000 bodies are cremated on various Varanasi Ghats; about an average of 80 per day. This practice has become controversial for the pollution it causes to the river. In 1980s, the Government of India funded a Clean Ganges initiative, to address cremation and other sources of pollution along the Ghats of Varanasi. In many cases, the cremation is done elsewhere and only the ashes are dispersed into the river near these Ghats.

CHECK YOUR PROGRESS

- Describe the holi city of Varanasi
- Explain the importance of Varanasi for tourism
- Elaborate the history of Varanasi
- Discuss the Varanasi temple
- Elaborate the mythologies regarding Dashaswamedh ghat in Varanasi
- Describe the various ghats at Varanasi
- Explain the importance of Manikarnika ghat
- Elaborate the importance of cremation at Varanasi

4.04 ALLAHABAD(PRAYAG)

Allahabad (/ə'la:həbɑ:d/ (About this sound listen), or Prayagraj local Hindustani pronunciation: [ɪla:h'ba:ɖ]) is a large metropolitan city in the Indian state of Uttar Pradesh and the administrative headquarters of Allahabad District, the most populous district in the state and 13th most populous district in India, and the Allahabad Division.

Allahabad is the oldest living city in India after Varanasi. The city is the Judicial capital of Uttar Pradesh with Allahabad High Court being the highest judicial body in the state. As of 2011,



Fig 4.10 Allahabad Fort, built by Akbar in 1575

https://commons.wikimedia.org/wiki/File:Fort_of_Akbar,_Allahabad,_1850s.jpg#/media/File:Fort_of_Akbar,_Allahabad,_1850s.jpg

Allahabad is the seventh most populous city in the state, twelfth in the Northern India and thirty-eighth in India, with an estimated population of 1.11 million in the city and 1.21 million in its metropolitan region. In 2011 it was ranked the world's 40th fastest-growing city. Allahabad, in 2016, was also ranked the third most liveable city in the state (after Noida and Lucknow) and sixteen in the country. A 2016 report of the World Health Organization found Allahabad to be the third-most air-polluted city in the world and the second-most polluted city in India.

The city's original name – Prayag, or "place of offerings" – comes from its position at the Sangam (confluence) of the Ganga, Yamuna and Sarasvati rivers. It plays a central role in Hindu scriptures. Allahabad was originally called Kaushambi (now a separate district) by the Kuru rulers of Hastinapur, who developed it as their capital. Since then, the city has been a political, cultural and administrative centre of the Doab region. In the early 17th century, Allahabad was a provincial capital in the Moghul Empire under the reign of Jahangir.

Akbarnama mentions that the Mughal emperor Akbar founded a great city in Prayag. `Abd al-Qadir Bada'uni and Nizamuddin Ahmad mention that Akbar laid the foundations of an Imperial City at Prayag which was called Ilahabas or Ilahabad. He was said to be impressed by its strategic location and built a fort there, later renaming it Ilahabas by 1584 which was changed to Allahabad by Shah Jahan.

In 1580, Akbar created the "Subah of Ilahabas" with Allahabad as its capital. mid-1600, Salim had made abortive attempt to seize Agra's treasury and came to Allahabad, seizing its treasury and setting himself up as a virtually independent ruler. He was however reconciled with Akbar and returned to Allahabad where he stayed before returning to the royal court in 1604.

In 1833 it became the seat of the Ceded and Conquered Provinces region before its capital was moved to Agra in 1835. Allahabad became the capital of the North-Western Provinces in 1858, and was the capital of India for a day. The city was the capital of the United Provinces from 1902 to 1920 and remained at the forefront of national importance during the struggle for Indian independence.

Located in southern Uttar Pradesh, the city's metropolitan area covers 70.5 km² (27.22 sq miles). Although the city and its surrounding area are governed by several municipalities, a large portion of Allahabad District is governed by the Allahabad City Council. The city is home to colleges, research institutions and 2 dozen central and state government offices. Allahabad has hosted cultural and



Fig 4.11: Pilgrims at the Triveni Sangam, the confluence of the Ganges and the Yamuna rivers in Allahabad.

https://commons.wikimedia.org/wiki/File:Triveni_Sangam.JPG#/media/File:Triveni_Sangam.JPG

sporting events, including Kumbh Mela and the Indira Marathon. Although the city's economy was built on tourism, most of its income now derives from real estate and financial services. This is 2nd most revenue providing district in Uttar Pradesh.

The city was earlier known as Prayāga, a name still commonly used. Prayāga existed during the Vedic period, and is mentioned in the Veda as the location where Brahma (the Hindu creator of the universe) attended a ritual sacrifice. Excavations have revealed Northern Black Polished Ware dating to 600–700 BCE. The Puranas record that Yayati left Prayaga and conquered the region of Saptha Sindhu. His five sons (Yadu, Druhyu, Puru, Anu and Turvashu) founded the main tribes of the Rigveda. Lord Rama, the protagonist of the Ramayana, spent time at the Ashram of Sage Bharadwaj before travelling to nearby Chitrakoot.

When people first settled in what they called the Āryāvarta (or Madhyadesha), Allahabad (then Kaushambi) was an important part of their territory. The Kurus, rulers of Hastinapur (near present-day Delhi), established the town of Kaushambi near Allahabad. They shifted their capital to Kaushambi when Hastinapur was destroyed by floods.

The Doab region, which includes Allahabad, was controlled by a succession of empires and dynasties. The area became part of the Maurya and Gupta Empires from the east and the Kushan Empire from the west before being governed by Kannauj during the 15th century. The city was the site of Maratha incursions before India was colonised.

Triveni Sangam at Allahabad

One such Triveni Sangam (Meeting of three rivers) — Ganges, Yamuna and invisible Saraswati River, which according to Hindu legends, wells up from underground. A place of religious importance and the site for historic Kumbh Mela held every 12 years, over the years it has also been the site of immersion of ashes of several national leaders, including Mahatma Gandhi in 1948. It is also believed to be same place where the drops of holy nectar(अमृत) fell.

Ghats

The main ghat in Allahabad is Saraswati Ghat, located on the banks of Yamuna. It is a newly built delightful place. Stairs from three sides descend to the green water of the Yamuna. And above there is



Fig 4.12: Yamuna in Allahabad during rainy season

https://commons.wikimedia.org/wiki/File:Yamuna_river,_Allahabad.jpg#/media/File:Yamuna_river,_Allahabad.jpg



Fig 4.13: . A procession of pilgrims cross the Ganga during the 2001 Kumbh Mela in Allahabad

https://commons.wikimedia.org/wiki/File:Kumbh_Mela2001.JPG#/media/File:Kumbh_Mela2001.JPG

a park which is always covered with green grass. There are also facilities for boating here. There are also routes to reach Sangam by boat from here.

Sangam Ghat

Balua Ghat

Rasulabad Ghat

Shee Narayan Ghat

Boat Club ghat

Shankar Ghat

Gau Ghat

Kali Maa Ghat

Nehru Ghat

Bargad Ghat

Apart from these, there are more than 100 raw ghats in Allahabad.

CHECK YOUR PROGRESS

Explain the history of Allahabad

Elaborate the importance of location of Allahabad

Discuss the legends in Veda about Prayāga (Allahabad)

Discuss the religious significance of Prayāga

Describe the triveni sangam at Allahabad

Elaborate the various ghats at Allahabad

4.05 AJMER SHARIF DARGAH

Ajmer Sharif Dargah, Ajmer Dargah, Ajmer Sharif or Dargah Sharif is a sufi shrine (Dargah) of sufi saint, Moinuddin Chishti located at Ajmer, Rajasthan, India. The shrine has the grave (Maqbara) of the revered saint, Moinuddin Chist

The dargah of Moinuddin Chishti (Gharib Nawaz -Benefactor of the Poor), is an international waqf, an Islamic mortmain managed by the Dargah Khwaja Saheb Act, 1955 of the Government of India.

Ajmer Sharif Dargah is 2 kilometres (1.2 mi) away from the main central Ajmer Railway station and situated at the foot of the Taragarh hill, and consists of several white marble buildings arranged around two courtyards, including a massive gate donated by the Nizam of Hyderabad and the Akbari Mosque, built by the Mughal emperor Shah Jahan. It contains the domed tomb of the saint.

Akbar and his queen used to come here by foot on pilgrimage from Agra every year in observance of a vow when he prayed for a son. The large pillars called "Kose ('Mile') Minar", erected at intervals of two miles (3 km) along the entire way between Agra and Ajmer mark the places where the royal pilgrims halted every day. It has been estimated that around 150,000 pilgrims visit the site every day.

The Shrine

The main gate to the shrine is the Nizam Gate, followed by the Shahjahani Gate, erected by the Mughal emperor Shah Jahan. In turn it is followed by the Buland Darwaza, built by Sultan Mahmood

Khilji, upon which is hoisted the urs flag, marking the beginning of the death anniversary rituals. The urs for Moinuddin Chishti is celebrated every year on the 6th and 7th of Rajab.

Trust

The dargah (shrine) of Khwaja Moinuddin Chishti is an international wakf (endowment), managed under The Dargah Khwaja Saheb Act, 1955 of Government of India. The Dargah Committee, appointed by the Government, takes care of the maintenance of the shrine, and runs charitable institutions like dispensaries, and guest houses for the devotees but do not care take the rituals of the main shrine (Mazar sharif/Astana e Alia) which is under the custody of hereditary priests known as Khadims.

Dewan of the Dargah

Dewan Syed Zainul Abedin at his office in the Dewan Haweli, Ajmeer Sharif

Dewan Syed Zainul Abedin is the direct descendant in the 22nd generation of Khwaja Moinuddin Chishti. Meanwhile, according to the Supreme Court of India he is the Hereditary Sajjadanashin Spiritual Head of the shrine of Ajmer Dargah. On the other hand, in the aspect of genealogical lineage (family tree), presently he is the most direct descendant of Khawaja Moinuddin Chishti. He is the successor of Khwaja Gareeb Nawaz.

CHECK YOUR PROGRESS

- Explain the importance of Ajmer Sharif as a pilgrim place.
- Describe the location of Ajmer Dargah.
- Describe the shrine at the Ajmer Sharif

4.06 ARCHITECTURE OF INDIA

The architecture of India is rooted in its history, culture and religion. Indian architecture progressed with time and assimilated the many influences that came as a result of India's global discourse with other regions of the world throughout its millennia-old past. The architectural methods practiced in India are a result of examination and implementation of its established building traditions and outside cultural interactions.

Though old, this Eastern tradition has also incorporated modern values as India became a modern nation state. The economic reforms of 1991 further bolstered the urban architecture of India as the country became more integrated with the world's economy. Traditional Vastu Shastra remains influential in India's architecture during the contemporary era.

Indus Valley Civilization (3300 BCE - 1700 BCE)

Dholavira, one of the largest cities of Indus Valley Civilisation, with stepwell steps to reach the water level in artificially constructed reservoirs.



Fig 4.14: Dholavira, one of the largest cities of Indus Valley Civilisation, with stepwell steps to reach the water level in artificially constructed reservoirs.^[2]

[https://commons.wikimedia.org/wiki/File:DHOLAVIRA_SITE_\(24\).jpg#/media/File:DHOLAVIRA_SITE_\(24\).jpg](https://commons.wikimedia.org/wiki/File:DHOLAVIRA_SITE_(24).jpg#/media/File:DHOLAVIRA_SITE_(24).jpg)

The Indus Valley Civilization (3300 BCE - 1700 BCE) covered a large area around the Indus River basin and beyond. In its mature phase, from about 2600 to 1900 BCE, it produced several cities marked by great uniformity within and between sites, including Harappa, Lothal, and the UNESCO World Heritage Site Mohenjo-daro. The civic and town planning and engineering aspects of these are remarkable, but the design of the buildings is "of a startling utilitarian character". There are granaries, drains, water-courses and tanks, but neither palaces nor temples have been identified, though cities have a central raised and fortified "citadel". Mohenjo-daro has wells which may be the predecessors of the stepwell. As many as 700 wells have been discovered in just one section of the city, leading scholars to believe that 'cylindrical brick lined wells' were invented by the Indus Valley Civilization.

Architectural decoration is extremely minimal, though there are "narrow pointed niches" inside some buildings. Most of the art found is in miniature forms like seals, and mainly in terracotta, but there are a very few larger sculptures of figures. In most sites fired mud-brick (not sun-baked as in Mesopotamia) is used exclusively as the building material, but a few such as Dholavira are in stone. Most houses have two storeys, and very uniform sizes and plans. The large cities declined relatively quickly, for unknown reasons, leaving a less sophisticated village culture behind.

Post Maha Janapadas period (600 BCE—200 CE)

The Buddhist stupa, a dome shaped monument, was used in India as a commemorative monument associated with storing sacred relics. The stupa architecture was adopted in Southeast and East Asia, where it became prominent as a Buddhist monument used for enshrining sacred relics. Fortified cities with stūpas, viharas, and temples were constructed during the Maurya empire (c. 321–185 BCE). Wooden architecture was popular and rock cut architecture became solidified. Guard rails—consisting of posts, crossbars, and a coping—became a feature of safety surrounding a stupa. Temples—build on elliptical, circular, quadrilateral, or apsidal plans—were constructed using brick and timber. The Indian gateway arches, the torana, reached East Asia with the spread of Buddhism. Some scholars



Fig 4.15: The Great Stupa at Sanchi (4th–1st century BCE). The dome shaped stupa was used in India as a commemorative monument associated with storing sacred relics.
https://commons.wikimedia.org/wiki/File:Sanchi1_N-MP-220.jpg#/media/File:Sanchi1_N-MP-220.jpg



Fig 4.16: Stepped well (muskin bhanvi) at the Manikesvara Temple in Lakkundi.
https://commons.wikimedia.org/wiki/File:Stepped_Well_at_ManikesvaraTemple_in_Lakkundi.JPG#/media/File:Stepped_Well_at_ManikesvaraTemple_in_Lakkundi.JPG

hold that torii derives from the torana gates at the Buddhist historic site of Sanchi (3rd century BCE – 11th century CE).

Rock-cut stepwells in India date from 200–400 CE. Subsequently, the construction of wells at Dhank (550–625 CE) and stepped ponds at Bhinmal (850–950 CE) took place. Cave temples became prominent throughout western India, incorporating various unique features to give rise to cave architecture in places such as Ajanta and Ellora.

Walled and moated cities with large gates and multi-storied buildings which consistently used arched windows and doors are important features of the architecture during this period. The Indian emperor Ashoka (rule: 273—232 BCE) established a chain of hospitals throughout the Mauryan empire by 230 BCE. One of the edicts of Ashoka (272—231 BCE) reads: "Everywhere King Piyadasi (Ashoka) erected two kinds of hospitals, hospitals for people and hospitals for animals. Where there were no healing herbs for people and animals, he ordered that they be bought and planted." Indian art and culture has absorbed extraneous impacts by varying degrees and is much richer for this exposure. This cross fertilization between different art streams converging on the subcontinent produced new forms that, while retaining the essence of the past, succeeded in the integrating selected elements of the new influences. A long tradition of art and culture was already established well before the beginning of 20th century in India. Indian painting can be broadly divided into two categories — murals and miniature.

Early Common Era—High Middle Ages (200 CE—1200 CE)

Further information: Architecture of Karnataka, Kalinga architecture, Dravidian architecture, Western Chalukya architecture, and Badami Chalukya Architecture

Nalanda and Valabhi university housing thousands of teachers and students—flourished between the 4th–8th centuries. South Indian temple architecture—visible as a distinct tradition during the 7th century CE.

Māru-Gurjara temple architecture originated somewhere in the sixth century in and around areas of Rajasthan. Māru-Gurjara Architecture show the deep understanding of structures and refined skills of Rajasthani craftsmen of the bygone era. Māru-Gurjara Architecture has two prominent styles Maha-Marū and Maru-Gurjara. According to M. A. Dhaky, Maha-Marū style developed primarily in Marudesa, Sapadalaksha, Surasena and parts of Uparamala whereas Maru-Gurjara originated in Medapata, Gurjaradesa-Arbuda, Gurjaradesa-Anarta and some areas of Gujarat. Scholars such as George Michell, M.A. Dhaky, Michael W. Meister and U.S. Moorti believe that Māru-Gurjara Temple Architecture is entirely Western Indian architecture and is quite different from the North Indian Temple architecture. There is a connecting link between Māru-Gurjara Architecture and Hoysala Temple Architecture. In both of these styles architecture is treated sculpturally.

The South Indian temple consists essentially of a square-chambered sanctuary topped by a superstructure, tower, or spire and an attached pillared porch or hall (maṇḍapa or maṇṭapam), enclosed by a peristyle of cells within a rectangular court. The external walls of the temple are segmented by pilasters and carry niches housing sculpture. The superstructure or tower above the sanctuary is of the kūṭina type and consists of an arrangement of gradually receding stories in a pyramidal shape. Each story is delineated by a parapet of miniature shrines, square at the corners and rectangular with barrel-vault roofs at the centre. North Indian temples showed increased elevation of the wall and elaborate spire by the 10th century. Richly decorated temples—including the complex at Khajuraho—were constructed in Central India.



Fig 4.17: The granite tower of Brihadeeswarar Temple in Thanjavur was completed in 1010 CE by Raja Raja Chola I.

https://commons.wikimedia.org/wiki/File:Big_Temple-Temple.jpg#/media/File:Big_Temple-Temple.jpg



Fig 4.18: Konark Sun Temple, one of the most well-renowned temples in India and is a World Heritage Site.

https://commons.wikimedia.org/wiki/File:Konark_Sun_Temple_Front_view.jpg#/media/File:Konark_Sun_Temple_Front_view.jpg



Fig 4.19: Vijayanagara market place at Hampi, along with the sacred tank located on the side of Krishna temple.

https://commons.wikimedia.org/wiki/File:Krishna_Pushkarani_-_Hampi_Ruins.jpg#/media/File:Krishna_Pushkarani_-_Hampi_Ruins.jpg



Fig 4.20: Stone temple car in Vitthala Temple at Hampi.

https://commons.wikimedia.org/wiki/File:The_Stone_Chariot,Hampi.jpg#/media/File:The_Stone_Chariot,Hampi.jpg

Indian traders brought Indian architecture to South east Asia through various trade routes. Grandeur of construction, beautiful sculptures, delicate carvings, high domes, gopuras and extensive courtyards were the features of temple architecture in India. Examples include the Lingaraj Temple at Bhubaneswar in Odisha, Sun Temple at Konark in Odisha, Brihadeeswarar Temple at Thanjavur in Tamil Nadu.

Late Middle Ages (1100 CE—1526 CE)

Vijayanagara Architecture of the period (1336 – 1565 CE) was a notable building style evolved by the Vijayanagar empire that ruled most of South India from their capital at Vijayanagara on the banks of the Tungabhadra River in present-day Karnataka. The architecture of the temples built during the reign of the Vijayanagara empire had elements of political authority. This resulted in the creation of a distinctive imperial style of architecture which featured prominently not only in temples but also in administrative structures across the deccan. The Vijayanagara style is a combination of the Chalukya, Hoysala, Pandya and Chola styles which evolved earlier in the centuries when these empires ruled and is characterised by a return to the simplistic and serene art of the past.

Hoysala architecture is the distinctive building style developed under the rule of the Hoysala Empire in the region historically known as Karnata, today's Karnataka, India, between the 11th and the 14th centuries. Large and small temples built during this era remain as examples of the Hoysala architectural style, including the Chennakesava Temple at Belur, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura. Other examples of fine Hoysala craftsmanship are the temples at Belavadi, Amrithapura, and Nuggehalli. Study of the Hoysala architectural style has revealed a negligible Indo-Aryan influence while the impact of Southern Indian style is more distinct. A feature of Hoysala temple architecture is its attention to detail and skilled craftsmanship. The temples of Belur and Halebidu are proposed UNESCO world heritage sites. About a 100 Hoysala temples survive today.

Early Modern period (1500 CE—1947 CE)

Mughal tombs of sandstone and marble show Persian influence. The Red Fort at Agra (1565–74) and the walled city of Fatehpur Sikri (1569–74) are among the architectural achievements of this time—as is the Taj Mahal, built as a tomb for Queen Mumtaz Mahal by Shah Jahan (1628–58). Employing the double dome, the recessed archway, the depiction of any animal or human—an essential part of the Indian tradition—was forbidden in places of worship under Islam. The Taj Mahal does contain tilework of plant ornaments. The architecture during the Mughal Period, with its rulers being of Turco-Mongol origin, has shown a notable blend of Indian style combined with the Islamic.

Some scholars hold that cultural contact with Europe under Manuel I of Portugal (reign: 25 October 1495—13 December 1521) resulted in exchange of architectural influences. Little literary evidence exists to confirm the Indian influence but some scholars have nonetheless suggested a possible relation based on proximity of architectural styles.

Taj Mahal in Agra, India is one of the wonders of the world. Taj Mahal is a symbol of love for some, and barbaric brutality to others due to the treatment meted out to the artisans who built it.

Maratha Architecture

The Marathas ruled over much of the Indian subcontinent from the mid-17th to the early 19th centuries. Their religious activity took full shape and soon the skylines of Maharashtrian towns were dominated by rising temple spires. Old forms returned with this 'renewal' of Hindu architecture, infused by the Sultanate and later the Mughal traditions. The architecture of Maratha period was planned with courtyards suited to tropical climates. The Maratha Architecture is known for its simplicity, visible logic and austere aesthetic, made rich by beautiful detailing, rhythm, and repetition. The aisles and arcades, punctured by delicate niches, doors, and windows create space in which the articulation of open, semi-open and covered areas is effortless and enchanting. The materials used during those times for construction were –



Fig 4.21: Qutub Minar a prominent example of Indo-Islamic architecture in India.
<https://commons.wikimedia.org/wiki/File:Qminar.jpg#/media/File:Qminar.jpg>

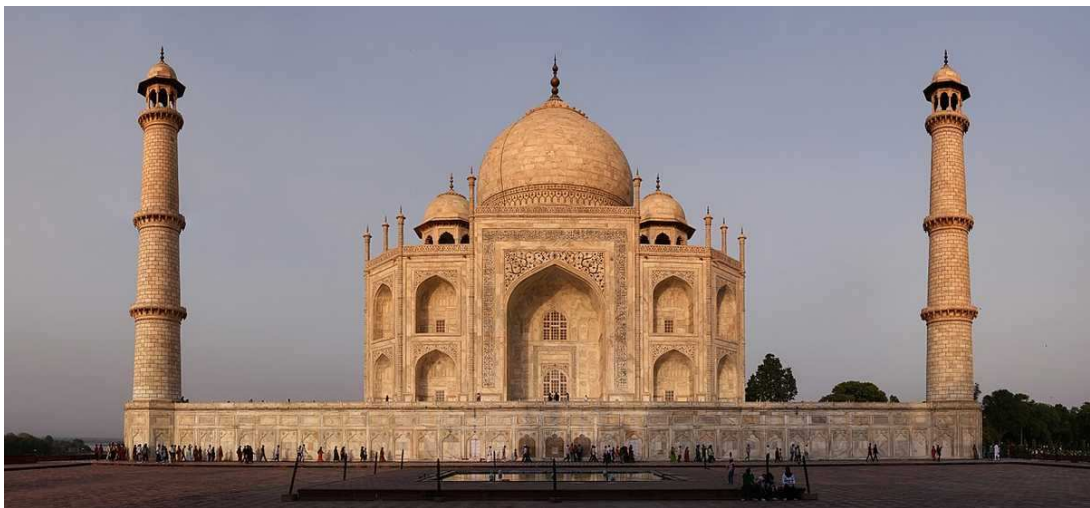


Fig 4.22: The Taj Mahal in Agra, arguably the greatest example of Indo-Islamic architecture in India.
https://commons.wikimedia.org/wiki/File:Taj_Mahal_Sunset_Edit1.jpg#/media/File:Taj_Mahal_Sunset_Edit1.jpg

- Thin bricks
- Lime mortar
- Lime plaster
- Wooden columns
- Stone bases
- Basalt stone flooring
- Brick pavements

Maharashtra is famous for its caves and rock cut architectures. It is said that the varieties found in Maharashtra are wider than the caves and rock cut architectures found in the rock cut areas of Egypt, Assyria, Persia and Greece. The Buddhist monks first started these caves in the 2nd century BC, in search of serene and peaceful environment for meditation, and they found these caves on the hillsides.

European colonial architecture

As with the Mughals, under European colonial rule, architecture became an emblem of power, designed to endorse the occupying power. Numerous European countries invaded India and created architectural styles reflective of their ancestral and adopted homes. The European colonizers created architecture that symbolized their mission of conquest, dedicated to the state or religion.

The British, French, Dutch and the Portuguese were the main European powers that colonized parts of India.

British Colonial Era: 1615 to 1947

The British arrived in 1615 and over the centuries, gradually overthrew the Maratha and Sikh empires and other small independent kingdoms. Britain was present in India for over three hundred years and their legacy still remains through some building and infrastructure that exist in their former colonies. The major cities colonized during this period were Madras, Calcutta, Bombay, Delhi, Agra, Bankipore, Karachi, Nagpur, Bhopal and Hyderabad, which saw the rise of Indo-Saracenic Revival architecture.

St Andrews Kirk, Madras is known for its colonial architecture. The building is circular in form and is sided by two rectangular sections one is the entrance porch. The entrance is lined with twelve colonnades and two British lions and motto of East India Company engraved on them. The interior holds sixteen columns and the dome is painted blue with decorated with gold stars.

Black Town described in 1855 as "the minor streets, occupied by the natives are numerous, irregular and of various dimensions. Many of them are extremely narrow and ill-ventilated ... a hallow square, the rooms opening into a courtyard in the centre."

Garden houses were originally used as weekend houses for recreational use by the upper class British. Nonetheless, the garden house became ideal a full-time dwelling, deserting the fort in the 19th Century.

Calcutta – Madras and Calcutta were similar bordered by water and division of Indian in the north and British in the south. An Englishwoman noted in 1750 "the banks of the river are as one may say absolutely studded with elegant mansions called here as at Madras, garden houses." Esplanade-row is fronts the fort with lined palaces.



Fig 4.24: Shaniwarwada palace fort in Pune, it was the seat of the Peshwa rulers of the Maratha Empire until 1818.

https://commons.wikimedia.org/wiki/File:Shaniwarwada_gate.JPG#/media/File:Shaniwarwada_gate.JPG



Fig 4.25: Thanjavur Maratha palace is the official residence of the Bhonsle family.

https://commons.wikimedia.org/wiki/File:Thanjavur_Maratha_Palace_Darbar_Hall.jpg#/media/File:Thanjavur_Maratha_Palace_Darbar_Hall.jpg



Fig 4.26: Rashtrapati Bhavan is a residence in New Delhi built for the British Viceroy.
https://commons.wikimedia.org/wiki/File:Rashtrapati_Bhavan_president_residence.jpg#/media/File:Rashtrapati_Bhavan_president_residence.jpg



Fig 4.27 The Victoria Memorial is a large marble building in Kolkata (formerly Calcutta), West Bengal, India, which was built between 1906 and 1921. It is dedicated to the memory of Queen Victoria (1819–1901) and is now a museum and tourist destination under the auspices of the Ministry of Culture.

https://commons.wikimedia.org/wiki/File:Victoria_Memorial_situated_in_Kolkata.jpg#/media/File:Victoria_Memorial_situated_in_Kolkata.jpg



Fig 4.28: Madras High Court buildings are a prime example of Indo-Saracenic architecture, designed by J W Brassington under the guidance of British architect Henry Irwin.

https://commons.wikimedia.org/wiki/File:Chennai_High_Court.jpg#/media/File:Chennai_High_Court.jpg

Indian villages in these areas consisted of clay and straw houses which later transformed into metropolis of brick and stone.

The Victoria Memorial in Calcutta, is the most effective symbolism of British Empire, built as a monument in tribute to Queen Victoria's reign. The plan of the building consists of one large central part covered with a larger dome. Colonnades separate the two chambers. Each corner holds a smaller dome and is floored with marble plinth. The memorial stands on 26 hectares of garden surrounded by reflective pools.

Republic of India (1947 CE—present)

In recent times there has been a movement of population from rural areas to urban centres of industry, leading to price rise in property in various cities of India. Urban housing in India balances space constrictions and is aimed to serve the working class. Growing awareness of ecology has influenced architecture in India during modern times.

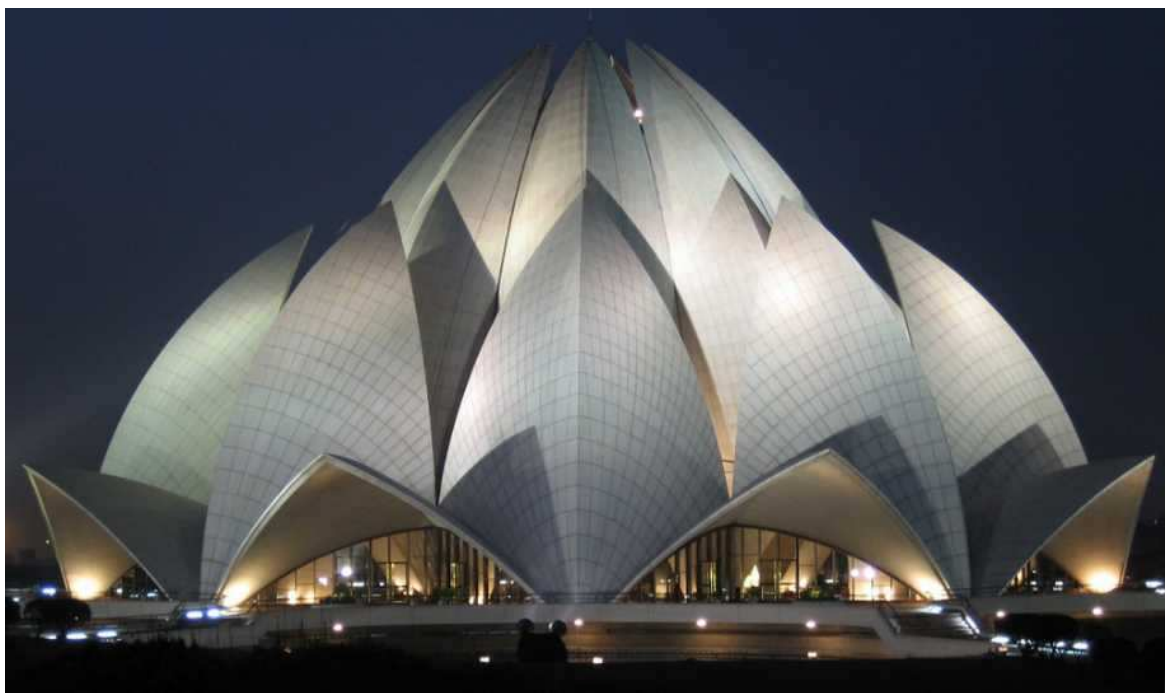


Fig 4.29: Lotus Temple, illuminated after dark in New Delhi, India.

<https://commons.wikimedia.org/wiki/File:LotusDelhi.jpg#/media/File:LotusDelhi.jpg>

Climate responsive architecture has long been a feature of India's architecture but has been losing its significance as of late. Indian architecture reflects its various socio-cultural sensibilities which vary from region to region. Certain areas are traditionally held to be belonging to women. Villages in India have features such as courtyards, loggias, terraces and balconies. Calico, chintz, and palampore—of Indian origin—highlight the assimilation of Indian textiles in global interior design. Roshandans, which are skylights-cum-ventilators, are a common feature in Indian homes, especially in North India



Fig 4.30: Akshardham Temple in Delhi, completed in 2005 and one of the largest Hindu temples in the world.

https://commons.wikimedia.org/wiki/File:BAPS_Akshardham_New_Delhi.jpg#/media/File:BAPS_Akshardham_New_Delhi.jpg

CHECK YOUR PROGRESS

Outline the feature of architecture of India in brief

Discuss the features of Indus Valley Civilisation.

Describe the various buildings of architectural significance belonging to post-Maha Janapadas period (600 BC – 200 AD).

Discuss the architecture in India during early Common Era (200 AD – 1200 AD)

Explain the features of architecture in late middle age (1100 AD – 1526 AD)

Describe the influences on architecture of India in early modern period (1500 AD – 1947 AD)

Explain the features of Maratha Architecture

Elaborate the distinctive styles of European colonial architecture

Explain the influence of British Colonial Era on Indian Architecture between 1615 to 1947.

Explain the variations seen in Indian architecture post independence (1947 onwards)

4.07 HINDU TEMPLE ARCHITECTURE

Hindu temple architecture has many varieties of style, though the basic nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbha griha or womb-chamber, where the primary Murti or the image of a deity is housed in a simple bare cell. Around this chamber there are often other structures and buildings, in the largest cases covering several acres. On the exterior, the garbhagriha is crowned by a tower-like shikhara, also called the vimana in the south. The shrine building often includes an ambulatory for parikrama (circumambulation), a mandapa congregation hall, and sometimes an antarala antechamber and porch between garbhagriha and

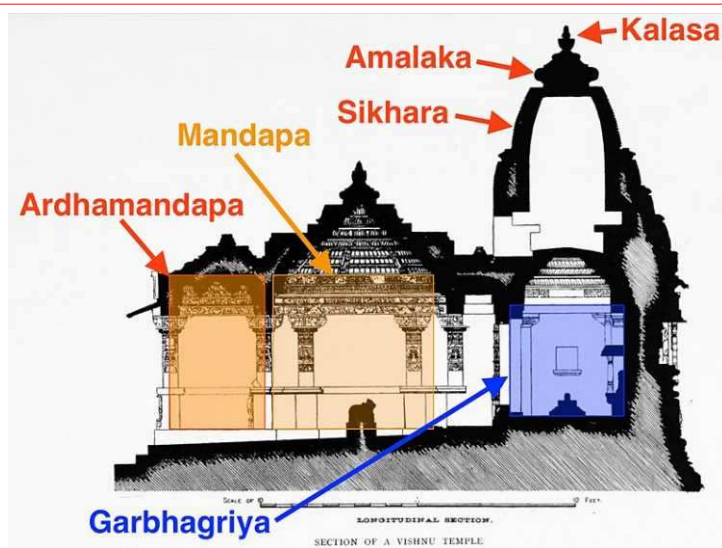


Fig 4.31: Architecture of a Hindu temple (Nagara style). These core elements are evidenced in the oldest surviving 5th-6th century CE temples.

https://commons.wikimedia.org/wiki/File:Architecture_of_a_Vishnu_temple,_Nagara_style_with_Ardhamandapa,_Mandapa,_Garbhagriya,_Sikhara,_Amalaka,_Kalasa_marked.jpg#/media/File:Architecture_of_a_Vishnu_temple,_Nagara_style_with_Ardhamandapa,_Mandapa,_Garbhagriya,_Sikhara,_Amalaka,_Kalasa_marked.jpg

mandapa. There may further mandapas or other buildings, connected or detached, in large temples, together with other small temples in the compound.

Hindu temple architecture reflects a synthesis of arts, the ideals of dharma, beliefs, values and the way of life cherished under Hinduism. The temple is a place for Tirtha - pilgrimage. All the cosmic elements that create and celebrate life in Hindu pantheon, are present in a Hindu temple - from fire to water, from images of nature to deities, from the feminine to the masculine, from kama to artha, from the fleeting sounds and incense smells to Purusha - the eternal nothingness yet universality - is part of a Hindu temple architecture. The form and meanings of architectural elements in a Hindu temple are designed to function as the place where it is the link between man and the divine, to help his progress to spiritual knowledge and truth, his liberation it calls moksha.

The architectural principles of Hindu temples in India are described in Shilpa Shastras and Vastu Sastras. The Hindu culture has encouraged aesthetic independence to its temple builders, and its architects have sometimes exercised considerable flexibility in creative expression by adopting other perfect geometries and mathematical principles in Mandir construction to express the Hindu way of life

History

There are hardly any remains of Hindu temples before the Gupta dynasty in the 4th century CE; no doubt there were earlier structures in timber-based architecture. The rock-cut Udayagiri Caves are among the most important early sites. The earliest preserved Hindu temples are simple cell-like stone temples, some rock-cut and others structural, as at Sanchi. By the 6th or 7th century, these evolved into high shikhara stone superstructures. However, there is inscriptional evidence such as the ancient Gangadhara inscription from about 424 CE, states Meister, that towering temples existed before this time and these were possibly made from more perishable material. These temples have not survived.



Fig 4.32: The Meenakshi temple complex of Madurai, mostly built between 1623 and 1655 CE, a large complex in the Dravidian architecture of South India, dominated by gopuram gatehouse towers

https://commons.wikimedia.org/wiki/File:An_aerial_view_of_Madurai_city_from_atop_of_Meenakshi_Amman_temple.jpg#/media/File:An_aerial_view_of_Madurai_city_from_atop_of_Meenakshi_Amman_temple.jpg

Examples of early major North Indian temples that have survived after the Udayagiri Caves in Madhya Pradesh include Deogarh, Parvati Temple, Nachna (465 CE), Lalitpur District (c. 525 CE), Lakshman Brick Temple, Sirpur (600-625 CE); Rajiv Lochan temple, Rajim (600 CE).

No pre-7th century CE South Indian style stone temples have survived. Examples of early major South Indian temples that have survived, some in ruins, include the diverse styles at Mahabalipuram. However, according to Meister, the Mahabalipuram temples are "monolithic models of a variety of formal structures all of which already can be said to typify a developed "Dravida" (South Indian) order". They suggest a tradition and a knowledge base existed in South India by the time of the early Chalukya and Pallava era when these were built. Other examples are found in Aihole and Pattadakal.

By about the 7th century most main features of the Hindu temple were established along with theoretical texts on temple architecture and building methods. From between about the 7th and 13th centuries a large number of temples and their ruins have survived (though far fewer than once existed). Many regional styles developed, very often following political divisions, as large temples were typically built with royal patronage. In the north, Muslim invasions from the 11th century onwards reduced the building of temples, and saw the loss of many existing ones. The south also witnessed Hindu-Muslim conflict that affected the temples, but the region was relatively less affected than the north. In late 14th century, the Hindu Vijayanagara Empire came to power and controlled much of South India. During this period, the distinctive very tall gopuram gatehouse actually a late development, from the 12th century or later, typically added to older large temples.

South-East Asian Hindu temples

Prambanan in Java, Indonesia (9th century) and Angkor Wat in Cambodia (12th century), examples of Southeast Asian Hindu temple architecture. Both temples were modelled after Mount Meru in Hindu cosmology.

The cultural sphere often called Greater India extended into South-East Asia. The earliest evidence trace to Sanskrit stone inscriptions found on the islands and the mainland Southeast Asia, dated between the 4th and 5th-century CE. Prior to the 14th-century local versions of Hindu temples were built in Myanmar, Malaysia, Indonesia, Thailand, Cambodia, Laos and Vietnam. These developed several national traditions, and often mixed Hinduism and Buddhism. Theravada Buddhism prevailed



Fig 4.33: Prambanan in Java, Indonesia (9th century) and Angkor Wat in Cambodia (12th century), examples of Southeast Asian Hindu temple architecture. Both temples were modelled after Mount Meru in Hindu cosmology.

https://commons.wikimedia.org/wiki/File:Prambanan_Java255.jpg#/media/File:Prambanan_Java255.jpg

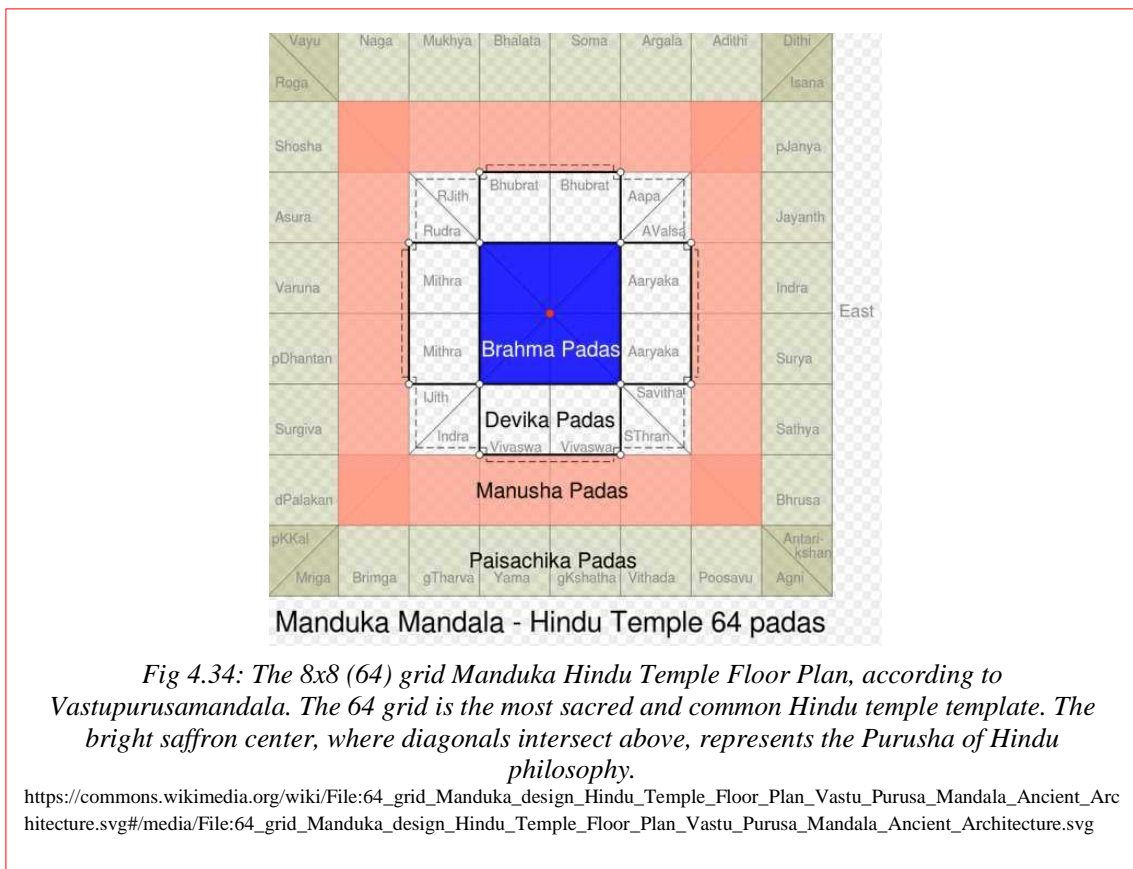
in many parts of the South-East Asia, except Malaysia and Indonesia where Islam displaced them both.

Hindu temples in South-East Asia developed their own distinct versions, mostly based on Indian architectural models, both North Indian and South Indian styles. However, the Southeast Asian temple architecture styles are different and there is no known single temple in India that can be the source of the Southeast Asian temples. According to Michell, it is as if the Southeast Asian architects learned from "the theoretical prescriptions about temple building" from Indian texts, but never saw one. They reassembled the elements with their own creative interpretations. The Hindu temples found in Southeast Asia are more conservative and far more strongly link the Mount Meru-related cosmological elements of Indian thought than the Hindu temples found in the subcontinent. Additionally, unlike the Indian temples, the sacred architecture in Southeast Asia associated the ruler (devaraja) with the divine, with the temple serving as a memorial to the king as much as being house of gods. Notable examples of Southeast Asian Hindu temple architecture are the Shivaist Prambanan Trimurti temple compound in Java, Indonesia (9th century), and the Vishnuite Angkor Wat in Cambodia (12th century).

Design

A Hindu temple is a symmetry-driven structure, with many variations, on a square grid of padas, depicting perfect geometric shapes such as circles and squares. Susan Lewandowski states that the underlying principle in a Hindu temple is built around the belief that all things are one, everything is connected. A temple, states Lewandowski, "replicates again and again the Hindu beliefs in the parts mirroring, and at the same time being, the universal whole" like an "organism of repeating cells":68, 71 The pilgrim is welcomed through mathematically structured spaces, a network of art, pillars with carvings and statues that display and celebrate the four important and necessary principles of human life - the pursuit of artha (prosperity, wealth), the pursuit of kama (desire), the pursuit of dharma (virtues, ethical life) and the pursuit of moksha (release, self-knowledge).

At the center of the temple, typically below and sometimes above or next to the deity, is mere hollow space with no decoration, symbolically representing Purusa, the Supreme Principle, the sacred Universal, one without form, which is present everywhere, connects everything, and is the essence of everyone. A Hindu temple is meant to encourage reflection, facilitate purification of one's mind, and



trigger the process of inner realization within the devotee. The specific process is left to the devotee's school of belief. The primary deity of different Hindu temples varies to reflect this spiritual spectrum.

The Site

The appropriate site for a Mandir, suggest ancient Sanskrit texts, is near water and gardens, where lotus and flowers bloom, where swans, ducks and other birds are heard, where animals rest without fear of injury or harm. These harmonious places were recommended in these texts with the explanation that such are the places where gods play, and thus the best site for Hindu temples.

While major Hindu Mandirs are recommended at sangams (confluence of rivers), river banks, lakes and seashore, the Brhat Samhita and Puranas suggest temples may also be built where a natural source of water is not present. Here too, they recommend that a pond be built preferably in front or to the left of the temple with water gardens. If water is neither present naturally nor by design, water is symbolically present at the consecration of temple or the deity. Temples may also be built, suggests Visnudharmottara in Part III of Chapter 93, inside caves and carved stones, on hill tops affording peaceful views, mountain slopes overlooking beautiful valleys, inside forests and hermitages, next to gardens, or at the head of a town street.

In practice most temples are built as part of a village or town. Some sites such as capitals of kingdoms and those considered particularly sacred geography had numerous temples. Some of the ancient capitals vanished, the surviving temples are now found in a rural landscape. Aihole, Badami, Pattadakal and Gangaikonda Cholapuram are examples.

The Layout

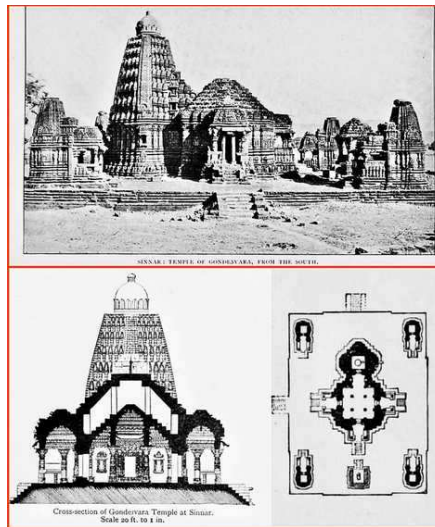


Fig 4.35: Nashik Maharashtra temple, cross section and plan (1910 sketch)

https://commons.wikimedia.org/wiki/File:1910_sketches,_Gondeshwar_temple_Sinnar,_Nashik_temple_overview,_cross_section_and_plan.jpg#/media/File:1910_sketches,_Gondeshwar_temple_Sinnar,_Nashik_temple_overview,_cross_section_and_plan.jpg

The design, especially the floor plan, of the part of a Hindu temple around the sanctum or shrine follows a geometrical design called vastu-purusha-mandala. The name is a composite Sanskrit word with three of the most important components of the plan. Mandala means circle, Purusha is universal essence at the core of Hindu tradition, while Vastu means the dwelling structure. Vastupurushamandala is a yantra. The design lays out a Hindu temple in a symmetrical, self-repeating structure derived from central beliefs, myths, cardinality and mathematical principles.

The four cardinal directions help create the axis of a Hindu temple, around which is formed a perfect square in the space available. The circle of mandala circumscribes the square. The square is considered divine for its perfection and as a symbolic product of knowledge and human thought, while circle is considered earthly, human and observed in everyday life (moon, sun, horizon, water drop, rainbow). Each supports the other. The square is divided into perfect square grids. In large temples, this is often a 8x8 or 64 grid structure. In ceremonial temple superstructures, this is an 81 sub-square grid. The squares are called “padas”. The square is symbolic and has Vedic origins from fire altar, Agni. The alignment along cardinal direction, similarly is an extension of Vedic rituals of three fires. This symbolism is also found among Greek and other ancient civilizations, through the gnomon. In Hindu temple manuals, design plans are described with 1, 4, 9, 16, 25, 36, 49, 64, 81 up to 1024 squares; 1 pada is considered the simplest plan, as a seat for a hermit or devotee to sit and meditate on, do yoga, or make offerings with Vedic fire in front. The second design of 4 padas has a symbolic central core at the diagonal intersection, and is also a meditative layout. The 9 pada design has a sacred surrounded center, and is the template for the smallest temple. Older Hindu temple vastumandalas may use the 9 through 49 pada series, but 64 is considered the most sacred geometric grid in Hindu temples. It is also called Manduka, Bhekapada or Ajira in various ancient Sanskrit texts. Each pada is conceptually assigned to a symbolic element, sometimes in the form of a deity or to a spirit or apasara. The central square(s) of the 64 is dedicated to the Brahman (not to be confused with Brahmin), and are called Brahma padas.

In a Hindu temple’s structure of symmetry and concentric squares, each concentric layer has significance. The outermost layer, Paisachika padas, signify aspects of Asuras and evil; the next inner concentric layer is Manusha padas signifying human life; while Devika padas signify aspects of

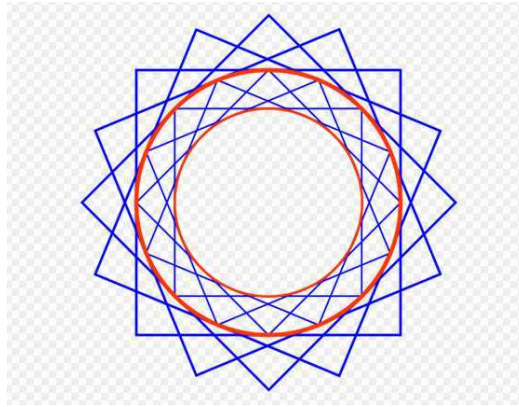


Fig 4.36: A Hindu temple has a Shikhara (Vimana or Spire) that rises symmetrically above the central core of the temple. These spires come in many designs and shapes, but they all have mathematical precision and geometric symbolism.

https://commons.wikimedia.org/wiki/File:Hindu_temple_Spire_design_principle_concentric_circles_squares_Vastu_Purusa_Mandala_without_label.svg#/media/File:Hindu_temple_Spire_design_principle_concentric_circles_squares_Vastu_Purusa_Mandala_without_label.svg

Devas and good. The Manusha padas typically houses the ambulatory. The devotees, as they walk around in clockwise fashion through this ambulatory to complete Parikrama (or Pradakshina), walk between good on inner side and evil on the outer side. In smaller temples, the Paisachika pada is not part of the temple superstructure, but may be on the boundary of the temple or just symbolically represented.

The Paisachika padas, Manusha padas and Devika padas surround Brahma padas, which signifies creative energy and serves as the location for temple's primary idol for darsana. Finally at the very center of Brahma padas is Garbhagruha (Garbha- Centre, gruha- house; literally the center of the house) (Purusa Space), signifying Universal Principle present in everything and everyone. The spire of a Hindu temple, called Shikhara in north India and Vimana in south India, is perfectly aligned above the Brahma pada(s).

A Hindu temple has a Shikhara (Vimana or Spire) that rises symmetrically above the central core of the temple. These spires come in many designs and shapes, but they all have mathematical precision and geometric symbolism. One of the common principles found in Hindu temple spires is circles and turning-squares theme (left), and a concentric layering design (right) that flows from one to the other as it rises towards the sky.

Beneath the mandala's central square(s) is the space for the formless shapeless all pervasive all connecting Universal Spirit, the Purusha. This space is sometimes referred to as garbha-griya (literally womb house) - a small, perfect square, windowless, enclosed space without ornamentation that represents universal essence. In or near this space is typically a murti. This is the main deity image, and this varies with each temple. Often it is this idol that gives it a local name, such as Vishnu temple, Krishna temple, Rama temple, Narayana temple, Siva temple, Lakshmi temple, Ganesha temple, Durga temple, Hanuman temple, Surya temple, and others. It is this garbha-griya which devotees seek for "darsana" (literally, a sight of knowledge, or vision).

Above the vastu-purusha-mandala is a high superstructure called the shikhara in north India, and vimana in south India, that stretches towards the sky. Sometimes, in makeshift temples, the superstructure may be replaced with symbolic bamboo with few leaves at the top. The vertical dimension's cupola or dome is designed as a pyramid, conical or other mountain-like shape, once



Fig 4.37: Dashavatara temple sculpture at Deogarh, completed about 500 CE.
https://commons.wikimedia.org/wiki/File:Door_Desavatara_Deogarh.jpg#/media/File:Door_Desavatara_Deogarh.jpg

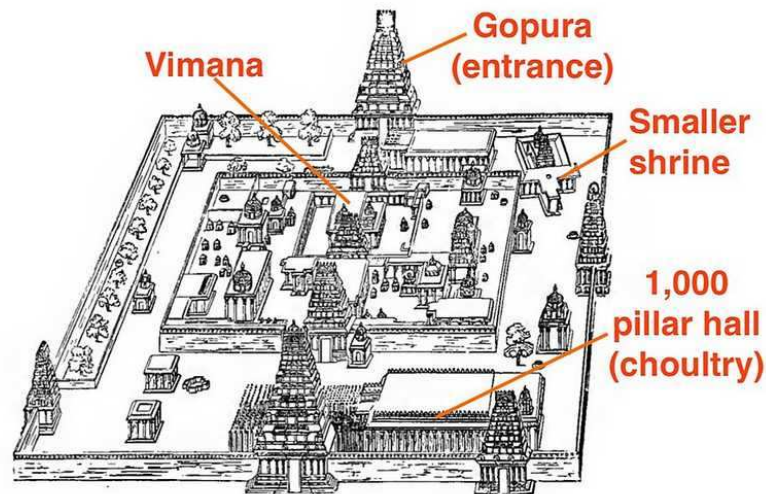
again using principle of concentric circles and squares (see below). Scholars such as Lewandowski state that this shape is inspired by cosmic mountain of Mount Meru or Himalayan Kailasa, the abode of gods according to its ancient mythology.:69–72

In larger temples, the outer three padas are visually decorated with carvings, paintings or images meant to inspire the devotee. In some temples, these images or wall reliefs may be stories from Hindu Epics, in others they may be Vedic tales about right and wrong or virtues and vice, in some they may be idols of minor or regional deities. The pillars, walls and ceilings typically also have highly ornate carvings or images of the four just and necessary pursuits of life - kama, artha, dharma and moksa. This walk around is called pradakshina.

Large temples also have pillared halls called mandapa. One on the east side, serves as the waiting room for pilgrims and devotees. The mandapa may be a separate structure in older temples, but in newer temples this space is integrated into the temple superstructure. Mega temple sites have a main temple surrounded by smaller temples and shrines, but these are still arranged by principles of symmetry, grids and mathematical precision. An important principle found in the layout of Hindu temples is mirroring and repeating fractal-like design structure, each unique yet also repeating the central common principle, one which Susan Lewandowski refers to as “an organism of repeating cells”.

Exceptions to the square grid principle

Predominant number of Hindu temples exhibit the perfect square grid principle. However, there are some exceptions. For example, the Teli ka Mandir in Gwalior, built in the 8th century CE is not a square but is a rectangle consisting of stacked squares. Further, the temple explores a number of structures and shrines in 1:1, 1:2, 1:3, 2:5, 3:5 and 4:5 ratios. These ratios are exact, suggesting the architect intended to use these harmonic ratios, and the rectangle pattern was not a mistake, nor an arbitrary approximation. Other examples of non-square harmonic ratios are found at Naresar temple site of Madhya Pradesh and Nakti-Mata temple near Jaipur, Rajasthan. Michael Meister states that



Temple at Tiruvallūr (from Rām Râz's Essay on the Architecture of the Hindus).

Fig 4.38 A Tamil Hindu temple complex.

https://commons.wikimedia.org/wiki/File:1915_sketch_of_a_Tamil_Hindu_temple_complex_architecture.jpg#/media/File:1915_sketch_of_a_Tamil_Hindu_temple_complex_architecture.jpg

these exceptions mean the ancient Sanskrit manuals for temple building were guidelines, and Hinduism permitted its artisans flexibility in expression and aesthetic independence.

The Hindu text *Sthapatya Veda* describes many plans and styles of temples of which the following are found in other derivative literature: Chaturasra (square), Ashtasra (octagonal), Vritta (circular), Ayatasra (rectangular), Ayata Ashtasra (rectangular-octagonal fusion), Ayata Vritta (elliptical), Hasti Prishta (apsidal), Dwayasra Vrita (rectangular-circular fusion); in Tamil literature, the Prana Vikara (shaped like a Tamil Om sign, Tamil Om.svg) is also found. Methods of combining squares and circles to produce all of these plans are described in the Hindu texts.

The builders

The temples were built by guilds of architects, artisans and workmen. Their knowledge and craft traditions, states Michell, were originally preserved by the oral tradition, later with palm-leaf manuscripts. The building tradition was typically transmitted within families from one generation to the next, and this knowledge was jealously guarded. The guilds were like a corporate body that set rules of work and standard wages. These guilds over time became wealthy, and themselves made charitable donations as evidenced by inscriptions. The guilds covered almost every aspect of life in the camps around the site where the workmen lived during the period of construction, which in the case of large projects might be several years.

The work was led by a chief architect (sutradhara). The construction superintendent was equal in his authority. Other important members were stonemason chief and the chief image-maker who collaborated to complete a temple. The sculptors were called shilpins. Women participated in temple building, but in lighter work such as polishing stones and clearing. Hindu texts are inconsistent about which caste did the construction work, with some texts accepting all castes to work as a shilpin. The brahmins were the experts in art theory and guided the workmen when needed. They also performed consecration rituals of the superstructure and in the sanctum.

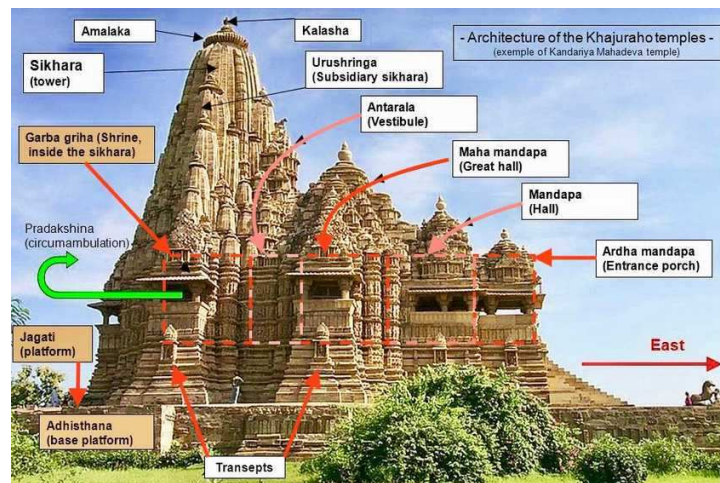


Fig 4.39: Architecture of the Khajuraho temples

https://commons.wikimedia.org/wiki/File:Architecture_of_the_Khajuraho_temples.jpg#/media/File:Architecture_of_the_Khajuraho_temples.jpg

In the earliest periods of Hindu art, from about the 4th century to about the 10th century, the artists had considerable freedom and this is evidenced in the considerable variations and innovations in images crafted and temple designs. Later, much of this freedom was lost as iconography became more standardized and the demand for iconometry consistency increased. This "presumably reflected the influence of brahman theologians" states Michell, and the "increasing dependence of the artist upon the brahmins" on suitable forms of sacred images. The "individual pursuit of self-expression" in a temple project was not allowed and instead, the artist expressed the sacred values in the visual form through a temple, for the most part anonymously.

The sponsors used contracts for the building tasks. Though great masters probably had assistants to help complete principal images in a temple, the reliefs panels in a Hindu temple were "almost certainly the inspiration of a single artist".

Schools of temple building tradition

Along with guilds, surviving texts suggest that several schools of Hindu temple architecture had developed in ancient India. Each school developed its own gurukuls (study centers) and texts. Of these, state Bharne and Krusche, two became most prominent: the Vishwakarma school and the Maya school. The Vishwakarma school is credited with treatises, terminology and innovations related to the Nagara style of architecture, while the Maya school with those related to the Dravida style. The style now called Vesara bridges and combines elements of the Nagara and the Dravida styles, it probably reflects one of the other extinct schools.

Some scholars have questioned the relevance of these texts, whether the artists relied on silpa sastras theory and Sanskrit construction manuals probably written by Brahmins, and did these treatises precede or follow the big temples and ancient sculptures therein. Other scholars question whether big temples and complex symmetric architecture or sculpture with consistent themes and common iconography across distant sites, over many centuries, could have been built by artists and architects without adequate theory, shared terminology and tools, and if so how. According to Adam Hardy – an architecture historian and professor of Asian Architecture, the truth "must lie somewhere in between". According to George Michell – an art historian and professor specializing in Hindu Architecture, the

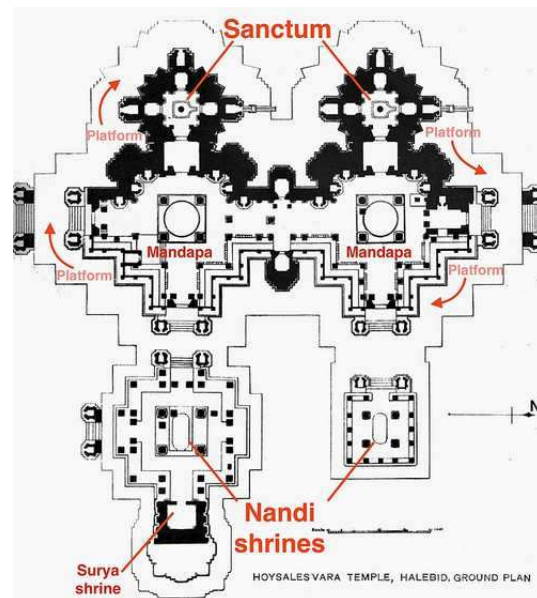


Fig 4.40: Halebidu Karnataka temple plan

https://commons.wikimedia.org/wiki/File:12th_century_Halebid_Shiva_temple_plan_annotated.jpg#/media/File:12th_century_Halebid_Shiva_temple_plan_annotated.jpg

theory and the creative field practice likely co-evolved, and the construction workers and artists building complex temples likely consulted the theoreticians when they needed to.

Different styles of architecture

The ancient Hindu texts on architecture such as Brihatsamhita and others, states Michell, classify temples into five orders based on their typological features: Nagara, Dravida, Vesara, ellipse and rectangle. The plan described for each include square, octagonal and apsidal. Their horizontal plan regulates the vertical form. Each temple architecture in turn has developed its own vocabulary, with terms that overlap but do not necessarily mean exactly the same thing in another style and may apply to a different part of the temple. Chronologically, the early Hindu temples are often called classical (up to 7th or 8th century), while those after the classical period through 12th or 13th century are sometimes referred to as medieval. However, states Michell, this is inappropriate for Hindu architecture given India's artistic tradition to conserve its heritage and architectural framework, while evolving ideas.

The style of Hindu temple architecture is not only the result of the theology, spiritual ideas, and the early Hindu texts but also a result of innovation driven by regional availability of raw materials and the local climate. Some materials of construction were imported from distant regions, but much of the temple was built from readily available materials. In some regions, such as in south Karnataka, the local availability of soft stone led to Hoysala architects to innovate architectural styles that are difficult with hard crystalline rocks. In other places, artists cut granite or other stones to build temples and create sculptures. Rock faces allowed artists to carve cave temples or a region's rocky terrain encouraged monolithic rock-cut temple architecture. In regions where stones were unavailable, innovations in brick temples flourished. Hindu temple architecture has historically been affected by

the building material available in each region, its "tonal value, texture and structural possibilities" states Michell.

Dravida and Nagara architecture

Of the different styles of temple architecture in India, the Nagara architecture of northern Indian and the Dravidian architecture of southern India are most common. Other styles are also found. For example, the rainy climate and the materials of construction available in Bengal, Kerala, Java and Bali Indonesia have influenced the evolutions of styles and structures in these regions. At other sites such as Ellora and Pattadakal, adjacent temples may have features drawing from different traditions, as well as features in a common style local to that region and period. In modern era literature, many styles have been named after the royal dynasties in whose territories they were built

Feature	Nagara architecture ^[50]	Dravidian architecture ^{[51][52]}
Main temple spire (tower)	Sikhara above sanctum	Vimana that may be multistorey (talas), the top of which is called the sikhara
Mandapa spire (tower)	Yes	No
Curvature of the spire	Curvilinear centred over the sanctum, also straight-edged pyramidal	Straight-edged pyramidal, sometimes curvilinear centred over the sanctum ^[note 2]
Sanctum	Single or multi-storey	Typically single (Vimana may be multi-storey)
Plan	Mandapa, sanctum and tower plans are predominantly <i>Chaturasra</i> (square); uncommon: <i>Ashtasra</i> , <i>Vritta</i> , <i>Ayatasra</i> , <i>Ayata Ashtasra</i> , <i>Ayata Vritta</i> , <i>Hasti Prishtha</i> , <i>Dwayasra Vrita</i>	same, plus <i>Prana Vikara</i>
Gopuram	Not a prominent feature	Characteristic, but not essential; after 10th century often higher than the vimana. May be several, on all sides of the compound, serving as landmarks for pilgrims
Other features	sacred pools, fewer pillared mandapas in temple grounds (separate dharmashala), prakara walls rare (e.g. Odisha after 14th century), single or multiple entrances into temple	sacred pools, many pillared mandapas in temple grounds (used for rites of passage ceremonies, <i>choultry</i> , temple rituals), prakara walls became common after 14th century, single or multiple entrances into temple
Major sub-styles	Latina, Phamsana, Sekhari, Valabhi	Tamil (upper and lower Dravidadesa), Karnata, Andhra
Geography	northern, western, central and eastern parts of the Indian subcontinent	southern parts of the Indian subcontinent, southeast Asia
Chronology of surviving stone-masonry monuments	Late Kushana era, early Gupta: rudimentary archaic; 6th-10th century: zenith	Late Gupta era: rudimentary; 6th-10th century: zenith

CHECK YOUR PROGRESS

- Explain the philosophical basis for construction of a Hindu temple.
- Elaborate the historical development in various styles of Hindu temples.
- Explain the architecture of South East Asian Hindu temple.
- Elaborate the features design of a Hindu temple
- Discuss the requirement of the site for developing a temple according to Sanskrit text
- Elaborate the vastu purush mandal layout for the Hindu temple
- Elaborate on the characteristics of builders of Hindu temples.
- Explain the various schools of temple building traditions
- Describe the defining features of the different styles of temple architecture
- Distinguish between Dravid and Nagara architecture

4.08 SANCHI

Sanchi Stupa, also written Sanci, is a Buddhist complex, famous for its Great Stupa, on a hilltop at Sanchi Town in Raisen District of the State of Madhya Pradesh, India. It is located in 46 kilometres (29 mi) north-east of Bhopal, capital of Madhya Pradesh. The Great Stupa at Sanchi is one of the oldest stone structures in India and was originally commissioned by the emperor Ashoka in the 3rd century BCE. Its nucleus was a simple hemispherical brick structure built over the relics of the Buddha. It was crowned by the chatra, a parasol-like structure symbolising high rank, which was intended to honour and shelter the relics. The original construction work of this stupa was overseen by Ashoka, whose wife Devi was the daughter of a merchant of nearby Vidisha. Sanchi was also her birthplace as well as the venue of her and Ashoka's wedding. In the 1st century BCE, four elaborately carved toranas (ornamental gateways) and a balustrade encircling the entire structure were added. The Sanchi Stupa built during Mauryan period was made of bricks. The complex flourished until the 11th century.

Sanchi is the center of a region with a number of stupas including Satdhara (17 km from Sanchi, 40 stupas, the Relics of Sariputra and Mahamoggallana, now enshrined in the new Vihara, were unearthed there), Morel Khurd (on a fortified hilltop with 60 stupas), Andher (17 km NE of Vidisha), Mawas, Sonari etc. all within a few miles of Sanchi.



Fig 4.41 Ashoka capital upon discovery.

https://commons.wikimedia.org/wiki/File:Sanchi_Ashoka_nillar_capital_1880_ino#/media/File:Sanchi_Ashoka_nillar_capital_1880

Maurya Period

The "Great Stupa" (or "Stupa No1") at Sanchi is the oldest structure and was originally commissioned by the emperor Ashoka the Great of the Maurya Empire in the 3rd century BCE. Its nucleus was a hemispherical brick structure built over the relics of the Buddha, with a raised terrace encompassing its base, and a railing and stone umbrella on the summit, the chatra, a parasol-like structure symbolizing high rank. The original Stupa only had about half the diameter of today's stupa, which is the result of enlargement by the Sungas. It was covered in brick, in contrast to the stones that now cover it.

According to one version of the Mahavamsa, the Buddhist chronicle of Sri Lanka, Ashoka was closely connected to the region of Sanchi. When he was heir-apparent and was journeying as Viceroy to Ujjain, he is said to have halted at Vidisha (10 kilometers from Sanchi), and there married the daughter of a local banker. She was called Devi and later gave Ashoka two sons, Ujjeniya and Mahendra, and a daughter Sanghamitta. After Ashoka's accession, Mahendra headed a Buddhist mission, sent probably under the auspices of the Emperor, to Sri Lanka, and that before setting out to the island he visited his mother at Chetiyagiri near Vidisa, thought to be Sanchi. He was lodged there in a sumptuous vihara or monastery, which she herself is said to have had erected.



Fig 4.42: Shunga balustrade and staircase.

https://commons.wikimedia.org/wiki/File:Interiors_of_Stupa_1.JPG#/media/File:Interiors_of_Stupa_1.JPG

Ashoka pillar

A pillar of finely polished sandstone, one of the Pillars of Ashoka, was also erected on the side of the main Torana gateway. The bottom part of the pillar still stands. The upper parts of the pillar are at the nearby Sanchi Archaeological Museum. The capital consists in four lions, which probably supported a Wheel of Law, as also suggested by later illustrations among the Sanchi reliefs. The pillar has an Ashokan inscription (Schism Edict) and an inscription in the ornamental Sankha Lipi from the Gupta period. The Ashokan inscription is engraved in early Brahmi characters. It is unfortunately much damaged, but the commands it contains appear to be the same as those recorded in the Sarnath and Kausambi edicts. It relates to the penalties for schism in the Buddhist sangha:

" . . . path is prescribed both for the monks and for the nuns. As long as (my) sons and great-grandsons (shall reign ; and) as long as the Moon and the Sun (shall endure), the monk or nun who shall cause divisions in the Sangha, shall be compelled to put on white robes and to reside apart. For what is my desire ? That the Sangha may be united and may long endure."

— Edict of Ashoka on the Sanchi pillar.

The pillar, when intact, was about 42 feet 1 in height and consisted of a round and slightly tapering monolithic shaft, with bell-shaped capital surmounted by an abacus and a crowning ornament of four lions, set back to back, the whole finely finished and polished to a remarkable luster from top to bottom. The abacus is adorned with four honeysuckle designs separated one from the other by pairs of

geese, symbolical perhaps of the flock of the Buddha's disciples. The lions from the summit, though now quite disfigured, still testify to the skills of the sculptors.

The sandstone out of which the pillar is carved came from the quarries of Chunar several hundred miles away, implying that the builders were able to transport a block of stone over forty feet in length and weighing almost as many tons over such a distance. They probably used water transport, using rafts during the rainy season up the Ganges, Jumna and Betwa rivers.

Shunga period



Fig 4.43: Shunga vedika (railing) with inscriptions.

https://commons.wikimedia.org/wiki/File:Donation_engravings_on_Vedika,_Sanchi.jpg#/media/File:Donation_engravings_on_Vedika,_Sanchi.jpg

On the basis of Ashokavadana, it is presumed that the stupa may have been vandalized at one point sometime in the 2nd century BCE, an event some have related to the rise of the Shunga emperor Pushyamitra Shunga who overtook the Mauryan Empire as an army general. It has been suggested that Pushyamitra may have destroyed the original stupa, and his son Agnimitra rebuilt it. The original brick stupa was covered with stone during the Shunga period.

Given the rather decentralized and fragmentary nature of the Shunga state, with many cities actually issuing their own coinage, as well as the relative dislike of the Shungas for Buddhism, some authors argue that the constructions of that period in Sanchi cannot really be called "Shunga". They were not the result of royal sponsorship, in contrast with what happened during the Mauryas, and most of the dedications at Sanchi were private or collective, rather than the result of royal patronage.

The style of the Shunga period decorations at Sanchi bear a close similarity to those of Bharhut, as well as the peripheral balustrades at the Mahabodhi Temple in Bodh Gaya.

The Great Stupa under the Sungas. The Sungas nearly doubled the diameter of the initial stupa, encasing it in stone, and built a balustrade and a railing around it.

Great Stupa (No 1)

During the later rule of the Shunga, the stupa was expanded with stone slabs to almost twice its original size. The dome was flattened near the top and crowned by three superimposed parasols within a square railing. With its many tiers it was a symbol of the dharma, the Wheel of the Law. The dome was set on a high circular drum meant for circumambulation, which could be accessed via a double staircase. A second stone pathway at ground level was enclosed by a stone balustrade. The railings around Stupa 1 do not have artistic reliefs. These are only slabs, with some dedicatory inscriptions. These elements are dated to circa 150 BCE, or 175-125 BCE. Although the railings are made up of stone, they are copied from a wooden prototype, and as John Marshall has observed the joints between the coping stones have been cut at a slant, as wood is naturally cut, and not vertically as stone should be cut. Besides the short records of the donors written on the railings in Brahmi script, there are two later inscriptions on the railings added during the time of the Gupta Period. Some reliefs are visible on the stairway balustrade, but they are probably slightly later than those at Stupa No2, and are dated to 125-100 BCE. Some authors consider that these reliefs, rather crude and without obvious Buddhist connotations, are the oldest reliefs of all Sanchi, slightly older even than the reliefs of Sanchi Stupa No.2

Satavahana period



Fig 4.44 Carved decoration of the Northern gateway to the Great Stupa of Sanchi. Torana Panels: Chhaddanta, Sujata's offering, Vessantara Jataka, East Columns: Shakra's visit, Royal procession, Bimbisara's visit, West Column: Foreigners, Monkeys, Kapilvastu.

https://commons.wikimedia.org/wiki/File:North_Gateway_-_Rear_Side_-_Stupa_1_-_Sanchi_Hill_2013-02-21_4480-4481.JPG#/media/File:North_Gateway_-_Rear_Side_-_Stupa_1_-_Sanchi_Hill_2013-02-21_4480-4481.JPG

From the 1st century BCE, the highly decorated gateways were built, the work being apparently commissioned by the Satavahana. The balustrade and the gateways were also colored. The gateways/toranas are generally dated to the 1st century CE.

The Siri-Satakani inscription records the gift of one of the top architraves of the Southern Gateway by the artisans of the Satavahana king Satakarni:

"L1: Rano Siri Satakarnisa

L2: avesanisa vasithiputasa

L3: Anamdasa danam"

"Gift of Ananda, the son of Vasithi, the foreman of the artisans of rajan Siri Satakarni"

— Inscription of the Southern Gateway of the Great Stupa

There are some uncertainties about the date and the identity of the Satakarni in question, as a king Satakarni is mentioned in the Hathigumpha inscription which is sometimes dated to the 2nd century BCE. Also, several Satavahana kings used the name "Satakarni", which complicates the matter. Usual dates given for the gateways range from 50 BCE to the 1st century CE. Another early Satavahana monument is known, Cave No.19 of king Kanha (100-70 BCE) at the Nasik caves, which is much less developed artistically than the Sanchi toranas.

Material and carving technique



Fig 4.45: Yashini, East Gateway, Sanchi.

https://commons.wikimedia.org/wiki/File:Yakshini_Sanchi_Stupa_1_Eastern_Gateway.jpg#/media/File:Yakshini_Sanchi_Stupa_1_Eastern_Gateway.jpg

From ivory to stone carving under the Satavahanas

Although made of stone, the torana gateways were carved and constructed in the manner of wood and the gateways were covered with narrative sculptures. It has also been suggested that the stone reliefs were made by ivory carvers from nearby Vidisha, and an inscription on the Southern Gateway of the Great Stupa ("The Worship of the Bodhisattva's hair") was dedicated by the Guild of Ivory Carvers of Vidisha. The inscription reads: 'Vedisehi dantakarehi rupadamam katam' meaning "The ivory-carvers from Vidisha have done the carving". Some of the Begram ivories or the "Pompeii Lakshmi" give an indication of the kind of ivory works that could have influenced the carvings at Sanchi.

The reliefs show scenes from the life of the Buddha integrated with everyday events that would be familiar to the onlookers and so make it easier for them to understand the Buddhist creed as relevant to their lives. At Sanchi and most other stupas the local population donated money for the embellishment of the stupa to attain spiritual merit. There was no direct royal patronage. Devotees, both men and women, who donated money towards a sculpture would often choose their favourite

scene from the life of the Buddha and then have their names inscribed on it. This accounts for the random repetition of particular episodes on the stupa (Dehejia 1992).

On these stone carvings the Buddha was never depicted as a human figure, due to aniconism in Buddhism. Instead the artists chose to represent him by certain attributes, such as the horse on which he left his father's home, his footprints, or a canopy under the bodhi tree at the point of his enlightenment. The human body was thought to be too confining for the Buddha.

CHECK YOUR PROGRESS

- Elaborate the importance of Sanchi in architectural achievements of Indian culture
- Explain the importance of location of Sanchi
- Explain the development of various features of Stupa during Maurya period
- Explore the importance of city of Sanchi in evolution of Buddhism in the global level
- Describe the Ashoka pillar found at Sanchi
- Explain the development of various features of Stupa during Shunga period
- Describe the Great Stupa (No 1)
- Explain the contribution of Satavahana period to the cultural traditions of Sanchi

4.09 FORTS OF INDIA

Most of the forts in India are actually castles or fortresses. But when the British Government in India were cataloging them in the 17th–19th century they used the word forts as it was common in Britain then. All fortifications whether European or Indian were termed forts. Thereafter this became the common usage in India. In local languages, the fort names are suffixed by local word for fort thus usage of the Sanskrit word *durga*, or Hindi word *qila* or the word *garh* or *gad* in Rajasthan, Assam, and Maharashtra is common. For example, Suvarnadurg, Mehrangarh, Sudhagad etc.

Forts in ancient India

Three major methods were used for the construction of ancient Indian forts. The first consisted of earthen ramparts. Often they were constructed of the sand which was dug out of the ditch surrounding the fort. The second of rubble with earth on the outside which was more sturdy. The third type of construction was with stone and masonry work. The last was the strongest. Often materials from demolished forts were reused in the building of new forts.

By 4 BCE, fortified cities were common in India. The largest ones were between the city of Mathura (on the Yamuna river) and Magadha (on the Ganges). Another series of forts in the south, was on the Ujjain (on the Narmada) leading into the Deccan. These are inferred by the remains of fort walls and bastions seen on excavation at Rajagriha and at several sites in the Gangetic plain notably Kaushambi. At the latter site huge walls of burnt brick, which look like they have been battered. There does not seem to be any formal planning of these forts.



Fig 4.46 Detail on stupa at Sanchi showing evidence of crenallations and embrasures
https://commons.wikimedia.org/wiki/File:Sanchi_stupa_detail_mod.jpg#/media/File:Sanchi_stupa_detail_mod.jpg

There are few descriptions of these ancient structures. The most noted is the one by Megasthenes, an ambassador of Seleucus I Nicator to the court of Chandragupta Maurya. He describes Pataliputra as being guarded by a ditch with wooden walls. The fort had 570 towers and 54 gates with colonnaded halls decorated with gold and silver. One such hall has been excavated and is one of the oldest stone structures in India.

Types of Ancient Indian Forts

Though most of the structures have been decayed and are lost, India's legacy of ancient forts is seen mostly in the shastras (ancient Indian treatises) and in the reliefs on stupas. On some of the early relief work, the carvings indicate that ancient Indian forts has crenellations, embrasures and sloping walls.

The Arthashastra the Indian treatise on military strategy describes six major types of forts differentiated by their major mode of defense:

Jala-durga (Water fort)

- Antardvipa-durga (island fortress): surrounded by natural (sea or river) water bodies. E.g. Murud-Janjira.
- Sthala-durga (plain fortress): surrounded by artificial moats or irrigated by a river. eg Deeg Fort, Lohagarh Fort

Dhanvana- or Maru-durga (Desert Fort): Surrounded by an arid area of at least 5 yojanas (73 km).



Fig 4.47: Mehrangarh Fort, Jodhpur a Giri durg

https://commons.wikimedia.org/wiki/File:Mehrangarh_Fort.jpg#/media/File:Mehrangarh_Fort.jpg

Giri-durga (Hill fort)

Prantara-durga: Located on a flat hill summit. E.g. medieval forts such as Chittor, Gwalior and Ranthambore.

Giri-parshva-durga: The fortifications and civilian structures extend down to the hill slope (not just the summit).

Guha-durga: Located in a valley surrounded by hills, where the outposts and the signal towers are located.

Vana-durga (Forest fort): Surrounded by a dense forest over a distance of at least 4 kroshas (14.6 km).

Khanjana-durga, built on a fen surrounded by thorny forests.

Sthambha-durga, built in the forest among tall trees; lacks sufficient water sources.

Mahi-durga (Earthen fort)

Mrid-durga: surrounded by earthen walls

Parigha-durga: Surrounded by earthen walls, as well as stone or brick walls. The walls are at least 5.4 m high and their width is half of their height.

Panka-durga: Surrounded by fens or quicksand

Nri-durga (Human fort)

Defended by a large number of loyal and experienced warriors. Usually a city fortress, populated by a substantial garrison.

Each of these types had its own advantages and disadvantages. For example, according to the Manusmṛiti, the forest fort suffers from monkey attacks, the earthen forts get swarmed with rodents,

the water forts were plagued by diseases etc. The Manusmṛiti considers the Hill fort to be the best defensive structure. Some Sanskrit text consider hill forts to be the abode of gods and hence auspicious. The Mahabharata describes the Human fort as the most effective fortification.

Forts in Medieval India

With the advent of the Muslims, closely followed by the introduction of artillery in the 16th century there were several changes to the construction and design of forts. These changes were similar to the changes that took place in Western forts with the advent of gunpowder, i.e. the lowering of walls, thickening of walls, further pushing out of bastions etc. The construction of a citadel in the centre and putting in more area between the citadel and the walls was characteristic of Muslim forts (influenced in turn by the Norman motte and bailey). Classic examples of such structures are the Golkonda and the Berar fort.



Fig 4.48: Bastions of Murud-Janjira a Jal durg

https://commons.wikimedia.org/wiki/File:Janjira_Fort_bastions_3.jpg#/media/File:Janjira_Fort_bastions_3.jpg

The gates of medieval Indian forts were highly decorated. Two distinct styles are seen. The Hindu style with a lintel and the Mughal style with an arch. Gates in Indian forts were often high and wide to allow elephants to pass. Often they had rows of sharp, stout iron spikes to dissuade an attacking army from using elephants to break down the gates. Such a gate with spikes can be seen on the Shaniwarwada fort, Pune. The walls of the forts were often looked higher from the outside than the inside as the forts made use of the natural rock formations on hills. This not only gave an illusion of greater height but also led to the lower walls of the fort to be entirely made up of natural rock providing almost a perfect defense against the use of a battering ram or elephants to tear down the walls. The main gate to the forts was located mostly facing north direction, this was to avoid its deterioration by the rains, winds and the sun.



Fig 4.49: Ruins of Golkonda Fort, Hyderabad

https://commons.wikimedia.org/wiki/File:Golkonda_fort,_Hyderabad,_15_03_2012_05.JPG#/media/File:Golkonda_fort,_Hyderabad,_15_03_2012_05.JPG

Construction

Stone was the most important material for building fortifications in medieval India. Walls were erected by one of the following three construction methods. A wall could be an earthen rampart faced with stone on both sides. The rampart was built using the earth excavated while digging the ditch, with three-quarters of it used for building a rampart and one-quarter for levelling out the surface inside the fortress and in front of the ditch. Facing the rampart with stone allowed for the erection of higher and steeper walls than those possible with a purely earthen rampart. The structure had a substantial shortcoming, however: an earthen core accumulated water, which could destroy the stone shell. Drainage channels were therefore installed along the length of the wall from top to bottom. The main binding material for construction was Lime mortar.

The second method consisted of filling the space between the outer layers with earth mixed with rubble. This core was considerably harder than simply using rammed earth. The third and most advanced method involved the use of mortar. A rubble-built wall fastened with mortar was strong and long lasting. Construction methods depended, however, on the materials available.

In medieval India, several reports exist of the practice of burying humans either dead or alive in the foundations of fort walls, to ensure their stability, being widely followed. It was believed that the ghosts of those sacrificed as such would keep evil spirits away. During the building of the Sri Qila, Delhi Alauddin Khalji is reported to have buried 8,000 skulls of Mughals killed by him into the foundation. During the building of Purandar Fort one its bastions gave way several times. The king of Berar then ordered his minister an Esaji Naik Chive to bury a first-born son and his wife into the foundation of the bastion. This was promptly done and after a further offering of gold and bricks. When the bastion was finished Esaji Naik was given possession of the fort and the father of the sacrificed boy was rewarded with two villages. Along with the fortification, emphasis was also given for construction of rock cut water cistern, ponds, wells and lakes. To avoid evaporation of water, the

water bodies were covered. At times rooms were built close to water bodies to keep the temperature low.

Many Indian fortifications have parapets with peculiarly shaped merlons and complicated systems of loopholes, which differ substantially from similar structures in other countries. Typical Indian merlons were semicircular and pointed at the top, although they were sometimes fake: the parapet may be solid and the merlons shown in relief on the outside (as at Chittorgarh). What was unique is the arrangement and direction of loopholes. Loopholes were made both in the merlons themselves, and under the crenels. They could either look forward (to command distant approaches) or downward (to command the foot of the wall). Sometimes a merion was pierced with two or three loopholes, but more often, one loophole was divided into two or three slits by horizontal or vertical partitions. The shape of loopholes, as well as the shape of merlons, need not have been the same everywhere in the castle, as shown by Kumbhalgarh.

Forts constructed by the British

With the advent of the East India Company, the British established trading posts along the coast. The need for security against local rajas as well as other European rival nations led to the construction of forts at each post. Mumbai fort, Fort William in Kolkata, Fort St George in Chennai were the main bastions constructed. These cities developed from the small townships outside the forts. Parsimony of the East India Company, non-availability of trained engineers and use of local materials and artisans resulted in the simple design and construction initially. The vulnerability of these earlier forts, hostilities with the French and the growing might of the Company resulted in stronger and more complex designs for the second round of construction, the design of Fort St George reflecting the influences of the French engineer Vauban.

Current state

Although no Indian forts were destroyed by sudden disasters, there are several which were abandoned due to the ambitions of their rulers and have consequently deteriorated over time. Very few castles have survived unchanged since the early Middle Ages or even since the 14th-15th centuries: most of those built in the 10th-15th centuries were later rebuilt and altered. Castles were still used as living quarters until the 19th-20th centuries, and so were continually modified. Even now, some of them are private property.

CHECK YOUR PROGRESS

- Elaborate on the nature of forts in India
- Explain the methods of construction of forts during ancient India
- Elaborate on types of ancient Indian forts
- Explain the changes in the philosophy of forts necessitated by advent of artillery in medieval period.
- Elaborate on the methods of construction of medieval forts in India.
- Describe the features of forts constructed by the British in India

4.10 MURUD-JANJIRA



Fig 4.50: View of the fort from land

https://commons.wikimedia.org/wiki/File:Murud_Janjira_Panoramic_View.jpg#/media/File:Murud_Janjira_Panoramic_View.jpg

Murud-Janjira (About this sound pron. (help·info)) is the local name for a fort situated on an island just off the coastal village of Murud, in the Raigad district of Maharashtra, India

The word Janjira is not native to India, and may have originated after the Arabic word *Jazeera*, which means an island. Murud was once known in Marathi as *Habsan* ("of Habshi" or Abyssinian). The name of the fort is a concatenation of the Konkani and Arabic words for Island, "morod" and "jazeera". The word "morod" is peculiar to Konkani and is absent in Marathi.

Major features

Murud-Janjira Fort is situated on an oval-shaped rock off the Arabian Sea coast near the port town of Murud, 165 km (103 mi) south of Mumbai. Janjira is considered one of the strongest marine forts in India. The fort is approached by sailboats from Rajapuri jetty.

The main gate of the fort faces Rajapuri on the shore and can be seen only when one is about 40 feet (12 m) away from it. It has a small postern gate towards the open sea for escape.

The fort has 26 rounded bastions, still intact. There are many cannons of native and European make resting on the bastions. Now in ruins, the fort in its heyday was a full-fledged living fort with all the necessary facilities, e.g., palaces, quarters for officers, mosque, two small 60-foot-deep (18 m) natural fresh water lakes, etc. On the outer wall flanking the main gate, there is a sculpture depicting a tiger-like beast clasping elephants in its claws.

The palace of the Nawabs of Janjira at Murud is still in good shape.

A special attraction of this fort are 3 gigantic cannons named Kalalbangdi, Chavri and Landa Kasam. These cannons were said to be feared for their shooting range. Another gate to the west is sea-facing, called 'Darya Darwaza'.

There is also another fortress, named Ghosalgad, which is located on top of the hill around 32 km (20 mi) east of Murud-Janjira, that was used as outpost for the rulers of Janjira.

History

The fort of Janjira on the sea is the only one of its kind. Janjira Jal-Durg ("sea fort") was constructed by Malik Ambar, an Abyssinian minister in the service of the Sultan of Ahmednagar, who belonged to the Nizamshahi dynasty. The fort, built at the end of the 17th century, is almost entirely intact today.



Fig 4.51: Kalak Bangadi, 3rd Largest Cannon in India At Janjira Fort, weighing over 22 Tons
https://commons.wikimedia.org/wiki/File:Kalak_Bangadi,Janjira_Fort.jpg#/media/File:Kalak_Bangadi,Janjira_Fort.jpg

During its heyday the island fort boasted having 572 cannons.

Visitors can gain access to the Janjira fort from Rajapuri, a small village on the coast. After a short ride in a small boat, one can enter the fort through the main entrance. The fort is oval shaped instead of the usual oblong or square shape. The fort wall is about 40 feet high and has 19 rounded porches or arches, some of which still have cannons mounted on them, including the famous cannon Kalaal Baangadi. These cannons were largely responsible for repelling oncoming enemies from the sea. Inside the fort walls are the ruins of a mosque, a palace and bath with water channeled from streams, evidence that royal ladies occupied the quarters. A deep well, still functional, provides fresh water despite the fort being surrounded by salt water.

On shore is a luxurious cliff-top mansion, the Palace of the Nawab. Built by the former Nawab of Janjira, it commands a panoramic view of the Arabian sea and the Janjira sea fort.

According to another record, the Abyssinian Sidis established the Janjira and Jafarabad state in early 1100.

According to accounts written by the Portuguese Admiral Fernão Mendes Pinto, the Ottoman fleet that first arrived in Aceh prior to the Ottoman expedition to Aceh led by Kurtoğlu Hızır Reis included 200 Malabar sailors from Janjira to aid the region of Batak and Maritime Southeast Asia in 1539. Later, in 1621, the Siddis of Janjira became exceptionally powerful as autonomous state to the point that the commander of Janjira, Siddi Ambar the Little, successfully defied his overlord Malik Ambar's attempt to replace him. Siddi Ambar the Little is accordingly considered the first Nawab of Janjira state.

The island fortress was under control of Adil Shahi dynasty until the reign of Ibrahim II where Janjira fort was lost to the Siddis.

Major historical figures from Murud-Janjira include men such as Sidi Hilal, Yahya Saleh and Sidi Yaqub. During the rule of Sultan Aurangzeb, Sidi Yaqut received a subsidy of 400,000 rupees. He also owned large ships which weighed 300–400 tons. According to the record these ships were unsuitable for fighting on the open sea against European warships, but their size allowed for transporting soldiers for amphibious operations.

Despite their repeated attempts, the Portuguese, the British and the Marathas failed to subdue the power of the Siddis, who were themselves allied with the Mughal Empire. For example, 10,000 soldiers from Moro Pandit were repulsed by Janjira's army in 1676. The Marathas led by Shivaji attempted to scale the 12-meter-high (39 ft) granite walls; he failed in all his attempts. His son Sambhaji even attempted to tunnel his way into the fort but was unsuccessful in all his attempts. He built another sea fort in 1676, known as Padmadurg or Kasa fort, to challenge Janjira. It is located northeast of Janjira. Padmadurg took 22 years to build and is constructed on 22 acres of land.

In the year 1736, Siddis of Murud-Janjira set out in a battle with the forces of Maratha Peshwa Baji Rao. On 19 April 1736, Maratha warrior Chimaji Appa attacked the gathering forces in the encampments of the Siddis near Rewas. When the confrontation ended, 1,500 Siddis, including their leader Siddi Sat, were killed. Peace was concluded in September 1736, but the Siddis were confined to only Janjira, Gowalkot, and Anjanwel, thus their power greatly reduced. However, Janjira remained unconquered until it became part of Indian territory after independence from the British in 1947.

CHECK YOUR PROGRESS

- Explain the importance of Murud Janjira fort
- Elaborate on the reasons for popularity of Murud Janjira among the tourists
- Give a historical account of the Murud Janjira fort

4.11 END QUESTIONS

The following questions should help you prepare for the End Examinations. These questions are for 5 marks each and should take you 11 minutes under examination conditions.

1. Describe the holi city of Badrinath
2. Explain the importance of Badrinath for tourism
3. Elaborate the history of Badrinath
4. Discuss the Badrinath temple
5. Elaborate the legend regarding Badrinath in Bhagwat puran
6. Describe the holi city of Varanasi
7. Explain the importance of Varanasi for tourism
8. Elaborate the history of Varanasi
9. Discuss the Varanasi temple

10. Elaborate the mythologies regarding Dashaswamedh ghat in Varanasi
11. Describe the various ghats at Varanasi
12. Explain the importance of Manikarnika ghat
13. Elaborate the importance of cremation at Varanasi
14. Explain the history of Allahabad
15. Elaborate the importance of location of Allahabad
16. Discuss the legends in Veda about Prayāga (Allahabad)
17. Discuss the religious significance of Prayāga
18. Describe the triveni sangam at Allahabad
19. Elaborate the various ghats at Allahabad
20. Explain the importance of Ajmer Sharif as a pilgrim place.
21. Describe the location of Ajmer Dargah.
22. Describe the shrine at the Ajmer Sharif
23. Outline the feature of architecture of India in brief
24. Discuss the features of Indus Valley Civilisation.
25. Describe the various buildings of architectural significance belonging to post-Maha Janapadas period (600 BC – 200 AD).
26. Discuss the architecture in India during early Common Era (200 AD – 1200 AD)
27. Explain the features of architecture in late middle age (1100 AD – 1526 AD)
28. Describe the influences on architecture of India in early modern period (1500 AD – 1947 AD)
29. Explain the features of Maratha Architecture
30. Elaborate the distinctive styles of European colonial architecture
31. Explain the influence of British Colonial Era on Indian Architecture between 1615 to 1947.
32. Explain the variations seen in Indian architecture post independence (1947 onwards)
33. Explain the philosophical basis for construction of a Hindu temple.
34. Elaborate the historical development in various styles of Hindu temples.
35. Explain the architecture of South East Asian Hindu temple.
36. Elaborate the features design of a Hindu temple
37. Discuss the requirement of the site for developing a temple according to Sanskrit text
38. Elaborate the vastu purush mandal layout for the Hindu temple
39. Elaborate on the characteristics of builders of Hindu temples.
40. Explain the various schools of temple building traditions
41. Describe the defining features of the different styles of temple architecture
42. Distinguish between Dravid and Nagara architecture
43. Elaborate the importance of Sanchi in architectural achievements of Indian culture
44. Explain the importance of location of Sanchi
45. Explain the development of various features of Stupa during Maurya period
46. Explore the importance of city of Sanchi in evolution of Buddhism in the global level
47. Describe the Ashoka pillar found at Sanchi
48. Explain the development of various features of Stupa during Shunga period
49. Describe the Great Stupa (No 1)
50. Explain the contribution of Satavahana period to the cultural traditions of Sanchi
51. Elaborate on the nature of forts in India
52. Explain the methods of construction of forts during ancient India
53. Elaborate on types of ancient Indian forts
54. Explain the changes in the philosophy of forts necessitated by advent of artillery in medieval period.
55. Elaborate on the methods of construction of medieval forts in India.
56. Describe the features of forts constructed by the British in India

57. Explain the importance of Murud Janjira fort
58. Elaborate on the reasons for popularity of Murud Janjira among the tourists
59. Give a historical account of the Murud Janjira fort

4.12 REFERENCES

1. <https://en.wikipedia.org/wiki/Varanasi>
2. <https://en.wikipedia.org/wiki/Badrinath>
3. https://en.wikipedia.org/wiki/Ajmer_Sharif_Dargah
4. <https://en.wikipedia.org/wiki/Sanchi>
5. https://en.wikipedia.org/wiki/National_Museum,_New_Delhi
6. https://en.wikipedia.org/wiki/Salar_Jung_Museum
7. <https://en.wikipedia.org/wiki/Allahabad>
8. https://en.wikipedia.org/wiki/Architecture_of_India
9. https://en.wikipedia.org/wiki/Forts_in_India
10. https://en.wikipedia.org/wiki/Hindu_temple_architecture
11. <https://en.wikipedia.org/wiki/Murud-Janjira>

Yashwantrao Chavan Maharashtra Open University



Cover picture by David Castor, (posted by him on Public Domain and has granted “anyone the right to use this work for any purpose, without any conditions, unless such conditions are required by law.”

File URL: [https://commons.wikimedia.org/wiki/File:Taj_Mahal-10_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Taj_Mahal-10_(cropped).jpg)

Cover Design: Dr Rajendra Vadnere, Director, School of Continuing Education, YCMOU, Nashik

V101: B. Sc. (Hospitality and Tourism Studies)
HTS 502: Cultural Heritage of India