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CULTURAL HERITAGE OF INDIA
MBA (Tourism & Travel Management)
FIRST YEAR, PAPER –III

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M.B.A (TTM) : CULTURAL HERITAGE OF INDIA

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FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging ahead in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A+' grade from the NAAC in the year 2024, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 221 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.Sc., B.A., B.B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavors.

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103TT26: CULTURAL HERITAGE OF INDIA

Objectives

- a) To inculcate an idea about the Vedic Period phase-wise based on literature, socio-political and cultural conditions. Impact of western philosophy on Indian society.
- b) To bring a clear awareness of New Religious philosophy literature. Introduce to India with basic tents.
- c) To Familiarize Indian Classical dance forms, Music, Arts, Paintings& Sculpture.
- d) To learn about the unique features of Indian Architectural heritage.
- e) To Gain Practical experience due to visits to museums and art galleries.

Unit – I

INTRODUCTION - Glimpses of Indian cultural history – Pre and Post-Vedic periods – Ancient Indian Literatures – Sacred Literature – Secular Literature – Ancient Society & Culture – Ashramas – Varna System – Purushartha – Indian vs. Western Culture.

Learning Outcome:

- A Clear understanding of Indian culture from the earliest to the present times with the influence of Western culture.

Unit – II

RELIGIONS OF INDIA – Religious Shrines & Centers – Hindu, Buddhist, Jain, Sikh, Muslim, Christian, and others – Basic Tenets – Indian Vs Western Philosophy.

Learning Outcome:

- The Clear understanding of the concept of world-famous religions including western philosophy.

Unit – III

CULTURAL HERITAGE OF INDIA – Ayurveda, Yoga, and meditation – Performing Arts: Dance Forms – Music – Vocal & Instruments – Folk Arts – Indian Paintings and Sculpture.

Learning Outcome:

- Learn the essence of Indian cultural heritage

Unit – IV

ARCHITECTURAL HERITAGE OF INDIA – Rock-cut Architecture – Buddhist Architecture – Gandhara & Mathura Schools of Art – Hindu Temple Architecture – Indo-Islamic Architecture – Modern Architecture – Forts, Places, and Havelies.

Learning Outcome:

- Recognizing the importance of Indian Architectural heritage of different periods

Unit – V

MUSEUMS AND ART GALLERIES OF INDIA– Fairs and Festivals – Indian Cuisine – Traditional Arts and Crafts – World Heritage sites in India – Problems and Prospects of Cultural Tourism in India – Cultural Tourism, Heritage and Experience of Identities – National Cooperation to “Tell the Story” Integrated heritage more effective in Tourism and add value to the visitor experience in India.

Learning Outcome:

- Identifying the importance of art galleries and museums of India from a tourism perspective.

Text Book

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Neeraj Agarwal, Tourism & Cultural Heritage of India | 1 January 2

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Lesson – 1**GLIMPSES OF INDIAN CULTURAL HISTORY – VEDIC PERIODS****1.0 Objectives**

After completion of the lesson, you will be able to

1. **Explain** the socio-political structure of Early and Later Vedic society with reference to family, state, and public institutions.
2. **Analyse** the economic foundations of Vedic life including agriculture, cattle rearing, trade, and crafts.
3. **Distinguish** between Early Vedic and Later Vedic religious beliefs and practices.
4. **Evaluate** the evolution of social institutions such as Varna, Ashrama, and position of women.
5. **Assess** the cultural contribution of Vedic literature to Indian civilization and value system.

Structure

- 1.1 Early Vedic period
- 1.2 Social Life
- 1.3 Social Conditions
- 1.4 Later Vedic Age (1000-600 B.C.)
- 1.5 Keywords
- 1.6 Self-Assessment Questions
- 1.7 Further Readings

1.1 Early Vedic period

The Sanskrit word 'Veda' means knowledge. The Vedas are the oldest literature of the Indo- Aryans and probably the oldest literary work in the whole group of Indo-European languages. The Vedas are four in number viz., (1) The Rig-Veda, (2) the Samaveda, (3) the Yajurveda and (4) the Atharvaveda. The Vedas were not written at one definite period. They are the compilation of the Mantras composed by Rishis in different periods. Some scholars fix the earliest limit of their composition as 1000 B.C., whereas others fix it between 3000 and 2500

B.C. The Rig-Veda is the earliest and the Atharvaveda the latest of the four collections.

1 **Rig-Veda** – Being the oldest of the Vedic literature it is the most important because it is the most valuable record of ancient India. There are ten chapters or Masndals, 1028 Suktas or hymns in Rig-Veda. These are invocations addressed to various gods who are conceived of powers of nature personified. There is a great controversy among scholars regarding the time of the composition of Rig-Veda.

Prof. Max Muller fixes it between 1200 B.C. to 1000 B.C, Tilak fixes it as 6000 B.C. and Prof. Jacobi as 4500 B.C. As regards its significance, Adolf Keigi remarks, "The Chief importance of Veda is not indeed in the history of literature but it lies elsewhere. It lies in the very extraordinary fullness of disclosures which this book gives to the student of Philosophy and History of Civilization". It throws light upon the evolution of mankind, especially in India. E.B. Cowele remarks that ".....The Mantra portion of the Rig-Veda is our earliest authority for the social and religious institutions of the Aryans". Prof. Smith also remarks that "It (Rig-Veda) points to the settled peoples, organized society and full-grown civilization".

2 **Yajurveda** – It is very important from the historical point of view as it depicts the changes in social and religious conditions that had come in the society from the period of Rig-Veda. It is divided into two parts – White and Black Yajurveda. The former consists of hymns and the latter contain commentaries.

3 **Samaveda** – It mainly contains verses taken from Rig-Veda with reference to Sama's sacrifice and to music. It has very little independent value.

4 **Atharvaveda** – It is important from the point of view of knowing the history of science in India. It contains 6000 Mantras. It is a collection of popular spells and incantations which were popular among the people and also indicates the beliefs of the people.

The Geographical outlook of Early Aryans and their expansion

From Rig-Veda, we know that the Aryans first settled in Sapt-Sindu which included Punjab, Kashmir, Singh, Kabul, and Gandhara. They termed it 'Brahmavarta'. The river Ganges and Jamuna were also known to them but at that time they were perhaps their extreme geographical limits.

But in due course, they extended their authority to the whole of the North and called it 'Aryavarta' and set up small kingdoms such as Kosala, Magadha, Mithila, etc. For a long time, they could not extend their authority over Bihar and Bengal, but in due course, they brought under their authority Aang (Bihar), Bang (Bengal), Pundu (North Bengal), Kuhuch (South Bengal) and Kaling. In the later Vedic period, they spread to the whole of India.

War of Aryans

The Indian Aryans were divided among themselves and fought battles. One of the groups consisted of Sirinjayas and the Bharat's whereas the other group consisted of five people viz., Yadus, Turvasas, Duruhyus, Anus, and Purus.

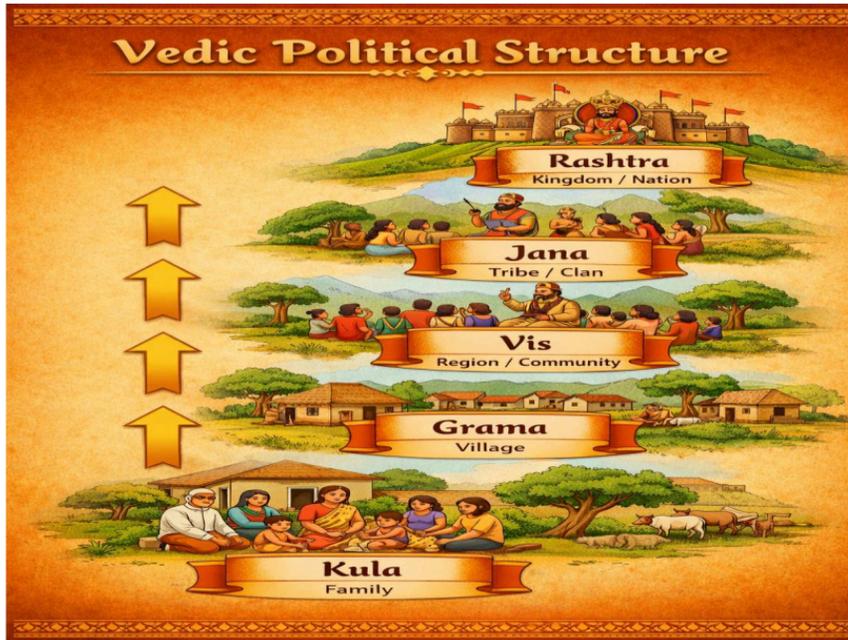
Sudas was the Great king of the Bharat's and fought one of the most important of early battles known as the Battle of Ten Kings. He came out victorious and Punjab became under the influence and authority.

Besides this battle, he also fought the Shivas, Alinas, etc., and defeated them. Sudas was a very brave and mighty king of his time.

Figure 1: Vedic Political Structure

What the figure shows:

Kula → Grama → Vis → Jana → Rashtra hierarchy.



Rig-Veda Political Set-up

The political set-up of the Rig-Veda period was of an advanced type and may be studied under following heads:--

Different units of State: - The family or 'Kula' was the smallest unit with 'Kulapa' as its head. Several families formed a village or 'Grama' whose head was called 'Gramin'. Several 'Grama' formed a 'Vis' and several 'visas' formed a 'Jana'. The 'Jana' had its leader who was called its protector or 'Gupta Jansya'. Five main people of Rigvedic age were called 'Pancha-Janah'.

Kingship - As a general rule, the monarchical system of government was prevalent. Kingship was usually hereditary but references are found which denote that at times when the need arose people could select a king from the members of the royal family.

King or 'Rajana' wielded vast powers and occupied an eminent position among people.

The duties of the king were to realize taxes, administer justice, protect the people against enemies and work for the welfare of the ruler. Though his powers were great

yet these were not absolute and there were certain binding on him.

Checks upon the power of king – The institutions or persons who served as a check upon the autocracy of the king may be studied under following heads:-

System of selecting king – As already referred that when the situation demanded kings could also be selected by the people from amongst the members of the royal family. As people had this right, kings always tried to keep the people satisfied by working for their welfare. This indirectly served as a check upon his powers.

Rights of Purohita – Purohita was an important person and wielded great powers that served as a check upon the powers of the king. He was the chief adviser and spiritual guru of the king. As remarked by A.B. Keith, “The Vedic Purohit was the forerunner of the Brahmin statesmen who from time to time in India have shown conspicuous ability in the management of affairs and there is no reason to doubt that a Vishwamitra or a Vasistha was a most important element of the Government of the early Vedic realm”.

Council of Ministries – Ministers were appointed who advised a king on different matters.

Public Institutions – As remarked by Basham, “The raja was not the absolute monarch for the government of the tribe was in part the responsibility of the tribunal council, the sabha, and the Samithi”.

Sabha (Council) – The meetings of the Sabha took place in the Assembly Hall and it transacted political and non-political business. There is mention of persons of great wealth and of noble both attending it and hence it was probably a Council of Elders or Nobles.

It is described in the Atharvaveda as the sister of Samiti which is referred to as the daughters of Prajapati.

5
Samiti (Assembly) – According to Dr. Radha Kumud Mookerjee, “The Samiti was probably the larger assembly of the people in general”. It was considered the duty of the king to attend it. According to Prof. Jaiswal, one of the main works of Samiti was to select a king. As remarked by Dr. Majumdar, “The raja, though the lord of the people did not govern without their consent. The business of the tribe was carried out in a popular assembly styled ‘Samiti’ at which princes and people were alike present”.

Religious checks – The king was bound to act according to the religion and this had further limited his powers.

5
Thus, we see that though the king occupied an eminent place yet he was not an absolute monarch. The above-mentioned checks upon his powers served as a means to compel him to work for the welfare and advancement of people.

Justice – King was the highest authority so far as justice was concerned. As the system of intelligence was very effective, the cases of crimes were few.

Dr. R.K. Mookerjee observes that “the judicial system was advanced beyond the primitive system of the eye for eye and tooth for a tooth”. The death sentence was given for serious crimes and for ordinary crimes, imprisonment and fines were improved.

1.2 Social life – Aryans lived in the villages and the main characteristics of their social life were simplicity, purity, and chastity.

Family Life - The society of the Rigvedic time was patriarchal. The father was the head of the family and exercised control over it. There are references in Rig-Veda where the father punished the members of the family for their wrongs. There is a reference where a father blinded his son for his extravagance.

However, the relations between the members of the family were generally cordial. The wife occupied an important position in the family and in her absence, no religious rite

could be performed. Generally, monogamy was prevalent but members of royal families could have more than one wife.

Food and Drink - Milk and its products, wheat, barley, fruits, and vegetables comprised the diet of the Aryans. They also took the meat of the ox, sheep and the goat. Aryans also drank ‘Some juice’ and ‘Sura’. ‘Some Juice’ was also used in yajnas.

Dress and ornaments - According to Dr. R.K. Mookerjee, the dress of the Aryans which was called ‘Vasa’ or ‘Vasana’ or ‘Vastra’ consisted of three parts, the under-garment called ‘nivi’, a garment, and an over-garment called ‘adhivasa’. The rich wore garments embroidered with gold. Both men and women used ornaments. Ladies and armlets, anklets, necklaces, etc., Combing and oiling of the hair were also common features.

Recreation - Chariot-racing, horse-racing, dicing, dancing, and music were a favorite means of recreation. A.L. Basham observes, “They love music and played the flute, Lute the harp, the accompaniment of symbols and drums”.

Caste System - There is a difference of opinion among the scholars as to whether the caste existed in Rig-Veda India. The Purusha Sukta of Rig-Veda mentions four castes. The mantra which mentions this is as follows:-

“The Brahmans sprang from the head of Brahama, the Kshatriyas from his arms, and the Vaishyas from his thighs and the Sundras from his feet.”

The said mantra does not refer the castes as hereditary but is based on the principle of division of labor. Prof. Max Muller says, ‘ If then with all the documents before us we ask the question, does caste as we find it in Manu, and at the present day form part of the most ancient religious teaching of the Vedas.

We can answer with an emphatic 'No'. 'As remarked by R.C.Dutt, "we have not one single passage to show that the community was cut up into hereditary castes". Pannikar has rightly observed, "Though racialism remained in the form of the doctrine of the Aryans, the initiation into the secrets and mysteries of the Vedic mantras, became the test of Dwija and the non-dwija and in the course of time, the conception of Aryanhood became one of the status and culture rather than a Varna or colour".

Position of Women – Women occupied a respectable position in the early Vedic society. Side by side with men they took part in the social and religious activities. The father arranged the marriage of his daughters but their consent was also taken.

After marriage, they remained under the protection of their husbands. There was no purdah system. R.C. Majumdar remarks, "There is no evidence in the Rig-Veda of the seclusion of women, and the ladies trooped to the festal gathering". The women of the early Vedic age

were highly educated and cultured. Ghosh, the author of two hymns in Rig-Veda, Apala who was well-versed in sacred texts and Visvavara were some of the most illustrious women of the Rigvedic Age.

Economic Condition

Agriculture – The Aryans were rural people and agriculture was their main occupation. Lands fit for cultivation were called 'Urvara' or 'Kshetra'. The usual method for ploughing the fields was by a means of a pair of oxen bound to the yoke. The main crops were those of wheat and barley. All the members of the family generally worked in the fields and the agricultural processes such as filling the soil, cutting of furrows, sowing the seeds, cutting of corn with sickle were known to them. They were also acquainted with the use of manures.

Taming of animals – The cows were considered sacred by the Aryans. The cows and oxen were useful for agriculture also. Milk was one of the main drinks of the Aryans and hence they attached great importance to cows. Cows were also used as a unit of value in the barter system prevailing at that time. Besides cows, goat, sheep, buffalo were also domesticated by the Aryans.

Trade and Vocations – The vocations of the goldsmith, carpenter, blacksmith, weavers, etc., were quite common.

There was a barter system in the Rigvedic period. The mention of 'Nishka', a type of coin is also found. Roads were constructed for trade and commerce. The Aryans also used ships and boats for transportation of goods.

Activity – 1: Family Institution Mapping**Task:**

Interview two elders (above 60 years) and prepare a comparison between:

- Vedic joint family features (patriarchal, role of wife, rituals)
- Present family system

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Expected Outcome:

Learner will relate ancient social institutions with present Indian family values.

Political Condition

Kingship – Monarchy became the prevailing system of government in the later Vedic period. The post of the king became hereditary. Mostly there were monarchies but the mention of republics at some places is also found.

Usually, the eldest son was entitled to get the throne. Some scholars are of the view that the election system of kingship was also found.

Though the powers of the kings had increased to a great extent yet he had not become an absolute autocrat.

There were certain checks upon him. In the first place, the king could also be elected and the references of expulsion, re-election, and restoration to the throne are found in Atharvaveda. Secondly, before being enthroned the king had to take the oath of loyalty to the constitution law and there is also the mention of taking approval or 'Anumati' of the earth. Thirdly, there were a certain minister and officials to advise the king on different matters. Lastly, Sabha and

Samiti also served as a check upon his autocracy. Moreover, certain customs put a check upon him, e.g., he had to bow before the Brahman by getting down his throne.

Imperialism – In the later-Vedic period, big empires had taken place of the small kingdoms. The mention of the words such as Samrat, Ektrat, Virat, Adhiraj, and Rajadhiraj indicates the growing imperialism in this period. Aitareya Brahman defines Ektrat as the sole ruler of the territory to the seas and according to

Atharvaveda, Akrat was the sole paramount sovereign. Moreover, the ceremonies such as Vajapeya, Rajsuya or the Ashvamedha also indicate this. The contemporary texts give us information about big empires and great kings. Among Kurus, king Parischit was a very brave, mighty and just ruler. He had built up a big empire. His son, Janammaijay was also a great conqueror. Likewise, the mention of king Janak of Videha who also build upon a big empire is found in Satpath and Vrihattar Upanishad. The aim of the kings of this period was to be eminent and supreme over all kings.

Sabha and Samiti – Atharvaveda describes Sabha and Samiti as the two daughters of Prajapati. As compared to Rigvedic time, their importance has decreased. Probably, the meetings of the Sabha now transacted judicial work rather than political discussions. No mention of Samiti is found in Parnarti Samhita and Brahmanas but finds mention in the Upanishad period. Along with politics, discussions on religious and philosophical subjects used to take place in it. There are references in which it is mentioned that the king presided over the discussions which took place in the Samiti.

Ministers and officials – In the later Vedic period, the number of ministers and officials had greatly increased.

The officials were called Ratnins. According to Taittiriya texts, there were following Ratnins with whose help and co-operation the king ruled.

They are:- (1) Brahmana (the Purohita), (2) Rajanya (noble), (3) Mahishi (chief queen), (4) Vavata (favorite wife), (5) Parivrikta (descended wife), (6) Suta (charioteer), (7) Senani (commander of the army), (8) Gramani (village headman), (9) Kshattri (chamberlain), (10) Samgrahitri (treasurer), (11) Bhagdugha (collector of taxes), and (12) Akshavepa (superintendent of dicing). The Satapatha Brahman describes gonikartana (hunter), palagala (courtier), etc. The mention of a carpenter, chariot maker, etc., is also found in the books. Shatpati was an official who controlled a hundred villages. Thus it was necessary for the king to procure the help and co-operation of these officials for the smooth functioning of his administration.

The income of the State – The system of realization of taxes from the people was not regular in the Rigvedic period but now it had become definite and regular. Bhagdugha or the Collector of taxes was there to realize taxes. According to Atharvaveda, the realization of taxes which was 1/16th of the income was made in the form of animals and grains.

Case Study

Introductory Case Study: Revival of Vedic Heritage at Kurukshetra

Background

Kurukshetra in Haryana, traditionally associated with the Vedic civilization and the Mahabharata, had for decades remained only a pilgrimage town with limited academic engagement. In 2016, the Government of Haryana, in collaboration with Kurukshetra University and Archaeological Survey of India, initiated the “**Vedic Heritage Development Project.**” The objective was to connect textual heritage with living culture and tourism.

Contextual Trigger

Scholars observed that students visiting Kurukshetra knew the mythological narrative but were unaware of the **actual Vedic institutions**—Sabha, Samiti, Ashram system, and Gurukula tradition. Tourism was ritual-centric rather than knowledge-centric.

Stakeholders

- Kurukshetra University (academic research)
- ASI (archaeology)
- Local community and priests
- Tourism Department
- Students and visitors

Managerial & Cultural Issues

- How to present Vedic culture without mythic exaggeration?
- Balancing faith tourism with academic authenticity
- Training guides in Vedic history rather than only ritual narration

Linkage to Lesson Concepts

This case reflects:

- Transition from Early to Later Vedic society
- Role of public institutions like Sabha & Samiti
- Educational ideals of Gurukula
- Economic base of Vedic settlements

Analytical Note:

Understanding Vedic culture is not only textual learning but application in heritage management. The lesson concepts of social life, polity, and economy become meaningful when applied to contemporary heritage interpretation.

Judicial System – This had also undergone several changes. Kings had started taking a more active part in the administration of justice. The murder of a Brahman was considered a heinous crime. Moreover, treason was also a very serious crime and the sentence of death was given for it. Special cases were decided by the king with the help of Sabha. Brahmans occupied special status so far as the administration of justice was concerned. Civil cases were disposed of by the ‘Panchas’.

Activity – 2: Vedic Economy Observation**Task:**

Visit a nearby village and observe:

- Cropping pattern
- Use of cattle
- Local crafts

Prepare a 300-word note connecting with Vedic economic life.

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Expected Outcome:

Understanding continuity between Vedic rural economy and modern agrarian practices.

1.4 Social Condition

Caste System—The caste system, the origin of which can be traced from the Purusha-Sukta of Rigved, was becoming more rigid in later-Vedic Age. Some scholars point out that there are references of some kings such as Janaka of Videha, Ajatasatru of Kasi, Asvapati of Kaikeya, etc., who were so much learned that they had Brahmans as their pupils and imparted education to them. This goes to show that the caste system had not become completely rigid as is found in later periods. To quote Dr. Radha Kumud Mookerjee, “The system, however, does not

yet seem to be rigid as in the succeeding period of the Sutras. It was a mid-way between the laxity of the Rig-Veda and the rigidity of the Sutras”.

Brahmans and Kshatriya occupied high places. Brahmans performed religious rites and used to receive gifts. As Purohitas, they had a very higher place in society and exercised a lot of influence over kings, yet their powers had not increased so much that they could oppose kings. Kings were mostly Kshatriyas and had the right to take the lands of Vaisya. Sudras were considered to be the lowest of all and had to serve the other three higher castes.

Ashram System – The life was divided into four Ashrams by the Aryans namely, Brahmacharya, Grihastha, Vanprasth, and Sanyas. Brahmacharya was the period of the development of body and mind.

Grihastha was the enjoyment of family life. In Vanprasth Ashram men though leading family life, prepared themselves for the subsequent Ashram, i.e. Sanyas or renunciation of the world. These Ashrams regulated the social lives of the people.

Family Life – Though some references indicate that some bitterness had also come in family relations, yet as a whole, the relations of the members of the family were very cordial and no special change had taken place in family life in comparison to that of Rigvedic time.

Marriage- There are references which indicate that inter-caste marriage took place in that period. However, these were not regarded as good. There are mentions of polygamy by men and the dowry system had also started. The marriages between ‘sapindas’ were prohibited to the seven generations from the side of the father and five generations from the side of the mother.

Condition of Women- The women received higher education and acquired great knowledge. In this connection, Dr. R. K. Mookerjee writes, “ the women of those days had access to highest knowledge and played their part in the intellectual life of the country as Brahmavadinis like Gargi of Mattreyi.” Though there were certain gifted women in this period, yet as a whole, the status and the conditions of women had declined. They were considered as means of luxury and enjoyment. They could not take part in political activities.

According to Satapatha Brahman, the wife should take a meal after her husband had taken his meal. The practice of polygamy by men had increased the sorrows of women. Thus, we notice a marked decline in their status and respect since the Rigvedic time.

Diet and Dress - The diet and dress of the people had also undergone many changes. There are references to preparations of milk, rice and other grains which were called ‘chirdan’, ‘Tilodan’, ‘Mudgodan’ etc. Other food preparations were ‘Karambh’ ‘Laj’l ‘saktu’ etc. Vegetables and fruits were also very common. The use of milk, ghee, butter, curd, honey, etc., were very common and mostly used. Though the meat was still taken yet people were developing a dislike and hate for meats. Soma juice was considered as the best drink. As regards the dress of people,

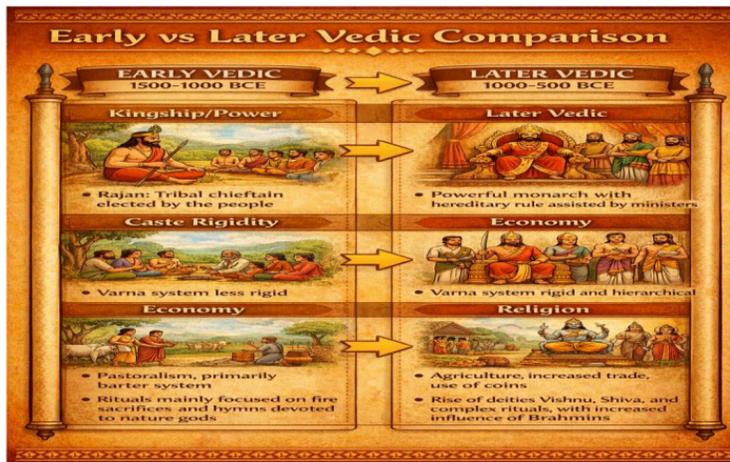
silk and woollen clothes were also used along with cotton clothes. The clothes of the skin of animals were also used. The system of wearing a turban on the head was also prevalent.

Recreation - Horse-racing, chariot-racing, dicing, chess, etc. were popular means of amusement. The importance of music and dance had also increased in the society. Satapath Brahman describes that women were easily attached to dancing men. 'Samgen' is an example of the love of the Aryans for music. 'Veena', 'Sahankha', and 'Mridang' were popular instruments of music.

Figure 2: Early vs Later Vedic Comparison Chart

What it shows:

Changes in kingship, caste rigidity, economy, religion.



Economic Life

Agriculture - As in Rigvedic time, agriculture was the main occupation of the people in later-Vedic age also. Considerable progress had been made in the field of agriculture. New agricultural implements were used by the people. 'Kathaka Samhita' mentions the use of 24 bullocks in the plough. According to satapatha Brahman, the processes of plugging, sowing,

Activity – 3: Public Institution Role Play

Task:

Students form groups representing **Sabha** and **Samiti** and debate a village issue.

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Expected Outcome:

Experiential understanding of early democratic elements in Vedic polity.

cutting of crops, etc., were well known to the Aryans. Cow dung was used as a manure. Two crops were grown within a year. The main crops were those of barley, wheat rice, till, moong, masur, etc. According to Atharvaveda also mentions the attempt of the Aryans to grow some new fruits. The most significant change from the time of Rig-Veda was that a class of big landlords, sometimes owning the whole villages, was rapidly growing.

Cattle-breeding - As animals, particularly cows, were considered a unit of value, everybody wanted to have as many animals as he could. Atharvaveda mentions the prayer by the king for having cows, bullocks, horses, etc. Besides sheep's, goats etc. were also domesticated. Atharvaveda mentions the domestication of elephants domesticated. Atharvaveda mentions the domestication of the elephant also.

Metal works - Metals were mostly used for ornaments and an increase in the use of metals for ornaments and other works gave rise to different handicrafts. 'Vahsaneyi Samhita' mentions the use of gold, silver, bronze, copper, iron, lead and tin. Aryans considered gold as very sacred. Thus considerable progress was made in the field of metal works in the later- Vedic age.

Other professions - As compared to the Rigvedic time a large number of new professions had sprung. There were the fishermen, butchers, washermen, barbers, for men, messengers, makers of jewels, baskets, ropes, dyes chariots, bows, smelters, smiths, potters, etc. The cotton industry occupied an important place. The use of jute and wool was also made. Weaving and spinning were a very popular profession. For general use, the regards medical science, the use of 'Jantra-Mantras' was very popular.

The mention of the word 'Shreshthi' also appear. Sherssthi was probably the head of a merchants association. The words 'Gana and Ganapati' appearing in 'Vajasaneyi Samhita' denote the existence of some commercial associations. Though nothing definite can be said in this regard, yet it seems likely that merchants of different trade had formed their associations. **Commerce** - According to Atharvaveda, merchants went from one place to another for transacting business. The business was transacted by means of the barber of exchange. Like Rigvedic time the use of 'Nishka' was made as an ornament as well as a unit of measure. However, Dr. D. R. Bhandarkar says it was a coin. But other scholars do not agree with his view.

1.4 Later Vedic Age (1000-600 B.C.)

The principal literary sources from this period are the Sama-, the Yajur-, and the Atharvaveda (mainly ritual texts), the Brahmanas (manuals on ritual), and the Upanishads (Upanisads) and

Aranyakas (collections of philosophical and metaphysical discourses). Associated with the corpus are the sutra texts, largely explanatory aids to the other works, comprising manuals on sacrifices and ceremonies, domestic observances, and social and legal relations. Because the texts were continually revised, they cannot be dated accurately to the early period. The Dharma-sutra texts of this period became the nuclei of the socio-legal Dharma-Shastras of later centuries.

Historians formerly assigned the two major Indian epics, the Mahabharata and the Ramayana, to this period, but subsequent scholarship has rendered these dates less certain. Both works are mixtures of the historical and the legendary, both were rewritten and edited, both suffered from frequent interpolations even as late as the early centuries CE, and both were later converted into sacred literature with the deification of their heroes. Consequently, important as they are to the literary and religious tradition, they are not easily identified with a historical period. The central event of the Mahabharata, whose geographic setting is the upper Ganges– Yamuna Doab and adjoining areas, is a war between two groups of cousins—the Kauravas and the Pandavas. Though the traditional date for the war is about 3102 BCE, most historians would prefer a later one. The events of the Ramayana relating to the middle Ganges valley and central India, with later interpolations extending the area southward.

The geographic focus of the later Vedic corpus moves from the Sapta Sindhu region into the Ganges–Yamuna Doab and the territories on its fringe. The areas within this land of the Aryas, called Aryavarta, were named for the ruling clans, and the area encompassed within Aryavarta gradually expanded eastward. By the end of the period, clan identity had changed gradually to territorial identity, and the areas of the settlement came eventually to form states. The people beyond the Aryavarta were termed the mlecchas (or mlechchhas), the impure barbarians unfamiliar with the speech and customs of the Aryas.

The literature is replete with the names of clans. The most powerful among them, commanding the greatest respect, was the Kuru-Pancala, which incorporated the two families of Kuru and Puru (and the earlier Bharatas) and of which the Pancala was a confederation of lesser-known tribes. They occupied the upper Ganges–Yamuna Doab and the Kurukshetra region. In the north, the Kamboja, Gandhara, and Madra groups predominated. In the middle Ganges valley, the neighbors and rivals of the Kuru-Pancalas were the Kashi, Koshala, and Videha, who worked in close cooperation with each other. The Magadha, Anga, and Vanga peoples in the lower Ganges valley and delta were (in that period) still outside the Aryan pale and regarded as mlecchas. Magadha (Patna and Gaya districts of Bihar) is also

associated with the vratya people, who occupied an ambiguous position between the arya and mlechhas. Other mlechha tribes frequently mentioned include the Satvats of the Chambal River valley and, in the Vindhyan and northern Deccan region, the Andhra, Vidarbha, Nishadha, Pulinda, and Shabara. The location of all these tribes is of considerable historical interest because they gave their names to enduring geographic regions.

By the 5th century BCE, clan identity had changed to territorial identity, and the areas of settlement changed from chiefdoms to kingdoms in some cases. The state was emerging as a new feature. Assemblies such as the sabha and Parishad continued as political institutions into later periods. The larger assemblies declined. Rudimentary notions of taxation were the genesis of administration, as were the ratnins ("jewels"), consisting of representatives of various professions advising the chief. A major transformation occurred in the notion of kingship, which ceased to be merely an office of a war leader; territorial identity provided it with power and status, symbolized by a series of lengthy and elaborate ceremonies - the abhisheka, generally followed by major sacrificial rituals, such as the Ashvamedha. This ceremony was a famous horse sacrifice, in which a specially selected horse was permitted to wander at will, tracked by a body of soldiers; the area through which the horse wandered unchallenged was claimed by the chief or king conducting the sacrifice. Thus, theoretically, at least, only those with considerable power could perform this sacrifice. Such major sacrificial rituals involved a large amount of wealth and a hierarchy of priests. The ceremonies lasted many days and involved a reciprocal economy of gift exchange between the chief and the priest, by which the latter received wealth in kind and the former established status, prosperity, and proximity to the gods.

The conspicuous display and consumption of these ceremonies have elicited comparison with the potlatch of the Kwakiutl and related North American indigenous peoples. The assumption of such sacrifices was that the clan had settled in a particular area, marking the end of nomadism. This led eventually to the claim of ownership by kings of the wastelands, although a ruler's right to collect taxes was viewed not as a consequence of his ownership of wasteland but as his wage for protecting society. The new trends emphasized the importance of the priests and the aristocracy (Brahmans and Kshatriyas), who were the mainstay of kingship. The introduction, through royal sacrifices, of notions of divinity in kingship further strengthened the role of the priests. This was also the period in which kingship became hereditary.

The technology of iron, or Krishna ayas ("dark metal"), as it was apparently called in later Vedic literature, and the migration into the Ganges valley helped in stabilizing

agriculture and settlements. Some of these settlements along the rivers evolved into towns, essentially as administrative and craft centers. By the mid-1st millennium BCE the second urbanization—this time in the Ganges valley—was underway.

The development with the most far-reaching consequences for Indian culture is the structure of society that has come to be called caste. A hymn in the Rig-Veda contains a description of the primeval sacrifice and refers to the emergence of four groups from the body of the god Prajapati—the Brahmans (Brāhmaṇas), Kshatriyas (Kṣatriyas), Vaishyas (Vaiśyas), and Sudras (Śūdras). This is clearly a mythologized attempt to describe the origin of the four varnas, which came to be regarded as the four major classes in Indian society.

The etymology of each is of interest: Brahman is one who possesses magical or divine knowledge (Brahman); Kshatriya is endowed with power or sovereignty (kṣatra); and Vaishya, derived from viś (vish, “settlement”), is a person settled on the land or a member of the clan. The derivation of the term Sudra, however, denoting a member of the group born to serve the upper three varnas, is not clear, which may suggest that it is a non-Aryan word. In addition to varna, there are references to jati (birth), which gradually came to acquire a close association with caste and appears to mean the endogamous kinship group.

In the course of time, the Brahmans became the preeminent priestly group, the intermediaries with the gods at the sacrificial rituals, and the recipients of large donations for priestly functions; in the process, they acquired a number of privileges, such as exemption from taxes and inviolability. The Kshatriyas, who were to become the landowning families, assumed the role of military leaders and of the natural aristocracy having connections with royalty. The Vaishyas were more subservient, and, although their status was not as inferior as that of the Sudras, they appear to have been crucial to the economy. The traditional view of the Sudras is that they were non-Aryan cultivators who came under the domination of the Aryans and in many cases were enslaved and therefore had to serve the upper three groups. But not all references to the Sudras are to slaves. Sometimes wealthy Sudras are mentioned, and in later centuries some of them even became kings.

The traditional view that Varna reflects the organization of Indian society has recently been questioned; it has been suggested that the rules of Varna conform to a normative or presumptive model and that the concept of Jati is more central to caste functioning. This view is strengthened by the fact that the non-Brahmanical literature of later periods does not always conform to the picture of caste society depicted in the Dharma-Shastras.

1.5 Keywords

Veda – Any of the four collections forming the earliest body of Indian scripture, consisting of the Rig Veda, Sama Veda, Yajur Veda, and Atharva Veda, which codified the ideas and practices of Vedic religion.

Varna system – Varna system is the social stratification based on the Varna, caste. Four basic categories are defined under this system - Brahmins (priests, teachers, and intellectuals), Kshatriyas (warriors, kings, and administrators), Vaishyas (agriculturalists, traders, farmers) and Shudras (workers, labourers, artisans).

Rig Veda – The Rigveda is an ancient Indian collection of Vedic Sanskrit hymns. It is one of the four sacred canonical texts of Hinduism known as the Vedas. The text is layered consisting of the Samhita, Brahmanas, Aranyakas and Upanishads.

Samaveda - The Samaveda is the Veda of melodies and chants. It is an ancient Vedic Sanskrit text, and part of the scriptures of Hinduism.

Yajurveda – The Yajurveda is the Veda primarily of prose mantras for worship rituals. An ancient Vedic Sanskrit text, it is a compilation of ritual-offering formulas that were said by a priest while an individual performed ritual actions such as those before the yajna fire.

Atharva Veda – The Atharva Veda is the "knowledge storehouse of atharvāṇas, the procedures for everyday life".

Case Study for Self-Assessment

“Village Governance in Vedic Model – A Contemporary Reflection”

Case Narrative

Ramnagar village in Uttar Pradesh introduced a community council in 2022 to settle local disputes related to water sharing and grazing land. The elders named it “**Gram Sabha**” inspired by Vedic institutions. Decisions are taken collectively; women and youth are included. Conflicts reduced, and cooperation increased.

However, challenges emerged:

- Dominance of a few wealthy families
 - Caste bias in participation
- Need for legal alignment with Panchayati Raj

The model resembles Vedic **Sabha–Samiti** but requires modernization.

Questions

1. Compare this Gram Sabha with Vedic Sabha & Samiti.
2. What democratic elements are visible?
3. Identify limitations from Vedic parallels.
4. Suggest improvements using modern governance principles.

1.6 Self-Assessment Questions

- 1 Describe in detail the Vedic Aryan political and social life?
- 2 Do you agree that the Vedic culture is the structure in the Indian social system?
- 3 Briefly discuss the later Vedic age in India?

Self-Assessment Section (Improved)**A. Short Answer Questions (with answers)****1. What is meant by 'Veda'?**

Answer: Veda means knowledge; it refers to the earliest Indo-Aryan scriptures—Rig, Sama, Yajur and Atharva.

2. Name two public institutions of Vedic period.

Answer: Sabha and Samiti.

3. What was the main occupation of Aryans?

Answer: Agriculture and cattle rearing.

4. Mention two features of Vedic family.

Answer: Patriarchal system and high position of wife in rituals.

5. What is Ashvamedha?

Answer: A royal horse sacrifice symbolizing political sovereignty.

B. Essay Questions (with hints)**1. Describe the political organization of the Early Vedic period.**

Hints: Kula–Grama–Vis–Jana; role of Rajan; Sabha & Samiti; checks on king.

2. Explain economic life of the Vedic Aryans.

Hints: Agriculture, cattle, barter, crafts, trade routes.

3. Discuss the position of women in Vedic society.

Hints: Education, participation in rituals, later decline.

4. Differentiate Early and Later Vedic religion.

Hints: Nature worship → ritualism; rise of Brahmanas.

C. MCQs (Analytical)

1. Sabha in Vedic period mainly represented:
 - a) Common farmers
 - b) Council of elders ✓
 - c) Army
 - d) Traders
2. The concept of Varna in early stage was based on:
 - a) Birth
 - b) Division of labour ✓

- c) Wealth
d) Race
3. Ashrama system aimed at:
a) Economic growth
b) Spiritual evolution ✓
c) Political control
d) Military training
4. Nishka referred to:
a) Tax
b) Coin/ornament ✓
c) Weapon
d) Village
5. Later Vedic imperialism is indicated by:
a) Sabha
b) Ashvamedha ✓
c) Gurukula
d) Varna

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1.7 Further Readings

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- 2 India in the Vedic Age: A History of Aryan Expansion in India Hardcover – Folded Map, Import by Purushottam Lal Bhargava - 2001
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Lesson Writer

Shaik Abdul Rahiman Saheb

Lesson – 2**ANCIENT INDIAN RELIGIOUS AND SECULAR
LITERATURE****2.0 Objectives**

After completion of the lesson, you will be able to

1. **Explain** the nature and classification of ancient Indian literature into religious and secular traditions.
2. **Analyse** the contribution of Vedic, Buddhist, and Jain literature to Indian cultural history.
3. **Distinguish** between religious texts and secular writings such as Dharmashastras, Arthashastra, and Sangam literature.
4. **Evaluate** the role of epics in shaping Indian social values and ethical ideals.
5. **Assess** the relevance of ancient literary heritage for understanding contemporary Indian society.

Structure

- 2.1 Ancient Indian Religious literature
- 2.2 Secular literature
- 2.3 Role of Epics in Human Life
- 2.4 Keywords
- 2.5 Self-Assessment Questions
- 2.6 Further Readings

2.1 Religious Literature:

The religion of the early Aryans was a form of nature-worship. They worshipped a large number of gods such as Sky, Surya, Indra, Varuna, Prithvi, etc. The gods of the early Aryans can be divided into three categories viz., Celestial Gods, Atmospheric Gods, and Terrestrial Gods. This shows that the Aryans believed in a large number of Gods. But there are also references in the Rigveda that the unity of the God-head was also realized by the Aryans. The different deities worshipped were considered by them to be the manifestation of Supreme Being. According to Dr. R.K. Mookerjee, "In fact, the underlying principle of the Rigvedic religion is

Monotheism”.

The Aryans offered sacrifices to the gods to please them. The ordinary people performed simple sacrifices offering milk, ghee, grains, etc., But the grand sacrifices such as Asvamedha were made by kings. Moreover, the Aryans visualized the human spirit of the Gods and, therefore, each God has a human shape. No mention of idol worship is found. It appears that they hated image-worship. The Aryans were generally optimists and hence sadder aspects of life have not been emphasized in their religion. They were full of vigor and their outlook towards life was full of hope and ambition.

The period in which Samaveda, Yajurveda, Atharvaveda, the Brahmins, the Aranyakas, and the Upanishads were composed, is called the later-Vedic Age. In the later Vedic period, the Aryans had extended their sway to the whole of Northern India, Central India and also to some of the Southern portions of India.

> History is not a record of only the rulers. It is mostly an account of people's life and living. The literature of every time is like a mirror of that time. The mental and social conditions of the people are known from literary sources.

> The Religious Literature of India is too vast. It includes the Vedas, the Upanishads, the great epics like the Ramayana and Mahabharata, and the Puranas of the Hindus. These are like mines of information about religious beliefs, social systems, people's manners and customs, political institutions, and conditions of culture.

> The religious writings of the Jainas and the Buddhists are also enormous. They include the Jatakas and the Angas etc. While dealing with religious subjects, they also write about historical persons and political events. Contemporary economic and social conditions are vividly known from these sources.

2.2 Secular Literature in Ancient India

Secular literature refers to non-religious literature. The literature available to us can be classified into two groups namely indigenous literature which for the sake of

convenience can be further sub-divided into religious and nonreligious and foreign literature of the foreign travelers.

The mass of non-religious literature is comprised of Dharmashastras, biographies, chronicles, works on politics and grammar, classical Sanskrit literature and several scientific works. It is not possible to mention all since the numbers are huge comprising from every dynasty. The Dharmasutras compiled in 500-200 BCE and the Smritis (circa 200 BCE – 900CE) together with their commentaries are called Dharmashastras. These are law books dealing with norms of social behavior besides personal, civil and criminal law. From them, we infer about social practices prevalent in those times. The Buddhacharita and the Saundaranandaby Ashvaghosha, and Harshacharita by Banabhatta, are some of the important biographies of ancient times. Kalhan's Rajtarangini, the 12th-century historical chronicle of Kashmir is the best example of the earliest historical writing.

Noteworthy works on politics and grammar include Kautilya's Arthashastra which provides rich material for the study of ancient Indian polity and economy. Kamandaka's Nitishastra and Panini's Ashtadhyayi provide information about the Janapadas of the territorial 8 states of pre-Mauryan times. Patanjali's Mahabhashya is a commentary on Panini but also furnishes accounts of post-Mauryan times. Aryabhata's Aryabhatiya and Varahamihira's Brihatsamhita are important astronomical texts while Charaka Samhita and Sushruta Samhita are renowned works on medicine. Of the ancient dramas, the Dutavakya, Balacharita, Svapna-Vasavadatta by Bhasa, the Mudrarakshasa and Devichandragupta by Vishakadatta and the classic works of Kalidasa including both kavyas and dramas such as Ābhijnanshakuntalam, Malvika-Agnimitram, Raghuvamsa, etc. reflect the social and cultural conditions of the times of which the writers belonged.

Besides the Sanskrit works, we also have some Tamil works constituting the corpus of Sangam literature assigned to the early centuries of the CE. The Sangam literature is a major source of information for the social, economic and political life of the people living in Tamil Nadu and Kerala in the early centuries of the CE. A number of dynastic historical chronicles have been found in different parts of

Northern India. Only some important chronicles are mentioned below. In Gujarat the following well-known works have been discovered: the Ras- Mala and Kirti-Kaumudi of Somesvara, the Prabandha-Kosa of Rajasekhara, the Vasantha- Vilasa of Balachandra, etc. These works contain both fables and facts. In Sind, in the early thirteenth century, with the initiative of the Arabs, was started the writing of local historical chronicle named the Chachnama. It narrates in detail the Arab conquest of Sind. Only the translated versions of the Chachnama in Persian have reached us. They also contain the historical background of the century previous to the Arab conquest of Sind i.e. the early seventh century.

Local chronicles of Nepal are known as Vamsavalis. Early portions of these works are, "purely mythical", while the accounts narrated in them since first century CE contain some materials relating to the history of Nepal as they bear a list of the names of Kings with the duration of their reigns. In Assam, local chronicles of Kamarupa Sansnavali are one of the important sources for reconstructing the history of the late Hindu period of Kamarupa in Assam.

> There are many kinds of secular or non-religious literature. The law-books of ancient India known as Dharmasutras and Smritis belong to this group. They contain a code of duties for kings, administrators, and people. They also contain rules regarding the property and prescribe punishments for murder, theft and other crimes.

> Kautilya's Arthashastra is a famous work. It not only speaks of the State and polity, but also of the socio-economic system. Authors like Patanjali and Panini, though they wrote Sanskrit grammar, also described some political events. The dramas of Kalidasa, Vishakhadatta, and Bhasa give us useful information about the people and society.

> There were some historical writings too. Bana wrote Harshacharita or the Life of Harsha. Bilhana wrote about Vikramaditya. Kalhana's Rajatarangini was a historical text of great value. It is an account of the history of Kashmir. It presents

- > the career of the Kings in chronological order. Chand Bardai wrote Prithviraj Charita. There are many other biographical works and chronicles which contain historical information.
- > Historians try to find the correct material for history from all such literary sources

Case Study

Introductory Case Study: Revival of Nalanda Manuscripts Project

Background

In 2017, the Ministry of Culture and Nava Nalanda Mahavihara initiated a project to digitize over 10,000 ancient palm-leaf manuscripts related to Buddhist and secular literature. Many of these texts—Vinaya Pitaka, Jataka stories, and works of Nagarjuna—were deteriorating.

Contextual Trigger

Researchers found that students of tourism and culture were unaware that:

- Ancient literature is not only religious but also scientific and administrative.
- Texts like Arthashastra and Charaka Samhita influenced governance and medicine.

Stakeholders

- Nava Nalanda Mahavihara
- National Mission for Manuscripts
- Buddhist monastic community
- University students and researchers
- Cultural tourism planners

Managerial / Cultural Issues

- How to present manuscripts to modern learners?
- Balancing sacred sentiments with academic interpretation
- Training guides to explain difference between religious and secular literature

Linkage to Lesson Concepts

- Classification of literature: Vedic, Buddhist, Jain, secular
- Role of epics and biographies
- Scientific literature of ancient India
- Sangam works as social mirror

Analytical Explanation

The case demonstrates that ancient Indian literature was multidisciplinary—religion, science, polity, medicine, astronomy—and forms the intellectual base of Indian civilization discussed in this lesson.

Activity – 1: Literature Classification Exercise**Task:**

Prepare a chart classifying the following texts:

Rigveda, Arthashastra, Rajatarangini, Jataka, Sangam poems, Manusmriti.

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Expected Outcome:

Learner distinguishes religious vs secular sources.

Non-religious Sources

This group of literary works does not have faith as its style.

- To this classification belongs the Dharmashastras or the law-books which recommend the responsibilities for various social categories. They laid out penalties for individuals liable of burglary, manslaughter, infidelity, and so on
- The most ancient legislation publication is Manu Smriti composed by Manu.
- Arthashastra of Kautilya offers abundant information for the research of the Indian economic situation as well as the polity of the Mauryan phase.
- Works on grammar are likewise occasionally valuable for historical reconstruction. The oldest, as well as one of the most essential focus on grammar, is the Ashtadhyayi created by Panini, which is determined by academics to around 700 B.C.
- The endeavors of Kalidasa that lived at the time of the Gupta phase consist of rhymes and also dramatization. The renowned amongst them are Abhijananashakuntalam, Ritusamhara as well as Meghadutam.
- Rajtarangini created by Kalhana in the 12th Century A.D narrates the

background of Kashmir carefully.

- Biographies or charities are really vital non-religious messages for composing a history. They were composed of court poets in appreciation of their patron kings. One such
- essential source is Harshacharita, created by Banabhatta in appreciation of Harshavardhana.
- The literary works in the South were called the Sangam literary works as well as was composed in Tamil. The Sangam literary works are our significant resource for the research of south Indian culture, economic climate and also polity throughout BC300– AD300.
- The literary works contain brief as well as lengthy rhymes in appreciation of numerous heroes, composed most likely to be recited in the royal households.
- The crucial Sangam verses consist of the legends called Silpadikaram as well as Manimekali.

Literature and Science: The Kushana kings were lovers of literature. During this period religious as well as secular literature was produced under royal patronage. The name of Kanishka is associated with many Buddhist writers and scholars. Milindpanha is the main book of this period. It contains a dialogue, covering different matters of religion between king Milind of Menander. It is composed of the pali language. Another important literary production of this period is 'Buddha Charitra' written by Asvaghosh 'Sandarananda Kanya' and Sutralankar, of Sariputra Prakarna and Vaharsuch and other works of Asva Ghosh. Vasumitra's Mahavilhasa Satra also belongs to this period.

Besides this, Aryasuya and Matracheta were other kinds of the literature of this period. Aryasuya wrote Jatak Mala'. In the field of science Chanak-Samhitha'. In the field of astrology, 'Vedanga Jyotish', 'Surya Pragati' and 'Pitamah Sidhanata', etc. famous texts were written. Nagarjuna was a famous philosopher of this Moreover, books on philosophy, Music, and science received a great fillip during the reign of the Kushana.

Education and Literature

In the fields of education and literature, the Aryans of the later-Vedic age had made very significant progress. This period is called the golden age of literature by scholars. This had become possible due to the high aims which the Aryans stressed in their education.

1. **Education-** The aim of education was to attain the highest knowledge of the soul and God. As remarked by Dr. Radha Kumud Mookerjee, “The ultimate aim of education was the attainment of highest knowledge, the knowledge of Brahma of Atma as the sole and supreme reality. But it can be attained only by complete conquest of desire and renunciation of the world.”

We know through the Atharvaveda that education began after the ‘Upanayana’ ceremony. This ceremony completely changed the life of the child. In his life onwards he practiced the rules of Brahmacharya. He regarded his teacher as God. He begged food and other articles for the yajna. All these things were meant for the According to Upanishads, the pupils lived with the teacher and besides begging for food and other articles, did other household works of the teacher. Thus students studied for twelve years in ‘Gurukula’ or the domestic school.

There had been a great advancement in the field of education. Debates of the scholar used to be held to decide the religious and philosophical differences. The debate between Yajnavalkya and Gargi in the Sabha of Janak is a memorable historical fact. The kings used to give prizes to the winners in the debates.

2. **Literature -** As remarked by Dr. R.K. Mookerjee, “The age of the later Vedic literature of Brahmans and Upanishads is universally admitted as the golden age of literature and intellectual progress of which the highest level is registered in the works known as Aranyakas and Upanishads.”

3.

➤ **Vedic Samhitas** - The Yajurveda Samhita, Samaveda Samhita, and Atharvaveda Samhita were produced during this period. Vedic Samhitas are the vast

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store of knowledge and help us to know the social, economic, political and religious life of the Aryans of later Vedic period.

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> **Brahmanas** - Brahmanas are the commentaries of the Vedic hymns. These are very important for the proper understanding of the Vedas by the common man. They are mostly written in prose. The Brahmanas also explain the method of the performance of rites, rituals and the yajnas. There are separate Brahmanas for each Veda. 'Aitareya' and 'Kaushitaki' or 'Sankhyana' Brahmanas belong to Rigveda. 'Taittiriya' and 'Satapatha' Brahmanas belong to Yajurveda. 'Tandya-Maha-Brahmana' 'Shadvinasa Brahman' and 'Jaiminiya Brahman' are concerned with Samaveda. Lastly, 'Gopatha' Brahmana is supposed to belong to Atharvaveda but some scholars regard it as a Vedanta literature belonging to a later date.

> **Upanishads** - Upanishads are famous as 'Vedant' in Indian philosophy. They contain the religious and spiritual thoughts of the Aryans. They contain the religious and spiritual thoughts of the Aryans. They contain the essence of the Vedas. Subjects such as the soul and God. The doctrine of Karma, Salvation, and way of attaining it, etc., are dealt with in the Upanishads. As remarked by Max Muller, "The Upanishads are the.....source..... of to have reached its very acme." The Upanishads are 300 in number but the most important of them are 'Aitareya', 'Taittiriya', 'Mundak', 'Kathoupanishad', 'Ish', 'Chhandogaya' etc. As regards the historical aspect of the Upanishads, they are very valuable sources for giving us a vivid description of the social, religious and spiritual life of the Aryans.

> **Aranyakas** - Aranyakas are found at the end of the Brahmanas. They are meant for the hermit's living in the forests and deal with mysticism and philosophy. Subjects such as the soul, origin, and elements of the universe, regarding the creations of available are Aitareya, Shankhyana, Maitrayai, Yashandini Brihad Aranyaka, Talavakara and Taittiriya Aranyakas. These Aranyakas reflect the spiritual progress which the Aryans had achieved.

➤ **Vedangas** - There are six Vedangas viz., Siksha (Pronunciation), Chhanda (Meter), Vyakarna (Grammar), Kalpa (Ritual), Nirukta (Etymology), Vyakarna (Grammar), Kalpa (Ritual), Nirukta (Etymology) and Jyotish (Astronomy). Siksha Vadanga deals with the science of correct pronunciation of the Vedic hymns. Kalpa is the most important of all Vedangas. It is also known as Grihya Sutra as it deals with the domestic life of the Aryans. All the science of correct pronunciation of the Vedic hymns. Kalpa is the most important of all Vedangas. It is also known as Grihya Sutra as it deals with the domestic life of the Aryans. All the ceremonies performed by the Aryans from the time of birth to the death are described in it. Vyakarna (Grammar) is useful for the understanding of the Nirukta (Etymology) helps us to understand the meaning of the Vedas. The most important book of Chhanda (Meter) Sastra is 'Chhanda sutra' written by Pingala, Lastly, Jyotish (Astronomy) shows that the ancient Rishis had studied the science of astronomy and had acquired the knowledge about the dates, mounts seasons, etc. They had comprehended the influence of the planets upon the lives of human beings.

Activity – 1: Literature Classification Exercise

Task:

Prepare a chart classifying the following texts:

Rigveda, Arthashastra, Rajatarangini, Jataka, Sangam poems, Manusmriti.

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Expected Outcome:

Learner distinguishes religious vs secular sources.

Activity – 2: Epic Value Reflection

Task:

Write 200 words on any one value from Ramayana/Mahabharata (truth, duty, sacrifice).

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Expected Outcome:

Understanding ethical dimension of epics.

2.3 ⁴ Role of Epics in Human Life**1. Epics furnish us with Knowledge and Wisdom**

The epics exhibit us what the right way to live life is. It explains the actual meaning of life. They tell us what the importance of speaking truth is. They explain a very important lesson of life that we should do our work without the avarice of any reward. The stories in the epics teach us why we should have those basic manners in ourselves

in very interesting ways. These stories contain the principles and lesson which are taught to the children in our country from childhood. These stories are told to them so that they can learn why it is important to become a good human being. The heroes in the epics become our role models and are hero-worshipped. In India, religious epics are read as it is thought that it will kill their mind with knowledge and wisdom. The bedtime tales taught to the children by their grandparents are usually a part of these epics only. This is done so that they can nourish the child with knowledge and wisdom that is necessary for living from his early childhood.

2. Epics are Chronicles of our History and Past Culture

Epics depict what happened in the past. They tell us about the happenings that

shaped our culture. Epics are the proofs of our culture. They tell us about our history. Epics are the recordings of the milestones achieved by our ancestors. If these Epics were not written we would never get to know about our history or about how the happenings in the past formed the world in which we are living right now. Epics can tell us why this world is divided or why we are living in this part of the land or what is the history of the place we are living in. there are many other questions related to our past and our country's past which have their answers recorded in these epics.

3. **Epics Justify the Ubiquitous Traditions**

The epics like Mahabharata, Ramayana, Bhagwat Geeta are the epics based on true stories. Mahabharata tells us about the very famous and influencing battle fought in our country. Ramayana contains the reason behind celebrating festivals like Dusshera and Diwali. By reading these epics we get to know why our culture is like this or why we consider something's very special and sacred or why some days are celebrated differently than others. In our country, there are many things which are influenced by our history. They may include the festivals or the beliefs which we think have come from ancient times. Reasons for all these can be traced from the epics.

4. **Epics tell the Story about the Religion**

The religious epics portray the complete story about religion. Each and every minute detail about the religion can be found in them. Ramayana can be considered as the biography of Lord Rama. Everything about them can be found in Ramayana. Ramayana is totally based on the life of Lord Rama. On the other hand, Mahabharata tells us about the life of Lord Krishna, about their powers, deeds, and how wisely they

handled everything. Life of Lord Shiva, Lord Vishnu, lordessDurga, lordessLaksmi can be traced from epics.

5. **Epics Fill us with Motivation**

Epics are full of heroism and stories of bravery. They motivate us. Epics show us that nothing is impossible, we just need self-confidence. We need to trust

ourselves and then we can make impossible tasks possible. Epics can give us our idols. By following the step of the heroes in epics we can easily win lost battles. The hero in epic stories faces tragedy, hatred, betrayal, and major losses. His strength can motivate us if in case the same situation approaches us. We will get a path to follow in such situations. His life teaches us not to lose hope and face every situation wisely and fearlessly.

6. **Epics Highlight the Duties of a Human Being towards its Nation**

Epics have always taught us that no matter what the situation is nation comes first. Our nation should be our first priority. As a citizen, it is our duty to protect our nation from enemies. It also teaches us that whatever we do, it should not harm the other citizens of the country. Everybody has equal rights and no one can be deprived of them. As a ruler, we should take care of all the citizens of the nation. There shall be equality among all. Any decision of the ruler should not be against the benefit of the local population. Epics teach us that a good ruler is the one who just thinks about the local citizens. Each step taken by him should be in favour of common men and must not harm them in any sense.

7. **Epics help Discover Technology**

Epics have motivated our technology a lot. Most of the inventions can be traced back to ancient times. Many great technologies have their roots sown in the old ages. It is believed that many of the inventions are a copy of what we have seen in the epics. Many scientists agree on the fact that many modern-day weapons, bombs or missiles can be traced from the weapons used in the battle between Kauravas and Pandavas in Mahabharata. The most destructive weapon that is the Bhramastra highlighted in Mahabharata had the ability to destroy everything, the entire life. It can be considered analogous to nuclear weapons. Lord Vishnu used 'vimana' as a mode of transportation. It is analogous to the modern world's airplanes and helicopters. There has been a recent invention of a missile which runs behind its target until it ends it. This can be considered equivalent to the weapon used by Lord Vishnu and Lord Krishna, called the 'Sudharshan chakra'. So we can conclude that the things

mentioned in the epics are scratching the minds of scientists and motivating them to bring them into real life.

8. **Epics can become a Source of Entertainment**

Instead of novels, movies or TV series, epics can be a great source of entertainment. They should be more preferred because, in addition, they provide us with knowledge and wisdom. Epics are now available in easy languages. Many movies and TV series are based on these epics and have been praised by the viewers. They have been presented as animated movies also for the little audience. Many stage shows and plays are organized based on these epics. If you are just looking for something that can entertain you, the epics can be a good source. They will not be less than the story of a movie with a lot of drama, suspense, action, tragedy and of course love. If you are bored with the clichéd types of movies and TV series you should try and go for epics. They will surely entertain you and teach you many new things in a pleasant way.

Conclusion

Epics are a very important part of our life. They can explain to us the true meaning of life. They can explain to us what is beyond our thinking. They contain the reasons for most of our questions. They can be a real motivation for us. They can give us hope when we feel hopeless. They share with us so many things that are just perfect for our successful life. There are many Indian epics. Ten very famous epics include the Mahabharata, the Ramayana, the Raghuvamsa, the Budhacharita, Shishupalavadha, The Kiratarjuniya, The Manimekalai, The Silapadikaram, The Kumarasambava, and Shri Ramcharit Manas. All of them contain stories that leave a very peaceful impact on life. They make us more understanding of life. They teach us how to live life.

Activity – 3: Local Heritage Connection

Task:

Identify one temple/library in your district preserving manuscripts and prepare a brief report.

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Expected Outcome:
Connect lesson with living heritage institutions.

2.4 Keywords

Literature – Written works, especially those considered of superior or lasting artistic merit.

Religious literature – Religious literature are texts related to a religious tradition. They differ from literary texts by being a compilation or discussion of beliefs, mythologies, ritual practices, commandments or laws, ethical conduct, spiritual aspirations, and for creating or fostering a religious community.

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Secular literature – Any literature which is not rooted in religious beliefs, practices and traditions. Any story which has no significant basis in any religion can be called secular literature.

Case Study for Self-Assessment

“Interpretation Crisis at Museum of Manuscripts”

A state museum displayed Manusmriti, Arthashastra, and Jataka manuscripts together. Visitors assumed all were religious. Students of management argued for separate galleries—religious, scientific, administrative.

Questions

1. How will you classify these texts?
2. Why is distinction important?
3. What interpretive strategy will you suggest?
4. Link with lesson concept of secular literature.

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2.5 Self-Assessment Questions

1. Give a brief note on the Vedic literature with references.
2. What is the impact of Vedic secular literature on Indian society?
3. What is the Vedic religion literature on the Indian Society?
4. How the secularist of the Vedic period paved the way for a better understanding of the times?
5. Discuss the role of Epics in the quality of Human Life?

Self-Assessment Questions (Improved)

A. Short Answer (with answers)

1. **Define secular literature.**
Answer: Literature not based on religion such as Arthashastra, Sangam texts, dramas.
2. **Name two Buddhist literary works.**
Answer: Jatakas, Milindapanha.
3. **Who wrote Arthashastra?**
Answer: Kautilya (Chanakya).
4. **What is Sangam literature?**
Answer: Early Tamil literature describing society of South India.

Name two Vedangas.

Answer: Siksha and Jyotisha.

B. Essay Questions (Hints)

1. **Explain features of Vedic religious literature.**
Hints: Samhitas–Brahmanas–Upanishads; monotheism; rituals.
2. **Discuss importance of secular literature for history writing.**
Hints: Arthashastra, grammar, biographies.
3. **Describe educational ideals of later Vedic period.**
Hints: Gurukula, debates, aims of knowledge.
4. **Evaluate role of Sangam literature.**
Hints: Society, economy, polity of Tamil region.

C. MCQs (Analytical)

1. Arthashastra mainly deals with:
 - a) Rituals
 - b) Statecraft ✓
 - c) Poetry
 - d) Astronomy
2. Upanishads focus on:
 - a) Sacrifice
 - b) Philosophy of soul ✓
 - c) Law
 - d) Trade
3. Sangam literature belongs to:
 - a) Sanskrit
 - b) Pali
 - c) Tamil ✓
 - d) Prakrit
4. Rajatarangini is:
 - a) Epic
 - b) Chronicle ✓
 - c) Veda
 - d) Smriti
5. Jatakas relate to:
 - a) Buddha's previous births ✓
 - b) Vedic hymns
 - c) Medical science
 - d) Grammar

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2.6 Further Readings

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by P. N. Chopra (Author), Paperback – 2015

Lesson Writer

Shaik Abdul Rahiman Saheb

Lesson – 3**ANCIENT SOCIETY – ASHRAMS AND VARNA SYSTEM****3.0 Objectives**

After completion of the lesson, you will be able to

- **Explain** the concept and structure of the Ashrama system in ancient Indian society.
- **Analyse** the origin and functional basis of the Varna system in the Vedic period.
- **Distinguish** between Varna as division of labour and later hereditary caste rigidity.
- **Evaluate** the social role of Brahmana, Kshatriya, Vaishya, and Shudra groups.
- **Assess** the relevance of Ashrama–Varna ideals to contemporary social life.

Structure

- 3.1 Introduction
- 3.2 Ashram Vyastha
- 3.3 Varna (Caste) System
- 3.4 Keywords
- 3.5 Self-Assessment Questions
- 3.6 Further Readings

3.1 Introduction

“To everyone who really knew India, India always held a special significance – The significance of an inexhaustible repository (storehouse) of every type of beauty and transcendental thought.

From the mighty glaciers of the Himavat, from the towering summits of the World’s highest peaks to the sacred delicate lace of the foaming waves of Kanyakumari – through India’s verdant plains to the solemn Girnar, with the not scorching sun on barren rocks and the multitudes of earths of India with the flowering trees of the tangled jungles filling the stilled sultry nights with their wonderous perfumes, the thundering cascades of waterfalls breaking into myriads of rainbows that seem imprisoned in the flashing colours of butterfly wings.

Every facet of natural beauty be found in and contributed to India’s culture and nurtured her arts and thoughts” --- Svetoslav Roerich

Activity – 1: Life-Cycle Mapping**Task:**

Prepare a chart showing your present stage in Ashrama model and duties expected.

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Expected Outcome:

Learner internalizes four Ashramas as stages of human development.

3.2 Ashrama-Vyavastha

As remarked by P.N. Prabhu, “The whole life of an individual is, for the Hindu, a kind of schooling and self-discipline. Now during the course of this schooling, he has to pass through four stages-four grades of training at it were-called the Ashrama”. Ashrama in Hinduism is one of four age-based life stages discussed in Indian texts of the ancient and medieval eras. The four ashramas are: Brahmacharya (student), Grihastha (householder), Vanaprastha (retired) and Sannyasa (renunciate). The Ashrama system is one facet of the Dharma concept in Hinduism. It is also a component of the ethical theories in Indian philosophy, where it is combined with four proper goals of human life (Purusartha), for fulfilment, happiness and spiritual liberation.

Under the Ashram system, the human lifespan was divided into four periods. The goal of each period was the fulfilment and development of the individual. The classical system, in the Ashrama Upanishad, the Vaikhanasa Dharmasutra and the later Dharmashastra, presents these as sequential stages of human life and recommends ages for entry to each stage, while in the original system presented in the early Dharmasutras the Ashramas were four alternative available ways of

life, neither presented as sequential nor with age recommendations **Brahmacharya (up to 24 years)** – Brahmacharya represented the bachelor student stage of life. This stage focuses on education and included the practice of celibacy. The student went to a Gurukul (house of the guru) and typically would live with a Guru (teacher), acquiring knowledge of science, philosophy, scriptures and logic, practicing self-discipline, working to earn dakshina to be paid for the guru, learning to live a life of Dharma (righteousness, morals, duties).

Grihastha Ashrama (up to 25 to 48 years) - This stage referred to the individual's married life, with the duties of maintaining a household, raising a family, educating one's children, and leading a family-centred and a dharmic social life. Grihastha stage was considered as the most important of all stages in sociological context, as human beings in this stage not only pursued a virtuous life, they produced food and wealth that sustained people in other stages of life, as well as the offsprings that continued mankind. The stage also represented one where the most intense physical, sexual, emotional, occupational, social and material attachments exist in a human being's life.

Vasprastha Ashrama (48 to 72 years) – The retirement stage, where a person handed over household responsibilities to the next generation, took an advisory role, and gradually withdrew from the world. Vanaprastha stage was a transition phase from a householder's life with its

greater emphasis on Artha and Kama (wealth, security, pleasure and sexual pursuits) to one with greater emphasis on Moksha (spiritual liberation).

Sanyas Ashram (from 72 to end) - The stage was marked by renunciation of material desires and prejudices, represented by a state of disinterest and detachment from material life, generally without any meaningful property or home (Ascetic), and focussed on Moksha, peace and simple spiritual life. This was the period which was devoted to the ultimate goal of every human being, It was useful for the attainment of 'Moksha' to every individual. As men were bound by Ashramas and performed their duties, no revelations of other troubles existed in the society so far the Ashrama System prevailed.

Case Study**Introductory Case Study: Gurukula Revival at Telangana****Background**

In 2020, Telangana Social Welfare Department started **modern Gurukulam schools** for rural children combining residential education with skill training. The model was inspired by the ancient **Ashrama concept of Brahmacharya**.

Contextual Trigger

Administrators observed:

- Urban schools focused only on examinations
- Lack of value education and discipline
- Disconnect between learning and life skills

Stakeholders

- State education department
- Teachers as 'Acharyas'
- Parents and community
- Students from marginalized groups

Behavioural / Managerial Issues

- Can ancient Ashrama ideals suit modern equality norms?
- Avoiding caste bias while teaching Varna as historical concept
- Balancing discipline with child rights

Linkage to Lesson Concepts

- Brahmacharya Ashrama – education & character
- Grihashta – social responsibility
- Varna as functional division
- Transition from flexible to rigid system

Analytical Explanation

The case shows that Ashrama system was originally a **life-cycle management model**, not mere ritual. Varna was occupational before becoming birth-based—core theme of this lesson.

3.3 The Caste System (Varna-Vyavastha)

Dr. V.A. Smith defines caste as “as a group of families internally united by peculiar rules for the observance of ceremonial purity, especially in the matter of diet and message.” The same view is expressed by Shama Sastrim, “Caste means a social exclusiveness with reference to diet and marriage. Birth and rituals are secondary.”

1. **Origin of Caste System** – According to proof. Rapson, the origin of the caste-system was founded on colour (Varna) between the fair-skinned Aryan conquerors and the dark-skinned between the fair-skinned Aryan conquerors and the dark-skinned conquered population of the country. This view cannot be accepted because if this were true, there should have been only two castes. Dr. V. Smith rejects this view and points out that this misunderstanding arose due to the translation of Manus’s term, Varns, as caste. According to Dr. Smith, the word ‘Varna’ means class or order and the four divisions-the Brahmans, Kshatriya, Vaishyas, and Shudras-denote the classification of the population with reference to their occupations. However, according to the Brahmans, the Mandal of Rigveda called the Purusha Sukta, According to this Brahmans emerged out of the mouth of Brahma, the Kshatriya from his arms, the Vaishyas from his thighs and the Sunda caste-system must have owed its origin to the distinction of colour as well as occupations. Moreover, circumstances and conditions permitted these divisions when the Aryans established themselves in the Indo-genetic planes. Though there is a lot of controversy regarding the origin of the caste system, there are no two views regarding its existence from times immemorial. Greek authors noticed certain obvious features of the caste system and hence it can be safely said that it existed before 300 B.C. As remarked by V. Smith the origin of the caste system may also be traced to the moral and intellectual superior factor which contributed to the continued existence and growth of the caste system was the isolation of the interior of Indian and the number of many small units with which India was broken up.

2. **Growth of the caste System** - In the early stages, the caste system was based on profession and was very flexible. Vishvamitra, a Kshatriya by birth, was

a great Rishi and I had Brahmans as his pupils. Parusram, who was a Brahman by birth, performed the works of Kshatriya. In one of the hymns of the Rigveda, the author says, "I am a composer of hymns, my father is a physician, my mother grinds corn on a stone. We are all engaged in different occupations." In the course of time, the caste-system became more and more rigid. Inter-caste marriages that were allowed in easy stages were now considered bad. The caste system became hereditary. The caste of the child was now the caste of his father. Magasthenes who came in the court of Chandragupta in the 4th century B. C. wrote, "No one is allowed to marry out of his own caste, or to exchange one profession of the trade from another, or to follow more than one business. An exception is made in favour of the philosopher, who for his virtue, is allowed this virtue." The caste system which was flexible and based on a profession in the Rigvedic age had become a little rigid in the later Vedic age but had developed considerable rigidity in the epic age.

Activity – 2: Varna vs Profession Debate

Task:

Group discussion:

"Varna was division of labour, not birth-based."

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Expected Outcome:

Critical understanding of social evolution.

Various 'Varna's' and their duties

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The division of the varna is to distribute the responsibilities among various people and to maintain the purity of caste and establish eternal order. This system is believed

to avoid conflicts within business and encroachment on respective duties.

- 1) **The Brahmins** - The Brahmins occupied the highest place in society. As remarked by a scholar, "The life of ancient Brahmin was ideal for the society. They did everything for the Society but nothing for themselves." Their duty was to read and teach the Vedas, to perform sacrifices for themselves and others, to be in constant search of the truth and to be an ideal for the whole society, they were to live in the charity of others.
- 2) **The Kshatriyas** – The Kshatriyas were considered as the arms of the Society. Their main duty was to protect the people and administer them. Hence, political power was in their hands. Some of the Upanishads are attributed to them. King Janak was one of the greatest scholars of his time.
- 3) **The Vaisyas** – According to the tenth Mandala of the Rigveda, the Vishay's emerged from the thighs of the Brahma. They always concerned themselves with the economic development of society. They were farmers, businessmen, reared cattle and did other trades and professions.
- 4) **The Sudras** – The Sudras who were considered as the feet of the Society, performed all menial tasks and were the other classes and were not permitted to study the sacred Vedic literature. According to Manu, God made Sudras to serve the other three Varnas.

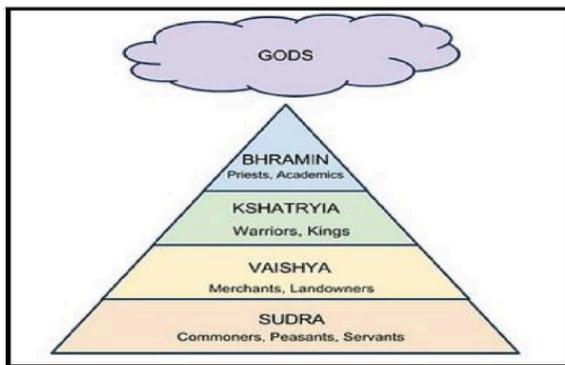


Fig 3.1 The Caste System during Vedic civilization

Advantages of Varna Vyavastha

1. **Preserved Hindu religion and culture-** Due to their policy of exclusiveness, Hindus did not mix with foreigners such as Greek, Huns or Muslims and this preserved their religion and culture.
2. **Division of labor resulted in the prosperity and intellectual advancement -** The caste system was founded on the sound economic principle of division of labor. A child was to take up the profession of his father. This led to the specialization and prosperity of the people. The accounts of Megasthenes, Hieun Tsang, Alberuni, etc., confirm that Hindus were highly skilled workers and scholars.
3. **The purity of Blood** - The division of society into caste contributed to the perseverance of purity of blood. There were rigid rules for marriage in each caste and inter-caste marriage was forbidden.
4. **Employment** - As children adopted the profession of their parents, there was no problem with unemployment. On the contrary, it led to the specialization of families in a particular profession adding to the quality of the thing produced and also the prosperity of the Society.
5. **Feeling of Unity and Social Security** - The caste-system presupposes the inter-dependence of different castes. This promoted the feeling of unity in the Society. This dependence of one caste upon another also promoted the sense of social security.

Disadvantages of caste System

- 4 According to Sir Henry Maine, the caste system is "the most disastrous and blighting of the human institution" It gave rise to caste-prejudices and caste-gends. At the time of foreign attacks, this proved the greatest stabling block. But for caste rivalries of Rajputs and Marathas, the foreigners could never have been successful in establishing their empire in India.
- 5 The caste system is based on the exclusiveness of different sections of society

and this exclusiveness hindered the growth of nationalism. It was considered the duty of Kshatriyas to fight and protect the country. Thus at times of emergency other sections of the country sat idle and never bothered about the general welfare of the country.

- 6 The caste-system led the people to develop a narrow outlook. They were always hesitant in mixing with the people of other nations. This hindered their trade relations with other countries thereby affecting commercial and economic vitality.
- 7 It gave rise to various social evils and difficulties, child marriage was among the outcome of the caste system. The greatest curse of the caste system was unsociability.
- 8 As equal rights were denied to all the caste system is anti-democratic. This hindered the development of democratic spirit in the country. Sri S. R. Sharma has rightly remarked that the caste system is like a bad coin which requires to be melted and reminted.

8.1 Keywords

Ashram – A hermitage, monastic community, or other place of religious retreat.

Caste – Each of the hereditary classes of Hindu society, distinguished by relative degrees of ritual purity or pollution and of social status. (Or) any class of people who inherit exclusive privileges or are perceived as socially distinct

Case Study for Self-Assessment

“Caste Sensitivity in Heritage Hotel Recruitment”

A heritage hotel in Rajasthan wanted staff dressed as “traditional four Varnas” for a tourist show. NGOs opposed calling it discriminatory.

Questions

1. Was original Varna discriminatory?
2. Difference between Varna and caste?
3. How to present culture without bias?
4. Suggest ethical tourism model.

8.2 Self-Assessment Questions

1. Explain in detail about the Asrama Vyavastha Vedic system?
2. Discuss in detail about the Vedic India “Varna Systems”.
3. Briefly explain the advantages and disadvantages of Caste system in Indian society?
4. Do you agree that the caste system and its growth was social engineering in India?

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Self-Assessment Questions

A. Short Answer (with answers)

1. What is Brahmacharya Ashrama?

Answer: Student stage devoted to education and discipline.

2. Name four Varnas.

Answer: Brahmana, Kshatriya, Vaishya, Shudra.

3. Purpose of Grihastha Ashrama?

Answer: Family life and social responsibilities.

4. Meaning of Vanaprastha?

Answer: Gradual withdrawal from worldly life.

5. Basis of early Varna?

Answer: Division of labour.

B. Essay Questions (Hints)

1. Explain Ashrama system as social framework.

Hints: Stages, duties, personality development.

2. Discuss evolution of Varna system.

Hints: Rigveda → Smritis → rigidity.

3. Evaluate position of Shudras.

Hints: Service role, social change.

4. Relevance today.

Hints: Value education, profession ethics.

C. MCQs**

1. Ashrama beginning with education is:
 - a) Grihastha
 - b) Brahmacharya ✓
 - c) Sanyasa
 - d) Vanaprastha
2. Varna originally based on:
 - a) Birth
 - b) Occupation ✓

- c) Wealth
- d) Colour

3. Withdrawal stage:

- a) Vanaprastha ✓
- b) Grihastha
- c) Brahmacharya
- d) None

4. Smriti texts made Varna:

- a) Flexible
- b) Hereditary ✓
- c) Abolished
- d) Optional

5. Service class:

- a) Vaishya
- b) Shudra ✓
- c) Brahmana
- d) Kshatriya

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8.3 Further Readings

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Lesson Writer

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Lesson – 4

ANCIENT SOCIETY – PURUSHARTHA

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4.0 Objectives

After completion of the lesson, you will be able to understand

- 1 **Explain** the concept of Purusharthas as the foundational goals of human life in Indian thought.
- 2 **Analyse** the four Purusharthas—Dharma, Artha, Kama, and Moksha—and their interrelationship.
- 3 **Distinguish** between material and spiritual dimensions of life as reflected in Purushartha doctrine.
- 4 **Evaluate** the relevance of Purushartha for social ethics and individual responsibility.
- 5 **Assess** the application of Purushartha ideals to contemporary professional and family life.

Structure

4.1 Purushartha

- a. Dharma
- b. Artha
- c. Kama
- d. Moksha

4.2 Keywords

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4.3 Self-Assessment Questions

4.4 Further Readings

4.1 Purushartha

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Purusha means either God or a human being. Artha means, purpose, an object or objective. "Purusharthas" means the objectives of a person or a human being. Purusha does not mean male in the physical sense, but any individual soul or self in its purest, undifferentiated aspect. So the Purusharthas apply to both men and women equally.

However, the Hindu law books place greater emphasis upon men in performing their obligatory duties and associative roles for women. Sons in a family may have an emotional attachment with their mother but have an obligatory duty

towards their father, who is responsible for their birth since, as per Hindu beliefs, he carries them in his semen before he transfers them to his wife. A father also lives through his sons. He transmits his powers, name, and fame, to his eldest son before he departs from this world. Thus, the Vedic tradition, as is the case with many ancient religious traditions, is predominantly men oriented. The Purusharthas serve as pointers in the life of a human being. They are based on the vision of God which is evident in the creation He manifested and which can be followed by a man to be part of that vision and in harmony with His aims. His worlds are established on the principles of dharma. They are filled with the abundance of material and spiritual beings and

energies, who seek fulfillment by achieving their desires and liberation. Since man is God in his microcosmic aspect, he too should emulate God and manifest the same reality in his little world. He should pursue the same aims, experience life in its fullness and be an instrument of God by serving the purpose for which he has been created. The four chief aims or Purushartha are:

1. Dharma (righteousness)
2. Artha (wealth)
3. Kama (desire)
4. Moksha (salvation or liberation)

The rationale behind these Purusharthas becomes clear when we consider the basic tenets of Hinduism. Man is an aspect of God. He is God's objective reality in creation. He exists in a relationship with God like a reflection in the mirror that is somewhat different yet inseparable and somewhat similar. Veiled in him is the true self by the influence and involvement of Prakriti or primordial nature. The purpose of his life upon earth is to follow the law (dharma) of God and achieve salvation (moksha) or freedom from his false self (ahamkara) by leading a balanced life in which both material comforts and human passions have their place and legitimacy. The four aims are essential for the continuity of life upon earth and the order and regularity of the world. They provide structure and meaning to human life and give us a reason to live with a sense of duty, moral obligation, and responsibility.

Man cannot simply take birth on earth and start working for his salvation right away using just dharma alone. If that is so the man would never realize why he would have to seek liberation in the first place. As he passes through the rigors of life and experiences the problem of human suffering, he learns to appreciate the value of liberation. He becomes sincere in his quest for salvation. So we have the four goals, instead of just one, whose pursuit provides us with an opportunity to learn important lessons and move forward on the spiritual path. What the Purusharthas characterize is not a life of self-negation, but of balance, complexity, richness, opportunities, and moderation in a cosmic drama of immense proportions in which man ultimately envisions and experiences his true grandeur and fulfills the very purpose of his creation.

Every individual in Hindu society is expected to achieve these four objectives with detachment, without any expectation and as a sacrificial offering to God in the ritual of human life. They have to be pursued selflessly for a higher and greater cause. Depending upon the attitude and how we pursue them, they either set us free or entangle us deeper with the allurements of human life.

A. Dharma – The first of the goals is dharma, a word that is difficult to translate in English. Since the same word is used in many eastern religions, it means many things to many people and eludes a true definition. It has been variously translated as a duty, faith, religion, righteousness, sacred law, justice, ethics, and morality. According to one school of Hinduism, dharma is an obligatory duty as prescribed by the Vedas to be performed by an individual by the rules prescribed for the caste to which he or she belongs. God is an upholder of dharma because he performs His duties even though they are not obligatory and He is without desire or preference. No word in Latin or English can truly explain the complex meaning of dharma. Its first letter "Dha" is also the first letter of Dharitri, the earth, which is suggestive of its connection with the earth or earthly life. In a wider sense, dharma is the secret glue, the binding force, which upholds and regulates this entire creation just like the

gravitational force controls and holds the entire material universe as one piece. It is the divine constitution that defines our roles and responsibilities, our social and moral order, our purpose and goals and the rewards and punishments that are appropriate for our actions. It is the law of God that is sacred, inviolable and pervasive. It is responsible for order, regularity, harmony, control, predictability, and accountability. According to Manu-Smriti, dharma is four-footed in the Krita age and loses one leg in each successive age. Thus in the fourth and last age of Kali, it becomes crippled and rests upon just one leg.

Dharma exists in all planes, in all aspects and at all levels of creation. In the context of human life, dharma consists of all that an individual undertakes in harmony with divine injunctions and his sense of morality and justice. However, to comprehend the true nature of dharma is not an easy task. The world is enveloped in illusion as our human minds are. What we see in the world and learn from it may not be true and reliable. What we consider as Right and Wrong or Dharma and Adharma may not stand the test of truth. Hence to practice dharma we are advised to rely upon the scriptures and follow the injunctions contained therein.

The sources of dharma are the Vedas, the Vedangas, the Sutra literature of which the most important are the Dharmashastras, and scriptures such as the Bhagavadgita. In ancient India, Dharmashastras (law books) played an important role in guiding people on the path of dharma. It is, however, difficult to say how far they are relevant in the present age. One should also remember that dharma should not be viewed as end in itself but the means to a still higher end, liberation.

B. Artha – Artha means wealth. Hinduism recognizes the importance of material wealth for the overall happiness and well-being of an individual. A householder requires wealth because he has to perform many duties to uphold dharma and take care of the needs of his family and society. A person should not seek wealth for wealth's sake but to uphold dharma and help the members of his family and society achieve their goals. Hinduism therefore rightly places material wealth as the second most important objective in human life. While dharma and moksha are meant for

oneself, wealth and sex are to be pursued for the sake of others. Lord Vishnu is the best role model for any householder. He leads a luxurious life, served by the goddess of wealth herself, but is very dutiful, helpful, responsive and righteous. So was Lord Krishna while he was in human form. He lived a very luxurious life but was righteous, detached and balanced.

Hinduism advocates austerity, simplicity, and detachment, but does not glorify poverty. Wealth does not impede self-realization, but attachment to wealth is. The desire for wealth is different from greed for wealth. The selfless desire for wealth is preferable to a selfish desire for wealth. Money and wealth are a form of divine energy. God is abundant. He is endowed with eight kinds of wealth. But as Sri Aurobindo pointed out we have a negative attitude mostly about wealth because hostile and negative forces want us to believe so and thereby prevent its use for righteous reasons.

Seeking wealth through human actions is not discouraged in Hinduism. The Vedic hymns are mostly invocations addressed to gods and goddesses by men desiring wealth and prosperity. However, they also emphasize the need for right intention, right means, and moderation in the pursuit of wealth. Aiming for wealth is a virtue, but greed is not. Amassing wealth for the family and the welfare of oneself is not sinful, but taking what does not belong to one is. Hinduism, Jainism, and Buddhism benefited greatly in the past by the individual contribution of rich merchants, their wives, and children.

Poverty has become a grotesque reality in present-day Hindu society and erroneously considered by many as a virtue. This is a Christian influence. Hindus have become so poverty conscious that if a saint or a sage leads a comfortable life, they scoff at him, saying that he is not a true yogi. They have to remind themselves of the simple fact that none of the Hindu gods and goddesses are really poor. While they always help the poor and the needy, none of them glorify poverty as a virtue. According to Hinduism all experiences are self-created and provide an opportunity to learn. So is poverty and so is wealth. Renunciation does not mean to leave aside wealth or denounce the wealthy. It means detachment from wealth. To become indifferent to the comforts and discomforts of life caused by wealth.

Hinduism advocates moderation and balance in the pursuit of material and spiritual goals. Some Hindus think otherwise, ignoring the fact that what applies to an ascetic does not apply to a householder. Swami Vivekananda rightly said that religion was not for the empty stomachs. When a person is beset with survival problems, he would hardly find any solace in religion. Soothing words would not comfort a hungry soul as much as a morsel of food.

C. **Kama** – The Kama in a broader sense means desire and in a narrow sense sexual desire. Both Hinduism and Buddhism consider desire as the root cause of human suffering. According to the Bhagavadgita, desire leads to delusion and bondage to the cycle of births and deaths. The way out of suffering is to become detached from the sense objects through such practices as yoga and meditation and perform desireless actions as a sacrificial offering to God with a sense of duty, accepting God as the doer and without hankering after the fruit of one's actions. According to Manusmriti man performs sacrifices because of the desire for rewards, with the expectation that his actions will bear fruit. Not a single act of him here on earth appears ever to be done by a man free from desire. So he who performs his prescribed duties out of a desire in the right manner will obtain the fulfillment of all the desires and reach the deathless state or even beyond. As we can see the right way to fulfill one's desire is by performing one's obligatory duties in the right

manner but not by neglecting them so that the way of the dharma also becomes the way of fulfillment of desires.

Hinduism differs from other religions in its interpretation and approach to the subject of sex. Sex can be either a means to liberation and happiness in life or a great hindrance and cause of suffering depending upon how we approach it. In any case ultimately one has to overcome it to achieve salvation. It can be done either by abstaining from it or by indulging in it. The former is the way of the Vedanta and the latter the way of the Tantras. One is the way of suppression and the other the way of expression through detachment and understanding in which sexual energy is sublimated and transformed into a higher form of energy. It is just the way you learn to handle fire. In both cases, the difficulties are way too many and so are the risks. Sexual desire is the ultimate of all desires and unless it is overcome one is not free from the taints of Maya.

In Hinduism there is permission for sexual activity up to a limit, so long as it is not in conflict with the principles of dharma and used for procreation, the perpetuation of family and social order, within the boundaries established by tradition, social norms and scriptures. Sexual activity is part of obligatory duty and not to be misused for enjoyment as it would lead to attachment, delusion and one's downfall. Sexual relationship outside marriage is not permitted except in special circumstances as laid down in the Dharmashastras. Marriage is a sacred institution in which both the husband and wife join their energies and destinies to promote each other's liberation by performing their respective obligatory duties, which only married couples can perform. Through the bonds of marriage, they also bind their respective karmas.

While the law books draw a clear demarcation between legitimate and illegitimate sex, sex by itself is not considered unclean or sinful. Sexual desire is an important and legitimate aspect of Manava dharma (human obligations) and is created by nature to perpetuate life in the material plane. Creation itself is a continuation of the union between Purusha and Prakriti, the male and female aspects of the manifest universe, which is symbolically represented in the form of Sivalinga. Creation ends

when this union ends. Sexual desire is also the last stronghold of Prakriti and the final refuge of our attachment with samsara. It is the most difficult spiritual obstacle to be overcome. In most people, it perpetuates the delusion of the mind and serves as an important force of Prakriti by which she maintains her stranglehold upon them and keeps them bound to the cycle of births and deaths.

The ambivalent attitude of Hinduism on the subject of sex is rooted in its historical growth during which it assimilated divergent traditions and practices of which some were derived from ancient fertility cults. It becomes evident as we go through the scriptures and find in the various stories related to the libidinous activities of various gods and goddesses. While on the one hand, we have an established school of opinion that considers celibacy as a great virtue and a necessary condition for liberation, on the other we have stories from the Hindu Puranas which depict the sexual exploits of gods and goddesses and the odd situations that develop out of them.

Some of the stories give us the impression that the gods are oversexed beings who cannot control themselves from temptation in the company of beautiful women. Besides sensuous gods, there are celestial nymphs of indescribable beauty who add passion and drama to Hindu mythology through their activities. At times they descend to earth to disturb and distract the minds of ascetic people who are absorbed in deep meditation. Even Siva, Vishnu and Krishna are not above reproach. Many divinities and legendary heroes, including Bharata the founder of the Indian race are born out of illegitimate sexual conduct. Scholars, however, tend to consider these stories of sexual union to be symbolic and not to be taken literally.

Whatever may be the truth, sex constituted an important aspect of Hindu society from ancient times. The Dharmashastras prescribed a definite code of conduct to safeguard the social and moral order. Married women were not allowed to meet men in private when they were not accompanied by their husbands or, in their absence, any other male member of their families. Women whose husbands died were allowed to beget children through their brothers-in-law (Gautama 18.4). A marriageable maiden who was not given in marriage had the freedom to choose her

sexual partners after giving up the ornaments she received from her family and parents (Gautama 18.20). To avoid misuse of this provision, the scriptures recommended that girls should be married before they reached puberty. Adultery was a punishable offense while killing an unchaste woman or a prostitute was not (Gautama 22.26&27). Mental attitude, the state of mind and the dominant quality of Prakriti at the time of sexual union were considered important because they impacted the children who were born out of such unions. Polygamy was an accepted social norm. It bred intrigue and jealousy among women who shared a common husband. Women were sold and brought in the market place. While sex with unmarried maidens was a lesser taboo, adultery was a punishable offense. More so if it happened between a lower caste male and higher caste female.

According to Hinduism, sex is an important aspect of human life, but lust is not. Lust is one of the chief enemies of man. It is a demonic quality, just as greed and pride are, and one of the biggest hurdles on the spiritual path. All lustful activity would result in sin with unhappy consequences for all those involved in it directly or indirectly. Even gods are not spared from the consequences of lustful sex. However, prostitutes and pleasure girls added color and zest to ancient Hindu society. Some of them were highly skilled in the art and science of sex. They were patronized and frequented by men of repute. They employed various tricks to attract men and keep them under their charm. Prostitution is still a rampant problem in India and one of the chief concerns of women activists and welfare organizations

One of the notable developments within Hinduism during the post-Mauryan period was the rise of Tantrism which upheld sexual activity and considered it to be an expression of the divine. The Tantrics indulged in various kinds of esoteric sexual rites to experience the blissful nature of God. They believed in the possibility of sublimating sexual energy through austerities and penances to transcend one's lower nature and achieve higher states of consciousness. They practiced various breathing and yoga techniques to prolong their sexual prowess so that they could experience higher states of blissful consciousness during sexual union practiced with detachment. These sects continue to remain on the fringes of society

attracting ridicule and criticism and largely unknown and misunderstood by the general public. For the vast majority of Hindus, sex is a taboo unless it is in tune with the social, moral and religious laws.

D. **Moksha** – The pursuit of dharma regulates the life of a human being and keeps him on the righteous path. The pursuit of Artha and Kama enrich his experience and impart to him a valuable lesson. The pursuit of moksha or salvation liberates him and lead him to the word Brahman. The pursuit of dharma usually begins at an early age when one is initiated into religious studies. The pursuit of Artha and Kama begins in most cases after one becomes a householder. The pursuit of moksha, however, is the most important of all aims and can begin at any time. The other aims are preparatory for this final aim. However, in most cases, though not correctly, moksha becomes an important pursuit in the old age during vanaprastha or the age of retirement. Moksha is both a Purushartha and a Paramartha (transcendental aim), which is important not only for men but also for the divine beings.

Moksha means the absence of moha or delusion. Delusion is caused by the interplay of the triple Gunas, the activity of the senses, attachment with and desire for sense objects. A person achieves liberation when he increases the quality of sattva, suppressing rajas and tamas and overcomes his desire for sense objects by detachment, self-control, surrender to god and offering of one's actions to God. There are many paths to salvation and all of them lead to God. The main paths are the path of knowledge, of action, of devotion and renunciation. Each path has its advantages and disadvantages. whatever may be the path, the help and guidance of a guru are indispensable to one's spiritual journey. A guru is God in human form whose chief purpose is to remove the darkness hidden in the hearts and minds of his disciples and help them find their true selves.

Conclusion

The purpose of Purusharthas is to ensure that people would not neglect their obligatory duties in their deluded state by becoming obsessed with particular

desires that may lead to moral and social decadence and destruction of family values. The four Purusharthas are responsible for balance in human life. They make life a rewarding and enriching experience. They cater to the spiritual and material aspirations of human beings and lead them in the right direction on the path of liberation. They exemplify the very functioning of God who, without any particular aim or desire, detached, seeks to establish these four aims in the entire manifest creation through his trinity of Brahma, Vishnu and Mahesha and Himself as the highest and supreme aim of all. Thus by worshipping Brahma we can gain the knowledge of dharma and perform our obligatory duties with precision and perfection. By worshipping Vishnu we can gain material and spiritual wealth and work for the welfare of our families and society. By worshipping Siva we can seek the fulfillment of our desires and overcome our delusion and finally by pursuing Brahman, or any of these gods as Brahman, we can achieve liberation by becoming Brahman Himself.

Case Study**Introductory Case Study: Ethics Crisis in Travel Start-up “YatraPath”****Background**

YatraPath, a fast-growing tourism start-up in Bengaluru (2023), faced public criticism for:

- Inflated pricing during festival season
- Misleading online reviews
- Neglect of employee welfare

Contextual Trigger

The founder consulted a management mentor who interpreted the crisis through the lens of **Purushartha**:

- Artha (profit) was pursued ignoring Dharma (ethics)
- Kama (customer pleasure) was reduced to manipulation
- Moksha (long-term reputation) was damaged

Stakeholders

- Customers
- Employees
- Investors
- Local communities
- Government regulators

Behavioural / Managerial Issues

- Can business profit be balanced with Dharma?
- Short-term Artha vs long-term Moksha (brand trust)
- Responsible tourism practices

Linkage to Lesson Concepts

- Harmony among four Purusharthas
- Social responsibility in pursuit of Artha
- Ethical enjoyment of Kama
- Moksha as ultimate balance

Analytical Explanation

This case shows that Purushartha is not only spiritual theory but a **management philosophy** guiding balanced living—core idea of this lesson.

Activity – 1: Personal Goal Mapping

Task:

Classify your five life goals under Dharma/Artha/Kama/Moksha.

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.....
.....

Expected Outcome:

Learner understands holistic goal setting.

Activity – 2: Ethics Dilemma

Task:

Analyse a situation where profit conflicts with honesty.

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.....
.....

Expected Outcome:

Application of Dharma in decision making.

Activity – 3: Family Discussion

Task:

Discuss with parents how they balance income (Artha) and values (Dharma).

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.....
.....

.....
.....

Expected Outcome:
Inter-generational understanding.

Figure 1: Purushartha Wheel
What it shows:
Interconnected Dharma–Artha–Kama–Moksha.



4.2 Keywords

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Dharma - the eternal and inherent nature of reality, regarded in Hinduism as a cosmic law underlying right behaviour and social order.

Artha – Artha is one of the four aims of human life in Indian philosophy. The word artha literally translates as "meaning, sense, goal, purpose or essence" depending on the context.

Kama – Kama is a "desire, wish or longing". Or Kama refers usually to sexual desire. **Moksha** – It is a release from the cycle of rebirth impelled by the law of karma. The transcendent state attained as a result of being released from the cycle of rebirth.

Purushartha

Case Study for Self-Assessment

“Temple Tourism vs Environmental Dharma”

A hill temple earned high revenue (Artha) but plastic waste polluted the river. Devotees enjoyed facilities (Kama) but ecology suffered.

Questions

1. Identify Purushartha imbalance.
2. Suggest Dharma-based policy.
3. How Moksha relates to sustainability?
4. Role of managers in balance.

Self-Assessment

A. Short Answer (with answers)

1. **Meaning of Purushartha?**

Answer: Goals of human life.

2. **Define Dharma.**

Answer: Moral duty and righteousness.

3. **Artha refers to?**

Answer: Material prosperity.

4. **Kama means?**

Answer: Legitimate enjoyment.

5. **Ultimate Purushartha?**

Answer: Moksha.

B. Essay (Hints)

1. **Explain four Purusharthas.**

Hints: Definitions, balance.

2. **Dharma as foundation.**

Hints: Ethics, social order.

3. **Relevance in modern life.**

Hints: career, family.

4. **Conflict between Artha & Dharma.**

Hints: case examples.

C. MCQs**

1. Material prosperity:

- a) Dharma
- b) Artha ✓
- c) Kama
- d) Moksha

2. Liberation:

- a) Kama
- b) Moksha ✓
- c) Artha
- d) None

3. Base of all goals:

- a) Dharma ✓
- b) Artha
- c) Kama
- d) Pleasure

4. Balanced life doctrine:

- a) Varna
- b) Purushartha ✓
- c) Ashrama
- d) Yajna

5. Sensory enjoyment:

- a) Kama ✓
- b) Artha
- c) Moksha
- d) Dharma

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Other References

- IGNC A studies on Purushartha
- NCERT Ethics modules
- ICHR cultural reports

4.3 Self-Assessment Questions

- 1 Describe in detail about the Purushartha in the social frame of the times as a duty?
- 2 Explain how the Personality is controlled by Dharma & Artha System?
- 3 How people struggled and conditioned to attain Moksha as per Purushartha?

3.1 Further Readings

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- 2 Purushartha-Siddhyupaya by Amritacandra (Author), Hardcover – Import, 1933
- 3 Purushartha Chintamani (Sanskrit) by (Shri Vishnu Bhatt) (Author) Hardcover – April 1, 2006

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Lesson – 5

HINDUISM

After studying this lesson, you should be able to:

1. **Explain** the origin, beliefs, and fundamental concepts of Hinduism.
2. **Analyse** the major philosophical schools and sects within Hindu tradition.
3. **Distinguish** between ritualistic, devotional, and philosophical dimensions of Hinduism.
4. **Evaluate** the role of temples, rituals, and festivals in Hindu social life.
5. **Assess** the contribution of Hinduism to Indian culture and tourism.

Structure

- 5.1 Introduction
- 5.2 Hinduism
- 5.3 Hindu religion - Gods & Goddesses
- 5.4 Hindu religion literature
- 5.5 Key Words
- 5.6 Self-Assessment Questions
- 5.7 Further Readings

5.0 Introduction

India is the land of spirituality and philosophy and it is the most secular country in the entire globe. The Indian subcontinent is the birthplace of four major religions such as Hinduism, Buddhism, Jainism, and Sikhism. Indian is a wonderful country where all religions are existence and the Indian subcontinent people have followed the different religious faiths such as Hinduism, Islam, Christianity, Sikhism, Buddhism, Jainism, Zoroastrianism, Judaism, and Bahá'i Faith. According to the 2011 census, 79.8% of the Indian population has practices Hinduism, 14.2% of people follow to Islam, 2.3% of people follow to Christianity, 1.7% of people follow to Sikhism, and 0.7% of people follow to Buddhism and remaining people follow the other religious faiths. Religion has been an important part of the country's culture. Religious diversity and religious tolerance are both established in the country by the law and custom; the Constitution of India has declared the right to freedom of religion to be a fundamental right.

5.1 Hinduism

Hinduism is India's third-largest religion and it is the oldest living religion in India.

Hinduism is the third-largest religion behind Christianity and Islam. The majority of Hindus

live in India. Because this religion has no specific founder, it's difficult to trace its origins and history. Major holy literature of Hinduism is the Vedas (The Rig Veda, The Samaveda, The Yajurveda, and The Atharvaveda), the Upanishads, the Puranas, the Mahabharata, the Ramayana, and the Āgamas.

Symbols of Hinduism

There are two primary symbols associated with Hinduism, the Om and the Swastika.

The **Om** (ॐ) symbol is composed of three Sanskrit letters and represents three sounds (a, u and m), which when combined are considered a sacred sound. The Om symbol is often found at family shrines and in Hindu temples. The word **Swastika** (卐) means "Good fortune" or "Being happy" in Sanskrit, and the symbol represents good luck.



Fig 5.1 Om Symbol



Fig 5.2 Swastika Symbol

5.2 Hindu religion - Gods & Goddesses

Hinduism is a way of life. Hinduism is a religion with various gods and goddesses.

According to Hinduism, three major Gods rule the world with his wife's, namely the Lord Brahma - Sarasvati, the Lord Vishnu - Lakshmi and Lord Shiva - Parvati.

1. Lord Brahma – Lord Brahma is the creator god in Hinduism. He is also known as Svayambhu (self-born) and one of the Famous person Trimūrtis. Brahma is consort of Saraswati. Brahma is the least worshipped god in Hinduism today. There are only few temples in the whole of India devoted to him, compared with Vishnu and Shiva.

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Brahma is traditionally depicted with four faces and four arms. Each face of his points to a cardinal direction. His hands hold no weapons, rather symbols of knowledge and creation. In one hand he holds the sacred texts of Vedas, in the second he holds mala (rosary beads) symbolizing time, in third he holds a Sruva — ladle types symbolizing means to feed the sacrificial fire, and in fourth a Kamandalu – utensil with water symbolizing the means where all creation emanates from. His four mouths are credited with creating the four Vedas. He is often depicted with a white beard, implying his sage-like experience. He sits on a lotus, dressed in white (or red, pink), with his vehicle is a swan.

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2. **Lord Vishnu** – Lord Vishnu is one of the three main gods in Hinduism. Vishnu is the preserver god, which means he protects the universe. Lord Vishnu did his job of preserving the world by incarnating himself in different forms at times of crisis. Vishnu's wife is Lakshmi, Vishnu is usually shown with light blue skin and four arms. His four arms holds sankha (a conch), in the lower right hand, chakra (discus) in the upper right hand, Padma (lotus flower) in the upper left hand and Gada (mace) in the lower left hand.

The Lord Vishnu has 10 Avatars such as

- I. Matsya (Fish)
- II. Kurma (Turtle)
- III. Varaha (Boar)
- IV. Narasimha (half lion, half man)
- V. Vamana (Dwarf / Short man)
- VI. Parashurama (Fierce man / Hunter)
- VII. Rama (Developed man / Ideal man / Fighter)
- VIII. Krishna (Cowherd Prince)
- IX. Balarama (Physically advanced man)
- X. Kalki (future avatar, has not appeared yet)

The Lord Vishnu Famous Avatars are Rama and Krishna. The Each avatar has its own Significance. Garuda is the Vehicle of Lord Vishnu. Adishesha is a large snake and it acts as bed, it floats on the Ocean of Milk, the Lord Vishnu has sleep

on his bed to observe the whole world which with Goddess Lakshmi.

3. **Lord Shiva** – Lord Shiva, is considered to be the most divine among all Hindu gods. “Maha Dev”, which means greatest God. He is the Supreme God of Hindu devotees. Shiva's wife was Parvati. He has given half of the body to his wife. (Ardhanarishvara). Lord Shiva has Three Eyes. The Shiva third eye has destroys the universe at the end of each cycle which then allows for a new Creation. The Lord Shiva weapon is Trishul. He is lord of Dance called as Natraja. He is also represented in the aniconic form of a lingam. He is a family man and householder, his first wife name Parvati, the Second wife is Ganga and he had two sons Ganesha and Kartikeya. Lord shiva's vehicle is Nandi. Lord Shiva is sitting and wearing a tiger skin, it symbolizes the victory over every force. He doesn't cover the skin with cloths. Lord Shiva is lived in Kailash Mountain at the Himalayas. Some people have believed Lord

Shiva resides in Shamshan (burial ground). Lord Shiva has controlled Pancha boothas like Earth, Water, Fire, Air and Space (Akash). Shiva is always wearing Snake around his neck. The snake is called Vasuki, the king of serpents. The Lord shiva drank the poison at the episode of Samudra Mathanam and he controlled the poison to his throat. Thus, Lord Shiva became blue-throated, known as Neelkanth.

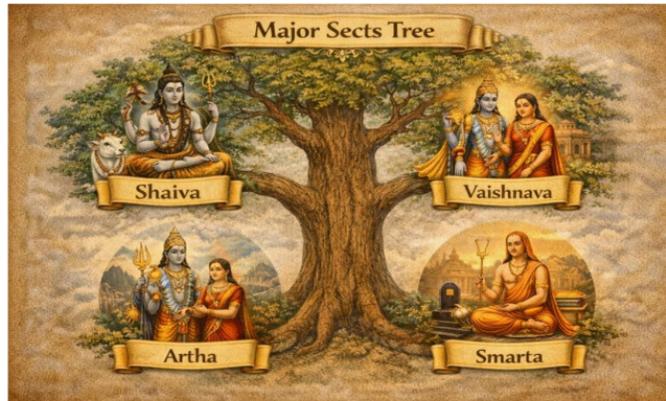
4. **Goddess Parvati** - Goddess Parvati is the wife of Lord Shiva. Goddess Parvati is known by different names like Uma, Gauri, Kali, Durga, Haimavati, etc. Parvati is also known as Amba and Ambika, which means 'mother'. Goddess Parvati has a charming personality. Lord Shiva, Parvathi having two sons Ganesha and Kartikeya. She is the daughter of King Himavan. The Goddess Durga in Hinduism having nine manifestations especially worshipped during the festival of Navratri, where each of the nine manifested forms is venerated respectively for each night. The nine forms of Goddess Durga or Parvati are Shailaputri, Brahmacharini, Chandraghanta, Kushmanda, Skandamata, Kaalratri, Katyayani, Mahagauri, and Siddhidhatri.

I. Shailaputri - The daughter of the mountain (shaila), King Himavan.

- II. Brahmacharini – Brahmacharini is the Mother Goddess born unto Prajapati Daksha as his daughter Sati and later married Shiva. This is her unmarried form.
- III. Chandraghanta – Chandraghanta is the married form of the Mother Goddess. After marrying Shiva, she adorned her forehead with a half-moon shaped like a bell, which explains the origin of her name. She is the goddess who inspires courage in a person and is always ready for war against demons.
- IV. Kushmanda - The Mother Goddess began to live inside the Sun, resulting in liberation of the Sun's energy to the universe. Since then, this form of the Goddess has been known as Kushmanda, namely for her power and capability to live inside the Sun.
- V. Skandamata – Mother of the war god Skanda (Kartikeya).
- VI. Katyayani – To destroy the demon Mahishasura, the daughter of sage Katyayana was incarnated to help the devas. She is known for her anger, vengeance and ultimate victory over the demons. She will bestow boons upon those who worship and revere her with a pure heart if she is pleased.
- VII. Kalaratri – This is the fiercest and the most ferocious form of the Mother Goddess, in which she manifests to destroy the demons Sumbha and Nisumbha. Kalaratri, meaning the night of death (death night).
- VIII. Mahagauri – Mahagauri is known as the goddess of purity and cleanliness. The man who pleases her, by her grace, all of his flaws, faults, and mistakes will be burnt to ashes and he will be redeemed. She is known as the forgiving goddess and forgives sinners and purifies them.
- IX. Siddhidhatri – In the beginning of the universe, Lord Rudra worshiped the unmanifest form of the Mother Goddess, Adi Parashakti for creation. As Adi Parashakti, the Mother Goddess was pure energy

Figure 2: Major Sects Tree

What it shows:
Shaiva, Vaishnava, Shakta, Smarta.



5. **Goddess Lakshmi** – Lakshmi is the Goddess who leads to one's goal. She is the wife of Lord Vishnu. For Mankind 8 types of goals are necessary - Spiritual enlightenment, food, knowledge, resources, progeny, abundance, patience and success, hence there are 8 or Ashta Lakshmis - Aadi Lakshmi, Dhaanya Lakshmi, Vidya Lakshmi, Dhana Lakshmi, Santaana Lakshmi, Gaja Lakshmi, Dhairya Lakshmi and Vijaya Lakshmi. Lakshmi wears a red dress embroidered with golden threads, symbolizes fortune and wealth.

6. **Saraswati** – Saraswati is the Hindu goddess of knowledge, music, art, wisdom, and learning. She is the wife of Lord Brahma. Saraswati is also known as in Telugu is Chaduvula Thalli. Goddess Saraswati have many names like Brahmani (power of Brahma), Brahmi (goddess of sciences), Bharadi (goddess of history), Vani and Vachi (both referring to the flow of music/song, melodious speech, eloquent speaking respectively), Varnesvari (goddess of letters), Kavijihvagravasini (one who dwells on the tongue of poets). The Goddess Saraswati is also known

as Vidyadatri (Goddess who provides knowledge), Veenavadini (Goddess who plays Veena, the musical instrument held by Goddess Saraswati), Pustakdharini (Goddess who carries a book), Veenapani (Goddess who carries a veena in her hands), Hansavahini (Goddess who sits on swan) and Vagdevi (Goddess of speech). The goddess Saraswati is often depicted as a beautiful woman dressed in pure white, often seated on a white lotus, which symbolizes light, knowledge and truth. She has playing Veena Musical instrument.

7.

Other Hindu Gods & Goddess

Lord Ganesha – The God of Intellect and Arts, he is son of Lord Shiva & Parvati, also known as Ganapati and Vinayaka, is visually conspicuous by virtue of his elephant head.

Kartikeya – The Herald of Heaven, he is son of Lord Shiva & Parvati,

Kartikeya is also known as Kumara, Skanda, and Murugan ('the youth').

Hanuman – He is one of incarnation of Shiva and devotee of Rama and was also called Anjaneya. Hanuman is the son of Anjani and Kesari and is also son of the wind-god Pawan. **Indra** – the King of Devas

Agni – The Fire God

Surya – The Sun God

Varuna – The God of Sky and Oceans

Yama – The God of the Underworld and Death

Ganga – Ganga is the holy river in Hinduism, she is wife of lord Shiva.

Dhatri – The Goddess of Earth

Case Study**Introductory Case Study: Temple Management at Tirumala****Background**

Tirumala Tirupati Devasthanams (TTD) manages one of the world's largest pilgrimage centres. With over 30 million visitors annually, TTD integrates **religion, culture, and management**.

Contextual Trigger

Challenges faced:

- Crowd control during Brahmotsavam
- Maintaining sanctity with commercialization
- Digital darshan vs traditional belief

Stakeholders

- Pilgrims
- Priests (Agama traditions)
- Tourism department
- Local community
- Donors

Behavioural / Managerial Issues

- Balancing faith and modern administration
- Inclusiveness of diverse Hindu sects
- Environmental impact of pilgrimage

Linkage to Lesson Concepts

- Bhakti traditions
- Temple as socio-religious institution
- Rituals and philosophy
- Hindu pluralism

Analytical Explanation

The case demonstrates Hinduism as a **living tradition** combining belief, philosophy, and community management—central theme of this lesson.

Activity – 1: Ritual Observation**Task:**

Observe any local temple ritual and relate it to:
Bhakti, Karma, or Jnana path.

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Expected Outcome:

Understanding practical Hindu worship forms.

5.3 Major Hindu sacred Literature

1) **Four Vedas** - The Vedas, or “Books of Knowledge,” are the foremost sacred texts in Hinduism.

- Rigveda - It is a collection of 1,028 Vedic Sanskrit hymns and 10,600 verses in all, organized into ten books
- Samaveda – It is the Veda of melodies and chants.
- Yajurveda – Primarily of prose mantras for worship rituals.
- Atharvaveda – It is Knowledge storehouse of atharvānas, the procedures for everyday life.

2) **Ramayana** – Ramayana is one major Hindu epic. It is a sacred text in Hinduism. This epic is written by Maharishi Valmiki in the Sanskrit language. It consists of nearly 24,000 verses (mostly set in the Shloka/Anustubh meter), divided into seven Kand's (Adi Kand, Ayodhya Kand, Aranya Kand, Kishkindhya Kand, Sundara Kand, Lanka Kanda, and Uttara Kand) and about 500 Sargas (chapters). It narrates Lord Rama’s life. It depicts the duties of relationships, portraying ideal characters like the ideal father, the ideal servant, the ideal brother, the ideal husband and the ideal king.

Ramayana was an important influence on later Sanskrit poetry and Hindu life and

culture.

3) **Mahabharata** - Mahabharata is one major Hindu epic. It is a sacred text in Hinduism. This epic is written by Veda Vyasa Maharshi. It narrates the struggle between two groups of cousins in the Kurukshetra War and the fates of the Kaurava and the Pāṇḍava princes and their successors. Its longest version consists of over 100,000 śloka or over 200,000 individual verse lines (each shloka is a couplet), and long prose passages. It also contains philosophical and devotional material, such as a discussion of the four "goals of life" or Puruṣārtha such as Dharma (righteousness, moral values), Artha (prosperity, economic values), Kama (pleasure, love, psychological values) and Moksha (liberation, spiritual values).

4) **Bhagavad Gita** – The Bhagavad Gita is an ancient Indian holy text Hindu tradition in terms of both literature and philosophy. Bhagavad Gita means "the song of the Lord". The Gita is set in a narrative framework of a dialogue between Pandava prince Arjuna and his guide and charioteer Krishna. Krishna counsels Arjuna to "fulfill his Kshatriya (warrior) duty to uphold the Dharma" through "selfless action". The Krishna–Arjuna dialogue covers a broad range of spiritual topics, touching upon ethical dilemmas and philosophical issues that go far beyond the war Arjuna faces. The Bhagavad Gita, as well as the epic Mahabharata of which it is a part, is attributed to sage Vyasa, he is a legendary author.

Some of major Festivals celebrated in Hindu Religion

- Diwali
- Maha Shivaratri
- Krishna Janmashtami
- Ganesh Chaturthi
- Dussehra
- Rama Navami
- Ugadi – Based on the Hindu calendar, Ugadi is New Year's Day for Hindus

Activity – 2: Sect Mapping

Task:

Prepare a chart of Shaiva, Vaishnava, Shakta traditions.

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Expected Outcome:

Appreciation of diversity.

Activity – 3: Festival Study**Task:**

Document one Hindu festival and its social meaning.

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Expected Outcome:

Link religion with culture and tourism.

5.4 Keywords

Atman means 'eternal self'.

Dharma means 'duty', 'virtue', 'morality'

Karma is a Sanskrit word whose literal meaning is 'action'. It refers to the law that every action has an equal reaction either immediately or at some point in the future.

Purushartha – Hinduism developed a doctrine that life has different goals according to a person's stage of life and position.

Guru – Guru means Acharya, teacher or master of a tradition.

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5.5 Self-Assessment Questions

1. Briefly explain the concept of Hinduism in India?
2. Write a brief note on Hindu Gods & Goddess in India?
3. Write the significance of Hindu sacred Literature?

Self-Assessment

A. Short Answer

1. **Meaning of Hinduism?**
Answer: Way of life based on Vedic traditions.
2. **Three paths to salvation?**
Answer: Bhakti, Jnana, Karma.
3. **Sacred texts?**
Answer: Vedas, Upanishads, Gita.
4. **Two major sects?**
Answer: Shaivism & Vaishnavism.
5. **Concept of Dharma?**
Answer: Righteous duty.

B. Essay (Hints)

1. **Basic beliefs of Hinduism.**
Hints: Atman–Brahman, karma.
2. **Role of temples.**
Hints: social centre.
3. **Bhakti movement.**
Hints: Alvars, Nayanars.
4. **Hinduism & tourism.**
Hints: pilgrimages.

C. MCQs**

1. Doctrine of rebirth:
a) Karma ✓
b) Yoga

- c) Yajna
d) None
2. Vaishnava worships:
a) Shiva
b) Vishnu ✓
c) Devi
d) Surya
3. Philosophical text:
a) Gita ✓
b) Tripitaka
c) Agamas
d) None
4. Bhakti stresses:
a) Devotion ✓
b) Sacrifice
c) Wealth
d) Ritual only
5. Temple art linked with:
a) Economy ✓
b) Politics
c) War
d) None

Case Study for Self-Assessment

“Commercialization of Kashi Corridor”

Redevelopment improved facilities but shops near sanctum raised debate on sanctity vs economy.

Questions

1. Identify Hindu values involved.
2. Balance Bhakti and Artha?
3. Impact on heritage tourism.
4. Managerial suggestions.

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5.6 Further Readings

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4. Thapar, Romila, *Cultural Past of India*, 2002.
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Other References

- TTD annual reports
- IGNCAs temple studies
- NCERT Indian Culture

Lesson Writer K.Rajesh

Lesson – 6

Islamism, Christianity, Buddhism, Jainism & Sikhism

144 6.0 Objectives

After studying this lesson, you should be able to:

1. **Explain** ²² origin and basic teachings of Buddhism, Jainism, Islam, Christianity, and Sikhism in India.
2. **Analyse** the social and cultural impact of these religions on Indian civilization.
3. **Distinguish** between the core philosophies of these faiths regarding ethics and salvation.
4. **Evaluate** the role of religious shrines in promoting national integration and tourism.
5. **Assess** the contribution of these religions to art, architecture, and literature in India.

Structure

- 6.1 Islamism
- 6.2 Christianity
- 6.3 Buddhism
- 6.4 Jainism
- 6.5 Sikhism
- 6.6 Key Words
- 6.7 Self-Assessment Questions
- 6.8 Further Readings

138 6.1 Islamism

Islam is the second-largest religion in India. Islamic Community of India is the official representative community of India, with 14.2% of the country's approx population ¹⁹⁰ 17.2 crore people identifying as adherents of Islam (2011 census). Islam religion was promulgated by the Prophet Muhammad in Arabia in the 7th ¹⁷³ century CE. The Arabic term islām, literally “surrender,” illuminates ¹²⁴ the fundamental religious idea of Islam—that the believer accepts surrender to the will of Allah (in Arabic, Allāh: God). Allah is viewed as the sole God—creator, sustainer, and restorer of the world. Muhammad Prophets was born c. 570,

Mecca, Arabia [now in Saudi Arabia] and died June 8, 632, Medina. He is the founder of Islam and the proclaimer of the Quran. He belonged to a poor but respectable family of the Quraysh tribe. The family was active in Meccan politics and trade. According to Islamic doctrine, he was a prophet, sent to present and confirm the monotheistic teachings preached previously by Adam, Abraham, Moses, Jesus, and other prophets.

Islam teaches that the creation of everything in the universe was brought into being by God's command as expressed by the wording, "Be, and it is" and that the purpose of existence is to worship or to know God. He is viewed as a personal god who responds whenever a person in need or distress calls him. Muslims has Belief in Allah is the only one God. Musilms has Believing that God had chosen him as his messenger Muhammad began to preach what God had revealed to him. The simple and clear-cut message of Islam, that there is no God but Allah, and that life should be lived in complete submission to the will of Allah, was attractive to many people. Muhammad's popularity was seen as threatening by the people in power in Mecca, and Muhammad took his followers on a journey from Mecca to Medina in 622. This journey is called the Hijrah (migration) and the event was seen as so important for Islam that 622 is the year in which the Islamic calendar begins.

Five pillars of Islam

1. The Profession of Faith—The Shahada

The Profession of Faith, the shahada, is the most fundamental expression of Islamic beliefs. It simply states that "There is no God but God and Muhammad is his prophet." It underscores the monotheistic nature of Islam. It is an extremely popular phrase in Arabic calligraphy and appears in numerous manuscripts and religious buildings.

2. Daily Prayers—Salat

Muslims are expected to pray five times a day. This does not mean that they need to attend a mosque to pray; rather, the salat, or the daily prayer, should be recited five times a day. Muslims can pray anywhere; however, they are meant to pray towards Mecca. The faithful pray by bowing several times while standing and then kneeling and touching the ground or prayer mat with their foreheads, as a symbol of

their reverence and submission to Allah. On Friday, many Muslims attend a mosque near midday to pray and to listen to a sermon, khutba.

3. Alms-Giving—Zakat The giving of alms is the third pillar. Although not defined in the Qu'ran, Muslims believe that they are meant to share their wealth with those less fortunate in their community of believers.

1. Fasting during Ramadan—Saum

During the holy month of Ramadan, the ninth month in the Islamic calendar, Muslims are expected to fast from dawn to dusk. While there are exceptions made for the sick, elderly, and pregnant, all are expected to refrain from eating and drinking during daylight hours.

2. Pilgrimage to Mecca—Hajj

All Muslims who can are required to make the pilgrimage to Mecca and the surrounding holy sites at least once in their lives. Pilgrimage focuses on visiting the Kaaba and walking around it seven times. The pilgrimage occurs in the 12th month of the Islamic Calendar.

Holy book (Sacred text) of Islams

⁵⁰ The Qur'an is the holy ¹⁵⁹book for Muslims, revealed in stages to the Prophet Muhammad over 23 years. It was written in the 7th century C.E.

¹⁷ Its content is the wisdom of Allah as received and preached by Muhammad. The Quran is divided into 114 chapters of different topics and lengths, known as surah. Each surah is made up of verses, known as ayat (or ayah). The shortest surah is Al-Kawthar, made up of only three verses; the longest is Al-Baqara, with 286 verses. The chapters are classified as Meccan or Medinan, based on whether they were written before Muhammad's pilgrimage to Mecca (Medinan), or afterward (Meccan). The 28 Medinan chapters are mainly concerned with the social life and growth of the Muslim community; the 86 Meccan deal with faith and the afterlife.

The Quran is also broken into 30 equal sections or juz'. These sections are organized so that the reader can study the Quran over the course of a month. During the month of Ramadan, Muslims are recommended to complete at least one full reading of the Quran from cover to cover. The Ajiza (plural of juz') serve as a guide

to accomplish that task. The themes of the Quran are interwoven throughout the chapters, rather than presented in chronological or thematic order. Readers may utilize a concordance—an index that lists each usage of every word in the Quran—to look for particular themes or topics.

Muslims regard the Quran as the most important miracle of Muhammad, a proof of his prophethood, and the culmination of a series of divine messages that started with the messages revealed to Adam and ended with Muhammad. It is widely regarded as the finest work in classical Arabic literature.

Symbol of Islamism

The crescent moon and star Although Islam has no symbol doctrinally associated with it, the symbol of the crescent moon and star (hila in Arabic) is now widely used to symbolize Islam.



Fig 6.1 Crescent

6.2 Christianity

Christianity is the most widely practiced religion in the world. Christianity is an Abrahamic monotheistic religion based on the life and teachings of Jesus of Nazareth. Christians, believe that Jesus is the Christ, whose coming as the messiah was prophesied in the Hebrew Bible, called the Old Testament in Christianity, and chronicled in the New Testament. Christians are monotheistic, i.e., they believe there's only one God, and he created the heavens and the earth. This divine Godhead consists of three parts: the father (God himself), the son (Jesus Christ) and the Holy Spirit. The essence of Christianity revolves around the life, death and Christian beliefs on the resurrection of Jesus. Christians believe God sent his son Jesus, the messiah, to save the world. They believe Jesus

was crucified on a cross to offer the forgiveness of sins and was resurrected three days after his death before ascending to heaven.

The cross is a symbol of Christianity. The most important Christian Festivals are Christmas (which celebrates the birth of Jesus) and Easter (which commemorates the resurrection of Jesus). Christians believe that Jesus will return to earth in the Second Coming of Christ one day to judge humans for their sins and to grant eternal life to those who believe in and follow his teachings. Monks and Nuns are devoted followers of Christianity. The Pope is the leader of the Catholic Church. Christians go to the churches for worship the god.

Most Christians believe that Jesus is the Son of God, and that his coming was predicted in the Old Testament of the Bible. Jesus' teachings and his life are documented in the New Testament of the Bible. The Roman Catholic Church is the largest Christian denomination in the world today. Christianity believers can be taxonomically divided into five main groups:

Roman Catholics, The Church of the East, Oriental Orthodoxy, Eastern Orthodoxy, and Protestantism.

Jesus Christ – Jesus is son of God. He is the central figure of Christianity. Jesus of Nazareth is the Messiah prophesied in Hebrew Scripture, our Old Testament of the Bible. Jesus was born of the Virgin Mary in Bethlehem (Luke 2). Mary is the mother and Joseph is father of Jesus Christ. Christians believe that Jesus, as the Messiah, was anointed by God as savior of humanity and hold that Jesus' coming was the fulfillment of messianic prophecies of the Old Testament. Jesus was crucified on a cross to offer the forgiveness of sins and was resurrected three days after his death before ascending to heaven. The Jesus crucified on mount calvary. **Ten Commandments**

God issued his own set of laws (the Ten Commandments) to Moses on Mount Sinai. In Catholicism, the Ten Commandments are considered divine law because God himself revealed them. Most of the Christen believers will fallow the Ten Commandments. Jewish people call them the 'Ten Sayings'. The Ten Commandments guide us in making choices that help us to live as God wants us

to live. The first three commandments tell us how to love God; the other seven tell us how to love our neighbor.

1. I am the Lord your God: you shall not have strange gods before me.
2. You shall not take the name of the Lord your God in vain.
3. Remember to keep holy the Lord's Day.
4. Honor your father and your mother.
5. You shall not kill.
6. You shall not commit adultery.
7. You shall not steal.
8. You shall not bear false witness against your neighbor.
9. You shall not covet your neighbor's wife.
10. You shall not covet your neighbor's goods.

Bible (Scared text)

The Christian holy book is the Bible. It is divided into two main sections, the Old Testament and the New Testament. Of the 66 books that make up the Bible, The Old Testament consists of 39 books and the New Testament consists of 27 books.

Old Testament – It consists of 39 books

Books of Israel's Beginnings - They are the first five books of the Bible and of the Old Testament popularly referred to as the Books of Moses.

1. Genesis
2. Exodus
3. Leviticus
4. Numbers
5. Deuteronomy

Historical Books - These are the books containing a detailed History of Israel and they are the next twelve Old Testament books

- | | |
|-----------|--------------|
| 6. Joshua | 9. 1 Samuel |
| 7. Judges | 10. 2 Samuel |
| 8. Ruth | 11. 1 Kings |

- | | |
|------------------|--------------|
| 12. 2 Kings | Chronicles |
| 13. 1 Chronicles | 15. Ezra |
| 14. 2 Chronicles | 16. Nehemiah |
| | 17. Esther |

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Poetry Books - These are also known as the Books of Everyday Wisdom or The Writings. They are the next five books, namely

18. Job.
19. Psalms
20. Proverbs
21. Ecclesiastes
22. Songs of Solomon

Books of the Prophets – These are sub divided into two, the 5 Major and 12 Minor Prophets, which end the Old Testament, namely:

Major Prophets

- | | |
|------------------|-------------|
| 23. Isaiah | 26. Ezekiel |
| 24. Jeremiah | 27. Daniel |
| 25. Lamentations | |

Minor Prophets

- | | |
|-------------|---------------|
| 28. Hosea | 34. Nahum |
| 29. Joel | 35. Habakkuk |
| 30. Amos | 36. Zephaniah |
| 31. Obadiah | 37. Haggai |
| 32. Jonah | 38. Zechariah |
| 33. Micah | 39. Malachi |

The New Testament – It Consists 27 books.

9

The Gospels - Consisting of four books, named after the writers who had been with Jesus.

1. Matthew
2. Mark
3. Luke
4. John

History of the Christian (New Testament), also known as the **Acts of the Holy Spirit**

5. Acts of the Apostles

The Epistles: These are Letters which are divided into two, namely:

(a) **Pauline Epistles:** Letters written by Paul the Apostle to specified Churches.

- | | |
|-------------|---------------------|
| 6. Roman | 13. 1 Thessalonians |
| s | 14. 2 Thessalonians |
| 7. 1 | 15. 1 Timothy |
| Corinthians | 16. 2 Timothy |
| 8. 2 | 17. Titus |
| Corinthians | 18. Philemon |
| 9. Galatia | |
| ns | |
| 10. Ephesi | |
| ans | |
| 11. Philipp | |
| ians | |
| 12. Colossi | |
| ans | |

25

(b) **General Epistles:** One written to the Jewish Christians in general, believed to be written by the Apostle Paul, but not confirmed by contemporary Bible Scholars, namely;

19. Hebrews

Seven Letters written to Christians generally, named after the writers.

20. James

21. 1 Peter

22. 2 Peter

23. 1 John

24. 2 John

25. 3 John

26. Jude

27. The Revelation

Symbol of the Christian Religion The Cross is the principal symbol of the Christian religion, recalling the Crucifixion of Jesus Christ and the redeeming benefits of his Passion and death. The cross is thus a sign both of Christ himself and of the faith of Christians.



Fig 6.2 The Cross

Case study**Introductory Case Study: Interfaith Harmony at Nagore Dargah****Background**

Nagore Dargah in Tamil Nadu attracts Hindu, Muslim, and Christian devotees. The annual Kanduri festival (2022) witnessed participation from all communities, managed jointly by local committees.

Contextual Trigger

During COVID period, the Dargah committee collaborated with Velankanni Church and nearby temples to provide food and medical aid irrespective of religion.

Stakeholders

- Muslim trustees
- Hindu & Christian pilgrims
- Local administration
- Tourism department
- Artisans & traders

Behavioural / Managerial Issues

- Managing multi-faith sentiments
- Avoiding religious exclusivism
- Heritage conservation with devotion

Linkage to Lesson Concepts

- Sufi tradition in Islam
- Christian charity
- Buddhist compassion
- Jain non-violence
- Sikh seva

Analytical Explanation

The case reflects India's **plural religious culture** where different faiths contribute to social harmony—the central theme of this lesson.

Student Learning Activities

Activity – 1: Comparative Chart

Task:

Prepare a table comparing: founder, scripture, key teaching, pilgrimage centre of five religions.

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Expected Outcome:

Clear conceptual differentiation.

6.3 Buddhism

¹⁴⁹ Buddhism is one of the major religions in India & the world. Buddhism is a path of practice and spiritual development leading to Insight into the true nature of reality. It is based on the teachings²⁰⁰ of a historical figure, Siddhartha Gautama, who lived around the 5th century BC.¹³¹ Buddhist traditions share the goal of overcoming suffering and the cycle of death and rebirth, either by the attainment of Nirvana or through the path of Buddhahood. The sacred book³² of Buddhism is called the **Tripitaka** (called Tipitaka in Pali). It is also called the Pali Canon¹⁰

In early Buddhism, these practices started with understanding that the body-mind works in a corrupted way (right view), followed by entering the Buddhist path of self-observance, self-restraint, and cultivating kindness and compassion; and culminating in dhyana or samadhi, which re-inforces these practices for the development of the body-mind. In later Buddhism, insight (Prajñā) became the central soteriological instrument, leading to a different concept and structure of the

path, in which the "goal" of the Buddhist path came to be specified as ending ignorance and rebirth. The Noble Eightfold Path is one of the principal teachings of Theravada Buddhism, taught to lead to Arhatship. In the Theravada tradition, this path is also summarized as sila (morality), samadhi (meditation) and prajna (insight). In Mahayana Buddhism, this path is contrasted with the Bodhisattva path, which is believed to go beyond Arahatsip to full Buddhahood. In Buddhist symbolism, the Noble Eightfold Path is often represented by means of the dharma wheel (dharmachakra), in which its eight spokes represent the eight elements of the path.

Eight fold path in Buddihsm

1. Right View
2. Right Resolve
3. Right Speech
4. Right Conduct or Action
5. Right Livelihood
6. Right Effort

7. Right Mindfulness

8. Right Concentration.

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The **Four Noble Truths** contain the essence of the Buddha's teachings. It was these four principles that the Buddha came to understand during his meditation under the bodhi tree.

1. The truth of suffering (Dukkha)
2. The truth of the origin of suffering (Samudāya)
3. The truth of the cessation of suffering (Nirodha)
4. The truth of the path to the cessation of suffering (Magga)

Gautama Buddha

Gautama Buddha is the founder of Buddhism. Buddha's name is Siddhartha Gautama. Siddhartha Gautama was born just outside the city in Lumbini. His father's name is Shuddhodana, he was a ruler, and his mother was named Maya. Maya died when Siddhartha was about 7 days old. His father controlled him in a very peaceful and nice way. There were home tutors for him as he was not interested in the outward things that took place at that time. Siddhartha lived in very luxury. When Siddhartha turned 16 years old, his father found a woman for him to marry. He married a woman named Yashodhara, and they had a son named Rahula. Siddhartha left his family, his land and everything else at the age of 29. He left everything to be a mendicant, eventually, he became a religious leader for the people.

Siddhartha had also seen a monk, and he decided this was a sign that he should leave his protected royal life and live as a homeless holy man. One day he has seated beneath the Bodhi tree (the tree of awakening) Siddhartha became deeply absorbed in meditation, and reflected on his experience of life, determined to penetrate its truth. He finally achieved Enlightenment and became the Buddha. The Mahabodhi Temple at the site of Buddha's enlightenment is now a pilgrimage site. Buddha gave to the five monks, was his first sermon called the Dhammacakkappavattana Sutta. It was given on the full-moon day of Asalha Puja. The deer park in Sarnath is where Gautama Buddha first taught the Dharma. His first teaching after attaining enlightenment, in which he taught the four noble truths.

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The last days of the Buddha are described in detail in an ancient text named Mahaparinirvana Sutra. The Buddha traveled to Kushinagar, on his way, he accepted a meal from a smith named Cunda, which made him sick and led to his death. Once he reached Kushinagar, he encouraged his disciples to continue their activity one last time and he finally passed away.

Branches of Buddhism

The 3 branches of Buddhism, are Theravada Buddhism, Mahayana Buddhism, and Vajrayana Buddhism.

> Theravada Buddhism

Theravada Buddhism holds most firmly to the original teachings, or themes, of Buddha. It is the most commonly accepted name of Buddhism's oldest extant school.

The school of Buddhism that draws its scriptural inspiration from the Tipitaka, or Pali canon, which scholars generally agree contains the earliest surviving record of the Buddha's teachings. The Pāli Canon is the only complete Buddhist canon surviving in a classical Indian language, Pāli, which serves as the school's sacred language.

Theravada Buddhism, one must live ethically, meditate, and seek wisdom. These teachings come from the sacred texts of Buddhism, known as the Tripitaka, and according to Theravada Buddhism, they are to be taken literally and followed in one's daily life. In following the Tripitaka, a person will achieve the ultimate Buddhist goal of nirvana, which is enlightenment and freedom from the cycle of death and rebirth.

With its focus on nirvana and its adherence to the oldest teachings of Buddha, Theravada Buddhism is often referred to as the 'Path of the Elders.' The aim of Theravada Buddhism is to become an arhat — a fully awakened being. This can be achieved through meditation, the contemplation of sutras, and following the Buddha's Noble Eightfold Path. The Noble Eightfold Path includes the right vision, the right emotion, right speech, right action, right livelihood, right effort, right mindfulness, and right meditation. Theravada Buddhism is most popular in Sri Lanka, Thailand, Laos, Cambodia, and Myanmar.

> Mahayana Buddhism

Mahayana Buddhism is one of the popular banch in Buddhism. In Sanskrit, Mahayana means, "Great Vehicle." Mahayana refers to the path of Bodhisattva to attain the Enlightenment to help all the sentient beings from all sufferings and pain. This is called "Bodhisattvayana" or the "Bodhisattva Vehicle". Over the years, the Mahayana subdivided into more schools which practices different doctrines and spread from India to China, Tibet, Korea, and Japan and thus became the dominant form of Buddhism.

A bodhisattva is a person who has become awakened. In fact, bodhisattvas have the ability to access nirvana, the state beyond suffering. But instead of doing so, theychoose to delay their nirvana to guide and teach others. In Mahayana Buddhism, anyone can become a bodhisattva. And bodhisattvas work to help others achieve freedom from suffering. Popular sutras in Mahayana Buddhism are the Lotus Sutra and the Heart Sutra.

The Mahayana is one of the three alternatives through which one can attain the state of Nirvana. The Mahayana emphasizes on postponing one's liberation so that one may help, assist and guide all the sentient beings to the state of Nirvana. According to Mahayana teachings, a high-level Bodhisattva possesses a mind of great compassion and wisdom. Mahayana teachings and practices, six perfections are needed to Bodhisattva. They are

- Perfection of giving or generosity
- Perfection of good conduct or behavior
- Perfection of Patience
- Perfection of vigor and diligence
- Perfection of Meditation
- Perfection of wisdom

➤ **Vajrayana Buddhism**

Vajrayana Buddhism, also known as the "Diamond" or "Thunderbolt Vehicle," is a form of Buddhism that developed in India. The Vajrayana is often referred to simply as "Tibetan Buddhism." Although it may have originally emerged as a reaction to the philosophical scholasticism of Indian Buddhism, and may have been intended to return to the original teachings and practices of the Buddha, Vajrajyana

rapidly developed into a complex philosophical and ritual system. Vajrayana is also sometimes called "Tantric Buddhism," Vajrayana ritual and devotion employs mantras (esoteric verbal formulas), dharanis, mudras, and mandalas (diagrams and paintings used in visualization practices). Great emphasis is placed on the role of the guru in the Vajrayana; these are religious teachers who have mastered the philosophical and ritual tradition.

The symbols of Buddhism

The symbols of Buddhism are the stupa (and the relics therein), the Dharmachakra or Dharma wheel, the Bodhi Tree (and the distinctively shaped leaves of this tree) and the lotus flower. The dharma wheel, traditionally represented with eight spokes.

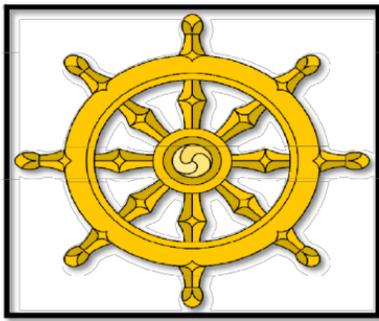


Fig 6.3 Dharmachakra

6.4 Jainism

Jainism traditionally known as Jain Dharma, is an ancient Indian religion. Followers of Jainism are called "Jains", a word derived from the Sanskrit word jina (victor) referring to the path of victory in crossing over life's stream of rebirths by destroying karma through an ethical and spiritual life. Jainism is a transtheistic religion, and Jains trace their spiritual ideas and history through a succession of twenty-four victorious saviours and teachers known as tirthankaras, with the first being Rishabhanatha, who according to Jain tradition lived millions of years ago, the twenty-third Tirthankara Parshvanatha in 900 BCE, and the twenty-fourth Tirthankara

the Mahāvīra around 500 BCE. Jains believe that Jainism is an eternal dharma with the tirthankaras guiding every cycle of the Jain cosmology. Their religious texts are called Agamas.

The main religious premises of Jainism are ahiṃsā (non-violence), anekāntavāda (many-sidedness), aparigraha (non-attachment) and asceticism. Devout Jains take five main vows: ahiṃsā (non-violence), satya (truth), asteya (not stealing), brahmacharya (celibacy or chastity or sexual continence), and aparigraha (non-possessiveness). These principles have affected Jain culture in many ways, such as leading to a predominantly vegetarian lifestyle that avoids harm to animals and their life cycles. Parasparopagraho Jīvānām (the function of souls is to help one another) is the motto of Jainism. Namōkāra mantra is the most common and basic prayer in Jainism. The last two tirthankara, the 23rd tirthankara Parshvanatha (c. 8th–7th century BCE) and the 24th tirthankara Mahavira (c. 599 – c. 527 BCE) are considered historical figures. Mahavira is regarded as the man who gave Jainism its present-day form. The texts containing the teachings of Mahavira are called the Agamas. Jainism was divided into two sects named as Shvetambara and Digambaras during the reign of Chandragupta Maurya.

> **Shvetambaras** - The monks of this sect wear white clothes and do not follow rules of Jainism strictly. They consider Mahavir Swami as married.

> **Digamabara** - The monks of this sect do not wear clothes and follow the rules of Jainism strictly. They consider Mahavir Swami as Balbrahamachari.

Fundamental Principles of Jain philosophy can be described in various ways, but the most acceptable tradition is to describe it in terms of the Tattvas or fundamentals. Without knowing them one cannot progress towards liberation. They are:

- Jīva - Souls and living things
- Ajīva - Non-living things
- Asrava - Influx of karma
- Bandha - The bondage of karma
- Samvara - The stoppage of influx of karma
- Nirjara - Shedding of karma

• Moksha - Liberation or Salvation

⁴⁸ Jains believe that animals and plants, as well as human beings, contain living souls. Each of these souls is considered of equal value and should be treated with respect and compassion. Jains are strict vegetarians and live in a way that minimises their use of the world's resources. Jains believe in reincarnation and seek to attain ultimate liberation - which means escaping the continuous cycle of birth, death and rebirth so that the immortal soul lives for ever in a state of bliss. Liberation is achieved by eliminating all karma from the soul. Jainism is a religion of self- help.

Rishabhanatha – Rishabhanatha is ¹⁰⁵ the first Tirthankara (ford maker) of Jainism. He was the first of twenty-four teachers in the present half-cycle of time in Jain cosmology, and called a "ford maker" because his teachings helped one across the sea of interminable rebirths and deaths. ³² He was born to king Nabhi and queen Marudevi in the north Indian city of Ayodhya. He is also known as Ādinātha which translates into "First (Adi) Lord (nātha)". ³ Rishabhanatha is then said to have taught the men six main professions. These were: (1) Asi (swordsmanship for protection), (2) Masi (writing skills), (3) Krishi (agriculture), (4) Vidya (knowledge), (5) Vanijya (trade and commerce) and (6) Shilp (crafts). ³ Rishabhanatha had two wives, Sunanda and Sumangala. Rishabhanatha is stated in Jain texts to have taught his daughters Brahmi and Sundari. ³ His eldest son Bharata Chakravartin is stated as one who ruled ancient India from an ancient capital of Ayodhya.

Parshvanatha - Parshvanatha is ¹⁷⁶ the 23rd Tirthankara ("Ford-maker," i.e., savior) of the present age, according to Jainism, a religion of India. He was the ⁶ earliest exponent of Karma philosophy in recorded history. ⁸⁵ He was the spiritual successor of 22nd Tirthankara Neminath. He is popularly seen as a propagator and a reviver of Jainism. Parshvanatha attained moksha on Mount Sammeta (Madhuban, Jharkhand) in the Ganges basin, an important Jain pilgrimage site. ⁸⁵ According to Jain texts, Parshvanatha was born in Banaras (Varanasi), India. Renouncing worldly life, he founded an ascetic community. ³ He is believed to have the power to remove obstacles and save devotees. Parshvanatha is usually depicted in a lotus or Kayotsarga posture. Parshvanatha emblem is a snake. Snake is carved on his head shielded

by a multi-headed serpent.

Activity – 2: Shrine Visit Report

Task:

Visit any non-Hindu religious site and record practices promoting harmony.

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Expected Outcome:

Experiential secular understanding.

³⁴
Mahavira – Mahavira (599 BC-527 BC), also known as 'Vardhaman', was 24th Jain Tirthankara. He was born in 599 BC in the Bihar state of India. He revived the Jain Dharma with five moral teachings under broad headings of Non-violence (Ahimsa), Truthfulness (Satya), Non-stealing (Asteya), Control of senses including mind (Brahmacharya), and Non- possessiveness (Aparigraha). Mahavira preached that ahimsa (non-injury) is the supreme virtue. He is not the founder of the Jain religion. He was preceded by 23 Tirthankaras. He was the spiritual successor of 23rd tirthankara Parshvanatha. He was the last Tirthankara in the current time cycle. He has born in 497 BCE at Kundagrama, Vaishali, Vajji (present-day Vaishali district, Bihar). He was died in c. 425 BCE at Pawapuri, Magadha (present-day Bihar). Siddhartha is father Mahavira and Trishala is the mother of Mahavira.

Jain symbols –

³
The swastika – The swastika is the one of the major of symbol of jainsim. The four arms of the swastika symbolize the four states of existence as per Jainism:

- Heavenly beings (devas encantadia")
- Human Benefits
- Hellish being

➤ **Tiryancha (subhuman like flora or fauna)**

It represents the perpetual nature of the universe in the material world, where a creature is destined to one of those states based on their karma. In contrast to this circle of rebirth and delusion is the concept of a straight path, constituted by correct faith, understanding and conduct, and visually symbolized by the three dots above the running cross swastika, which leads the individual out of the transient imperfect world to a permanent perfect state of enlightenment and perfection. This perfect state of liberation is symbolized by the crescent and dot at the top of the svastika. It also represents the four columns of the Jain Sangha: sadhus, sadhvis, sravakas and shravikas - monks, nuns and female and male laymen. It also represents the four characteristics of the soul: infinite knowledge, infinite perception, infinite happiness, and infinite energy.



Fig 6.4 The Swastika

Symbol of Ahimsa – The hand with a wheel on the palm symbolizes Ahimsa in Jainism. The word in the middle is "ahimsā" (non-injury). The wheel represents the dharmachakra, which stands for the resolve to halt the saṃsāra through the relentless pursuit of Ahimsa.



Fig 6.5 Symbol of Ahimsa

6.5 Sikhism

Sikhism is an Indian monotheistic religion and youngest religion in India, it originated in the Punjab region of the Indian subcontinent around the end of the 15th century. Sikhism is a faith whose followers are called "Sikhs". The word Sikh means Student or Discipline. Their holybook is the Sri Guru Granth Sahib Ji. The fundamental beliefs of Sikhism, articulated in the sacred scripture Guru Granth Sahib, include faith and meditation on the name of the one creator, divine unity and equality of all humankind, engaging in selfless service, striving for justice for the benefit and prosperity of all and honest conduct and livelihood while living a householder's life. Sikhism is based on the spiritual teachings of Guru Nanak, the first Guru (1469–1539), and the nine Sikh gurus that succeeded him. The tenth Guru, Guru Gobind Singh. The principal belief of Sikhism is faith in Waheguru — represented using the sacred symbol of Ik ũankŕ, the Universal God. Sikhism advocates the pursuit of salvation through disciplined, personal meditation on the name and message of God. A key distinctive feature of Sikhism is a non-anthropomorphic concept of God, to the extent that one can interpret God as the entire creation itself. The belief in one pantheistic God. The opening sentence of the Sikh scriptures is only two words long, and reflects the base belief of all who adhere to the teachings of the religion: Ek Onkar "Ek" is One and "Onkar" is God - "There is only one God." Sikhism preaches a message of Devotion and remembrance of God at all times, truthful living, equality of mankind and denounces superstitions and blind rituals. Sikhs are usually identified by the Turban (which Sikhs call a Dastaar or Pagri), distinctive headgear that could be worn by both men and women.

Activity – 3: Value Identification

Task:

List one value from each religion useful for managers.

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Expected Outcome:

Ethical integration.

37**The Teachings of the Sikh Gurus****19**

The teachings of the Ten Sikh Gurus are enshrined in the Guru Granth Sahib. These teachings propagated the following values:

- To see God in everyone; understand and practice equality among all races irrespective of caste, religion, colour, status, age, gender, etc;
- To remember God at all times; to always engage in Simran or "remembrance of God", the primal being; virtuous, merciful, bountiful, fearless and Creator of everything; be always aware of His persona and behave accordingly;
- To value and respect positive ideals like truth, compassion, contentment, humility, love, etc; (a reflection of God-like features)
- To suppress the inner evils lust, anger/rage, greed, material attachment, ego, etc; (a reflection of anti-God features)
- To aspire and engage in the useful, productive, honest and peaceful life of a householder; to work diligently while holding the image of God within you; (Kirit Karni)
- To engage in selfless service (Sewa) and help build a loving community life; to be a contributor to society whenever possible; (Wand kay Shakna)
- To be ready to protect and stand for the rights of the weak among us; to fight for justice and fairness for all;
- To always accept the Will of God, (Hukam) and stay focused and in "Positive Spirits" (Chardikala), etc.

Guru Nanak Dev**37**

Guru Nanak Dev is the founder of Sikhism, He was born April 15, 1469 in the village of Talwandi, now called Nankana Sahib, near Lahore in present-day

Pakistan. He is died in September 22, 1539, The Place of Death is Kartarpur (present-day Pakistan). Guru Nanak became the first Sikh Guru and his spiritual teachings laid the foundation on which Sikhism was formed. Considered a religious innovator, Guru Nanak travelled across South Asia and the Middle East to spread his teachings. He advocated the existence of one God and taught his followers that every human being can reach out to God through meditation and other pious practices. Interestingly, Guru Nanak did not support monasticism and asked his followers to lead the life of an honest householder. His teachings were immortalized in the form of 974 hymns, which came to be known as 'Guru Granth Sahib,' the holy text of Sikhism.

Symbol of Sikhism

The symbol of Sikhism is known as the Khanda. It is made up of: The Khanda - a double edged sword. This represents the belief in one God.



Fig 6.6 Symbol of Sikhism – The Khanda

6.6 Key Words

- **Allahu Akbar** – In Arabic, • Allahu Akbar means "Allah is most great," or "God is great." It is used as a call to prayer.
- **Bismillahir rahmanir Rahim** – A phrase recited before doing any daily activity. It means, "In the name of Allah, the most beneficent, the most merciful."
- **Iman** – This is a belief or faith in god (Allah).
- **Salat** – Worship in the form of ritual prayer that is repeated five times daily.
- **Sawm** – Fasting, especially during Ramadan. Sawm means total abstinence from food, liquids, and sexual relationships from dawn to sunset, for one lunar

month. Also called slyam.

- **Baptism** – It is initiation ritual, commanded by Christ. Initiation into the Christian church, through the washing of water; either through immersion or sprinkling.
- **Crucifixion** – An ancient form of execution in which a person was nailed or bound to a cross.
- **Jataka** – Popular stories about the lives of the Buddha
- **Samsara** – The repeating cycle of birth, life, death and rebirth

6.7 Self-Assessment Questions

1. Write a brief note on Islamism?
2. Briefly explain the significance of 10 Commandments in Christianity?
3. Explain the role of Lord Buddha in promoting Buddhism in India?
4. Explain the Concept of Jainism?
5. Briefly discuss the significance of Sikhism in India?

Self-Assessment

A. Short Answer

1. **Founder of Buddhism?**
Answer: Gautama Buddha.
2. **Sacred text of Islam?**
Answer: Quran.
3. **Principle of Jainism?**
Answer: Ahimsa.
4. **Holy book of Sikhism?**
Answer: Guru Granth Sahib.
5. **Christian message?**
Answer: Love and service.

B. Essay (Hints)

1. **Teachings of Buddhism.**
Hints: Four truths, eightfold path.
2. **Islam in India.**
Hints: Sufism, architecture.
3. **Jain contribution.**
Hints: trade, art.
4. **Sikhism and equality.**
Hints: Langar, Khalsa.

C. MCQs**

1. Non-violence doctrine:
 - a) Jainism ✓
 - b) Islam
 - c) Christianity
 - d) Sikhism
2. Golden Temple at:
 - a) Delhi
 - b) Amritsar ✓
 - c) Patna
 - d) Agra
3. Tripitaka belongs to:
 - a) Buddhism ✓
 - b) Jainism
 - c) Islam
 - d) Sikhism
4. Sufi tradition part of:
 - a) Christianity
 - b) Islam ✓
 - c) Jainism
 - d) None
5. Velankanni shrine relates to:
 - a) Sikhism
 - b) Christianity ✓
 - c) Buddhism
 - d) Jainism

Case Study for Self-Assessment**“Crowd Conflict at Bodh Gaya Festival”**

Different groups disputed over prayer timings at Mahabodhi Temple.

Questions

1. Identify interfaith issues.
2. Apply Buddhist principles for solution.
3. Tourism management steps.
4. Role of government.

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- UNESCO pilgrimage studies

6.8 Further Readings

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2. Introduction to Religious Philosophy by Y. Masih | 1 January 2017
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Lesson Writer K.Rajesh

Lesson – 7

Hindu & Islamic Religious Shrines & Centers in India

7.0 Objectives

After studying this lesson, you should be able to:

1. **Explain** the major Hindu and Islamic pilgrimage centres in India and their historical background.
2. **Analyse** the architectural and cultural features of important shrines.
3. **Distinguish** between temple traditions and Islamic dargah/mosque traditions.
4. **Evaluate** the role of shrines in regional economy and cultural tourism.
5. **Assess** the issues of conservation and crowd management at religious centres.

Structure

- 7.1 Hindu Religious Shrines
- 7.2 Islamic Religious centers
- 7.3 Keywords
- 7.4 Self-Assessment Questions
- 7.5 Further Readings

7.1 Hindu Religious Shrines

1. **Tirumala Venkateswara Temple, Tirupathi** - Tirumala Venkateswara temple is one of the richest temples in the world which is dedicated to Lord Shri Venkateswara. It is also one of the most visited temples by the Hindus. Lord Venkateswara is known by many other names: Balaji, Govinda, and Srinivasa. Tirumala Hills are part of the Seshachalam Hills range. The hills are 853 meters (2,799 ft) above sea level. The Hills comprises seven peaks, representing the seven heads of Adishesha. The seven peaks are called Seshadri, Neeladri, Garudadri, Anjanadri, Vrushabhadri, Narayanadri and Venkatadri. The temple lies on the seventh peak -Venkatadri, on the southern banks of Sri Swami Pushkarini, a holy water tank. Hence the temple is also referred to as "Temple of Seven Hills". Tirumala town covers about 10.33 sq. mi (26.75 km²) in the area.

The architecture of the temple is its star attraction which leaves one spellbound. The temple features Dravidian style of architecture all around, right from the intricately carved doorways to Mandap. More than 50,000 pilgrims visit the temple every day. To ensure smooth Darshan, there is an entry facility through the Vaikuntam Queue Complex which has different halls which eventually leads to the main temple.

The temple is visited by about 50,000 to 100,000 pilgrims daily (30 to 40 million people annually on average), while on special occasions and festivals, like the annual Brahmotsavam, the number of pilgrims shoots up to 500,000, making it the most-visited holy place in the world. The world-famous "Tirupati Laddu" is given at Tirumala Temple as Prasadam

Festivals: - Tirumala Sri Venkateshwara Temple is a paradise of Festivals where over 433 festivals are being observed in 365 days of a year suiting the title "Nitya Kalyanam Paccha Toranam" where every day is a festival. Rathasaphami, Rama Navami, Janmashtami, Ugadi, Teppotsavam (Float Festival), Sri Padmavati Parinayotsavams, Pushpa Yagam, Pushpa Pallaki, Vasanthotsavam (spring festival), Sri Venkateshwara Brahmotsavam, a nine-day event, which is celebrated every year during October.

2. **Sun Temple, Konark** – Sun Temple is a 13th-century CE sun temple at Konark about 35 kilometers (22 mi) northeast from Puri on the coastline of Odisha. The temple is attributed to king Narasimhadeva I of the Eastern Ganga Dynasty about 1250 CE. To the Hindu god Surya, what remains of the temple complex has the appearance of a 100-foot (30 m) high chariot with immense wheels and horses from stone. Once over 200 feet (61 m) high, much of the temple is now in ruins, in particular, the large shikara tower over the sanctuary; at one time this rose much higher than the Mandapa that remains. The structures and elements that have survived are famed for their intricate artwork, iconography, and themes, including erotic Kama and mithuna scenes. Also called the Surya Devalaya, it is a classic illustration of the Odisha style of Hindu temple architecture.

Festivals - Chandrabhaga Mela is the most popular festival which fall in the month of February. This is a day specially set aside for the worship of the Sun God at Konark. Although the temple is a ruin, even today thousands of pilgrims flock to Konark every year on the Magha Sukla Saptami, the day of Spring Festivals, to celebrate the new birth of the Sun God. This is the most popular and colourful festival of the place when lakhs of pilgrims visit Konark to observe the festival. Konark Dance Festival is a five day dance festival held every year in the month of December mostly from 1 to 5 in backdrop of the Sun temple in Konark, Odisha in India. It is one of the biggest dance festivals held in Odisha. The exquisite 'Salamander' or the 'dancing hall' of this shrine is an architectural wonder. Every inch of its walls have been covered with fine artistic designs of the ancient times. Musicians playing drums, cymbals and other musical instruments adorn the sculptures in Odissi dance poses. Many celebrated dancers from all over the country perform at this venue. Since 1986, this festival has been organized in the state jointly by Odisha Tourism and Odissi Research Centre to promote the diverse Indian dance heritage as well as the popularity of Konark Temple and Odisha as a tourist destination.

3. **The Shree Jagannath Temple** – The Shree Jagannath Temple of Puri is an important Hindu temple dedicated to Lord Jagannath, a form of Vishnu, in Puri in the state of Odisha on the eastern coast of India. The present temple was rebuilt from the 10th century onwards, on the site of an earlier temple, and begun by King Anantavarman Chodaganga Deva, first of the Eastern Ganga dynasty. The main deities presiding over the temple are Lord Jagannath, Bala Bhadra and Goddess Subhadra. The Puri temple is famous for its annual Ratha yatra, in which the three principal deities are pulled on huge and elaborately decorated temple cars. The temple is sacred to all Hindus and especially in those of the Vaishnava traditions. The sacred shrine is believed to be the authentic reflection of Indian culture. The most important festival is the Rath Yatra or the Chariot festival is celebrated during the month of Asadha (Rainy Season of Orissa, usually falling in month of June or July). This spectacular festival includes a procession of three huge chariots

bearing the idols of Jagannath, Balabhadra and Subhadra through the Bada Danda of Puri till their final destination the Gundicha Temple.

4. ³⁶ **Badrinath Temple** – The Badrinarayan Temple is a Hindu temple dedicated to Lord Vishnu which is situated in the town of Badrinath in Uttarakhand, India. The temple and town form one of the four Char Dham and Chota Char Dham pilgrimage sites. The temple is also one of the 108 Divya Desams dedicated to Vishnu, who is worshipped as Badrinath—holy shrines for Vaishnavites. It is open for six months every year (between the end of April and the beginning of November), because of extreme weather conditions in the Himalayan region. The temple is located in Garhwal hill tracks in the Chamoli district along the banks of Alaknanda River at an elevation of 3,133 m (10,279 ft) above the mean sea level. The image of the ²³ presiding deity worshipped in the temple is a 1 ft (0.30 m), the black stone statue of Vishnu in the form of Badrinarayan. The statue is considered by many Hindus to be one of eight swayam vyakta kshetras, or self-manifested statues of Vishnu.

5. ²³ **Kedarnath Temple** – The Kedarnath Mandir is a Hindu temple dedicated to Lord Shiva. It is located on the Garhwal Himalayan range near the Mandakini river, in the state of Uttarakhand. Due to extreme weather conditions, the temple is open to the general public only between the months of April (Akshaya Tritiya) and November (Kartik Purnima, the autumn full moon). During the winters, the vigraha (deity) from Kedarnath temple is carried down to Ukhimath and where the deity is worshiped for the next six months. Kedarnath is seen as a homogenous form of Lord Shiva, the 'Lord of Kedar Khand', the historical name of the region. Kedarnath temple ⁸⁶ is one of the most sacred Shiva temples in the world. This holy abode of Shiva is said to be built by the Pandavas to atone for their sins committed during their battle with Kauravs. The temple was restored by Adi Sankaracharya in 8th century. It is one of the Chota Char Dhams of Uttarakhand.

6. **Yamunotri Temple** – Yamunotri Temple is situated in the western region of Garhwal Himalayas at an altitude of 3,291 meters (10,797 ft) in

Uttarkashi district, Uttarakhand. The temple is dedicated to Goddess Yamuna and has a black marble idol of the goddess. River Yamuna, the second most sacred river of India, originates in Yamunotri, making it one of the pilgrimage sites in the Chota Char Dham Yatra in Uttarakhand. The venerated goddess Yamuna is said to be the daughter of Sun and twin sister of Yama (the god of death); in Vedas, Yamuna is called Yami (the lady of life). A bath in the sanctified waters of Yamuna is said to cleanse all sins and protect from an untimely or painful death. The temple opens on Akshaya Tritiya (May) and closes on Yama Dwitaya (the second day after Diwali, November) for the winter. This temple is built in 18th-century at Gangotri, it was built by Amar Singh Thapa, and it was damaged and re-innovated in the 19th century.

7. **Gangotri temple** – Gangotri temple and is one of the holy places among the four Char Dhams. It is the highest and the most important temple of river Ganga which is worshiped as a Goddess in India. The origin of the holy river is at Gaumukh, set in the Gangotri glacier that can be accessed by a short 19 km trek from Gangotri. But according to Hindu mythology, Gangotri is the place where river Ganga descended from heaven when Lord Shiva released the mighty river from the locks of his hair. The original Gangotri Temple was built by the Nepalese general Amar Singh Thapa. Ganga Matha is the much revered deity of Hindus. It is said that Goddess Ganga came to earth in order to wash away the sins of King Bhagirathi's ancestors. From the folds of mythology till the present time, Ganga River has always been a sacred source of purity for the mankind. Ganga's water touched the ashes of the Bhagirath's ancestors, the 60,000 sons rose from eternal rest. The stone on which Bhagirath is believed to have meditated is known as the Bhagirath Shila which is located fairly close to the Gangotri Temple. Mother Ganga is present in the premises of the white temple building in the form of a small silver idol.

8. **Akshardham Temple** – Akshardham temple is Swaminarayan mandir, and it is a spiritual-cultural campus in Delhi, India. Akshardham' means the divine abode of God. It is hailed as an eternal place of devotion, purity, and peace.

Swaminarayan Mandir is – an abode of God, a Hindu house of worship, and a spiritual and cultural campus dedicated to devotion, learning, and harmony. Timeless Hindu spiritual messages, vibrant devotional traditions, and ancient architecture all are echoed in its art and architecture. The mandir is a humble tribute to Bhagwan Swaminarayan (1781- 1830), the avatars, devas and great sages of Hinduism. The traditionally-styled complex was inaugurated on 6 November 2005 with the blessings of HH Pramukh Swami Maharaj in the presence of Dr. A. P. J. Abdul Kalam, Manmohan Singh, L.K Advani and B.L Joshi. The Akshardham temple complex features an Abhisheka Mandap, Sahaj Anand water show, a thematic garden and three exhibitions namely Sahajanand Darshan (Hall of Values), Neelkanth Darshan (an IMAX film on the early life of Swaminarayan as the teenage yogi, Neelkanth), and Sanskruti Darshan (cultural boat ride).

9. **Kanchi Kamakshi Temple** – The Kamakshi Temple is an ancient Hindu Temple dedicated to Kamakshi, the ultimate form of Goddess Lalitha Maha Tripurasundari (Parvati). It is located in the historic city of Kanchipuram, The Temple was most probably built by the Pallava kings, whose capital was Kanchipuram. The Goddess is called “Sri Kamakshi. The word is derived from the heritage “Ka” means Goddess Saraswati (God of Education), “Ma” means Goddess Lakshmi (God of Wealth), “Akshi” means Eye. The name as a whole refers to the god lives in Kanchi with Goddess Saraswati and Goddess Lakshmi as her both eyes. The Lalitha Sahasranama poem is an idle example of the goddess power. Kamakshi is worshipped thus as Parabrahma Swaroopini. She was initially very furious and was depicted as Ugra Swaroopini and became Shanta Swaroopini at the request of Adi Shankara who installed Sri Chakra in the place. Kamakshi Temple at Kanchi is one of the 51 Shakti Peethas in the country, a very important Shakti Peeth. It has Kamakshi Amman sitting in the yogic pose of Padmasana. Her seat or Aasan is Panch Brahasana. She has four arms. In her lower hands are a Sugarcane and a bunch of five flowers. In her upper hands have her weapons Pasha and Ankush. There is a parrot near her but it is hardly visible to the visitors. Kamakshi Amma prayed while standing on one foot on a needlepoint to get married to Shiva.

Her wish came true and they were married in the month of Phalgun in the Uttara Nakshatra. The annual festival falls in spring, in the Tamil month of Masi, which runs from mid-February to mid-March. During this time the chariot festival (Ther) and float festival, (Theppam) are held. Other festivals include Navaratri, Aadi and Aippasi Pooram, Sankara Jayanthi and Vasanta Utsavam in the Tamil month of Vaikasi.

10. **Brihadishvara Temple** – Brihadishvara Temple or Rajarajesvaram or Peruvudaiyār Kōvil is a Hindu temple, it is dedicated to Lord Shiva located in South bank of Kaveri River in Thanjavur, Tamil Nadu. It is one of the largest South Indian temples and an exemplary example of a fully realized Dravidian architecture. It was built by Tamil king Raja Raja Chola I between 1003 and 1010 AD, the temple is a part of the UNESCO World Heritage Site known as the "Great Living Chola Temples", along with the Chola dynasty era Gangaikonda Cholapuram temple and Airavatesvara temple that are about 70 kilometers (43 mi) and 40 kilometers (25 mi) to its northeast respectively. The temple includes shrines for Nandi, Parvati, Kartikeya, Ganesha, Sabhapati, Dakshinamurti, Chandeshvara, and Varahi. The temple is one of the most visited tourist attractions in Tamil Nadu. The temple is dedicated to Shiva in the form of a huge linga, his abstract aniconic representation. It is 8.7 m (29 ft) high, occupying two storeys of the sanctum. It is one of the largest monolithic linga sculptures in India. This temple is fondly called the 'Big Temple' and turned 1000 years old in the year 2010. On 26 September 2010 (Big Temple's fifth day of millennium celebrations), as recognition of Big Temple's contribution to the country's cultural, architectural, Epigraphical history, a special ₹ 5 postage stamp featuring the 216-foot tall giant Raja Gopuram was released by India Post. The Reserve Bank of India commemorated the event by releasing a ₹ 5 coin with the model of temple embossed on it. The Brihadishvara temple at Thanjavur is the site of annual dance festivals around February, around the Mahashivratri.

Case Study**Introductory Case Study: Management of Ajmer Sharif Dargah****Background**

Ajmer Sharif Dargah of Khwaja Moinuddin Chishti receives nearly 1.5 lakh pilgrims daily during Urs. The shrine is a symbol of Sufi harmony attracting Hindus and Muslims alike.

Contextual Trigger

In 2022, congestion, unregulated donations, and environmental waste created administrative challenges. The Dargah Committee introduced e-pass, CCTV, and eco-friendly langar.

Stakeholders

- Dargah Committee
- Pilgrims of multiple faiths
- Rajasthan Tourism
- Local traders
- Police & municipal bodies

Behavioural / Managerial Issues

- Balancing devotion with discipline
- Transparency in offerings
- Heritage conservation of Mughal structures

Linkage to Lesson Concepts

- Islamic shrine tradition in India
- Pilgrimage economy
- Syncretic culture

Analytical Explanation

The case reflects how shrines function as **spiritual, social and economic hubs**, a key idea of this lesson.

Some of the Other Hindu Temples

- Sai Baba Temple, Shirdi
- Shree Somnath Jyotirlinga Temple, Gujarath
- Rameshwaram Temple, Tamilnadu
- Vaishno Devi Mandir, Katra

- Kashi Vishwanath Temple, Varanasi
- Shree Amarnath Cave Temple, Jammu & Kashmir
- Virupaksha Temple, Hampi
- Sree Padmanabhaswamy Temple, Kerala
- Shree Dwarkadhish Temple, Gujarth
- Kamakhya Temple, Guwahati, Assam
- Mahakaleshwar Jyotirlinga, Ujjain, Madhya Pradesh
- Kanakdurga Temple, Vijayawada
- Sri Kalahasteswara Temple, Srikalahasti
- Sri Kodandarama Swami Temple, Ontimitta
- Srikurmam, Srikakulam
- Srimukhalingeswara Temple, Srikakulam
- Sri Bhramaramba Mallikarjuna Temple, Srisailam
- Varasiddi Vinayaka Swamy Temple, Chittoor
- Veerbhadra Temple, Lepakshi

Activity – 1: Shrine Mapping

Task:

Locate on India map: Varanasi, Tirupati, Rameshwaram, Ajmer, Delhi Jama Masjid.

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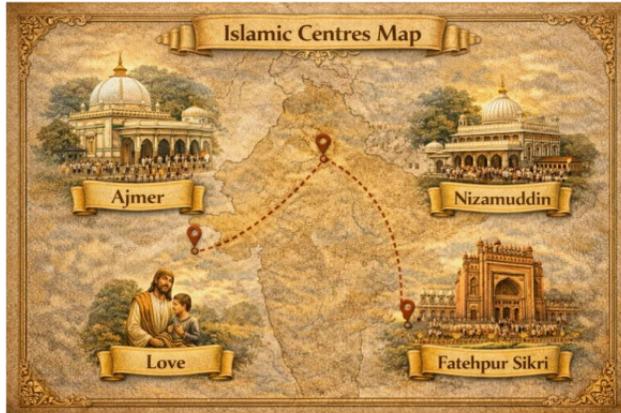
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Expected Outcome:

Spatial understanding of pilgrimage geography.

Figure 2: Islamic Centres Map

What it shows: Ajmer, Nizamuddin, Fatehpur Sikri.

**7.2 Islamic Religious centers**

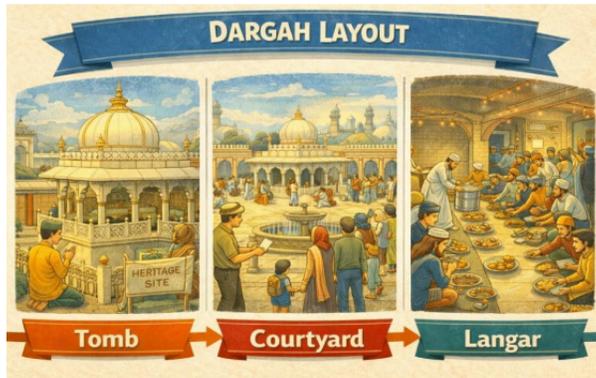
1. **Mecca Masjid, Hyderabad** - Mecca Masjid is one of the oldest mosques in India. It has a main hall capable of hosting 10,000 worshippers. Its location at the heart of Hyderabad and a significant history within Islamic culture has made Mecca Masjid a destination for both believers and tourists. Visit the impressive mosque to admire its marble tombs, benches, and huge arches. Built towards the end of the 17th century, Mecca Masjid takes its name from the Grand Mosque in Mecca. Revel in the mosque's ambiance as you pass the cascading fountain near the entrance. Pause for a photograph in front of the fountain to capture the looming façade behind you. Gaze across the arches and intricate minaret designs that characterize the outside of the mosque before you pass beneath the main arch. This structure was created using holy soil carried from Mecca, the holiest site in Islam. The Sombre marble graves can be found in the first courtyard after the entrance. Take a break on the black benches that

line the pond. While non-Muslims aren't permitted inside the mosque you can still experience the power of its symbolism and importance from the outside. From here you can imagine the main hall with its 23-metre (75-foot) high ceilings and the 15 brick arches that hold up the domed roof. For Muslims, the mosque is open daily for prayer sessions. The Masjid space for 10,000 people at any one time, this enormous mosque is one of the most sacred sites for Muslims in Hyderabad. The grounds are open daily and are free of charge. Women should cover their heads and all visitors should wear long trousers and shirts as a mark of respect.

2. **Jama Masjid, Delhi** - The Masjid-i-Jahānumā ('World-reflecting Mosque'), commonly known as the Jama Masjid of Delhi, is one of the largest mosques in India.[1] It was built by the Mughal Emperor Shah Jahan between 1650 and 1656, a cost of one million rupees and was inaugurated by Imam Syed Abdul Ghafoor Shah Bukhari from Bukhara, present-day Uzbekistan. The mosque was completed in 1656 AD with three great gates and two 40 meters high minarets constructed with strips of red sandstone and white marble. There are three domes on the terrace which are surrounded by the two minarets. On the floor, a total of 899 black borders are marked for worshippers. Jama Masjid, now the second-largest mosque on the Indian subcontinent, is also an impressive example of Mughal architecture. Jama Masjid is Delhi's principal mosque, the place where the city's Muslims traditionally gather for Friday communal prayer; Jama Masjid is Arabic for "Friday mosque." The mosque was built by a crew of some 5,000 workers. The principal construction material was red sandstone, but some white marble was also used.

3. Figure 4: Dargah Layout

What it shows: Tomb–courtyard–langar.



4.
5.

6. **Dargah Sharif, Ajmer** - The Ajmer Dargah is one of the holiest places in Rajasthan. ²⁶ Ajmer Sharif is a Sufi shrine and one of the most visited places in Ajmer. The pious Persian Sufi saint, Khwaja Moinuddin Chishti who is well-known for its secular preaching is enshrined here. Many Muslims believe that Moinuddin Chisti was Muhammad's direct descendant and it was on his request (Muhammad came to his dream) he went to India. He reached Ajmer in 1192 via Lahore and stayed there till his death in 1236 AD. In 1332, the Sultan of Delhi (Tughluq dynasty) Mohammad Bin Tughluq constructed a Dargah for Muslim saints, where people from all religions come to pray and ask for favors. The Mughal Emperor Humayun has arranged the ⁵³ huge doors boasting beautiful carvings while you enter the Dargah. All these ⁵³ doors are made of pure silver, and the intricate carvings are a treat to watch. On the top of

the dargah, there is gold plating, guarded by a railing that is made out of pure silver and marble. There is a sense of peace and serenity inside the premises of Dargah.

7. **Haji Ali Dargah, Mumbai** - Haji Ali Dargah is a renowned pilgrimage site for Muslims, the Haji Ali Dargah is located in South Mumbai. The Haji Ali was built by a wealthy Muslim merchant who became a saint named Haji Ali Shah Bukhari. It is constructed in the year 1431, the sculptured and elegant whitewashed structure of the dargah showcases the brilliant work of the Indo-Islamic style of architecture. Spread over an area of 4,500 square meters, the dargah complex that houses the tomb of the Muslim Saint Pir Haji Ali Shah Bukhari and a Masjid. People from all over the world visit the Haji Ali Dargah irrespective of caste, religion and creed. The Haji Ali Dargah is a popular pilgrimage site today and most tourists visit the tomb of Pir Haji Ali Shah Bukhari to seek his blessings for wealth, health, marriage etc. On special occasions such as the death anniversary of the saint or Eid-ul-Fir, special events or programs are organized at the Haji Ali Dargah in Mumbai. The Haji Ali Dargah is made of 'Makrana' marble.

Activity – 2: Architecture Observation

Task:

Identify Dravidian vs Nagara temple features from images.

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Expected Outcome:

Architectural literacy.

Activity – 3: Tourism Impact Study

Task:

Interview shopkeeper near a shrine about seasonal income.

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Expected Outcome:

Economic linkage awareness.

Some of Famous Islamic Religious centers in India

- Hazratbal Shrine, Kashmir
- Ameen Peer Dargah, Kadapa
- Jumma Masjid, Adoni
- Taj-ul Masjid, Bhopal
- Bara Imambara, Lucknow
- Jamali-Kamali Mosque, Delhi
- Nagina Masjid, Agra

7.3 Keywords

Temple – A building devoted to the worship of a god or gods

Shrine – A place regarded as holy because of its associations with a divinity or a sacred person or relic, marked by a building or other construction.

Masjid – It is place of worship or prostration in prayer for musalmans

UNESCO - United Nations Educational, Scientific and Cultural Organization

Ritual – A ritual is a ceremony or action performed in a customary way or ritual means "conforming to religious rites," which are the sacred, customary ways of celebrating a religion or culture.

7.4 Self-Assessment Questions

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1. Write any two famous Hindu temples in India?
2. What is the Major role of Temples for promoting tourism in India?
3. Explain any two Islamic religious centers in India with a detailed explanation?

Self-Assessment

A. Short Answer

1. **Char Dham names?**
Answer: Badrinath, Dwarka, Puri, Rameshwaram.
2. **Famous Sufi shrine?**
Answer: Ajmer Sharif.
3. **Temple inner sanctum?**
Answer: Garbhagriha.
4. **Largest mosque in Delhi?**
Answer: Jama Masjid.
5. **Tirupati deity?**
Answer: Lord Venkateswara.

B. Essay (Hints)

1. **Features of Hindu shrines.**
Hints: rituals, architecture.
2. **Islamic centres in India.**
Hints: Sufism, mosques.
3. **Shrines & economy.**
Hints: hotels, crafts.
4. **Conservation issues.**
Hints: crowd, pollution.

C. MCQs**

1. Jyotirlinga at Tamil Nadu:
 - a) Rameshwaram ✓
 - b) Puri
 - c) Dwarka
 - d) Kashi
2. Nizamuddin shrine in:
 - a) Delhi ✓
 - b) Agra
 - c) Jaipur
 - d) Patna

3. Temple tower in South:
 - a) Shikhara
 - b) Gopuram ✓
 - c) Dome
 - d) Minar
4. Sufi music:
 - a) Qawwali ✓
 - b) Bhajan
 - c) Kirtan
 - d) None
5. Pilgrimage tax abolished by:
 - a) Akbar ✓
 - b) Aurangzeb
 - c) Ashoka
 - d) None

Case Study for Self-Assessment

“Plastic Ban at Vaishno Devi”

Shrine Board banned plastics; mule operators protested.

Questions

1. Stakeholder analysis.
2. Sustainable solutions.
3. Role of faith in ecology.
4. Tourism communication plan.

7.5 Further Readings

1. Temple Trips South India: All about 100 temples of South India with a list of offerings, festivals and temple terms, by Janaki Venkatraman and Supriya Sehgal (Author), Paperback – 15 Apr 2014
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3. Asher, Catherine, *Islamic Architecture of India*, 1992.
4. Thapar, Romila, *Cultural Past of India*, 2002.
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Other References

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- Shrine Board annual reports

Lesson Writer K.Rajesh

Lesson – 8**CHRISTIAN, BUDDHIST, JAIN & SIKH RELIGIOUS SHRINES IN INDIA**

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8.0 Objectives

After studying this lesson, you should be able to:

1. **Explain** the major Christian, Buddhist, Jain and Sikh pilgrimage centres in India.
2. **Analyse** the architectural and spiritual features of these shrines.
3. **Distinguish** the rituals and traditions associated with each faith.
4. **Evaluate** the role of these shrines in cultural integration and tourism.
5. **Assess** conservation challenges faced by multi-faith heritage sites.

Structure

- 8.1 Christian Religious Shrines
- 8.2 Buddhist Pilgrim Shrines
- 8.3 Jain Religious Shrines
- 8.4 Sikh Pilgrimage destinations
- 8.5 Keywords
- 8.6 Self-Assessment Questions
- 8.7 Further Readings

8.1 Christian Religious Shrines

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1) **Velankanni Church** - The Velankanni Church is one of the most important churches in South India. This church has been dedicated to Mother Goddess Mary. She is the presiding deity of the Velankanni Church and is believed to have therapeutic powers. So, millions of people flock to the door of the Church every day so that their near and dear ones would be cured and they can lead a happy and normal life. The Mother Goddess Mary was the virgin mother of Jesus Christ. She is revered all over the world as an emblem of purity and mercy. People pay homage to the Mother and also admit their guilt in the form of confession in front of the Virgin Mother Mary. She also relieves them from the cardinal sins. The only task that a person is supposed to do is to light a candle in front of the Virgin Mother who shows them light henceforth. Velankanni Church is known as the Mecca of the

Christians. In order, the blessings of the Mother Mary the people pray with their eyes closed before the Mother Goddess and worship her with ardour and devotion. It is as if the glowing flames of the candles burn with the same intensity that fills the hearts of the devotees and cleanse them of all impurity. The Velankanni Church is also known as the Sacred Arogya Matha Church. The Velankanni Church has received this name due of its magical healing powers.

2) **Basilica of Bom Jesus** – Basilica of Bom Jesus is a Roman Catholic basilica located in Goa, India, and is part of the Churches and convents of Goa UNESCO World Heritage Site. This church is 16th century architecture and it is the first Minor Basilica in India. Construction work on the church began in 1594. The church was consecrated in May 1605 by the archbishop Dom Fr. Aleixo de Menezes. Inside the church there is the holy remains of St. Francis Xavier who was the pioneer saint of Goa. He was died on 2nd December 1552, during the sea journey to China. The Basilica Bom Jesus is a tribute the infant Jesus. Basilica of Bom Jesus has been built in the classic form of architecture common with Jesuits. The façade is a blend of five architectural styles: Roman, Ionic, Doric, Corinthian and Composite. Albeit the interior designs are sober, the floor is decorated with finest marble and inlaid with precious stones. The Basilica also houses a modern art gallery, the largest of its kind in Asia with paintings depicting various scenes of the Bible. A striking sight is the Tomb of St. Francis Xavier which is essentially a silver casket consisting of silver panels depicting 32 scenes from the life of the saint. The relics of St. Francis Xavier has been associated with several tales, one of which states that the body shrinks every year, and when it shrinks to nothing, will signify the end of the world. This church has conducted annual festival, known as the Feast of St Francis Xavier is the biggest of all the Christian festivals in Goa. This feast is celebrated every year in Old Goa on 3rd December at the Basilica of Bom Jesus.

3) **Infant Jesus Cathedral** – The Infant Jesus cathedral is one of the largest church and Oldest in Andhra Pradesh. Built-in 1891 AD by Fr. Theodore Dieckmann, this massive, majestic, and magnificent Cathedral is a piece of

architectural excellence. With a tall tower above the front entrance and a huge semi-circular dome with stained glass windows above the main altar of the church, the Cathedral dominates the skyline in the area for miles around. Against the backdrop of a black rock bow-shaped high hill crested with a chapel dedicated to Mother Mary, Infant Jesus Cathedral is in an idyllic setting. It shimmers like a dream of ecstasy set in imperturbable serenity. The hill chapel of Mother Mary was built by Fr. Ferman. Both the priests came from London Mill hill Missionaries. Infant Jesus's Cathedral in recent years has become a beehive of Shrines, of Infant Jesus and of St. Anthony. At the western entrance to the Cathedral, Fr. Bellamgunda Jayaraj, the Parish Priest, has built an exquisite chapel in honor of Mother Mary of Mount Carmel, besides erecting a tall tower at the top of which is enshrined the statue of Mother Mary seen for miles around. He has also built a huge guest house with a hall that accommodates about 5000 people. Infant Jesus Cathedral today has become a year-long pilgrim center, especially on Sundays when healing service and charismatic prayer worship are conducted with people of different faiths participating. Christmas is the 'Big Feast' (Pedda Panduga) at the Infant Jesus Cathedral in Phirangipuram, The Christmas Holy Mass at midnight draws a crowd of over 2 lakh people from all over the state. From 11 pm on 24th Dec, people will throng the sprawling arena for the open-air Holy Mass, cheerfully, singing Christmas Carols like the 'Silent Night, Holy Night' and 'Jingle Bells' in a crescendo of jubilation. People throng the church with their offerings which most people offer crawling on their knees up to the main altar where they kiss the statue of Child Jesus. People thoroughly enjoy shopping at the little shops of all kinds, games, merry-go-round rides and sweetmeat stalls are at a special place a little away from the church.

- 4) **Gunadala Matha Shrine** – Gundala Matha Shrine is also known popularly as St Mary's Church. It is constructed on a hilly region Gunadala in Krishna district near Vijayawada. An iron cross, erected atop the hill, stands as a rare distinction of the shrine. A museum inside the church is another attraction, with a collection of valuable gifts from devotees and holy relics of the ancient period.

„Gunadala Matha Festival“ celebrated on Feb 9, 10, and 11. This annual Feast of Our Lady of Lourdes attracts many devotees and is celebrated with much enthusiasm and devotion. Many believers throng to this place during Sundays and important occasions. After getting their heads tonsured and breaking coconuts at the shrine, the devotees lined up to the grotto on the hillock to light candles. Gunadala Matha Festival was successful, more than 10 Lakh devotees attended this festival and everything went on well without any problem. Of those 10 Lakhs, only 60% were Catholics means 4 lakh remaining people are mixed people from different religions (Hindus, Muslims) and of course Protestants. Festival started with Holy mass on 9th Feb at 6.30 AM and around 8.30 AM Adoration Started and ended on 11th Feb late night. Many Religious (Sisters, Priests, Deacons, Brothers, Seminary & Convent students), General devotees have participated in this festival.

5) **Nirmalagiri Mary Matha Shrine, Gowripatnam** – In 1987 Nirmalagiri was declared as an independent parish with Fr. Guzzula Michael as its first parish priest. During his tenure, he put up steps leading to the hill, stage, and hall. On 25th March 2000 the Great Jubilee Year. This day is to be recorded with red – letters in the history of the shrine. The whole hill was full of pilgrims as it was the festival of Nirmalagiri shrine, the Annunciation. The Church's length is 200 ft., width is 100 ft., and the height is 120 ft. It is two-storied. Down Hall is being used multi purposely. The down floor consists of 12 rooms for the priests and the hall can be utilized for various activities of the Shrine. The whole Church construction was done with a special stone that doesn't absorb the water. The Hill Nirmalagiri is 500 ft above the sea level. Fine Marble for the floor and Fiber Sheets for the Windows were obtained from the State Rajasthan. Fine Teak Wood was obtained from the Bastar, the State Chattisghad. The 18 models of Mother Mary's Statues are installed in the Church.

6) **Medak Cathedral** - Medak Cathedral located at Medak in Telangana. It is one of the largest churches in India. Which was built by Charles Walker Fasnet of British Wesleyan Methodists and consecrated on 25 December 1924. It is the single

largest diocese in Asia and the second-largest in the world after the Vatican. Medak Cathedral is the seat of the Bishop in Medak for the Church of South India (comprising Wesleyan Methodist, Congregational and Anglican missionary societies). The church complex is a Gothic Revival Architectural style, it was spread in more than 300 acres. The cathedral is 100 ft (30 m) wide and 200 ft (61 m) long, and conforms to the Gothic Revival style and can accommodate about 5,000 people at a time. The mosaic tiles were imported from Britain and Italian masons were engaged for laying the decorative flooring. Massive pillars built with fine-hewn and well-dressed grey stone support the gallery and the whole edifice. The roof of the church is made sound-proof by means of hollow sponge material and has an impressive style of vaulting. The bell-tower is 175 ft (53 m) high and visible from few miles. The biggest attraction of the Cathedral is its stained glass windows depicting different scenes from Christ's life – Ascension behind the altar, Nativity in the west transept, and Crucifixion in the east transept. This magnificent Cathedral is the quintessence of impeccable craftsmanship and attracts more than three million tourists per annum from across the country.

Some of Famous Christian Religious centers in India

- Se Cathedral Church, Goa
- Christ Church, Shimla
- Paul Cathedral, Kolkata
- Santa Cruz Cathedral Basilica, Kochi
- Santhome Cathedral Basilica, Chennai
- Immaculate Conception Cathedral, Pondicherry
- Basilica of Our Lady of Dolours, Thrissur
- All Saints' Cathedral, Allahabad
- St. Joseph's Cathedral, Hyderabad
- St. Philomena's Cathedral, Mysore

Case study**Introductory Case Study: Development of Bodh Gaya as Global Buddhist Hub****Background**

Bodh Gaya, the place of Buddha's enlightenment, attracts pilgrims from Sri Lanka, Thailand, Japan and Tibet. In 2018–23, the Bihar government and UNESCO launched heritage management plans.

Contextual Trigger

Issues noticed:

- Unplanned guest houses by foreign monasteries
- Traffic congestion
- Need for interpretation centres

Stakeholders

- Mahabodhi Temple Committee
- International Buddhist sanghas
- Local residents
- Archaeological Survey of India
- Tourism department

Behavioural / Managerial Issues

- Respecting multi-national sentiments
- Balancing archaeology with worship
- Revenue sharing with locals

Linkage to Lesson Concepts

- Buddhist shrine tradition
- Global pilgrimage networks
- Heritage governance

Analytical Explanation

The case illustrates how a shrine becomes a **global cultural landscape**, reflecting lesson themes of religious centres and tourism.

Figure 1: Multi-Faith Shrine Map
What it shows: Bodh Gaya, Amritsar, Velankanni, Shravanabelagola.



8.2 Buddhist Pilgrim centers

1) **Mahabodhi Temple** – Mahabodhi Temple, one of the holiest sites of Buddhism, marking the spot of the Buddha's Enlightenment (Bodhi) under what became known as the Bodhi Tree. It is located in Bodh Gaya in central Bihar state. The Mahabodhi Temple Complex is one of the four holy sites related to the life of the Lord Buddha, and particularly to the attainment of Enlightenment. The first temple was built by Emperor Asoka in the 3rd century B.C. ., and the present temple dates from the 5th or 6th centuries. It is one of the earliest Buddhist temples built entirely in brick, still standing in India, from the late Gupta period. Siddhartha Gautama, who attained enlightenment or perfect insight when he was meditating under it. The temple was built directly to the east of the Bodhi tree, supposedly a direct descendant of the original Bodhi Tree.

Activity – 1: Shrine Portfolio**Task:**

Prepare one-page profile of:
Golden Temple / Bodh Gaya / Velankanni / Shravanabelagola.

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Expected Outcome:

Comparative knowledge.

Understanding service ethics

Buddha was born in 563 BC on the following auspicious Baisakhi Purnima. As Siddhartha, he renounced his family at the age of 29 in 534 BC and traveled and meditated in search of the truth. After practicing self-mortification for six years at

Urubela (Buddhagaya) in Gaya, he gave up that practice because it did not give him Vimukthi. Then he discovered Noble Eight-fold path without help from anyone and practiced it, then he attained Buddhava or enlightenment. Enlightenment is a state of being completely free from lust (raga), hatred (dosa) and delusion (moha) by gaining enlightenment. The Mahabodhi Temple, Bodh Gaya in 2002 The UNESCO has identified has become a UNESCO World Heritage Site on culture sites. During May, on the first full moon night, people celebrate the birth festival and the enlightenment of Gautama Buddha. Another festival that is celebrated for world peace is the Nyingma Monlam Chenmol festival. The Dalai Lama is also to have attended this event. There is an Archaeological Museum in the city where you can see quite an interesting collection of relics, scriptures, and ancient statues of Buddha. Bodhgaya is famous for a wide variety of statues of Buddha. These statues come in different sizes and are made of both metal and sandalwood.

2) **Mahaparinirvana Temple** - Mahaparinirvana Temple is located in Kushinagar in UP. It is one of the most sacred shrines of the Buddhists across the world. Buddhists believe Gautama Buddha attained Parinirvana after his death. After 45 years of missionary activities Buddha, severely stricken with illness finally reached to Kushinagar, where he ordained his last disciple and uttered his last words to sangha and attained Parinirvana in 487 BCE. It is an international Buddhist pilgrimage centre. The followers of Buddhism, especially from Asian countries, wish to visit this place at least once in their lifetime. The present temple was built by the Indian Government in 1956 as part of the commemoration of the 2,500th year of the Mahaparinivana or 2500 BE (Buddhist Era). Inside this temple, there is Reclining Buddha image lying on its right side with the head to the north. The statue is 6.1 m long and rests on a stone couch. The monolithic statue of Buddha is built out of a single piece of red sandstone of Chunar. It shows him reclining on his right side with his face facing the west. It was considered the right posture for Mahaparinirvana. Buddha Poornima is the most important festival celebrated in April/May. Thousands of people come to Kushinagar to celebrate the three most important stages of Buddha's life-birth, enlightenment, and

death.

3) **Amaravathi Maha Stupa** – The historical Amaravathi village is the ancient capital of the Satavahana dynasty. Amaravathi Stupa is also known as Mahachaitya Stupa, It is the famous Buddhist Monument Located at Amaravathi Village in Andhra Pradesh. It is one of the Largest Stupa in India. It's probably built in phases between the third century BCE and about 250 CE, at Amaravathi. Now, this site is protected by the Archaeological Survey of India. This place is the finest memorial place of Buddhism. It is also known as “Dipaladinne”. (The 'Maha-Chaitya', locally called as Dipaladinne

-Hill of Lamps, measuring 20 feet in height and 90 feet in length). In this stupa, the dome was made of Pale Green Limestone; it is painted in bright colours. The lower part of the dome was covered with stone reliefs. A small box was usually placed within the dome of a stupa, this box contains ashes of Buddha, called HARMIKA. There were four gateways in the railing around the stupa. In each one of the gateways marked one of the four directions. Each gateway into the Amaravathi stupa was a group of five pillars. The pillars were mounted on a special platform. Around the outer limits of the stupa was a tall railing made of limestone. The railing marked the boundaries of the stupa. Lion sculptures were placed at the gateways. Lions represented power and strength to protect the stupa. It might have been the largest marble surfaced dome in the world. It was considered as the most sacred pilgrim center of the Buddhists in India. Many of the historical relics have found their way to the Chennai museum as well as to the British Museum in London. The potential to draw tourists from south-east Asia, other Asian and European countries is quite high.

4) **Dhyana Buddha Statue** - The Dhyana Buddha statue is situated in Amaravathi. The height of the statue is 125 ft (38.1 m). It is located beside the riverbank of Krishna in

4.5 acres. The Lord Buddha statue has reflected meditating (Dhyana Mudra) Buddha Avatar, while he is seated on a giant lotus in the open air which has a three-layered museum inside it with sculptures depicting Buddhist significance associated with the enlightenment of Buddha, enlightenment under the Bodhi tree and all other

events in the life of Buddha. The statue stands on Massive Lotus supported by eight pillars that signify the path for salvation followed by Buddha, four zones depicting noble truths and five asana pillars for stages of life, essences of Buddhist teachings from 24 chapters and 424 stanzas were carved on 200 panels in the main hall of the Dhyana Mandiram.

History - Interestingly Lord Buddha taught the first Kalachakra root Tantra here in Amravati to King Suchindra upon his request. This allowed the king to practice the Dharma without renouncing his worldly enjoyments and responsibilities and Amravati is historically famed for the Kalachakra event. Dhyana Buddha Statue is the fifth-tallest statue in India (38.1 m). The Project "Dhyana Buddha" was planned and executed by the sculptor Sri Regulla Mallikarjuna Rao in 2003. In 2003, he was working as Social Welfare Joint Director in AP. The statue was commissioned in 2003 and completed in 2015. The spiritual leader Dalai Lama has been visited Amaravathi during the Kalachakra event in 2006 and he has donated Rs.30 lakhs and promised to extend support to develop the place as an international Buddhist study center and also donate 300 volumes of Buddhist literature. In 2007, The Andhra Pradesh Tourism Department has taken over this project and now AP Govt. has to improve tourism and spread the heritage to the future generations.

5) **Rumtek Monastery** – The Rumtek Monastery is one of the largest and most significant Buddhist monasteries in Sikkim, perched on top of a hill 23 km from Gangtok. Originally it is called the Dharma Chakra Centre, it belongs to the Kargyu sect of Buddhists who originated in Tibet in the 12th century. Verdant green mountains surround the monastery and thus serves as a visual treat besides being a focal point for spiritual solace. The glorious Rumtek Monastery houses a beautiful shrine temple and a monastery for the monks which were established to spread the Buddhist teachings around the world. The sublime structure has a walkway around it on which the monks, pilgrims, and visitors perform Kora (a circuit round of the monastery). The splendid Rumtek Monastery has preserved a golden stupa and various other sculptures which belonged to the 16th Karmapa. It also serves as the storehouse for many unique objects besides

storing some of the world's unique religious scriptures. The ⁶⁵main building of the Rumtek monastery is three-storeyed. ⁶⁵The ground floor of the main monastery building has a large prayer hall. The hall has large hand-painted and intricate murals, thankas, silk paintings and statues. The first floor is where the 16th Karmapa lived. The top floor has a terrace and a small stupa. There is a large courtyard in front of the main monastery building. ⁵⁶The courtyard has few other buildings surrounding it where the monks live. ⁵⁶Old Rumtek Monastery which was originally built in 1730 by the ⁵⁶5th Karmapa, is located about 15 minutes downhill from the main building. ⁵⁶The main dances of Rumtek known as Tse-Chu Charms are held in the Old Rumtek Monastery on the 10th day of the 5th month of the Buddhist calendar which usually falls in June. Kagyat dances are also held here on the 28th and 29th day of the 10th month of Buddhist Calendar which usually falls in December. Losar Celebrations (Tibetan New Year) take place during February - March. Rumtek Monastery is open from 9 am to 6 pm daily.

²⁴6) **Sanchi Stupa** - The Great Stupa at Sanchi is one of the most important Buddhist monuments reflecting the gem of Buddhist art and architecture. Located at Sanchi Town, Madhya Pradesh, India, this Stupa is the oldest stone structure in India that was built during the Mauryan period. Originally commissioned in the third century BCE

by Emperor Ashok this huge hemispherical dome with a height of 12.2816.46 m (54.0 ft) consists of a central chamber where the relics of Lord Buddha are placed. Four ornamental gateways facing four directions and a balustrade surrounding the Stupa were later added in the first century BCE. A typical example of a Stupa and an excellent illustration of the development of Buddhist art and sculpture starting from the third century BC through the twelfth century AD, the Sanchi Stupa attracts hundreds of visitors from across the world. Enlisted as a UNESCO World Heritage Site since 1989, it is counted among the best conserved ancient Stupas of central India. The present hemispherical edifice is double in diameter of the original brick structure built by Ashoka, consisting of the relics of Lord Buddha. A Chatra that is an umbrella-like structure made of stone crowned the hemispherical brick structure that was surrounded by a wooden railing. This fascinating and world-famous Stupa and other structures in Sanchi portraying brilliance of Buddhist art and sculpture attract the attention of thousands of visitors round the year including national and foreign tourists, archaeologists and historians among others. The site remains open from sunrise to sunset. As the climate of the place remains hot throughout the year, the best time to visit Sanchi is during the winter, from November to March. Entry fees per person for Indian citizens and visitors of SAARC and BIMSTEC nations is Rs. 30/- and for others is Rs. 500/-. Entry is free for children up to 15 years of age.

Some of Famous Buddhist Religious centers in India

- Ramabhar Stupa Temple, Kushinagar
- Thikse Monastery, Leh
- Mindrolling Monastery, Dehradun
- Ghum Monastery, Darjeeling
- Namdroling Monastery, Mysore
- Tsuglagkhang Temple Complex, Dharamsala
- Dhamekh Stupa, Sarnath
- Vishwa Shanti Stupa, Rajgir

Activity – 2: Architecture Identification**Task:**

Differentiate: Stupa – Church – Gurudwara – Basadi.

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Expected Outcome:

Visual literacy.

8.3 Jain Religious Shrines

1) **Gomateshwara Statue** - The Gommateshwara statue is a 57-foot (17 m) high monolithic statue located on Vindyagiri at Shravanbelagola in the Indian state of Karnataka. The Gommateshwara statue is dedicated to the Jain figure Bahubali. It was built around 983 A.D. and is one of the largest free standing statues in the world. The construction of the statue was commissioned by the Ganga dynasty minister and commander, Chavundaraya. Neighboring areas have Jain temples known as basadis and several images of the Tirthankaras. Bahubali or Gomateshwara was the second son of first Tirthankara of Jains, Rishabdeva or Adinath. The image of Gommateshwara has curly hair ringlets and large ears. The eyes are open as if he is viewing the world with detachment. His facial features are perfectly chiseled with a faint touch of a smile at the corner of the lips that embodies a calm inner peace and vitality. His shoulders are broad, the arms stretch straight down and the figure has no support from the thigh upwards. Every twelve years, at the Shravanabelagola hill, thousands of devotees, tourists come to celebrate the 'Mahamastakabhisheka festival'. Devotees sprinkle water on the statue from a high platform. After water is sprinkled, the statue is bathed with tons of milk, sugarcane juice, and the saffron flowers paste. The statue depicts the prolonged meditation of

Bahubali.

2) **Dilwara Temples** - The Dilwara Temples or Delvada Temples are located about 2½ kilometres from the Mount Abu. The complex consists of five temples built at different times in history by followers of the Jainism faith. The Dilwara Temple includes five equally beguiling temples namely- Vimal Vasahi, Luna Vasahi, Pittalhar, Parshavanatha and Mahavir Swami Temple dedicated to Lord Adinath, Lord Rishabhdeo, Lord Neminath, Lord Mahavir Swami and Lord Parshvanath respectively. Out of these five, Vimal Vasahi and Luna Vasahi are the most famous. These temples are dedicated to the five Jain saints or Tirthankars. These Jain temples were built by Vimal Shah and designed by Vastupala, Jain minister of Dholka. Each of these shrines has Rang Mandap, a central hall, Garbhagraha, the innermost sanctum where Lord resides and Navchowki, a group of nine heavily decorated ceilings. Some other spell bounding structures include Kirthi Stumbh and Hathishala. With its simplicity and austerity, Dilwara Temple tells you about Jain values and principles. The Dilwara Temples is considered as the most beautiful Jain pilgrimage sites in the world for the spectacular use of marble in its making. Standing amidst the forested hills, a high wall surrounds the temple complex. It looks very simple from the outside. With intricately carved designs on pillars, ceilings, entryways and panels, the sumptuous temple radiates the Jain values like honesty and simplicity.

The architecture is inspired by the Nagara style and is a collection of ancient manuscripts. The Dilwara Temples consist of five temples of the same size, and all of them are single-storied. There are total 48 pillars in all the temples which have beautiful figures of females in different dancing postures. The main attraction of the temple is 'Ranga Mandapa' which is a dome-shaped ceiling. It has a chandelier like structure in the middle of the roof, and sixteen idols of Vidyadevi, goddess of knowledge, made of stone surrounds it. The other designs of carvings include lotuses, gods and abstract patterns.

Dilwara Temple consists of five temples built over the centuries. They are

I. **Vimal Vasahi Temple** – This Temple is dedicated to Lord Adinath, the

first Jain Tirthankar Lord, Vimal Vasahi Temple is the most famous and oldest amongst all the temples. It was built by Vimal Shah, the Solanki Maharaja of Gujarat in 1021. It has richly carved ceilings, roofs, doors, and mandaps. The immaculate patterns of petals, flowers, lotuses, murals, and scenes from mythology are simply awe-inspiring. Erected in an open courtyard, the temple is surrounded by a corridor which has smaller idols of the Tirthankaras. Gudh Mandap is the main hall, where the idol of Lord Adinath resides.

II. **Luna Vasahi Temple** – This temple was built in 1230, Luna Vasahi Temple is dedicated to Lord Neminath, the 22nd Jain Tirthankara Lord. The second prominent temple, it was built in 1230 by two Porwad brothers namely Vastupal and Tejpal, both ministers of Virbhaval, in the memory of their brother Luna. The Rang Mandap is the central hall which has 72 figures of Tirthankaras in a circular band and 360 figures of Jain monks. It also has a Hathishala which houses 10 marble elephants and a giant black stone pillar called Kirthi Stambh.

III. **Pittalhar Temple** – The third temple was built by Bhima Seth and is dedicated to Lord Rishabdeo, the first Jain Tirthankara Lord. A huge statue of Lord Adinath made of five metals and brass is installed in the temple. This temple also has Garbhagraha, Gudh Mandap and a Navchowki.

IV. **Parshwanatha Temple** – A three-storeyed building and the tallest of all the temples, it was built by Mandlik as a dedication to Lord Parshvanath, the 23rd Jain Tirthankar Lord in 1459. The temple has four main halls, and the walls have remarkable carvings on grey sandstone.

V. **Mahavir Swami Temple** – This temple is dedicated to Lord Mahavir, the 24th Jain Tirthankara Lord, and this temple is comparatively smaller but, it will fascinate you equally. Built-in 1582, it boasts of several paintings from the artists of Sirohi.

1. **Ranakpur Jain Temple** - Ranakpur Jain temple or Chaturmukha Dharana Vihara is a famous Jain temple at Ranakpur, it is dedicated to Tirthankara Rishabhanatha. The temple is located in a village of Ranakpur, Pali district of Rajasthan. The temple honors Adinath, the first Tirthankar of the present half-cycle (avasarpinī) according to Jain cosmology. The Ranakpur temple is one of the largest and most important temples of Jain culture. There are a number of beautiful and delicately carved sculptures in this shrine that defy comparison. Chaturmukha temple is a 15th-century temple, it is built by using white marble in the midst of a forest. The temple name is credited to its design of chaumukha— with four faces. The construction of the temple and quadrupled image symbolize the Tirthankara's conquest of the four cardinal directions and hence the cosmos. The temple is one of the largest Jain temples and considered one of the five holiest Jain shrines in India and part of Gorwad Panch Tirth. The entire structure is constructed with light coloured marble with turrets and cupolas majestically rising out of the jagged hilly terrain. Thousands of beautifully carved pillars support this heritage landmark and each one of them is designed uniquely.

Some of Famous Jain Religious centers in India

- Sri Digambar Jain Lal Mandir, Delhi
- Palitana temples, Gujarath
- Sonagiri Temples, Datia (Madhya Pradesh)
- Parshvanatha Temple, Khajuraho (Madhya Pradesh)
- Saavira Kambada Basadi, Moodabidri (Karnataka)
- Badami Cave Temples, Badami (Karnataka)
- Parshvanatha Jain Temple, Varanasi (Uttar Pradesh)
- Girmar Jain Temples, Junagadh (Gujarat)
- Hinkar Thirtha Jain Temple, Nagarjuna Nagar, Guntur

8.4 Sikh Pilgrimage destinations

1. **The Golden Temple** - The Golden Temple, also known as Harmandir Sahib, meaning "abode of God". It is located in the city of Amritsar, Punjab. It is the holiest Gurdwara and the most important pilgrimage site of Sikhism. Sri

Harmandir Sahib, also known as Sri Darbar Sahib. The temple is built around a man-made pool (Sarovar) that was completed by Guru Ram Das in 1577. Guru Arjan – the fifth Guru of Sikhism, requested Sai Mir Mian Mohammed – a Muslim Pir of Lahore to lay its foundation stone in 1589. The temple was repeatedly rebuilt by the Sikhs after it became a target of persecution and was destroyed several times by the Muslim armies from Afghanistan and the Mughal Empire. The army led by Ahmad Shah Abdali, for example, demolished it in 1757 and again in 1762, then filled the pool with garbage and blood of cows. Maharaja Ranjit Singh after founding the Sikh Empire, rebuilt it in marble and copper in 1809, overlaid the sanctum with gold foil in 1830. This has led to the name of the Golden Temple. The temple is spiritually the most significant shrine in Sikhism. The Harmandir Sahib is an open house of worship for all men and women, from all walks of life and faith. It has a square plan with four entrances, has a circumambulation path around the pool. The temple is a collection of buildings around the sanctum and the pool. One of these is Akal Takht, the chief center of religious authority of Sikhism. Additional buildings include a clock tower, the offices of Gurdwara Committee, a Museum and a langar – a free Sikh community run kitchen that serves a simple vegetarian meal to all visitors without discrimination. Over 100,000 people visit the holy shrine daily for worship.

2. **Takht Sri Patna Sahib** - Takht Sri Patna Sahib also known as Harmandir Sahib. It is located in Patna, Bihar state. It is also the birthplace of Sri Guru Gobind Singh. He was born here on December 22, 1666. There stands, at the sacred place a magnificent holy shrine, called Takht Sri Harmandir Sahib. Some relics of the tenth Guru are also preserved in this shrine. Among them is a Pangura (cradle) with four stands covered with Golden plates. Guruji during his childhood used to sleep in this cradle. Moreover, four iron arrows, the sacred sword of the Master and a pair of his sandals are also preserved. The Patna Sahib Gurudwara is considered to be one of the holiest of the five "Takhts" or seat of authority of the Sikhs. The first guru of the Sikhs, Guru Nanak is also said to have visited this place. Sri Patna Sahib Gurudwara is situated in one of the old quarters of Patna. The place

is named as Harminder Takth though the Sikhs respectfully call it Patna Sahib.

3. **Hazur Sahib** - Hazur Sahib[a] (Hazūrī Sāhib; lit. "presence of the master"), also known as Takht Hazuri Sahib Sachkhand and Sri Abchal Nagar, is one of the five takhts in Sikhism. It is located on the banks of the River Godavari at the city of Nanded in the state of Maharashtra. The Gurudwara within the complex is known as Sach-Khand (Realm of Truth). The structure is built at the place where Guru Gobind Singh Ji left his earthly life. The inner room of the gurdwara is called the Angitha Sahib and is built over the place where Guru Gobind Singh was cremated in 1708. The gurdwara was built between 1832 and 1837 by order of Maharaja Ranjit Singh Ji (1780–1839). The Gurudwara Architectural style is Sikh architecture. The laser-ray show has been started at Gobind Bagh near the main gurudwara. In this show, the lives of the ten Gurus are briefly described. The show became very popular in a short period not only among Sikhs (local or visitors) but also people of other religions.

Some of Famous Sikh Pilgrim Destinations in India

- Takht Sri Damdama Sahib, Gurudwara in Talwandi Sabo, Punjab
- Sri Bangla Sahib Gurudwara, Delhi
- Gurudwara Shri Hemkund Sahib, Uttarakhand
- Paonta Sahib, Sirmour district, Himachal Pradesh
- Gurudwara Sri Guru Gobind Singh Ji, Chandigarh
- Tarn Taran Sahib, Punjab
- Baba Bakala Sahib, Amritsar

Activity – 3: Seva Practice

Task:

Participate in langar or church charity and write reflection.

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Expected Outcome:**8.5 Keywords**

Church – A building used for public Christian worship

Stupa – A dome-shaped building erected as a Buddhist shrine.

Gurdwara – A Sikh place of worship. It is the Gateway to the Guru

8.6 Self-Assessment Questions

- 1) Explain any two Christian religious places in India with a detailed explanation?
- 2) Write any two famous Buddhist religious places in India?
- 3) What is the Major role of Gurdwara for promoting Sikh Religion in India?

8.7 Further Readings

- 1) The Churches of India Hardcover by Joanne Taylor (Author) – 5 Jun 2019
- 2) Mahabohdi, or the Great Buddhist Temple Under the Bohdl Tree at Buddha Gaya Hardcover by Alexander Cunningham (Author) – Import, 1 Jun 1989
- 3) Jain Temples in India and Around the World Hardcover by L. M. Singhvi (Author), Tarun Chopra (Author) – Import, 1 Apr 2003
- 4) The Sikhs Gurdwara by Patwant Singh (Author) – Import, 17 Jul 2001

Lesson Writer K.Rajesh

Lesson – 9**AYURVEDA, YOGA AND MEDITATION****9.0 Objectives**

After studying this lesson, you should be able to:

1. **Explain** the origin and fundamental principles of Ayurveda, Yoga and Meditation.
2. **Analyse** the holistic health concepts such as Tridoshas, Panchamahabhutas and Ashtanga Yoga.
3. **Distinguish** between preventive, curative and spiritual dimensions of these traditions.
4. **Evaluate** the role of Ayurveda and Yoga in modern wellness and tourism.
5. **Assess** the global relevance of meditation practices for mental health and lifestyle management.

Structure:

- 9.1 Introduction
- 9.2 Ayurveda
- 9.3 Yoga
- 9.4 Meditation
- 9.5 Keywords
- 9.6 Self-Assessment Questions
- 9.7 Further Readings

9.1 Introduction

'Health is Wealth', is generally saying mankind. Nowadays Healthy and wealthy people found throughout the globe to spend their leisure time being away from their homes to enjoy tourist activities of their choice. A healthy body, positive mind and elevated soul of any person certify him to be with perfect fitness of free professional activities with good family life. Since the medieval days, people have been visiting spas and bathing in hot Sulphur springs for specialized medical treatment. Several spas and health resorts have developed over time in most of the countries which to attract tourists because of their curative aspects. Ayurveda, Yoga, and Meditation will give a wonderful relief from stress and strain of routine life to the people.

9.2 Ayurveda

The vast field of Ayurvedic science is gaining more importance and popularity across the globe because of its amazing therapeutic values. Ayurvedic therapies and practices have been integrated in general wellness applications and some cases in medical use. Ayurveda has been around for thousands of years, and was considered as one of the best ways to treat diseases and lead a healthy lifestyle in ancient India.

Ayurveda blends our modern lifestyle and health-oriented habits with the ancient wisdom of using natural substances, medicines and herbs to help us lead a healthy, happy, stress-free and disease-free life. Ayurveda was officially recognised by WHO (World Health Organization) in 1976.

The Major aim of Ayurveda is to restore the individual balance between mind, body and spirit. Ayurveda classifies all individuals and **body types into three categories:**

- Kapha (Earth and Water)
- Pitta (Fire and Water)
- Vata (Air and Ether)

So, all Ayurvedic treatments and therapies vary for individuals depending on the fact that they belong to which aforementioned body type. Every individual needs to perform the exercises, yoga, meditation and take nutrition depending on his/her body constitution. As long as you are eating as per your body type and performing the exercises accordingly, Ayurveda claims that you will stay disease-free.

The primary requisites of living an Ayurveda-inspired healthy life include wholesome food, meditation and yoga. If you are indulging in these three, you can prevent a lot of diseases, lead a happy life and perform optimally every day. With the Ayurvedic way of life, we can beat stress, which is one of the underlying causes of an array of health troubles that people suffer from in this modern world.

Ayurveda first seeks to diagnose patients' conditions before treating them with internal preparations, diet, and habit restrictions. Plant-based preparations play a major role in the Ayurvedic healing process. In India Nearly 10 000 plants used for medicinal purposes in the Indian subcontinent, it was incorporated into the

Ayurvedic pharmacopeia in more than 3000 years.

In olden days man lived very close to nature and whenever he got indisposed he cured himself by the resources and materials provided by nature, which is nothing but the herbs. Right from very olden days it is believed that Ayurvedic herbs are supposed to give a solution for all kinds of diseases which was even considered impossible by other field of medical science. The sages in olden days were mainly involved in experimenting the different kinds of herbs and then the preparation of Ayurvedic medicine from them. Study of each herb in- depth, along with its effects of the doshas is to be considered for designing the Ayurvedic herb formulas. Each herb with its characteristic features is thus used for specific diseases and its treatment.

Ayurvedic medicines prepared from the herbs are said to have no side effects. Herbs play a major role in Ayurvedic system. Herbs possess infinite potencies or Saktis and work wonders. A small herb dissolves stones in the bladder, kidneys and gall-bladder in a minute or the twinkling of an eye.

An Ayurvedic herb is a plant source which is used in the preparation of Ayurvedic medicines. The plant on the whole with its leaves; flowers, fruits; seeds, roots, roots bark, and resin has medicinal values apart from its flavour and fragrance. It acts as a perfect mechanism in bringing a balanced harmony between the mind and spirit. When compared to other synthetic drugs Ayurvedic herbal medicines do not cause any side effects. It works effectively fighting against various infections and diseases and thereby gaining quick recovery. Ayurveda is a perfect science of life and consists of a body of most remarkable knowledge on the internal mechanism of human health and longevity; on medicinal herbs and therapeutic roots, on the efficacious treatment of human ills by eradicating from the human system the very sources of their causation. The Ayurvedic science which works based on the herbs promises wonders to mankind when taken wisely and prudently.

National Ayurveda Day

The National Ayurveda Day is celebrated every year on the occasion of Dhanwantari Jayanti (Dhanteras). The National Ayurveda Day is being observed

on every year 25th October. The National Ayurveda Day is initiated by the Ministry of AYUSH. The Ministry of AYUSH has to encourage the practitioners and students of Ayurveda but also will develop awareness in the society about the strength of Ayurveda. Lord Dhanvantari is considered as divine propagator of Ayurveda. He is conferred with the virtues of granting health and wealth. Therefore, Dhanvantari Jayanti was preferred for celebration of Ayurveda Day to nationalize this system of medicine which can prove to be a cornerstone for its ultimate globalization.

Objectives of Ayurveda Day

- An attempt to further promote Ayurveda into mainstream
- Focus on strengths of Ayurveda and its unique treatment principles.
- Reduce the burden of disease and related morbidity and mortality by utilizing the potential of Ayurveda.
- Exploring the potential of Ayurveda to contribute towards National health policy & National Health programmes.

Create a sense of awareness in today's generation and promote Ayurvedic principles of healing in society. **Case study**

Introductory Case Study: Wellness Tourism Initiative in Kerala

Background

Kerala Tourism Department launched the “Ayurveda Rejuvenation Mission” (2021–24) promoting authentic Ayurvedic resorts, Panchakarma centres and yoga retreats. The initiative aimed to position Kerala as a global wellness destination.

Contextual Trigger

Post-pandemic demand for immunity building and mental well-being increased sharply. However, many centres offered unscientific treatments without qualified Vaidyas, leading to complaints from international tourists.

Stakeholders

- Department of AYUSH
- Licensed Ayurvedic doctors
- Resort owners
- International tourists
- Local community and therapists

Behavioural / Managerial Issues

- Authenticity vs commercialization
- Need for standardized protocols
- Training of yoga instructors
- Ethical marketing of cures

Linkage to Lesson Concepts

- Tridosha balance as basis of Ayurveda
- Yoga as lifestyle discipline
- Meditation for mental harmony
- Integration of health and tourism

Analytical Explanation

The case shows that Ayurveda, Yoga and Meditation are not merely ancient practices but **contemporary health management systems** requiring regulation and knowledge—core focus of this lesson.

Activity – 1: Personal Health Diary**Task:**

Maintain a one-week diary noting food habits, sleep and stress; relate them to Vata–Pitta–Kapha balance.

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Expected Outcome:

Learner understands Ayurvedic lifestyle awareness.

Awareness of mental calmness techniques.

9.3 ¹¹⁹ Yoga

Yoga is an ancient physical, mental and spiritual practice that originated in India. The word 'yoga' derives from Sanskrit and means to join or to unite, symbolizing the union of body and consciousness. ¹ Yoga is a system of exercises for physical and mental wellbeing. It combines stylized poses with deep breathing and meditation, the term yoga is itself derived a Sanskrit word meaning to join together. The ultimate aim of yoga is to unite the human soul with the universal spirit. ¹³⁹ Yoga is not a religion, it is a way of living that aims towards a healthy mind in a healthy body. Yoga helps promote a balanced development of man's physical, mental and spiritual well-being.

¹ Yoga was developed about five thousand years ago. The first written description was found in 'Yoga Sutras', attributed to Patanjali. According to Patanjali, within the human body, there are channels called Nadi and centers called Chakra. If these channels and centers are tapped, energy hidden in the body can be released. This energy is called Kundalini.

Patanjali stated eight stages of Yoga, the Yama (universal moral commandments), Niyama (self-purification through discipline), Asana (posture), Pranayama (breath-control), Pratyahara (withdrawal of the mind from external objects), Dharana (concentration), Dhyana (meditation) and Samadhi (state of super-consciousness). Besides the different stages present in Yoga, there are various forms of discipline touching different aspects of human life. These disciplines include Hathayoga (physical exercise), Gyanyoga or Dhyanyoga (exercise for the mind and intellect) and Kartnayoga (disciplined actions in daily life).

Yoga Benefits

The art of practicing yoga helps in controlling an individual's mind, body and soul. This ancient health and fitness practice provides both physical and mental therapy. It considers aging as largely an artificial condition, caused mainly by autointoxication or self-poisoning. By keeping the body parts clean and well-lubricated, cell deterioration can be greatly reduced. To get the maximum benefits of yoga one has to follow three main guidelines i.e. the practice of Asanas, Pranayama and Yoga Nidra.

With the regular practice of asanas, we can control our cholesterol level, reduce weight, normalize blood pressure and improve cardiac performance. Asanas harmonize our mental energy flow by clearing any blockages in the subtle body, leading to mental equilibrium and calmness. The practice of pranayama, the correct breathing technique, helps to manipulate our energies. Most of us breathe incorrectly (only theoretically not using our abdomen, thereby utilizing only half of our lung capacity). Pranayama is a technique wherein it re-educates our breathing process, helps to release tensions and develop a relaxed state of mind. It balances our nervous system, reduces the need for sleep and encourages creative thinking. Increasing oxygen to our brain, improves mental clarity, alertness, and physical wellbeing.

Yoga Nidra is a form of meditation. Performed while lying on the back in the Shavasana pose, it relaxes the physiological and psychological systems. This technique completely rejuvenates the body and mind, giving a sense of wellbeing.

Yoga has recharged the human body with cosmic energy and facilitates:

- Attainment of perfect equilibrium and harmony
- Promotes self- healing.
- Removes negative blocks from the mind and toxins from the body
- Enhances personal power
- Yoga to live with greater awareness
- Helps in attention, focus, and concentration, especially important for children
- Reduces stress and tension in the physical body by activating the parasympathetic nervous system

Activity – 2: Yoga Practice Log

Task:

Practice three basic asanas and pranayama for five days and record effects.

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Expected Outcome:

Experiential understanding of yoga benefits.

International Yoga Day

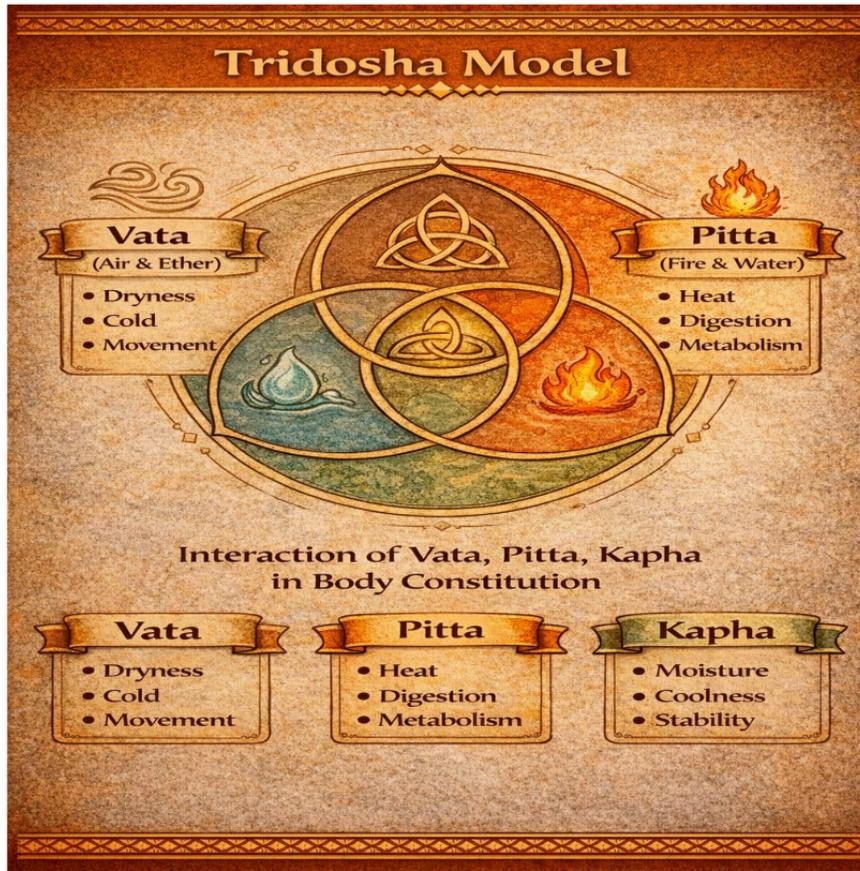
¹³⁵ The International Day of Yoga has been celebrated every year on 21 June since 2015, following its inception in the United Nations General Assembly in 2014. The International Day of Yoga has ¹⁸⁶ to spread awareness about the importance and effects of yoga on the health of the people. ⁴⁴ The idea of International Day of Yoga was first proposed by the current Prime Minister of India, Narendra Modi, during his speech at the ⁴⁴ United Nations General Assembly (UNGA), on 27 September 2014. He has suggested the date of 21 June, it is the longest day of the year in the Northern Hemisphere and shares a special significance in many parts of the world. In 2015 Reserve Bank of India issued a 10 rupees commemorative coin to mark the

International Day of Yoga. The first International Day of Yoga was observed around the world on 21 June 2015. The Ministry of AYUSH has made the necessary arrangements in India for celebrating the International Day of Yoga with 35,985 people, including Narendra Modi and dignitaries from 84 nations, performed 21 Asanas (yoga postures) for 35 minutes in New Delhi.

9.4 Meditation

Figure 1: Tridosha Model

What it shows: Interaction of Vata, Pitta, Kapha in body constitution.



Meditation or “Dhyana” is an extreme form of concentration. It allows your mind to focus on one thing and detaches you from all worldly things. Meditation is believed that all divine powers live in the heart and meditation is the only route to dive deep into your heart. Meditation has gave answers to all of your psychological problems, but it sure results in a harmony between body and soul.

According to the His Holiness Dalai Lama, meditation is your “natural state of your consciousness”. It is a way to train the mind to achieve a state of mental and emotional calm.

Number of doctors is prescribing meditation as a way to lower blood pressure, improve exercise performance in people with angina, help asthmatics breathe easier, relieve insomnia and generally ease the everyday stresses of life. Meditation is a safe and simple way to balance a person's physical, emotional and mental states. The concept of meditation works on the principle that when the mind is calm and focused on the present, it is neither reacting to memories from the past nor being preoccupied with plans for the future, two major sources of chronic stress known to impact health.

There are several techniques of meditation but they all have one thing in common - focus on quietening the busy mind. The concept is not to remove stimulation but rather to direct concentration to one healing element: one sound, one word, one image, or one's breath. All forms of meditation can be broadly classified into **concentrative meditation** and

Mindful meditation.

1. Concentrative meditation focuses attention on a breath, an image, or a sound (mantra), in order to still the mind and allow greater awareness and clarity to emerge. The simplest form of concentrative meditation is to sit quietly and focus attention on the breath. Yoga and meditation practitioners believe that there is a direct correlation between breath and one's state of the mind. For example, when a person is anxious, frightened, agitated or distracted, the breath will tend to be shallow, rapid and uneven. On the other hand, when the mind is calm, focused and composed, the breath will tend to be slow, deep and regular.

As one focuses one's awareness on the breath, the mind becomes absorbed in the rhythm of inhalation and exhalation. As a result, breathing will become slower and deeper, and the mind will become more tranquil and aware.

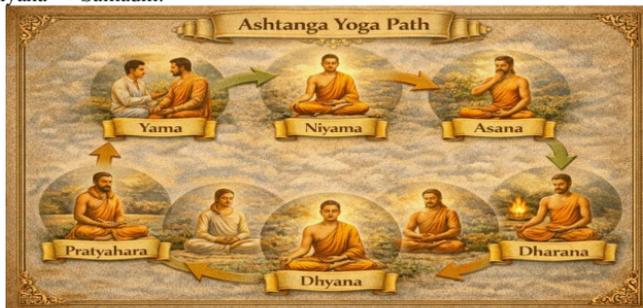
2. Mindful meditation, involves becoming aware of the continuously passing parade of sensations and feelings, images, thoughts, sounds, smells, and so forth without becoming involved in thinking about them. The person sits quietly and simply witnesses whatever goes through the mind, not reacting or becoming involved with thoughts, memories, worries, or images. This helps to gain a more calm, clear and non-reactive state of mind. Studies show that after meditation reactions are faster, creativity greater and comprehension broader. In addition by silencing the mind meditation can also put one in touch with the self, allowing the body's own inner wisdom to be heard.

7 There are many benefits to meditation, including reducing stress, anxiety, and depression. According to the National Center for Complementary and Integrative Health (NCCIH), meditation is also effective in treating:

- Irritable bowel syndrome
- Insomnia
- High blood pressure
- Pain

3. Figure 2: Ashtanga Yoga Path

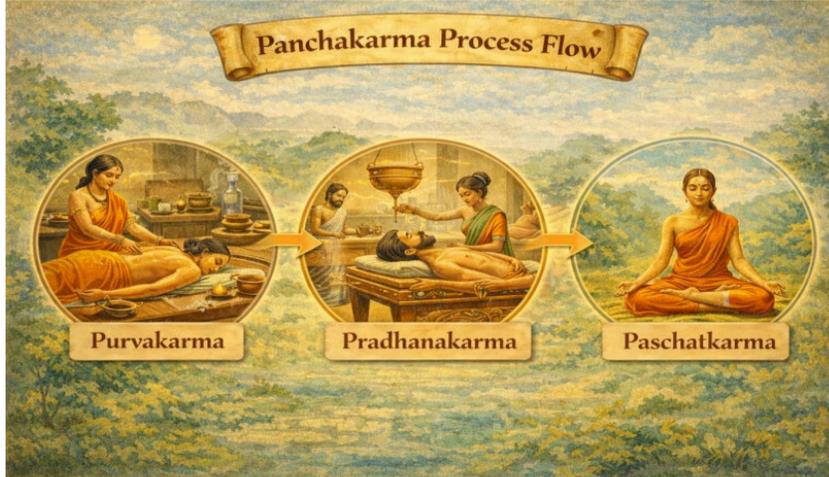
What it shows: Yama → Niyama → Asana → Pranayama → Pratyahara → Dharana → Dhyana → Samadhi.



4.

5. Figure 3: Panchakarma Process Flow

What it shows: Purvakarma → Pradhanakarma → Paschatkarma.



6.

Benefits of Meditation

- Meditation is like vitamins for your brain, as it helps with things like anxiety, depression, self-acceptance, optimism, and loneliness. It changes your brain for the better, giving you a more positive outlook on yourself and your life. It also helps with things like focus, memory and sensory processing.
- Meditation is great for overall health, reducing the risk of heart attacks, strokes, blood pressure and Alzheimer's. It is also helpful for people suffering from diabetes, fibromyalgia, rheumatoid arthritis, asthma and inflammatory disorders. In short, meditation will have a positive outcome on your body and your health.
- Less stress means more happiness. People will live a happier and healthier life with meditation.
- Meditation also helps in controlling anger.
- Meditation enhances energy gain from inner sources.
- It is believed that meditation improves the immune system and thereby helps in controlling blood pressure and lowering blood cholesterol.

- Meditation slows down aging.
- Meditation provides emotional stability.
- By making meditation a routine, a consciousness develops and gradually you will reach a point of highest consciousness.
- It will help you learn about yourself as well as the mysteries of life.

Some of the popular meditation techniques

Vipassana – Vipassana is a Buddhist meditation technique that is part of the Theravada- tradition. It is a Pali word that translates to ‘insight’ or ‘clear-seeing’, with the ‘vi’ meaning to ‘see into’. The Tibetan word for vipassana is lhagthong, which means ‘great vision’ or ‘superior seeing’. Vipassana focuses on the connection between mind and body, with attention to the physical sensations of the body, and their connections to the mind. It is said to remove mental impurities, resulting in a mind that is balanced and full of compassion. This form of meditation focuses on the breath, forcing your attention on it to develop mastery over the mind. As you do this, you should notice how your abdomen rises and falls, or how the air passes through your nostrils. People will also notice that sounds, emotions, and feelings in the body will appear. The idea is to keep your attention focused on breathing, with everything else in the background.

Mantra – Mantra meditation is a Hindu meditation technique that involves repeating a word or a phrase. In Sanskrit, mantra means “instrument of the mind”. This is because it is used as an instrument to create vibrations in the mind and allows you to disconnect from your thoughts. The most popular type of mantra meditation is the Om meditation. You will repeat the word Om over and over again, feeling the vibration of it through your body. More experienced devotees use the japa technique, which consists of repeating a sacred sound with love; i.e. the name of God. Other words or phrases that are often used are om mani padme hum (wisdom, compassion, body, speech and mind, bliss, compassion), so-ham (I am that/here) and Sat Chit Ananda (existence, consciousness, bliss). Traditionally, it is repeated 108 or 1008 times, with beads often being used to keep count. This is very useful for people whose minds tend to be easily distracted, or for those with racing thoughts. Chanting the mantra slowly calms the mind while chanting it quickly creates energy. The ideal is to chant somewhere in the middle, causing both

calmness and energy throughout the body.

Qigong – Qigong is a Chinese word that means “life energy cultivation”. It is a Taoist practice that encompasses numerous techniques to help balance the body and promote health. It is a body-mind form of exercise that involves slow body movements, regulated breathing, and meditation. The Qigong commonly has two categories; dynamic qigong and meditative qigong.

a) **Dynamic qigong practice** – involves fluid movements that are coordinated with the breath. These movements are repeated to strengthen and stretch the body, as well as increase the movement of fluids throughout the body. It also promotes awareness on how the body moves and balances. Sometimes it involves holding postures, like in Yoga.

b) **Meditative qigong practice** – focuses on the breath, visualization, sound, and mantra. It has creating energy and the path in which the qi (life-energy) flows. Mind control is still the focus, but it is done through focusing on something (breathe, visual, sound, mantra).

Walking Meditation – Walking Meditation is an alternative form of meditation, which focuses on the movement of each step and the awareness of your body's connection to the earth. It is more than just going in a park or along a beach, as it involves coordination with the breath or focusing on a point. In this Meditation your eyes are open, but the mind is cleared of outside distractions. Walking meditation allows you to be mindful of your body sensations in the present moment. It is done at a slower pace than a normal walk in the park. This type of meditation allows you to focus and teaches you to carry this into your daily life. It is great for overcoming fatigue and lethargy.

World Meditation Day - World Meditation Day to be celebrated across the globe every year on May 21. World Meditation Day has to spread awareness about the Meditation on the health of the people. Celebrating World Meditation Day is best done by setting some time aside for yourself to clear your mind and relax. Many people recommend meditating for at least twenty minutes each day to help clear the mind and promote good mental health.

Activity – 3: Meditation Reflection

Task:

Perform 10-minute mindfulness meditation daily and write a reflection note.

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Expected Outcome:

9.5 Keywords

Ayurveda - the traditional Hindu system of medicine (incorporated in Atharvana Veda, the last of the four Vedas). In this process, Plant-based preparations are used in the healing process.

Yoga – It is a Hindu spiritual and ascetic discipline, a part of which, including breath control. This process people adopt the specific bodily postures, is widely practiced for health and relaxation.

Meditation – It is a Natural state of your consciousness or to engage in a mental exercise for the purpose of reaching a heightened level of spiritual awareness

9.6 Self-Assessment Questions

1. Briefly explain the significance of Ayurveda?
2. Write the brief note on the International day of Yoga?
3. What is meant by Meditation and explain its techniques?

Case Study for Self-Assessment

“Unethical Claims by Urban Yoga Studio”

A city yoga studio advertised “cure for diabetes in 10 days.” Patients complained of no improvement; media highlighted lack of certified instructors.

Questions

1. Identify ethical violations.
2. How should Ayurveda-Yoga be promoted responsibly?
3. Role of AYUSH regulations.
4. Suggest a code of conduct for wellness centres.

Self-Assessment Questions

A. Short Answer (with answers)

1. **Who compiled classical Yoga Sutras?**
Answer: Patanjali.
2. **Name the three doshas.**
Answer: Vata, Pitta, Kapha.
3. **Meaning of Pranayama?**
Answer: Regulation of breath.
4. **Main aim of Panchakarma?**
Answer: Detoxification of body.
5. **Meditation leads to?**
Answer: Mental concentration and peace.

B. Essay Questions (Hints)

1. **Explain principles of Ayurveda.**
Hints: Tridosha, Panchamahabhuta, preventive health.
2. **Describe Ashtanga Yoga.**
Hints: Eight limbs, ethical discipline.
3. **Role of meditation in stress management.**
Hints: Mind control, modern relevance.
4. **Wellness tourism in India.**
Hints: Kerala model, AYUSH policy.

C. MCQs (Analytical)

1. Detox therapy in Ayurveda:
 - a) Shirodhara
 - b) Panchakarma ✓
 - c) Abhyanga
 - d) Pranayama
2. First limb of Yoga:
 - a) Asana
 - b) Yama ✓
 - c) Dharana
 - d) Samadhi

3. Dosha linked with fire element:
 - a) Vata
 - b) Pitta ✓
 - c) Kapha
 - d) None
4. Meditation mainly controls:
 - a) Muscles
 - b) Mind ✓
 - c) Bones
 - d) Diet
5. AYUSH refers to:
 - a) Tourism scheme
 - b) Traditional health systems ✓
 - c) Insurance
 - d) University

9.7 Further Readings

- 1 Ayurved Sutra: Health and Disease by Yashwant Vyas & Various,
Yashwant Vyas, January 2019
- 2 Inner Engineering: A Yogi's Guide to Joy by Sadhguru | 12 December 2016.

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A. Text Books

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2. Patanjali, *Yoga Sutras* (Trans. Swami Vivekananda), Advaita Ashrama, 2010.
3. Sharma, Priyavrat, *History of Ayurveda*, Chaukhamba, Varanasi, 1992.
4. Feuerstein, Georg, *The Yoga Tradition*, Motilal Banarsidass, 2001.
5. Basham, A.L., *The Wonder that was India*, Rupa & Co., 1988.

B. Other References

- Ministry of AYUSH guidelines on wellness tourism
- WHO reports on traditional medicine
- Kerala Tourism – Ayurveda policy documents

K.Rajesh

Lesson-10

DANCE FORMS IN INDIA

14

Objective

After studying this lesson, you should be able to:

1. **Explain** the origin and evolution of classical and folk dance traditions in India.
2. **Analyse** the aesthetic principles of Indian dance based on the Natya Shastra.
3. **Distinguish** between classical, folk, and tribal dance forms.
4. **Evaluate** the role of dance in religious, social, and cultural life.
5. **Assess** the contribution of dance traditions to cultural tourism and heritage preservation.

Structure

- 10.0 Introduction
- 10.1 Indian Classical Dances
- 10.2 Folk & Tribal Dance forms in India
- 10.3 **Keywords**
- 10.4 **Self-Assessment Questions**
- 10.5 **Further Readings**

10.1 Introduction

India is a land of diversities. Various climatic conditions have made India a diverse country. In all spheres, Indian life diversities are clearly visible. These diversities have made the Indian culture a unique one. Like all other aspects of life, the dance forms of India are also varied and different. There are many types of dance forms in India, from those which are deeply religious in content to those which are performed on small occasions. Dance is a unique way of communication by using your body, eyes, expressions, etc.

The Indian dances are broadly divided into Classical dances and Folk dances. The Classical dances of India are usually spiritual in content. Though the Folk dances of India are also spiritual and religious in content but the main force behind the folk dances of India is the celebratory mood. Dances are a form of coherent expression of human feelings. Like the Indian culture, Indian classical dances are equally diverse in nature. There are numerous classical dance forms in India and

innumerable folk dances. Each dance form can be traced to different parts of the country. Each form represents the culture and ethos of a particular region or a group of people. All dance forms were structured around the nine 'Rasa' or emotions. They are Hasya (happiness), Shoka (sorrow), Krodha (anger), Karuna (compassion), Bhibatsa (disgust), Adhbhuta (wonder), Bhaya (fear), Viram (courage) and Shanta (serenity).

Case study

Introductory Case Study: Revival of Kuchipudi Village Tradition

Background

Kuchipudi village in Andhra Pradesh, the birthplace of the classical dance form, faced decline in traditional performers due to urban migration. In 2019, the Ministry of Culture launched a "Guru-Shishya Parampara Scheme" to revive authentic training.

Contextual Trigger

Commercial stage adaptations were overshadowing the traditional Yakshagana-style Kuchipudi. Tourism festivals demanded shorter, glamorous versions, diluting classical grammar.

Stakeholders

- Traditional gurus and disciples
- Cultural ministry
- Event organizers
- International audiences
- Local community

Behavioural / Managerial Issues

- Preservation vs commercialization
- Maintaining purity of technique
- Youth engagement
- Financial sustainability

Linkage to Lesson Concepts

- Natya Shastra foundations
- Classical dance codification
- Role of temple and court patronage

- Dance as intangible cultural heritage

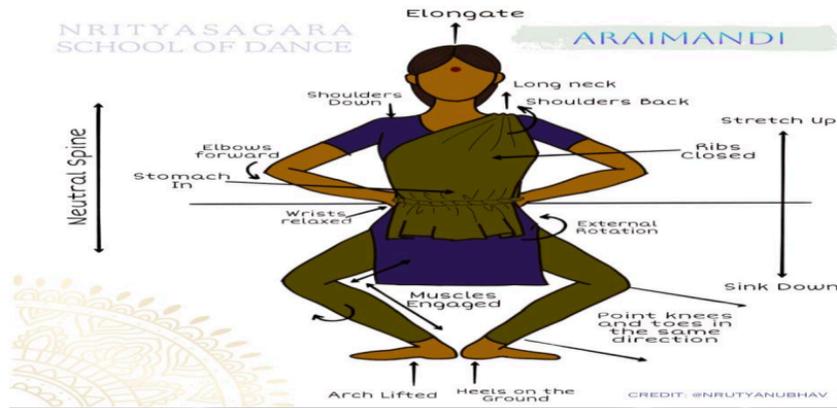
Analytical Explanation

The case reflects tension between **heritage authenticity and modern entertainment**, central to understanding Indian dance traditions.

Major Classical Dance Forms of India

1. Bharatanatyam





Origin: Tamil Nadu

Features: Devotional themes, strong footwork, geometric poses.

2. Kathak





Origin: North India

Features: Storytelling, spins (chakkars), Mughal influence.

3. Kuchipudi







Origin: Andhra Pradesh
Features: Expressive drama, Tarangam performance on brass plate.

1. Kathakali





Origin: Kerala

Features: Elaborate makeup, mythological narratives.

5. Odissi





Origin: Odisha

Features: Tribhanga posture, temple sculpture inspiration.

Activity – 1: Mudra Practice

Task:

Learn five basic hand gestures (mudras) and explain their meaning.

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Expected Outcome:

Understanding symbolic language.

Activity – 2: Folk vs Classical Comparison

Task:

Compare Bharatanatyam with Bhangra or Garba.

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Expected Outcome:

Recognition of stylistic differences.

10.2 Indian Classical Dances

India has thousands of year-old traditions of fine arts and classical and folk music and dances. Some of the world-famous dance forms that originated and evolved in India are Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya. All these dance forms use basically the same 'mudras' or signs of hand as a common language of expression and were originally performed in the temples to entertain various Gods and Goddesses. The seven basic movements used in dance forms such as Plier (to bend), Étendre (to stretch), Relever (to rise), Glisser (to slide or glide), Sauter (to jump), Élaner (to dart), Tourner (to turn).

1. **Bharatanatyam** - Bharatanatyam is a major form of Indian classical dance that originated in the state of Tamil Nadu in Southern India. It is one of eight forms of dance recognized by the Sangeet Natak Akademi and it expresses South Indian religious themes and spiritual ideas, particularly of Shaivism, Vaishnavism and Shaktism. Bharatanatyam, a pre-eminent Indian classical dance form presumably the oldest classical dance heritage of India is regarded as mother of many other Indian classical dance forms. Conventionally a solo dance performed only by women, it initiated in the Hindu temples of Tamil Nadu and eventually flourished in South India.

It traces its origins back to the Natyashastra, an ancient treatise on theatre written

by the mythic priest Bharata. Originally a temple dance for women, Bharatanatyam often is used to express Hindu religious stories and devotions. It was not commonly seen on the public stage until the 20th century. The dance movements are characterized by bent legs, while feet keep the rhythm. Hands may be used in a series of mudras, or symbolic hand gestures, to tell a story.

History - According to the Hindu tradition the name of the dance form was derived by joining two words, 'Bharata' and 'Natyam' where 'Natyam' in Sanskrit means dance and 'Bharata' is a mnemonic comprising 'bha', 'ra' and 'ta' which respectively means 'bhava' that is emotion and feelings; 'raga' that is melody; and 'tala' that is rhythm. Thus, traditionally the word refers to a dance form where bhava, raga and tala are expressed. The theoretical base of this dance form, which is also referred as Sadir, trace back to ancient Indian theatrologist and musicologist, Bharata Muni's Sanskrit Hindu text on the performing arts called 'Natyashastra'. The text's first complete version was presumably completed between 200 BCE to 200 CE, however such timeframe also varies between 500 BCE and 500 CE. The style of dressing of a Bharatanatyam dancer is more or less similar to that of a Tamil Hindu bride. The sari worn in a special manner is well complimented with traditional jewellery that include the ones that adorn her head, nose, ear and neck and vivid face make-up specially highlighting her eyes so that audience can view her expressions properly. Her feet and fingers are often brightened with henna colour so as to highlight gestures of her hands.

2. **Kathak** - The origin of Kathak is traditionally attributed to the traveling bards of ancient northern India known as Kathakars or storytellers. The term Kathak is derived from the Vedic Sanskrit word Katha which means "story", and Kathakar which means "the one who tells a story", or "to do with stories". Traditionally this dance was more religious in nature, typically narrating the love story of Radha and Krishna. The dancers dance to the rhythm of the tabla. It is performed by both men and women. The movements include intricate footwork accented by bells worn around the ankles and stylized gestures adapted from normal body language. Kathak dancers tell various stories through their hand movements and extensive

footwork, but most importantly through their facial expressions. Kathak evolved during the Bhakti movement, particularly by incorporating the childhood and stories of the Hindu god Krishna, as well as independently in the courts of north Indian kingdoms. Kathak is known for being one of India's only classical dance forms with a strong Muslim influence, incorporating Sufi whirling, Urdu lyrics, and Indo-Persian attire.

Kathak Dancers wear two types of Hindu costumes for female dancers. While the first one includes a sari worn in a unique fashion complimented with a choli or blouse that covers the upper body and a scarf or urhni worn in some places, the other costume includes a long embroidered skirt with a contrasting choli and a transparent urhni. Costume is well complimented with traditional jewellery, usually gold, that includes the ones adorning her hair, nose, ear, neck and hand. Musical anklets called ghunghru made of leather straps with small metallic bells attached to it are wrapped in her ankles that produce rhythmic sound while she performs excellent and spectacular footwork.

The costume for Muslim female dancers includes a skirt along with a tight fitting trouser called churidar or pyjama and a long coat to cover the upper body and hands. A scarf covering the head compliments the whole attire which is completed with light jewellery.

3. **Kathakali** - Kathakali comes from southwestern India, around the state of Kerala. Kathakali is a religious dance. Kathakali means story play; hence the stories of Ramayana and Mahabharata act as a source for a lot of performances. A Kathakali performance, like all classical dance arts of India, synthesizes music, vocal performers, choreography and hand and facial gestures together to express ideas. The Kathakali word is derived from Katha, which means "story or a conversation, or a traditional tale", and Kali which means "performance and art". The dance symbolizes the eternal fight between good and evil.

Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics. It is a stylised art form, the four aspects of abhinaya - angika, aharya, vachika, satvika. The story in 'Kathakali' is also

communicated to audience through excellent footwork and impressive gestures of face and hands complimented with music and vocal performance. This form of dance is known for its heavy, intense makeup and costumes. The kind of character represents the facial makeup of dancers, like green colour makeup is used for kings, heroes, and divinities; while the black colour is used for evil.

4. **Kuchipudi** - Kuchipudi traditional dance is originated from the state of Andhra Pradesh in south-eastern India. Kuchipudi dance is a combination of speech, Abhinaya (mime) and pure dance. Kuchipudi performance is more like a dance drama where dancers play different roles based on the drama content. Kuchipudi dance is highly ritualized, with a formalized song- and-dance introduction, sprinkling of holy water, and burning of incense, along with invocations of Goddesses. Siddhendra Yogi was the innovator of Kuchipudi. He belonged to the time when the Bhakti Movement was swaying the South Indians with its powerful impact. Kuchipudi had been kept out of the reach of the Devadasis. This was done deliberately due to the religious origin of this dance. Some of the religious gurus who initiated and continued this dance were Brahmins like Lakshmi Narayan Shastri and Chinta Krishna Murti. Their performances in roles such as Satyabhama in Bhamakalapam made the audiences feel the depth of the character. Kuchipudi is a kind of classical dance that enacts the scenes from the Indian epics and Mythological tales. Since Kuchipudi involves drama and music, it offers a unique scope for self-expression by the dancers. Traditionally the dance was performed by men, even the female roles, although now it is predominantly performed by women. The dance starts at a slow pace with intermediate intervention by the dancers who play roles from the epics. Characters for Kuchipudi Dance are mainly selected from epics like Ramayana and the Mahabharata.

5. **Manipuri** - Manipuri dance, also known as Jagoi, is one of the major Indian classical dance forms. Manipuri comes from Manipur in north-eastern India. It has its roots in that state's folk traditions and rituals and often depicts scenes from the life of the god Krishna. Manipuri dance is also performed to themes related to Shaivism, Shaktism and regional deities such as Umang Lai during Lai Haraoba.

The main characteristics of this dance are colourful decoration and costumes, charming music, gentle and swaying petal-soft foot movements and delicacy of performance. This traditional dance is mainly inspired by the rich culture of Manipur.

A male dancer wears a bright coloured dhoti, also referred as dhora or dhotra that covers lower part of his body from waist. The unique style of wearing it gives the dancer the flexibility to perform his footwork. A crown decorated with peacock feather adorns the dancer's head, who portrays the character of Lord Krishna. The costume of female dancers resembles that of a Manipuri bride, referred as Potloi costumes. The dance may be accompanied by narrative chanting and choral singing. Manipuri dances are performed thrice in autumn from August to November and once in spring sometime around March-April, all on full moon nights. The dance drama is performed through excellent display of expressions, hand gestures and body language.

6. **Mohiniattam** - Mohiniattam comes from southwestern India, around the state of Kerala. Mohiniyattam dance gets its name from the word Mohini – a mythical enchantress avatar of the Hindu god Vishnu, who helps the good prevail over evil by developing her feminine powers. Conventionally a solo dance performed by female artists, it emotes a play through dancing and singing where the song is customarily in Manipravala which is a mix of Sanskrit and Malayalam language and the recitation may be either performed by the dancer herself or by a vocalist with the music style being Carnatic. Thus this form of dance represents a beautiful feminine grace. These dances are based on love and emotion themes. The dancer wears a white or off-white plain sari embellished with bright golden or gold laced coloured brocade embroidered in its borders complimented with a matching choli or blouse. Her hair tied typically on left side of her head is in tight round chignon hairstyle and beautified with flowers, usually jasmine, ringed around the bun. The musical instruments used are Mrudangam, Veena, Flute, etc.

7. **Odissi** - Odissi dance is indigenous to Orissa in eastern India. Odissi dance is performed by 'Maharis' or female temple servants, it is predominantly a dance for

women, this dance form has a close association with the temples and temple sculptures. Odissi stands out from other forms of dances because of its Tribhangi posture, dealing with three body parts, i.e. head, bust, and torso. Based on archaeological findings, Odissi is believed to be the oldest of the surviving Indian classical dances. Odissi is a very complex and expressive dance, with over fifty mudras (symbolic hand gestures) commonly used. A form of illustrative anecdote of mythical and religious stories, devotional poems and spiritual ideas emoted by dancer with excellent body movements, expressions, impressive gestures and sign languages, its performance repertoire includes invocation, nritya, natya, and moksha. This dance form includes themes from Vaishnavism and others associated with Hindu gods and goddesses like Shiva, Surya and Shakti.

The female dancers wear brightly coloured sari usually made of local silk adorned with traditional and local designs such as the Bomkai Saree and the Sambalpuri Saree. Her hair is tied in a bun and beautified with Seenthi. A moon shaped crest of white flowers or a Mukoot that is a reed crown with peacock feathers symbolising Lord Krishna may adorn the hairdo. A male dancer wears a dhoti neatly pleated in the front and tucked between the legs that cover his lower body from waist while the upper body remains bare. A belt adorns his waist. 'Shokabaradi', 'Karnata', 'Bhairavee', 'Dhanashri', 'Panchama', 'Shree Gowda', 'Nata', 'Baradi' and 'Kalyana' are the main ragas of Odissi. The musical instruments include tabla, pakhawaj, harmonium, cymbals, violin, flute, sitar and Swarmandal.



Fig -10.1 Indian Classical Dance forms

8. **Sattriya dance** – Sattriya Nritya, is originated in the eastern state of Assam. Sattriya Nritya is one among the eight principal classical Indian dance traditional

forms. On 15 November 2000, the Sangeet Natak Akademi finally gave Sattriya Nritya its due recognition as one of the classical dance forms of India, alongside the other seven forms. The word Sattriya is derived from the word 'Sattra', because till then the dance recitals were exclusively practiced within the compounds of a Sattra. It is a dance-drama performance art with origins in the Krishna-centred Vaishnavism monasteries of Assam. Traditionally, Sattriya was performed only by bhokots (male monks) in monasteries as a part of their daily rituals or to mark special festivals. But Today, Sattriya is also performed on stage by both men and women. The male costume comprising the dhoti and chadar and the paguri (turban) and the female costume comprising the ghuri, chadar and kanchi (waist cloth). Traditionally the costumes were of white or raw silk color with use of red, blue and yellow colours.

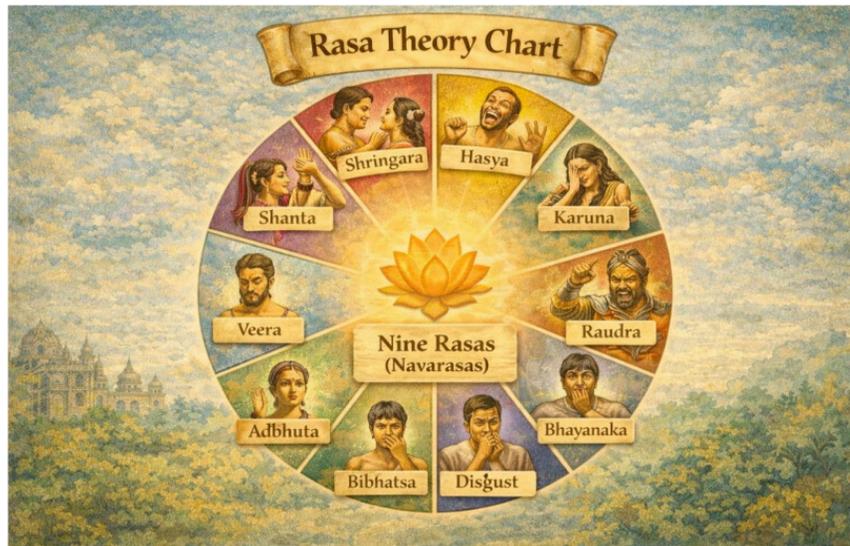
Figure 1: Classification of Indian Dance

What it shows: Classical–Folk–Tribal.



Figure 2: Rasa Theory Chart

What it shows: Nine Rasas (Navarasas).



10.3 Folk and Tribal Dances

India is a land of varied cultures and traditions. Diversities in all spheres make the Indian culture unique. Indian folk and tribal dances are simple and are performed to express joy. These dances have added to the richness of Indian culture. Since every festival is accompanied by celebration, folk & tribal dances have become an integral part of our social lifestyle. The tribal dancers are used handmade tribal jewellery and dressing style is Adivasis style.

Some of the Famous Folk & Tribal Dances

1) **Bhangra** - Bhangra is one of the most popular folk dances of Punjab. The dance is generally performed during the Vaisakhi festival that celebrates the harvest. Bhangra has a very energetic and lively tone and the dance is equally vivacious. The term bhangra originally designated a particular dance performed by Sikh and Muslim men in the farming districts of the Punjab region of South Asia. The dance was associated primarily with the spring harvest festival Baisakhi, and it is from

one of the major products of the harvest—bhang (hemp)—that bhangra drew its name. The Dancers executed vigorous kicks, leaps, and bends of the body to the accompaniment of short songs called Boliyan and, most significantly, to the beat of a Dhol (double-headed drum). Struck with a heavy beater on one end and with a lighter stick on the other, the dhol imbued the music with a syncopated (accents on the weak beats). Both Men & Women perform this dance, especially during Baisakhi. It is full of enthusiasm and energy. Men are dressed in lungis and colorful turbans. Women wear long flowing clothes as well as fine jewelry for elegance and grace. This form of the dance uses a lot of feet movements on the beats of drums.

2) **Giddha** - Giddha is a popular dance of Punjab. Giddha is performed only by the ladies and hence the viewers get to watch the feminine grace that the female dancers bring to the performance. They perform this art during social occasions and especially during the sowing and reaping of the harvest. It displays female grace and elegance along with high energy levels. In this form of dance, one dancer sits in the center to play the drum, while others dance in a circle surrounding her. This dance is the female counterpart of the Bhangra and has the same tempo of high-spirited revelry. The roots are deep-rooted in Punjab's culture and are believed to be inspired by the ancient ring dance which is marked by graceful movements and high energy. Bright clothes, rhythmic clapping, and traditional folk songs blend in to transform the dance into a spontaneous display of joy.

3) **Sirmour** - Sirmour Nati is a popular folk dance in Himachal Pradesh. Traditionally this dance was performed for 4 to 5 hours and wouldn't stop till the performers and musicians are exhausted. It is similar to Kathak dance. Rhythm plays an important role in this dance. Musical instruments like drums, shehnai, and cymbals accompany the performances.

4) **Dumhal** - Dumhal is a popular dance form in Jammu & Kashmir. It is Men folk of the Rauf tribe perform this form of dance. A unique characteristic of this dance form is the banner inserted into the ground while performers dance surrounding the

banner. The music is produced from drums and dancers themselves sing in chorus. The costumes are very vibrant and colourful with long robes and tall conical caps flecked with beads and shells.

5) **Saang** - Saang is a traditional folk dance of Haryana state and represents the true culture of Haryana. It is performed by an even number of dancers. Saang means to impersonate i.e. to pretend to be another person. In this dance a lot of male dancers dressing up as females to perform their dance. Saang reflects a lot of religious stories in their performances.

6) **Garba** – Garba is originated from the state of Gujarat. Garba is a popular dance performed during the Navaratri festival. It is mainly dominated by women folks and performed in honor of Goddess Amba. Garba derived its meaning from a Sanskrit word ‘Garbha’ which means ‘womb’ and deep’ which means a small earthenware lamp. So traditionally, women folks surrounding a clay lantern with a lamp inside performed this dance.

7) **Dandiya** - Dandiya is an energetic and enthusiastic dance of Gujarat. Performers dance with the help of sticks in hands. These sticks (dandiyas) represent swords of Goddess Durga. Women folks wear extremely colourful and embroidered dresses (Ghagra choli) dazzling with small mirror work. Men folk wear Kedia and turbans.

8) **Kalbelia** - Kalbelia is one of the tribal dances of Rajasthan. Kalbelia tribes perform Kalbelia dance. Both men and women participate in this dance; men play musical instruments, while females perform the art. It is mainly performed on been (pungi), Dholak, Khanjari, etc. The black-colored costumes of dancers resemble black snake and look striking with silver embroidery and red laces.

9) **Ghoomar** - Ghoomar is also a very enthusiastic folk dance in Rajasthan. It was originated and widely practiced by the Bhil tribe. It derived its name from the word ‘Ghoomna’ which symbolizes the twirl movements of dancers. Women wear colourful Ghagras (skirts) and their face is covered with dupatta (veil).

10) **Rasa Lila** – Rasa Lila has originated from the land of Krishna, Brindavan, Uttar Pradesh. It is an integral part of Indian culture. Rasa Lila is derived from the

word Rasa which means aesthetics and word Lila which means an act or a play. This dance form depicts the divine love of Krishna and Radha. It is mainly performed during the Janmashtami festival.

11) **Chholiya** - Chholiya is a popular folk dance performed in the Kumaun region of Uttarakhand. It is performed with a sword and often linked with the Wedding traditions of the people in the Kumaun region. It is basically a sword dance accompanying a marriage procession but now it is performed on many auspicious occasions. But now Chholiya dance is a common performance on many important occasions. It has religious significance and is believed to protect from evils.

12) **Bihu** - Bihu dance is originated from the state of Assam. Bihu dance is mainly performed during the Bihu festival which is celebrated in mid-April. The dancers dance in circles or parallel rows. The main theme of this dance form is love. Drums and pipes help in playing melodious music. Dancers wear colourful and traditional Assamese clothes.

13) **Karakattam** - Karakattam is an ancient folk dance of Tamil Nadu performed in praise of the rain goddess Mariamman. The performers balance a pot on their head. Traditionally, this dance is categorized into two types- Aatta Karakam & Sakthi Karakam. Aatta Karakam is danced with decorated pots on the head and symbolizes joy and happiness. It is mainly performed to entertain the audience. The Sakthi Karakam is performed only in temples as a spiritual offering. Karakattam ceremonial dance to invoke rain through classical Tamil dance. The song commonly composed in Amrithavarshini Ragam that invokes rain. Tamils believed that Mother Nature gives bountiful rain and protect the harvest.

14) **Dhimsa dance** - Dhimsa is a tribal dance form that is performed primarily by Porja caste women in India. Dhimsa dance performed in the local fairs and festivals of Araku Valley in Visakhapatnam district of AP, A group of 15–20 women form a circle and dance praising the deity for the welfare of their domestic life. They also dance at weddings since the women pray for a peaceful and happy married life. They typically wear tribal dresses and ornaments while the leading lady also

carries a peacock feather in her hand. Dhimsa originated in Koraput district in Odisha State but has almost become an official dance of Visakhapatnam. This dance can be performed by men and women, young and old, typically around 15-20 women form a chain and move their feet according to the rhythm and make formations of smaller to larger circles. There are several variations in this dance. The popular twelve variations are: 1. Bhag Dhimsa 2. Natikari Dhimsa 3. Kunda Dhimsa 4. Pathartola Dhimsa 5. Pedda Dhimsa 6. Sambor Nisani Dhimsa 7. Bayya Dhimsa 8. Mouli Dhimsa 8. Choti Dhimsa 9. Boda Dhimsa (Involves worship of their ritual goodness or god in villages.) 10. Goddi Beta Dimsa (Dancer moves both backward and forward with the swinging of body.) The members play Dappu (drum with a short stick), Tudumu, Mori, Kiridi, and Jodukommulu. The performers dance to the drum beats and usually, the music is played by men. The attire is colorful with earthy tones of green, red and yellow. The dancers wear sarees that fall just below the knee. Their necks are adorned with tribal ornaments.

15) **Bagurumba Dance** – Bagurumba is a Tribal dance of native 'Bodo tribe' in Assam and Northeast of India. The 'Bodo' women carry out the 'Bagurumba' dance with their colourful 'Dokhna', 'Jwmgra' (scarf) and 'Aronai' (muffler). The dance is also called as the "butterfly dance" due to its motion that resembles butterflies. The dance is usually performed during Bwishagu festival of the Bodos in the Bishuba Sankranti or in Mid-April. The Bwishagu festival begins with the worship of cows and then the young people bow down to their parents and other elders in the house. After this the Bathou is worshipped by offering the deity chicken and rice. The festival ends with a community prayer at Garjasali. Bagurumba dance is generally performed by female dancers. A group of girls dressed in most colourful dokhna, jwmgra and aronai costumes usually perform this dance with the accompaniment of traditional musical instruments of Bodos. The dancers also decorate themselves with traditional jewellery. While dancing the performers utter words like "Bagurumba Hay Bagurumba" etc. Serja (a bowed instrument), Sifung (flute) and Tharkha (a piece of split bamboo) musical

instruments are used in this dance.

16) **Dumhal Dance** - Dumhal dance is performed by the people of 'Rauf' tribe of Kashmir on precise events. The performers dress in long colourful robes and tall pointed caps are studded with beads and shells. This dance is performed with wearing long, colourful robes and tall, conical caps, studded with beads and shells. The dancers move in a parade carrying a banner in a very traditional fashion. It is then dug into the ground and the men begin to dance, forming a circle around the banner. Dancers sing in chorus and drums are used to assist the music.

17) **Hojagiri Dance** - Hojagiri is one of the popular tribal dances in Tripura state, which is performed by the Reang community tribe people. It is performed by women and young girls, about 4 to 6 members in a team, singing, balancing on an earthen pitcher and managing other props such as a bottle on the head and earthen lamp on the hand. This dance is mainly famous for its unique moves and steps. The dance is performed on the occasion of Hojagiri festivals or Laxmi Puja, held in the following full moon night of Durga Puja. Generally after 3rd day of Dashera. The Goddess Mailuma, (Laxmi) is worshipped on this day. The male members participate in singing the lyrics, playing the Kham and Kshumu (wind instrument).

Activity – 3: Cultural Tourism Reflection

Task:

Identify one dance festival (e.g., Konark Dance Festival) and analyse tourism impact.

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Expected Outcome:

Link dance with economy.

10.4 Keywords

Dance – Move rhythmically to music, typically following a set sequence of steps.

Abhinayam – Abhinayam is the art of expression. It is the medium of presentation by which one can convey one's ideas and the feelings to others without speech but by means of mudras, mime, facial expression and movements of the body.

Worship – The feeling or expression of reverence and adoration for a deity.

10.5 Self-Assessment Questions

- 1) Write a comment - Dance forms are promoting Indian culture or not?
- 2) Briefly explain the different types of Indian Classical dance forms?
- 3) What are the famous folk dances are presented in India?

Self-Assessment

A. Short Answer

1. **Author of Natya Shastra?**
Answer: Bharata Muni.
2. **Dance of Kerala?**
Answer: Kathakali.
3. **Dance on brass plate?**
Answer: Kuchipudi.
4. **Nine emotions called?**
Answer: Navarasas.
5. **Temple-based dance form?**
Answer: Bharatanatyam.

B. Essay (Hints)

1. **Explain Natya Shastra principles.**
Hints: Rasa, abhinaya.
2. **Discuss temple origins.**
Hints: Devadasi tradition.
3. **Dance & tourism.**
Hints: festivals, branding.
4. **Revival movements.**
Hints: 20th century reforms.

C. MCQs**

1. Tribhanga posture:
 - a) Kathak
 - b) Odissi ✓
 - c) Kathakali
 - d) Manipuri
2. Mughal influence seen in:
 - a) Bharatanatyam
 - b) Kathak ✓
 - c) Odissi
 - d) Kuchipudi
3. Green face makeup:
 - a) Kathakali ✓
 - b) Garba
 - c) Mohiniyattam
 - d) None
4. Rasa theory relates to:
 - a) Agriculture
 - b) Emotion ✓
 - c) Politics
 - d) War
5. Folk dance example:
 - a) Bharatanatyam
 - b) Bhangra ✓
 - c) Kathak
 - d) Odissi

Case Study for Self-Assessment**“Cultural Festival Budget Cuts”**

State government reduced funding for classical dance festival; artists protested.

Questions

1. Why is state patronage important?
2. Economic vs cultural priority?
3. Tourism multiplier effect?
4. Suggest sustainable funding model.

10.6 Further Readings

- 1) Indian Classical Dance: Tradition in Transition – by Leela Venkataraman

(Author), Avinash Pasricha (Author), January, 2004.

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4. Basham, A.L., *The Wonder that was India*, 1988.
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Other References

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Lesson Writer K.Rajesh

Lesson – 11

Music

Objectes

After studying this lesson, you should be able to:

1. **Explain** the origin and development of Indian classical music traditions.
2. **Analyse** the theoretical foundations of Raga and Tala systems.
3. **Distinguish** between Hindustani and Carnatic music traditions.
4. **Evaluate** the role of music in religious, courtly, and folk contexts.
5. **Assess** the contribution of music to cultural identity and tourism promotion.

Structure:

- 11.0 Introduction
- 11.1 Indian Classical music styles
 - a) Hindustani Music
 - b) Carnatic Music
- 11.2 Folk Music
- 11.3 Sangeet Natak Akademi
- 11.4 Musical Instruments
- 11.5 Keywords
- 11.6 Self-Assessment Questions
- 11.7 Further Readings

11.1 Introduction

Music has always been an important part of Indian social life. Indian music finds its origin in the Vedas. The Samaveda, one of the four Vedas describes Indian music at length. It is believed that Indian music is the basic foundation for all other musical forms. Music is a Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion. The basis for Indian music is "sangeet". Sangeet is a combination of three art forms: vocal music, instrumentalmusic and dance.

Indian Music is based upon two Pillars. They are 'Raga', which is the melodic

form and the 'Tal', the rhythmic form. The 'Raga' is India's unique contribution to the world of Music. Ragas attempt to evoke the interaction of men's emotions with his environment. Ragas are made of different combinations of all the 'Sapta Swara' (The seven Notes). Raga- is a specific arrangement of tones.

11.2 Indian Classical music styles

The Indian classical music can be classified into broad traditions, north Indian and south Indian. The north Indian music is known as Hindustani Sangeet. The different forms of Hindustani music are Dhrupad, Dhamar, Khayal, Tappa and Thumri. The south Indian music is called as Carnatic Sangeet. Both traditions are fundamentally similar but differ in nomenclature and the way they are performed. Musical forms prevalent today have roots in the one of the four Veda i.e. 'Samaveda'. Musical instruments are unique to the Indian cultural environment.

a) Hindustani Music

Hindustani classical music is an Indian classical music tradition. It originated in North India around 13th and 14th centuries. It is highly influenced by the Islamic and Mughal culture. Tabla and harmonium are the major instruments used in this type of music. Hindustani music is based on the raga system. The Raga is a melodic scale, comprising of notes from the basic seven- Sa, Re, Ga, Ma Pa, Dha and Ni. On the basis of notes included in it, each raga attains a different character. The form of the raga is also determined by the particular pattern of ascent and descent of the notes.

Hindustani classical music is primarily vocal-centric. The major vocal forms associated with Hindustani classical music are the **Khayal, Ghazal, Dhrupad, Dhammar, Tarana and Thumri.**

➤ Khayal is the modern genre of Hindustani classical singing in the North India. Its name comes from an Arabic/Persian word meaning "imagination". These compositions Khayal music covers diverse topics, such as romantic or divine love, praise of kings or gods, the seasons, dawn and dusk, and the pranks of Krishna, and they can have symbolism and imagery. Khyal bases

²⁷ itself on a repertoire of short songs (two to eight lines). A khyal song is called a bandish. Every singer generally renders the same bandish differently, with only the text and the raga remaining the same. ²⁷ The bandish is divided into two parts — the Sthayi and the Antara, with the former considered more important as it shows the melodic contours of the raga. The Sthayi often uses notes from the lower octave and the lower half of the middle octave, while the Antara ascends to the tonic of the upper octave and beyond before descending and linking back to the Sthayi. The singers accompanying different musical instruments such as Tabla and Harmonium, and Sarangi.

- ¹⁶³
- Ghazal is a poetic form consisting of rhyming couplets, usually in Urdu or Persian, set to music and mostly performed solo. The poets has used Ghazal music to describe the pain of divine love. ²⁰ The word ghazal is an Arabic word that literally means a "discourse" or more cor-rectly a "talk to women". The poetic struc-ture ³⁵ of the ghazal is precise. It is based upon a series of couplets which are woven together by a precise rhyming structure. The overall form uses an introductory couplet, the body of couplets, and then a concluding couplet. The first couplet is always the most important, this is known as the matla. The matla is important because it establishes the overall form and mood of the en-tire ghazal. Occasionally there are two matlas, in which case the second one is re-fer-red to as the matla-e-sani. Each subsequent couplet is linked to the matla in a well-defined fashion. The se-cond verse of each couplet must rhyme with this. There-fore, if the rhyming struc-ture of the matla is AA, then the subsequent couplets have the form BA, CA, DA, etc. ²⁰ The last couplet of the ghazal is very impor-tant, this is called the maqta. It usually con-tains the pen name (takhallus) of the poet. The maqta is usually a per-sonal statement which may be very different in tone from the rest of the ghazal.
 - Dhruwad ²⁰ is perhaps the oldest style of classical sing-ing in north Indian music. The moods of dhruwad may vary, but themes revolving around the victories of great kings and mythological stories are com-mon. Devotional themes are also

very common. The dhrupad usually adheres to a four-part structure of sthai, antara, abhog, and sanchari. It is usually set to chautal of 12 beats, tivra of 7 beats, or sulfak of 10 beats. Occasionally one hears matt of 9 beats, or farodast of 14 beats. Its formal structure makes it a very difficult style to master. The singers accompanying different musical instruments such as Tanpura, Pakhawaj, Rudra Vina, and Seni Rabab.

96 Dhammar is a very old style of singing. The Dhammar style of music is slightly more romantic. The Themes of dhammar typically revolve around Krishna and the Holi festival. In fact the dhammar is often called "hori" (holi). Dhamar 27 taalhas 14 beats grouped asymmetrically into a 5-2-3-4 pattern. The singers accompanying different musical instruments such as Tanpura, Pakhawaj, Rudra Vina, and Seni Rabab.

3 Tarana is a type of composition in Hindustani classical vocal music in which certain words and syllables (e.g. "odani", "todani", "tadeem" and "yalali") based on Persian and Arabic phonemes are rendered at a medium (madhya laya) or fast (drut laya) or very fast (maha drut laya). It was invented by Amir Khusro (1253-1325 CE). The structure consists of a main melody, usually short, repeated many times, with variation and elaboration at the performer's discretion. The singers accompanying different musical instruments such as Sitar and tabla.

1 Thumri is a lighter classical vocal style that developed around the middle of the nineteenth century from a style called Lachari. Thumri has grown so significantly, that it can be divided into a variety of sub-genres. Dadra, Hon, Chaiti, Kajri and Jhoola are some of its prominent forms. These compositions 96 Thumri music covers the romantic and devotional in nature, and usually 20 revolves around a girl's love for Krishna. This style is characterized by a greater flexibility with the rag. The compositions are usually set to kaheerava of 8 beats, addha tal of 16 beats, or dipchandi of 14 beats. The singers accompanying different musical instruments such as sarangi, harmonium and swarmandal.

b) Carnatic music

Carnatic music is considered one of the oldest forms of music in the world. Carnatic music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to five modern states of India: Karnataka, Andhra Pradesh, Kerala, Telangana, and Tamil Nadu. Purandardas (1480-1564) is considered to be the father of Carnatic music. To him goes the credit of codification of the method of Carnatic music. He is also credited with the creation of several thousand songs. Another great name associated with Carnatic music is that of Venkat Mukhi Swami. He is regarded as the grand theorist of Carnatic music. He also developed "Mēḷakarta", the system for classifying south Indian ragas.

The Carnatic music is a very highly developed theoretical system, it is based upon a complex system of Ragam (Raga) and Thalam (Tala). Raga is the scale and the seven notes of this scale are Sa Re Ga Ma Pa Dha and Ni. Though unlike a simple scale there are definite melodic restrictions and compulsions. The Ragams are classified into various modes. These modes are referred to as mela, which are 72 in number. The Tala (thalam) is the rhythmic foundation of Carnatic music. The 'Sapta Talas' is the basis for rhythm in Carnatic music. The seven core Talas are Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata and Eka Talams. Using these sapta talas, all of the one hundred and fifty Carnatic talams can be derived.

The important element of Carnatic music is its devotional content. The lyrics of traditional compositions are set entirely against a devotional or philosophical background. Three saint composers Thyagaraja, Muthuswami Dikshatar and Shyama Shastri have composed thousands of songs.

The Carnatic classical vocal performance begins with a 'varnam' (a composition with three parts: Pallavi, Anupallavi and Chittaswaram), followed with one or two short kriti (songs) to build up a tempo. This is then followed by an alaap/ragam. The singer sings without words, concentrating on the notes of the raga, improvising within its structures. The singers accompanying different musical instruments used in Carnatic music such as The Veena, The Udukkai, The Violin, The Thavil, The Nadaswaram, The Shankha, The Kanjira, The Morsing,

The Mridangam, and The Ghatam.

Case study

Introductory Case Study: Globalization of Carnatic Music through Chennai Music Season

Background

The annual Margazhi Music Festival in Chennai attracts over 1,500 performances across sabhas, drawing global audiences. The festival showcases Carnatic music, Bharatanatyam, and lecture-demonstrations.

Contextual Trigger

In recent years, debates emerged:

- Inclusion of fusion music vs pure classical
- Ticket commercialization
- Youth engagement decline

Stakeholders

- Musicians and Gurus
- Sabha organizers
- Sponsors and media
- Students and rasikas
- Tourism department

Behavioural / Managerial Issues

- Preservation of classical purity
- Accessibility to younger audience
- Digital streaming vs live performance
- Economic sustainability

Linkage to Lesson Concepts

- Raga–Tala structure
- Bhakti tradition in music
- Regional styles
- Cultural economy

Analytical Explanation

The case demonstrates that Indian music is both a **spiritual discipline and an organized cultural industry**, reflecting the lesson's core themes.

Hindustani classical music





Region: North India

Features: Khayal, Dhrupad, Thumri; instruments like sitar, tabla, sarod; Persian influence during Mughal era.

2. Carnatic music



Region: South India

Features: Kṛiti compositions; Trinity of Carnatic Music (Tyagaraja, Muthuswami Dikshitar, Syama Sastri); instruments like veena and mridangam.

Core Theoretical Concepts

Raga

Melodic framework expressing specific emotion and time.

Tala

Rhythmic cycle governing tempo and structure.

Shruti & Swara

Microtones and musical notes forming the scale.

Activity – 1: Raga Listening Exercise

Task:

Listen to one Hindustani raga and one Carnatic raga; identify emotional tone.

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Expected Outcome:

Understanding of Rasa in music.

Activity – 2: Instrument Identification

Task:

List five instruments and classify as string, percussion or wind.

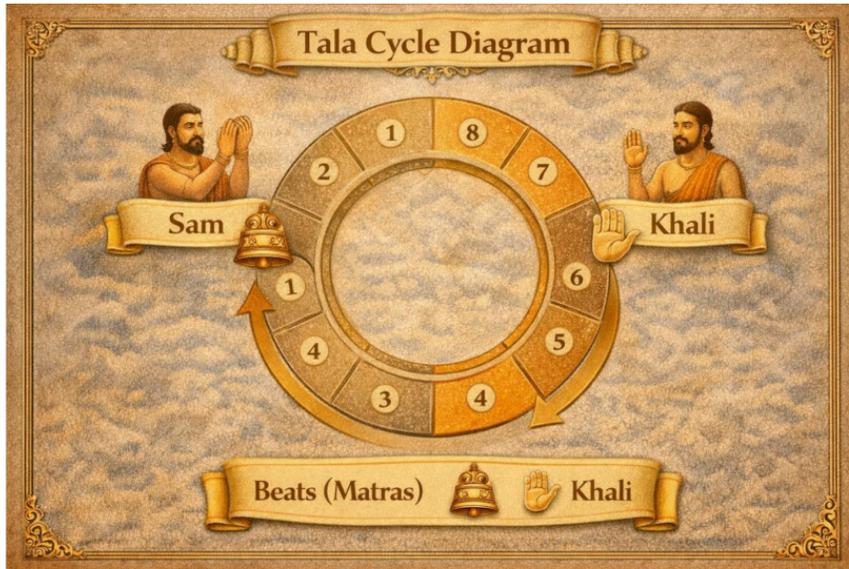
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Expected Outcome:

Basic musical literacy.

Figure 1: Tala Cycle Diagram

What it shows: Beats (Matras), Sam, Khali.



11.3 Folk music

Folk music of India is the most natural representation of the emotions of the masses. India's rich cultural diversity has greatly contributed to various forms of folk music. Almost every region in India has its own folk music, which reflects the way of life. These folk musical songs are closely associated with every event of human life. Be it festivals, advent of new seasons, marriages, births or even every day affairs like wooing a loved one or admiring nature etc. The exotic melodies, the rare instruments, the words, simple yet true as life, is something travel every corner of the country for.

Some of the famous folk music

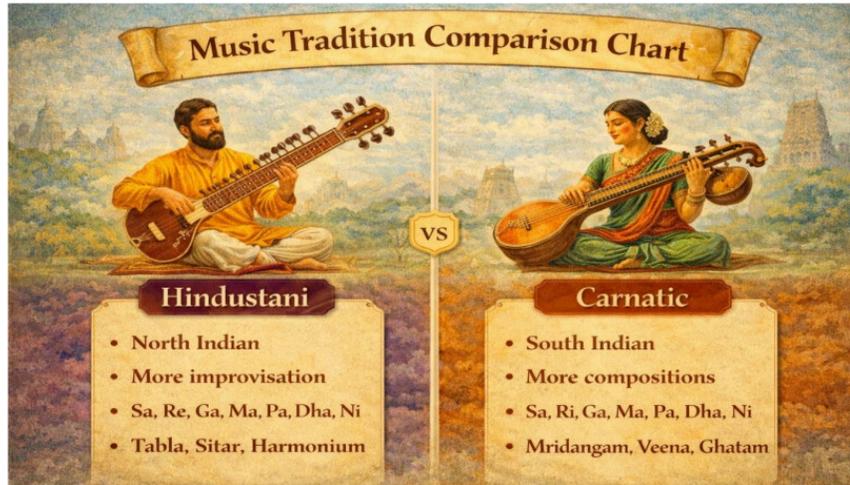
1. **Bihugeet** - This folk music is performed in Assam during the famous Bihu festival. The music is usually accompanied by a dance performance; it is performed thrice a year. The song is usually performed by young boys and girls and represents the joyous nature of the Assamese. Many stories are conveyed through Bihugeet and the themes often include nature, love, relationships, social messages, and humorous stories.

2. **Uttarakhandi Music** – Uttarakhandi music is often performed during festivals and religious gatherings in the state of Uttarakhand. The songs usually convey the importance of nature, bravery of historical characters, stories and important cultural practices of the state. Musical instruments used include Masak Baja, Daur, Thali, Ransingha, Damoun, Dholki, Dhol, Bhankora, Harmonium and Tabla.
3. **Lavani** – Lavani is popular folk music of Maharashtra and was originally performed to entertain the soldiers. The song is usually performed by womenfolk and it conveys information pertaining to society and politics. Lavani is further divided into two types – Nirguni Lavani and Shringari Lavani. While Nirguni Lavani is usually philosophical in nature, Shringari Lavani is sensual and often deals with erotic subject matter that often induces laughter among its listeners. This musical form is also classified based on its listeners. If Lavani is performed by a young girl for a set of dignitaries, it is called Baithakichi Lavani. If it is performed in public in front of a large audience, it is called Phadachi Lavani.
4. **Bhavageete** – Bhavageete is one of the most important folk music of Karnataka. Bhavageete literally means music of expression and hence, the singer's expressions

constitute the most important aspect of this form of music. The subject matter of this musical form deals with nature, love, philosophy, etc. Though Bhavageete is an ancient musical form, contemporary musicians and singers have revived it by incorporating the poems written by eminent Kannada writers and poets. Present-day Bhavageete draws its lyrics from the poems written by poets like Kuvempu, K.S. Narasimhaswamy, Gopalakrishna Adiga, D.R. Bendre, G.S. Shivarudrappa, N S Lakshminarayana Bhatta, K. S. Nissar Ahmed, etc.

Figure 2: Music Tradition Comparison Chart

What it shows: Hindustani vs Carnatic features.



11.4 Sangeet Natak Akademi (SNA)

Sangeet Natak Akademi (The National Academy of Music, Dance and Drama) is the national level academy for performing arts set up by the Government of India. It was set up by the ministry of culture on 31 May 1952. The academy's Fellowship and Award are considered very prestigious.

The Sangeet Natak Akademi confers classical status on eight Indian dance forms:

1. Bharatanatyam: originating in Tamil Nadu
2. Odissi: originating in Odisha
3. Kuchipudi: originating in Andhra Pradesh
4. Mohiniaattam: originating in Kerala, performed by women
5. Sattriya: originating in Assam, conferred classical status most recently
6. Kathakali: originating in Kerala, performed by men
7. Kathak: originating in Northern India
8. Manipuri: originating in Manipur

Functions of SNA

The academy functions as the apex body of the performing arts in the country to preserve and promote the vast cultural heritage of India expressed in music, dance and drama. It also works with governments and art academies in states and territories of the country.

- Subsidizes the work of institutions engaged in teaching, performing or promoting music, dance, or theatre
- Gives grants to aid research, documentation and publishing in the performing arts
- Organizes the seminars and conferences on Dance, Music with subject specialists in every year
- Documents and records the performing arts for its audio-visual archive
- Renders advice and assistance to the government of India in the task of formulating and implementing policies and programmes in the field
- Carries a part of the responsibilities of the state for fostering cultural contacts between regions in the country, as well as between India and the world
- Organizes its annual festival of music, dance and theatre in NCT Delhi.

Facilities offered by SNA

The audio-visual archive – The academy's audio-visual archive has several audio/video tapes, photographs and films. It is the largest archive of its kind in the country and is extensively drawn upon for research on the performing arts of India.

The library – The academy maintains a reference library consisting of about 22,000 books. Books on several subjects including Dance, Drama, Music, Theatre, Sociology, Folklore, Tribal Studies, Indian History and Culture, Indian Art, Religion and Epics, Mythology, Anthropology and Reference works such as Encyclopedias, Dictionaries, Yearbooks, Bibliographies, Indexes and Newspaper clippings about Academy Awards and eminent artistes in the field of performing arts, can be found here.

Gallery of musical instruments – The academy has a museum-cum-gallery of musical instruments in Bhapang vadan, New Delhi. There are more than 200 musical instruments on display here.

Documentation unit – It has a documentation unit that collects and records works

of masters in the field of music, dance and theatre on audio and video to help researchers. The academy produces several in-house publications.

Awards & Fellowships by SNA

1) **Sangeet Natak Akademi Award** – The Sangeet Natak Akademi Award is the highest national recognition given to practicing artists, gurus and scholars. It carries a purse money of Rs. 1,00,000/-, a shawl, and a tamrapatra (a brass plaque). The number of awards given annually is 33 at present and, till date, over 1000 artists have been honored.

2) **Sangeet Natak Akademi Fellowship, Ratna Sadsya** – Each year the Academy awards Sangeet Natak Akademi Fellowships, Ratna Sadsya, to distinguished individuals for their contribution to the field of arts, music, dance and theatre. The first Fellow of the Akademi was elected in 1954, and till date, the Akademi has honoured 123 eminent personalities as Akademi Fellows (Akademi Ratna).

3) **Ustad Bismillah Khan Yuva Puraskar** – Instituted in 2006, in memory of Ustad Bismillah Khan, this award is given to young artists (below 40 years of age) for their talent in the fields of music, dance and drama.

4) **Tagore Ratna and Tagore Puraskar** – On the occasion of the commemoration of the 150th birth anniversary of Rabindranath Tagore Sangeet Natak Akademi Tagore Ratna and Sangeet Natak Akademi Tagore Puraskar were conferred. These awards were given at events in Kolkata - Sangeet Natak Akademi Tagore Samman on 25 April 2012 and in Chennai Sangeet Natak Akademi Tagore Samman on 2 May 2012

SNA established several institutions

- Manipur Dance Academy, Imphal
- Sattriya Centre
- Kathak Kendra (National Institute of Kathak Dance), New Delhi in 1964
- Ravindra Rangshala

SNA established several Centers

- Centre for Kutiyattam, Thiruvananthapuram, a national projects in the

support of Kuttiyattam (the age-old Sanskrit theatre of Kerala)

- Chhau Centre, Baripada/ Jamshedpur
- Northeast Centre

11.5 Musical Instruments

1. **Brass Instruments** – Brass instruments are made of brass or some other metal and make sound when air is blown inside. The musician's lips must buzz, as though making a "raspberry" noise against the mouthpiece. Air then vibrates inside the instrument, which produces a sound. Famous Brass instruments are as follows -

- Trumpet
- Trombone
- Tuba
- French Horn
- Cornet
- Bugle

2. **Percussion instruments** – Percussion instruments make sounds when they are hit, such as a drum or a tambourine. Others are shaken, such as maracas, and still others may be rubbed, scratched, or whatever else will make the instrument vibrate and thus produce a sound. Famous Percussion instruments are as follows

- Drums
- Cymbals
- Triangle
- Chimes
- Tam-Tam
- Glockenspiel
- Timpani
- Bells
- Xylophone

3. **String Instruments** – The sounds of string instruments come from their strings. The strings may be plucked, as in a guitar or harp; bowed, as with a cello or a violin; or struck, as with a dulcimer. This creates a vibration that causes a

unique sound. Famous Stringed instruments namely -

- Violin
- Viola
- Cello
- Bass
- Harp
- Dulcimer

4. **Woodwinds** – Woodwind instruments produce sound when air (wind) is blown inside. Air might be blown across an edge, as with a flute; between a reed and a surface, as with a clarinet; or between two reeds, as with a bassoon. The sound happens when the air vibrates inside. Famous Woodwind instruments are listed hereunder -

- Flute
- Piccolo
- Clarinet
- Recorder
- Bassoon
- Oboe

5. **Saxophones** - Saxophones are usually made of brass and played with a single-reed mouthpiece similar to that of the clarinet. Saxophones have holes in the instrument which the player closes using a system of key mechanisms. When the player presses a key, a pad either covers a hole or lifts off a hole, lowering or raising the pitch. Famous Saxophones instruments are -

- Soprano
- Alto
- Tenor
- Baritone
- Bass

Activity – 3: Devotional Music Study

Task:

Attend a Bhajan/Kirtan and analyse its social impact.

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Expected Outcome:
Link between music and religion.

11.6 Keywords

Music - Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.

Avirbhav - Avirbhav is that technique of presenting the raga, in which the raga is noticeably expanded and exhibited

Bhajan - A devotional song eulogizing Indian Gods and Goddesses. Sung in light classical style, it is usually set to 6, 7 or 8 beat cycles.

Laya - Laya can be described as the tempo or speed of the Tal.

Raga - Raga is the basic organization of the thirteen musical notes in a composition, as per specific rules.

Rasa - Rasa is the term used to define the emotional state or quality of the raga and ragini. There are nine rasas in classical music.

11.7 Self-Assessment Questions

- 1) Briefly discuss the significance of Indian classical music and explain its styles?
- 2) Explain the role of Sangeet Natak Akademi?
- 3) List out the different types of Musical instruments used to perform the Music?

Self-Assessment Questions

A. Short Answer (with answers)

1. What is Raga?

Answer: Melodic framework in Indian music.

2. **Basic rhythmic unit?**

Answer: Tala.

3. **Carnatic Trinity includes?**

Answer: Tyagaraja, Dikshitar, Syama Sastri.

4. **Tabla belongs to?**

Answer: Hindustani music.

5. **Veena is used in?**

Answer: Carnatic music.

B. Essay Questions (Hints)

1. **Explain differences between Hindustani and Carnatic music.**

Hints: Geography, style, instruments.

2. **Role of Bhakti in music development.**

Hints: temple, saints.

3. **Music and tourism.**

Hints: festivals, concerts.

4. **Evolution of instruments.**

Hints: Persian influence.

C. MCQs**

1. Khayal belongs to:

- a) Carnatic
- b) Hindustani ✓
- c) Folk
- d) Tribal

2. Mridangam used in:

- a) Hindustani
- b) Carnatic ✓
- c) Both
- d) None

3. Swaras in Indian scale:

- a) 5
- b) 7 ✓
- c) 8
- d) 9

4. Dhrupad is:

- a) Dance
- b) Music form ✓
- c) Festival
- d) Instrument

5. Margazhi festival held in:

- a) Delhi
- b) Chennai ✓

- c) Mumbai
- d) Jaipur

Case Study for Self-Assessment

“Fusion Band Controversy”

A classical vocalist collaborated with a Western rock band. Purists criticized dilution of tradition; youth supported innovation.

Questions

1. Identify cultural concerns.
2. Balance preservation and innovation.
3. Role of audience perception.
4. Suggest heritage-sensitive collaboration model.

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- Ministry of Culture music archives
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11.8 Further Readings

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- 3) Ragas in Indian Classical Music by Anupam Mahajan Foreword by Ravi Shankar | 1 January 1990
- 4) Indian Classical Music by Pt. Ravi Shankar Prasanna | 1 January 2018

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- 6) Theory of Indian Music (Learn to Play) by Ram Avtar "Vir" | 30 May 2006

Lesson Writer K.Rajesh

Lesson – 12**ARCHITECTURAL HERITAGE****12.0 Objectives**

After studying this lesson, you should be able to:

1. **Explain** the evolution of Indian architectural heritage from ancient to medieval periods.
2. **Analyse** the major styles of Indian architecture including temple, Buddhist and Indo-Islamic traditions.
3. **Distinguish** between Nagara, Dravida and Vesara architectural styles.
4. **Evaluate** the cultural, religious and political influences reflected in monuments.
5. **Assess** the role of architectural heritage in tourism development and conservation.

Structure

- 12.1 Introduction
- 12.2 Rock cut Architecture
- 12.3 Buddhist Architecture
- 12.4 Gandhara school of Art
- 12.5 Mathura school of Art
- 12.6 Amaravathi School of Art
- 12.7 Key words
- 12.8 Self-Assessment Questions
- 12.9 Further Readings

12.1 Introduction about Indian Architectural Heritage

One of the most enduring achievements of Indian civilization is undoubtedly its architecture. Indian architecture, which has evolved through centuries, is the result of socio- economic and geographical conditions. Different types of Indian architectural styles include a mass of expressions over space and time, transformed by the forces of history considered unique to India. As a result of vast diversities, a vast range of architectural specimens has evolved, retaining a certain amount of continuity across history. Indian architecture, belonging to different periods of history, bears the stamp of respective periods. Though the cities of Indus Valley provide substantial evidence of extensive town planning, the beginnings of

Indian architecture can be traced back to the advent of Buddhism in India. It was in this period that a large number of magnificent buildings came up. Some of the highlights of Buddhist art and architecture are the Great Stupa at Sanchi and the rock-cut caves at Ajanta.

With the establishment of Hindu kingdoms in South India, the south Indian school of architecture began to flourish. The most notable achievements of the Pallava rulers were the rock-cut temples of Mahabalipuram and the temples of Kanchipuram. The Chola, Hoysala and Vijayanagar rulers also did a remarkable job in the field of architecture. The temples at Thanjavur, Belur and Halebid bear testimony to the architectural excellence of the South Indian rulers.

In north India, there developed a new different style of architecture. This was called as the Nagara style architecture. In central India, the Chandela rulers built a magnificent temple complex at Khajuraho. With the coming of the Muslim rulers, there developed a new architectural style in India- the Indo-Islamic architecture. The Indo-Islamic style was neither strictly Islamic nor strictly Hindu. The architecture of the medieval period can be divided into two main categories. They are the Delhi or the Imperial Style and the Mughal Architecture.

It was followed by a new style of architecture that developed as a result of colonization of India. This style of architecture came to be called as Indo-Saracenic. The Indo-Saracenic architecture combined the features of Hindu, Islamic and western elements. The colonial architecture exhibited itself through institutional, civic and utilitarian buildings such as post offices, railway stations, rest houses, and government buildings.

12.2 Rock cut Architecture

The Rock-cut structures in India display the most impressive piece of ancient Indian art specimen. Rock-cut architecture is the art of creating a structure by carving it out of solid natural rock. Most of the rock-cut structures in our country were related to different religious communities. India has more than 1,500 known rock-cut structures and many of these structures contain artworks that are of global

importance, and most are festooned with wonderful stone carvings. India is a country of rich history and culture and this reflects more in different forms of artistic building structures. But urbanization is somehow stealing the real essence of Indian architecture. We cannot deny the fact that our country is transforming rapidly, and during this process, our cities are totally losing the very essence that once made them unique.

The caves, temples, and monasteries that were built by cutting rocks are grouped as rock-cut architecture. The Rock-cut structures present the most spectacular piece of ancient Indian art specimen. Most of the rock-cut structures were closely associated with various religions and religious activities. In the beginning, remarkable Buddhist and Jain rock-cut structures were built in areas such as Bihar in the east and Maharashtra in the west. Numerous caves were excavated by the Buddhist monks for prayer and residence purposes. The best example of this is Chaityas (prayer halls) and viharas (monasteries). Inside these rock-cut structures, windows and balconies and gates were carved as huge arch-shaped openings. Rock-cut architecture occupies a very important place in the history of Indian Architecture. The rock-cut architecture differs from traditional buildings in many ways.

A. Early Caves

Natural caves were the earliest caves used by local inhabitants. The natives used such caves for different purposes like places of worship and shelters. The Mesolithic period (6000 BC) saw the first use and modifications of the early caves, a fact manifested by archaeological pieces of evidence. The overhanging rocks embellished with petroglyphs or rock-cut designs that were created by carving, chiseling and abrading part of rock surfaces forms the early instances of such rock caves. The Bhimbetka rock shelters inside the tiger reserve called 'Ratapani Wildlife Sanctuary' located on the verge of the Deccan Plateau in Raisen District in the state of Madhya Pradesh, India, illustrates the settlement of human life in these rock shelters some hundreds of thousands years ago as also of the initiation of Stone Age in India. UNESCO declared this place as a World

Heritage Site in 2003 which bears several Stone Age rock paintings, some of which are more than 30,000 years old. Early manifestations of dance art are also palpable from these caves. The oldest surviving Indian rock-cut caves are the Barabar Caves that are situated in the Makhdumpur Block of Jehanabad district in the Indian state of Bihar. Some of these caves, most of which trace back to the 3rd century BC during the rule of the Maurya Empire (322–185 BCE), bear Ashokan inscriptions. These caves from the time of the great Indian emperor Ashoka and his grandson, Dasharatha speak volumes of the policy of religious tolerance undertaken by the two emperors who were otherwise Buddhists. Many rock-cut Hindu and Buddhist sculptures are found in these caves.

B. Cave Temples

The Western Deccan region consists of many early cave temples that date back to a period between 100 BC and 170 AD. Most of these cave temples stood as Buddhist monasteries and shrines. Presumably, these caves had wooden structures that decayed with time. The Bhaja Caves tracing back to the 2nd century BC that include a total of 22 rock-cut caves situated in city of Pune, Maharashtra; the Bedsa Caves dating back to around 1st century BC, located in Maval taluka, Pune, Maharashtra; the Karla or Karle Caves or Karla Cells that developed as ancient Indian Buddhist rock-cut cave shrines between 2nd century BC to 5th century AD, situated in Karli, Maharashtra; the Kanheri Caves comprising of a group of rock-cut monuments dating back between 1st century BCE to 10th century CE, situated within the forests of the 'Sanjay Gandhi National Park' in the western outskirts of Mumbai, Maharashtra; and some of the famous Ajanta Caves comprising of 30 rock-cut Buddhist cave monuments dating from the 2nd century BCE to around 480 or 650 CE, located in the Aurangabad district of Maharashtra are counted as the earliest surviving cave temples in India.

The Buddhist missionaries employed the caves as shrines and shelters conforming to the religious concepts of asceticism leading a monastic life. The ancient Buddhist and Jain cave basadi, monasteries and temples are instances of early rock-cut architecture. The caves at Kanheri and Ajanta saw eventual occupation by

the Buddhist monks. Indications of association between religion and commerce are palpable from the relics of the caves. Sources mention that traders many times traveled the active international trade routes through India in the company of the Buddhist missionaries. For instance, the Bhaja Caves situated 400 feet above the Bhaja village lies on a significant age-old trade route that ran from the Arabian Sea eastward to the Deccan plateau. Buddhism ideology advocated trade practices and these Buddhist monasteries often provided lodging facilities for traders who stopped over in these Buddhist abodes while on trade routes.

According to sources the natives of Indus Valley commenced on maritime trading contact with Mesopotamia during the 3rd millennium BCE and as such trade prospered between South-East Asia and the Roman Empire, some of the cave temples witnessed the inclusion of elaborate facades, arches and pillars courtesy patronage of wealthy traders. Royal and mercantile endowments soon started pouring in which saw the elaboration of cave interiors including embellishment of interior walls of the caves with exquisite carvings, reliefs, and paintings. The exteriors of the caves were face-lifted with facades and the interiors were apportioned for different purposes like developing areas for cave shrines called chaityas which are the congregational worship halls and viharas or monasteries where the monks resided. As centuries passed the skilled artisans turned the more simple caves into elaborate structures that looked more like free-standing buildings. The wood-like themes embellished on these ancient rock-cut caves showcase the craftsmanship of artists of those times who skilfully etched timber texture, structure, and grain in these caves. The pillared inner circle chamber of earliest rock-cut garbhagriha, that is the sanctum sanctorum, allowed devotees to circumambulate around the stupa.

Many cave temples were later developed under the patronization of southern Indian Hindu kings and were dedicated to Hindu gods and goddesses. The earliest known examples of Hindu temples are the Badami Cave temples that comprise of four Hindu cave temples apart from a Jain and presumably a Buddhist cave temple situated in the town of Badami in northern Karnataka. These cave temples

date back to the 6th century and are regarded as fine examples of Badami-Chalukya architecture that adorn decorative pillars, intricately carved sculptures, embellished brackets and finely chiseled ceiling panels. Striking sculptures adorning these cave temples including that of Tandava-dancing Shiva as Nataraja in Cave 1 and relief of Vishnu as Trivikrama in Cave 2 among others illustrate Hindu themes and divinities. Although several ancient stupas, monasteries, and temples were destroyed due to several reasons including degradation and vandalism, the cave temples stood the test of time and survived presumably due to less visibility as also because these were constructed out of more durable material compared to masonry and wood. Most of the cave temples that exist today, which counts to around 1200, are Buddhist temples.

C. Monolithic Rock-Cut Temples

The architects of the Pallava Dynasty initiated rock carving to create monolithic structures that resemble temples. A monolithic rock-cut temple is chiseled out of a single colossal rock in the shape of masonry or wooden temples including embellishment on walls and other areas showcasing fine work of art and engineering. The Pancha Rathas or Pandava Rathas of Mahabalipuram situated on the Coromandel Coast of the Bay of Bengal are the most excellent architectural edifices typifying monolith Indian rock-cut architecture. The five structures shaped as rathas or chariots chiseled out of a large block of stone of granite dates back to the 7th century and are named after the five Pandava brothers and their common spouse Draupadi from the great Indian epic 'Mahabharata'. Marked as 'Group of Monuments at Mahabalipuram' by 'UNESCO' and enlisted in its World Heritage Sites list, the site showcases varied Dravidian architecture. It has reflections of the Buddhist Viharas and Chaityas and became templates to temples of much higher dimensions built later in Tamil Nadu.

The Kailash temple considered as one of the most colossal age-old rock-cut Hindu temples forms cave temple number 16 of Ellora, which is counted among the largest rock-cut monastery-temple caves complexes of the world and marked as a UNESCO World Heritage

Site in Maharashtra, India. Among the 100 caves of Ellora, 34 caves are open to the public of which the Kailash temple shaped like a chariot is regarded as one of the most magnificent cave temples in India. Construction of this megalith is attributed to the 8th-century king Krishna I of the Rashtrakuta dynasty in 756-773 CE. Dedicated to Lord Shiva, the temple showcases fine architectural works including relief panels depicting the two main Hindu Epics namely the Ramayana and the Mahabharata. Pallava and Chalukya styles of architecture are noticed in this cave temple which is decorated with carved sculptures including that of gods and goddesses from the Hindu Puranas, mystical beings such as divine musicians and nymphs and figures depicting fertility and good fortune. **Case Study**

Introductory Case Study: Conservation of Taj Mahal

Background

The Taj Mahal, one of the Seven Wonders of the World, attracts millions of tourists annually. However, pollution from nearby industries and traffic posed serious threats to its marble structure.

Contextual Trigger

The Supreme Court of India directed implementation of the Taj Trapezium Zone (TTZ) to regulate pollution and protect the monument.

Stakeholders

- Archaeological Survey of India
- Supreme Court of India
- Local industries
- Tourists
- Agra municipality
- International heritage bodies

Behavioural / Managerial Issues

- Balancing industrial growth with heritage conservation
- Managing overtourism
- Ensuring sustainable tourism
- Environmental regulations enforcement

Linkage to Lesson Concepts

- Indo-Islamic architectural excellence
- Mughal patronage
- Heritage conservation challenges

- Tourism–environment balance

Analytical Explanation

The case demonstrates that architectural heritage requires **legal protection, scientific conservation, and responsible tourism management**, central to this lesson.

12.3 Buddhist Art & Architecture

Buddhist Art and architecture have made a substantial contribution to Indian Culture. These are in the form of Stupas, Vihara, Chaityas, Paintings and Pillars.

A. Stupas

Stupas were built of stones or bricks to commemorate important events or mark important places associated with Buddhism or to house important relics of Buddha. Ashok Maurya who laid the foundation of this group of monuments is said to have built 84,000 stupas, most of which have perished.

Examples of stupas are those constructed at Amaravati, Sanchi, Barhut, and Gaya. "One of the most striking architectural remains of ancient India" and the earliest and largest of the three stupas found in Sanchi was built by Ashoka (273-236 B.C.)

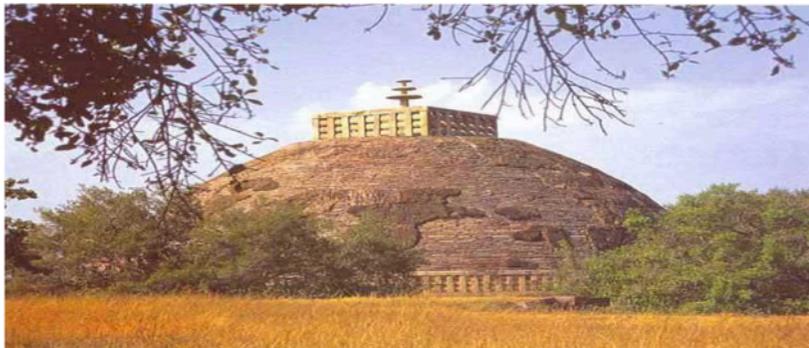


Fig 12.1 Great Stupa, Sanchi

(Picture courtesy Archaeological Survey of India)

Sanchi in Raisen district of Madhya Pradesh is famous for its magnificent Buddhist monuments and edifices. Situated on a hill, these beautiful and well-preserved stupas depict

the various stages of development of Buddhist art and architecture over thirteen hundred years from the third century B.C. to the twelfth century A.D. Inscriptions show that these monuments were maintained by the rich merchants of that region. The stupa built by Ashoka was damaged during the break-up of the Maurya Empire. In the 2nd century B.C., during the rule of the Sungas it was completely reconstructed. The religious activity led to the improvement and enlargement of the stupa and a stone railing was built around it. It was also embellished with the construction of heavily carved gateways.

The Great stupa has a large hemispherical dome which is flat at the top and crowned by a triple umbrella or Chattra on a pedestal surrounded by a square railing or Karmika. Buddha's relics were placed in a casket chamber in the center of the Dome. At the base of the dome is a high circular terrace probably meant for parikrama. At the ground level are a stone-paved procession path and another stone Balustrade and two flights of steps leading to the circular terrace. Access to it is through four exquisitely carved gateways or Toranas in the North, South, East, and West. The diameter of the stupa is 36.60 meters and its height is 16.46 meters. It is built of large burnt bricks and mud mortar. It is presumed that the elaborately carved Toranas were built by ivory or metal workers in the 1st. Century BC during the reign of King Satakarni of the Satavahana Dynasty. The last addition to the stupa was made during the early 4th Century AD in the Gupta period when four images of Buddha sitting in the dhyana mudra or meditation were



installed at the four entrances.

Fig 12.2 Northern Gateway, Great Stupa, Sanchi

(Picture courtesy Archaeological Survey of India)

The first Torana gateway to be built is the one at the principal entrance of the South. Each gateway has two square pillars. Crowning each pillar on all four sides are four elephants, four lions, and four dwarfs. The four dwarfs support a superstructure of three architraves or carved panels one above the other. Between these are intricately carved elephants and riders on horseback. The lowest architrave is supported on exquisitely carved bracket figures. The panels are decorated with finely carved figures of men, women, yakshas, lions, and elephants. The entire panel of the gateways is covered with sculptured scenes from the life of Buddha, the Jataka Tales, events of the Buddhist times and rows of floral or lotus motifs. The scenes from Buddha's life show Buddha represented by symbols - the lotus, wheel, a riderless caparisoned horse, an umbrella held above a throne, footprints and the Triratna which are symbolic of Buddha, Dharma, and Sangha. The top panel has a Dharma chakra with two Yakshas on either side holding chamaras. South of the Scenes depicted from Buddha's life are the Enlightenment of Buddha (a throne beneath a peepul tree); the First Sermon (a Dharma chakra placed on a throne); The Great Departure (a riderless horse and an empty chariot with an umbrella above); Sujata's offering and the temptation and assault by Mara.

The big Stupa at Bharhut also in Madhya Pradesh was constructed in the 2nd century BC in the Sunga Period. It is a hemispherical dome built of brick and is surmounted by a shaft and an umbrella to represent the spiritual sovereignty of Buddhism. The railing surrounding it is of red sandstone. Scenes from the life of Buddha and the Jataka Tales are sculptured on the gateways, pillars, uprights, and cross-bars of the railings.

During the same period, many stupas, chaityas, viharas, and pillars were constructed in Sanchi, Bodh-Gaya, Mathura, Gandhara, Amaravati, and Nagarjunakonda. Though most of these have not remained in their entirety, the ruins are of architectural interest.

The Stupas of Nagarjunakonda and Amaravati, both in the Guntur District of Andhra

Pradesh show that the Stupas of the Southern region differ in structure from those of the North. The architecture here is a shift from the usual Buddhist style, which reflected the two main divisions in Buddhism - Hinayana and Mahayana. Different trends and styles were incorporated here giving rise to new architectural forms, i.e. a quadrangular monastery, square and rectangular image shrine, pillared hall and a small stupa on a square platform.

The stupas of Nagarjunakonda are in the form of a hemispherical dome resting on a low drum encased in panels sculptured with scenes of events depicting the life of Buddha. A notable feature of the stupas here is Ayaka platforms in the four directions with five inscribed pillars on each of them. The five pillars symbolize the five important events in the life of Buddha - his Birth, Renunciation, Enlightenment, First Sermon, and Parinirvana. Some of the stupas are built on a square platform having an apsidal shrine on either side or a pillared hall within a quadrangular monastery. Some stupas were wheel-shaped having four to ten spokes and a two or three-winged vihara.

The earliest of the Nagarjuna stupas is the Maha Chaitya which contains the tooth relic of Buddha. The stupa is wheel-shaped with Ayaka platforms surmounted by pillars. The smallest stupa here has only two cells and the Chaitya griha enshrines the image of Buddha.

Ruins of stupas have been found in Rajgriha or Rajgir (Bihar) where the First Buddhist Council was held; at Vaisali (Bihar) where the Second Buddhist Council was held and at Sravasti (U.P.) one of the eight places of Buddhist pilgrimage where Buddha is said to have performed the Great Miracle. To show his spiritual powers, he made a mango tree to sprout in a day and created numerous images of himself, sitting and standing on lotuses with fire and water emanating from his body. The conversion of King Prasenajit and the dacoit Angulimala is also said to have taken place here.

Ruins of the main stupa in Kusinagara in the U.P. where Buddha passed away and was cremated, is believed to contain the bodily remains of Buddha. Both Fa-Hien and Hiuen-Tsang have recorded their visits to these places.

B. Viharas

Viharas or monasteries constructed with brick or excavated from rocks are found in different parts of India. Usually built to a set plan, they have a hall meant for congregational prayer with a running verandah on three sides or an open courtyard surrounded by a row of cells and a pillared verandah in front. These cells served as dwelling places for the monks. These monastic buildings built of bricks were self-contained units and had a Chaitya hall or Chaitya mandir attached to a stupa - the chief object of worship. Some of the important Buddhist viharas are those at Ajanta, Ellora, Nasik, Karle, Kanheri, Bagh, and Badami. The Hinayana viharas found in these places have many interesting features which differentiate them from the Mahayana type in the same regions. Though plain from the point of view of architecture, they are large halls with cells excavated in the walls on three sides. The hall has one or more entrances. The small cells, each with a door have one or two stone platforms to serve as beds. The excavations of viharas at Nagarjunakonda show large rectangular courtyards with stone-paved central halls. Around the courtyard, the row of cells, small and big, suggest residences and dining halls for monks.



Fig 12.3 Rock-cut Vihara, Nasik

(Picture courtesy Archaeological Survey of India)

Twenty-five of the rock-cut caves of Ajanta are viharas and are the finest of monasteries. Four of the viharas belong to the 2nd century BC. Later, other caves were excavated during the reign of the Vakataka rulers who were the contemporaries of the Gupta Rulers. Some of the most beautiful viharas belong to this period. The finest of them, Cave 1, of the Mahayana type consists of a verandah, a hall, groups of cells and a sanctuary. It has a decorated facade. The portico is supported by exquisitely carved pillars. The columns have a square base with figures of dwarfs and elaborately carved brackets and capitals. Below the capital is a square abacus with finely carved makara motifs. The walls and the ceilings of the cave contain the most exquisite paintings.

Activity – 1: Monument Study

Task:

Select one monument in your state and identify its architectural style.

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Expected Outcome:

Practical classification skills.

C. Chaityas

Chaitya grihas or halls of worship were built all over the country either of brick or excavated from rocks. Ruins of a large number of structural Buddhist chaitya grihas are found in the eastern districts of Andhra Pradesh, in valleys, near rivers and lakes. The ruins located in the districts of Srikakulam at Salihundam, of Visakhapatnam at Kotturu, of West Godavari at Guntapalli, of Krishna at Vijayawada, of Guntur at Nagajunakonda and Amaravati belong to the 3rd century BC and later. The largest brick chaitya hall was excavated at Guntapalli.

Some of the most beautiful rock-cut caves are those at Ajanta, Ellora, Bhaja, Karle, Bagh, Nasik and Kanheri. Some of the chunar sand-stone rock-cut chaityas of Bhaja, Kondane, Karle and Ajanta, all in Maharashtra state are earlier excavations and belong to the first phase or Hinayana creed of Buddhism and are similar to the brick and wooden structures of Ashokan times. Some of the chaityas show that wood had been used in the roofing and entrance arches. The chaitya at Bhaja is a long hall 16.75 meters long and 8 meters broad with an apse at the end. The hall is divided into a central nave and an aisle on either side flanked by two rows of pillars. The roof is vaulted. The rock-cut stupa in the apse is crowned by a wooden harmika. The chaitya has a large arched Torana or entrance with an arched portico.



Fig 12.4 Bhaja, Rock-cut Chaitya Hall

(Picture courtesy Archaeological Survey of India)

D. Paintings

Paintings which have been an accepted part since early times attained heights of

excellence in the Gupta period. These exquisite paintings or frescos are to be seen in the caves of Ajanta. The entire surface of the caves is exquisitely painted and shows the high standard reached in mural painting.

The theme of the painting on the walls is mostly the life of Buddha and Bodhisattvas and the Jataka stories. These topics cover a continuous narration of events on all aspects of human- life from birth to death. Every kind of human emotion is depicted. The paintings reflect the contemporary life of the times, dress, ornaments, culture, weapons used, even their beliefs are portrayed with life-like reality. The paintings include Gods, Yakshas, Kinneras, Gandharvas, Apsaras, and Human beings.

The paintings show their intense feeling for nature and an understanding of the various aspects of all living beings. The ceilings are covered with intricate designs, flowers, plants, birds, animals, fruit and people. The ground for painting was prepared by paving it with a rough layer of earth and sand mixed with vegetable fibers, husk, and grass. The second coat of mud mixed with fine sand and fibrous vegetable material was applied. A final finish was given with a thin coat of lime-wash, the glue was used as a binder. On this prepared surface, the outlines were drawn and the spaces were filled with the required colours; with much attention given to shades and tones. Red, yellow, black, ochre, blue and gypsum were mostly used.



Fig 12.5 Ajanta, Bodhisattva Padmapani

(Picture courtesy Archaeological Survey of India)

Some of the renowned paintings are that of the Bodhisattva holding a lily (cave 1), the painting of Padmapani, the Apsaras with a turban headgear (cave 17) the painting on the ceiling (cave 2) and the toilet scheme (cave 17) considered to be a masterpiece of the painter.

E. Sthambas

Sthambas or Pillars with religious emblems were put up by pious Buddhists in honour of Buddha or other great Buddhists. Fragments of sthambas belonging to Mauryan times and later were found at Sanchi, Sarnath, Amaravati, and Nagarjunkonda.

A portion of the Ashoka Pillar, 15.25 meters high, surmounted by the famous lion-capital and a dharma chakra above the heads of the four lion's stands embedded near the Dharmarajika stupa at Sarnath. The pillar bears the edict of Ashoka warning the monks and nuns against creating a schism in the monastic order. The broken fragments of the Pillar are now in the Museum at Sarnath. The lion-capital - the most

Magnificent piece of Mauryan sculpture is 2.31 meters high. It consists of four parts - (i) a bell-shaped vase covered with inverted lotus petals, (ii) a round abacus, (iii) four seated lions and (iv) a crowning dharmachakra with thirty-two spokes. The four lions are beautifully sculptured. On the abacus are four running animals - an elephant, a bull, a horse and a lion with a small dharmachakra between them. The dharmachakra symbolizes the dharma or law; the four lions facing the four directions are the form of Buddha or Sakyasimha, the four galloping animals are the four quarters according to Buddhist books and the four smaller dharmachakras stand for the intermediate regions and the lotus is the symbol of creative activity. The surface of these pillars has a mirror-like finish.



Fig 12.6 Ashoka Pillar Lion Capital, Sarnath
(Archaeological Survey of India)



Fig 12.7 Ashokan Pillar

(Archaeological Survey of India)

Ashokan Pillar of note is the one at Lauriya Nandangarh in Bihar. Erected in the 3rd century BC it is made of highly polished Chunar sand-stone. Standing 9.8 metres high it rises from the ground and has no base structure. It is surmounted by a bell-shaped inverted lotus. The abacus on it is decorated with flying geese and crowning it is a sitting lion. The pillar is an example of the engineering skill of the craftsmen of Mauryan times.

12.4 Gandhara Art

The most significant feature of the Kushana period is the growth of Gandhara art. Mahayana, the new sect of Buddhism was responsible for the rise and the growth of the Gandhara School of art. This art developed with rapid strides under the patronage of the Kushana kings. During the reign of Kanishka, especially many Buddhist Viharas and stupas were built which have the obvious impact of Greek art. Gandhara province was the Iranian and Greek all the cultural embraced each other. Hence the art of this province is naturally influenced by the art of the west. On the Hellenistic art of Asia-Minor.

Main centers – The main centers of the Gandhara school of art were Jalalabad in Afghanistan, Swat Valley in Hadda and Bamiyan in Peshawar District.

The Date of Gandhara art – In the view of Dr. V.A. Smith, the Gandhara style is Greco-Roman which is beside on cosmopolitan art of Asia Minor and the Roman Empire out that most of the best works of this style was produced during the second century the best works of this style was produced during the second century A.D. in reigns of Kanishka and Huvishka.

According to Paul Masson-Oursel, Gandhara art was more influenced by the Greeks art than Indian art. He points out that it flourished from the 2nd half of the first century B.C. to the fifth century A.D. N.R. Ray also fixes the period of Gandhara style of art from the first century B.C. to about the fifth century A.D.

Different names and subjects – As Gandhara art is related to Greek art, it is referred to as ‘Indo-Greek’ or ‘Greco-Roman. Due to its development in the province of Gandhara, it is called Gandhara style of art. It is also sometimes called Greek-Buddhist and ‘Indo-Hellenic’. The Greek technique was adopted for the representation of religious subjects. Buddhist beliefs and customs were represented through this technique. According to Dr. Kramrisch: “It (Gandhara art) may be considered from one point of view as representing an eastward expansion of the Hellenistic civilization mixed with Iranian elements; from another as westward expansion of the Indian culture in western garb.”

He further points out, “If it is Indian and colonial from a Hellenistic point of view, it

is Hellenistic and colonial when viewed from Indian.” Outside India, it became more popular in Turkey, Mongolia, Korea, China, and Japan.

Significant features of Gandhara art

1. The statues of Buddha built by the artists of Gandhara style bear the obvious influence of Greek art. These sculptures by the artists were produced in a mechanical manner. Dr. S. K. Saraswati has remarked that sculptures lack sincerity in their object. He writes: “This explains why, in spite of the strict fidelity to Indian traditions, myths, legends, and iconography, in spite of their depicting the entire Buddhist legendary and historical cycle in all its minutest details, the reliefs appear to be mechanical and without any character bereft of any emotional sympathy of spontaneity, and lacking insincerity.” Moreover, the status of Buddha sculpture, under this style appears similar to the status of the Greek god, Apollo.
2. In the Gandhara style, Lord Buddha appears to be a king rather than ascetic. He has been shown wearing clothes studied with gold. This is against Indian tradition.
3. Lord Buddha has been sitting on a golden throne in the Gandhara style whereas in Indian style he is shown sitting in Padmasana’.
4. The right shoulder of Buddha has been shown naked in the Gandhara style. Mustaches have also been shown.
5. Statues have been built on the stone of the colour of slate.
6. The human body has been represented in its real form in the Gandhara style. Minutest details regarding the arms, limbs, mustaches, etc. have been specially taken care of and beautifully represented.
7. While showing thick clothes, the minutest of clothes have been represented. The representation of hair has been made through the Greek technique.
8. Beautiful engravings decorations and symbols have been used in Gandhara style. This style has been especially successful in the representation of external expressions etc.
9. An halo round the face of Lord Buddha has been shown.
10. A very few female statues have been built in the Gandhara style.

There is a difference of opinion among the scholars regarding the quality of the

style. Some scholars regard the art of the style as of very high standard whereas others regard it as of low standard. According to Dr. H. Goetz:-

“In its aesthetic ideals, however, this art had nothing in common with Greeco-Roman art. Guady and bombastic in its general effects, it is a hodgepodge of good foreign and barbarian local work Only its last stage did it achieve a balanced architecture and a delicate sculpture.

Rene Grousset observes:

“It is obvious that the Gandhara school with its faces which are often weak and lacking in character, its conventional motifs adopted to order, we school add its common places cannot possibly be compared to the school of Sanchi in sincerity of faith and emotion or spontaneity of inspiration, still less with the latter schools of the Gupta and Pallava periods.”

12.5 Mathura School of Art

The Art of Mathura refers to a particular school of Indian art, almost entirely surviving in the form of sculpture, starting in the 2nd century BCE, which centered on the city of Mathura, in central northern India, during a period in which Buddhism, Jainism together with Hinduism flourished in India. Mathura "was the first artistic center to produce devotional icons for all the three faiths", and the pre-eminent center of religious artistic expression in India at least until the Gupta period, and was influential throughout the sub-continent

The artists of Mathura became experts in carving stone figures of Yakshas, trees, human bodies and imaginary animals. It is believed that the Mathura art provided models for future images of Brahmanical deities and Jaina Tirthankaras.

The rise of Mahayana system of Buddhism during the Kushana rule provided golden opportunity to the Mathura artists to show their talent in creation of Buddhist images and icons. In that work they did not need foreign influence like the Gandhara artists. The Mathura school of art developed on Indian traditions.

Instead of looking at Greek sculptures for inspiration, the Mathura sculptors developed their own distinct style of work. They found enough material from

Buddhist Jataka stories, from the life-events of Gautama Buddha, from his divine birth, renunciation, enlightenment, sermons at many places, and his Mahaparinirvana.

Features of the Mathura Art

1. This art is purely Indian is free foreign influence.
2. The statues of this style are built of red stones.
3. The statues of Buddha are of heavy body.
4. Buddha has been shown as bare-headed and no mustaches have been shown.
5. The right shoulder of Buddha has not been shown as naked. It is shown as covered with clothes which are shown falling below.
6. Lord Buddha has been shown as sitting on Padmasana.
7. Many statues of women have been built in Mathura style. One of the statues of women is very beautiful.
8. An halo has been shown in most of the statues.
9. The statues of Yakshinis built in this style are obscene.

Mathura style is the style of heart. It is full of spiritual inspiration. No Endeavour has been made to represent external beauty. On the other hand, spiritual beauty has been beauty represented.

Activity – 2: Sketch Exercise**Task:**

Draw a simple labelled diagram of a temple structure.

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Expected Outcome:

Visual understanding of architectural components.

Activity – 3: Heritage Tourism Analysis**Task:**

Write 250 words on economic impact of one monument.

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Expected Outcome:

Link between heritage and economy.

12.6 Amaravati School of Art

Amaravati School of Art is found style is of South-India. Amravathi was the capital of the Andhvas. The development of this style took place in the Guntur district. A grand stupa has been built on the basin of river Krishna in this style. This stupa was built of bricks but in the course of time, it has been covered by marble. This stupa has rows of different figures. Not only it's railing but also its dome is covered with marble. In the stupa of Amaravati, there are statues of 6 feet height that express the feelings of renunciation. Devotees have been shown bowing their heads on the feet of Buddha. This stupa is especially significant from the point of view of architecture.

Amaravati School represents the evolution of uniquely beautiful regional art style based on a thriving commercial and imperial system. The Amravati Stupas began about the time of Christ but the perfection of form and proportion seen in the middle phase of Amaravati as well as some of the themes continued to influence art at Nagarjuankonda and also later Vakataka and Gupta art styles. The monuments at Jaggayyapera, Nagarjuna-konds and Amaravati are some examples. All the railings of the Amaravati stupa are made out of marble while the dome itself is covered with slabs of the same material. Currently, the entire stupa is in ruins.

Fragments of its railings have been partly taken to the British Museum. The figures of Amaravati have slim blithe features and they are represented in most difficult poses and curves.

Features of Amravati School of Art

1. The stupas at Amaravati are predominantly made of a distinctive **white marble**.
2. The sculptures at Amaravati have a profound and quiet naturalism in **human, animal and floral forms**. There is a sense of movement and energy in the sculptures.
3. The human figures are **slender and slightly elongated**.
4. The faces are oval with sharp and well delineated and expressive features.
5. The animals such as **makaras** have scaly naturalism and the vegetation environment is lush
6. There is emphasis on the narrative element with stories from the **life of Buddha** and bodhisattva dominating such episodes relating to the Birth, the miracles, Enlightenment and the victory over Mara, Sundari, Nanda, Tushita heaven and Angulimala.
7. There are few **Jataka scenes** such as the **Shibi, Nalagiri and Chhadanta Jatakas**.
8. The technical excellence of sculptures in caging plants and flowers; particularly die lotuses at Amaravati are most admirably represented in this school.
9. The Buddha is mostly represented by symbols.

Case Study for Self-Assessment

“Overtourism at Hampi”

Excessive footfall damaged ruins; graffiti appeared on temple walls.

Questions

1. Identify conservation issues.
2. Suggest visitor management plan.
3. Role of UNESCO status.
4. Sustainable tourism measures.

12.7 Keywords

Architecture – The art or practice of designing and constructing buildings.

Cave – A natural underground chamber in a hillside or cliff.

Stupa – A dome-shaped building erected as a Buddhist shrine.

Vihara – A Buddhist temple or monastery.

Chaitya – It prayer hall

Pillar - A tall vertical structure of stone, wood, or metal, used as a support for a building, or as an ornament or monument.

12.8 Self-Assessment Questions

1. What is the significance of Rock-cut architecture as per the Indian cultural heritage? Discuss in detail.
2. Explain the Different types of Buddhist architectures in India?
3. What is the special significance of Amaravathi School of Art in the Indian Art & Architecture with suitable examples?
4. What is the importance of Jain architecture in the main stream of Indian architecture?

Self-Assessment Questions

A. Short Answer (with answers)

1. **Shikhara belongs to which style?**
Answer: Nagara style.
2. **Famous Dravidian temple?**
Answer: Brihadeeswarar Temple.
3. **Stupa represents?**
Answer: Buddhist relic monument.
4. **Indo-Islamic feature?**
Answer: Dome.
5. **Conservation authority in India?**
Answer: Archaeological Survey of India.

B. Essay Questions (Hints)

1. **Explain major temple styles.**
Hints: Nagara–Dravida–Vesara.
2. **Describe Buddhist architecture.**
Hints: caves, stupas.
3. **Mughal architectural features.**
Hints: symmetry, marble.
4. **Heritage conservation challenges.**
Hints: pollution, tourism.

C. MCQs**

1. Khajuraho temples belong to:
 - a) Dravidian
 - b) Nagara ✓
 - c) Vesara
 - d) Indo-Islamic
2. Brihadeeswarar temple located in:
 - a) Odisha
 - b) Tamil Nadu ✓
 - c) Rajasthan
 - d) Gujarat
3. Sanchi is famous for:
 - a) Mosque
 - b) Stupa ✓
 - c) Palace
 - d) Fort
4. Qutub Minar built by:
 - a) Cholas
 - b) Delhi Sultanate ✓
 - c) Guptas
 - d) Mauryas
5. Conservation cycle begins with:
 - a) Promotion
 - b) Identification ✓
 - c) Demolition
 - d) Renovation

12.9 Further Readings

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2. Buddhist Art and Architecture: Collected Papers of Shri M.C. Joshi by Achyutanand Jha & Amar Nath Khanna (Eds.) B.R. Mani | Apr 1, 2018
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1. Brown, Percy, *Indian Architecture*, D.B. Taraporevala Sons, Mumbai, 2000.
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3. Asher, Catherine & Talbot, Cynthia, *India Before Europe*, Cambridge University Press, 2006.
4. Basham, A.L., *The Wonder that was India*, Rupa & Co., 1988.
5. Thapar, Romila, *Cultural Pasts*, Oxford University Press, 2000.

Other References

- ASI Conservation Manuals
- UNESCO World Heritage Reports
- Ministry of Tourism – Heritage Circuits Scheme

Lesson Writer

Shaik Abdul Rahiman Saheb

Lesson – 13**HINDU TEMPLE ARCHITECTURE****13.0 Objectives**

After studying this lesson, you should be able to:

- 1 **Explain** the philosophical and textual foundations of Hindu temple architecture based on Vastu Shastra and Agama traditions.
- 2 **Analyse** the structural components and vertical segmentation of Hindu temples.
- 3 **Distinguish** between Nagara, Dravida and Vesara temple architectural styles.
- 4 **Evaluate** the symbolic and ritual significance of temple layout and spatial organization.
- 5 **Assess** the relevance of Hindu temple architecture in heritage conservation and cultural tourism.

Structure

- 13.1 Hindu Temple Architecture
 - a. Nagara (North India)
 - b. Dravida (South India)
 - c. Vesara style
- 13.2 Keywords
- 13.3 Self-Assessment Questions
- 13.4 Further Readings

13.1 Hindu Temple Architecture

Hinduism is the dominant religion in India as shown by its name; people do not become Hindus but are born as Hindus. The word Hindu is originally derived from the River Sindhu in Sanskrit (Indus in English), from which the S-sound dropped out, used by Persians to indicate the people living along and over the Indus. The area was called Hindustan (the country of Hindus) or Indos in Greek, and its language Hindi and religion Hinduism as well. Though considered as a religion, Hinduism is different from the Western notion of religion, rather being the living system of the Indians in a broad sense, including their social customs, conventions, and manners.

Hindu temple architecture as the main form of Hindu 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 and Meru tower in the Balinese temple. The shrine building often includes an ambulatory for parikrama (circumambulation), a mandapa congregation hall, and sometimes an antarala antechamber and porch between Garbhagriha and 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. A 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 origin of the Hindu temple is said to be the ancient basic circle of stones within which one cherished holy relics, human or divine. It is the Hindu temple where the contact between man and gods take place and it is also where a man progresses from the world of illusion to knowledge and truth and thus, a temple is not only a place to worship but an object to worship as well. A Hindu temple not only shows unique architecture but also symbolizes ideas characteristic in its structure, which are

usually related to the common practice of people residing around it. A pilgrimage or visit to a temple is undertaken for the purpose of looking at it (Darsana).

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.

Ancient Indian temples are classified in three broad types. This classification is based on different architectural styles, employed in the construction of the temples. Three main style of temple architecture are the Nagara or the Northern style, the Dravida or the Southern style and the Vesara or Mixed style.

Elements of Hindu Temples

Garbhagriha	<ul style="list-style-type: none"> ▪ literally means ‘womb-house’ and is a cave like sanctum ▪ Garbhagriha is made to house the main icon (main deity)
Mandapa	<ul style="list-style-type: none"> ▪ It is the entrance to the temple ▪ May be a portico or colonnaded (series of columns placed at regular intervals) hall that incorporate space for a large number of worshipers ▪ Some temples have multiple mandapas in different sizes named as Ardhamandapa, Mandapa and Mahamandapa
Shikhara (or) Vimana	<ul style="list-style-type: none"> ▪ They are mountain like spire of a free standing temple ▪ Shikhara is found in North Indian temples and Vimana is found in South Indian temples ▪ Shikhara has a curving shape while vimana has a pyramidal like structure
Amalaka	<ul style="list-style-type: none"> ▪ a stone disc like structure at the top of the temple shikara
Kalasha	<ul style="list-style-type: none"> ▪ topmost point of the temple above Amalaka

Antarala (vestibule)	<ul style="list-style-type: none"> a transition area between the Garbhagriha and the temple's main hall (mandapa)
Jagati	<ul style="list-style-type: none"> a raised platform for sitting and praying
Vahana	<ul style="list-style-type: none"> vehicle of the temple's main deity along with a standard pillar or Dhvaj

Classification of Indian Temples

- Nagara (North India)
- Dravida (South India)
- Vesara style → an independent style → mixture of Nagara and Dravida styles

a) Nagara Style-

Nagara is the style of temple architecture which became popular in Northern India. It is common here to build an entire temple on a stone platform with steps leading up to it. Unlike in south India, it doesn't usually have elaborate boundary walls or gateways. The Nagara style is mainly associated with the land between the Himalayas and Vindhyas. The Nagara style has its origin in the structural temples of the Gupta period. In Nagara style temples, the structure consists of two buildings the main shrine taller and an adjoining shorter mandapa. The temples mainly are formed of four chambers the Garbhagriha (shrine), the Jagmohan (mandapa), the Natyamandir (dance pavilion) and the Bhogamandir (offerings hall).

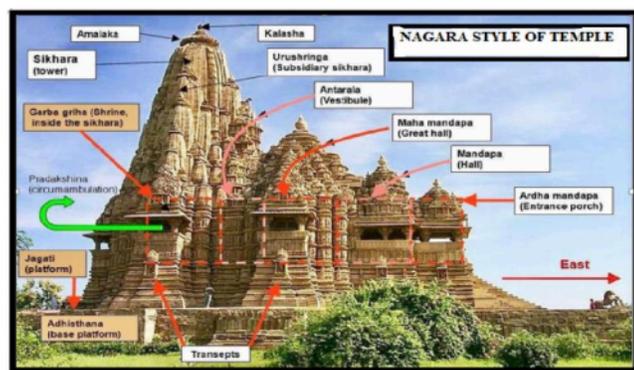


Fig – 13.1 Nagara Temple Architecture

Nagara is the style of temple architecture which became popular in Northern India. It is common here to build an entire temple on a stone platform with steps leading up to it. Unlike in south India, it doesn't usually have elaborate boundary walls or gateways. Earliest temples had only one shikhara (tower), but in the later periods multiple shikharas came. The garbhagriha is always located directly under the tallest tower. In these temples used stone such as Chlorite, sandstone and white marble for constructing temple.

Features of Nagara

Style Garbhagriha:

- It literally means 'womb-house' and is a cave like sanctum.
- The Garbhagriha is made to house the main icon (main deity) which is itself the focus of much ritual attention.

Mandapa:

- It is the entrance to the temple.
- It may be a portico or colonnaded (series of columns placed at regular intervals) hall that incorporate space for a large number of worshippers.

Shikhara:

- They are mountain like spire of a free standing temple.
- Shikhara is found in North Indian temples.
- Shikhara has a curving shape while vimana has pyramidal like structure.

Amalaka

- It is a stone (horizontal fluted) disc like structure at the top of the temple. (Usually seen in North Indian temple).

Kalasha:

- On the top of Amalak, speccical shape was placed. (Usually seen in North Indian temple)

Antarala (vestibule):

- Antarala is a transition area between the Garbhagriha and the temple's main hall (Mandapa).

Jagati:

- It is a raised platform for sitting and praying and is common in North Indian temples.

Vahana:

- It is the mount or vehicle of the temple's main deity along with a standard pillar or Dhvaj which is placed axially before the sanctum.

There are of three types Shikharas:**1. Rekha Prasad / Latina**

- It is the simple and most common type of shikhara.
- Square at the base and the walls curve inward to a point on the top.
- The top is called 'latina' or the rekha-Prasad type of Shikhara
- Latina types are mainly used for housing the Garbhagriha

2. Phamsana

- They tend to have broader base and shorter in height than Latina buildings.
- Their roofs are composed of several slabs that gently rise to a single point over the center of building.
- They slope upwards on a straight incline. Phamsana roofs do not curve inwards.
- In many North Indian temples Phamsana was used for mandapa.

3. Valabhi

- Rectangular building with a roof that rises into a vaulted chamber.
- The edge of the vaulted chamber is round, like the bamboo or wooden wagons that would have been drawn by bullocks in ancient times.
- The form of this temple is influenced by ancient building forms
- That were already in existence.
- They are usually known as wagon vaulted buildings

Three sub schools developed under Nagara style:**1) Odisha School:****Introductory Case Study: Conservation Debate at Konark Sun Temple****Background**

Konark Sun Temple (13th century CE), built by King Narasimhadeva I of the Eastern Ganga dynasty, represents the Kalinga sub-school of Nagara architecture. The temple is conceived as a colossal stone chariot of the Sun God with twelve intricately carved wheels.







Contextual Trigger

The main sanctum (Deul) collapsed centuries ago. Conservation authorities debated:

- Should the sanctum be reconstructed to restore ritual completeness?
- Or preserved as an archaeological monument?
- Can a “living temple” be treated like a museum monument?

Stakeholders

- Archaeological Survey of India
- UNESCO World Heritage Centre
- Local priests and devotees
- Tourism Department
- Historians and conservation architects
- Local community dependent on tourism

Managerial & Heritage Issues

- Ritual continuity vs structural stability
- Reconstruction ethics vs authenticity
- Managing tourist pressure
- Balancing sacred space and heritage tourism

Linkage to Lesson Concepts

This case directly connects with:

- Temple as sacred cosmic diagram
- Vastu Purusha Mandala principles
- Vertical structural anatomy
- Temple as ritual machine
- Conservation challenges in living temples

Analytical Insight:

Hindu temples are not merely architectural structures; they are metaphysical embodiments of cosmic order. Conservation decisions must respect both architectural integrity and ritual tradition.

Features

- The deul (rekhadeuls), corresponding to the southern vimana, is the cubical inner apartment which enshrines the image, and is surmounted by a tower.
- In front of this is the antarala or porch called the jaganmohan which is usually square-shaped and has a pyramidal roof.
- In some cases one or two more mandapas found, such as the natmandir and the bhogmandir, can be found in front of the jaganmohan
- Exterior walls are lavishly decorated through intricate carvings but interior walls are plain
- No use of pillars- Instead of pillars, iron gridders were used, to support roof.
- Shikhara is called Deul and is almost vertical till the top when it suddenly curves sharply inwards
- Example - The Lingaraja temple at Bhubaneswar (11th century), and The Jagannath Temple at Puri (12th century).

2) Khujuraho/Chandel school

- Khajuraho's temples are known for their extensive erotic (drew inspiration from Vatsyayana's Kamasutra.) sculptures
- Patronized by Chandela kings of Bundelkhand (10th and 11th century).

Features:

- The temples had three chambers – garbhagriha,
- Mandapa and ardha-mandapa. Some temples had a vestibular
- Entrance to the garbhagriha known as antarala.
- In these temples, both the interior and exterior walls were lavishly

decorated with carvings.

- The temples were made of sandstone.
- The temples were generally north or east facing.
- The temples were built on relatively high platform.
- Panchayatan style of temple making was followed. Even the subsidiary shrines had rekja-prasad shikharas. This created an impression of a mountain range.
- Example: Kandariya Mahadeva temple, Lakshman temple at Khajuraho, etc.

3) Solanki School

- In the north-western parts of India including Gujarat and Rajasthan, this school developed under the patronage of the Solanki rulers.

Solanki School Features:

- The garbhagriha is connected with the mandapa both internally as well as externally.
- The porticos have decorative arched gateways known as torans.
- A unique feature of this school is the presence of step-tank, known as surya-kund in the proximity of the temple.
- The steps of the tank are full of small temples. There are wooden carvings present in these temples.
- The Solankis used a variety of material to make temples including sandstone, black basal and soft-marble.
- Most of the temples are east-facing and designed such that every year, during the equinoxes, the sun-rays fall directly into the central shrine.
- Example: The temple at Sunak (10th century), Sun temple at Modhera (11th century), the Vemala Temple at Mount Abu (11th century) and the Somnath Temple at Kathiawar (12th century)

Activity 1: Mandala Drawing Exercise

Draw a 64-square Vastu Purusha Mandala grid and label cardinal directions.

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Learning Outcome: Understanding sacred geometry.

b). Dravidian Style of Temple Architecture

Dravidian architecture or the South Indian temple style is an architectural idiom in Hindu temple architecture that emerged in the southern part of the Indian subcontinent or South India and in Sri Lanka, reaching its final form by the sixteenth century. It consists primarily of Hindu temples where the dominating feature is the high gopura or gatehouse; large temples have several. Mentioned as one of three styles of temple building in the ancient book Vastu shastra, the majority of the existing structures are located in the Southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu and Telangana. Various kingdoms and empires such as the Cholas, the Chera, the Kakatiyas, the Pandyas, the Pallavas, the Gangas, the Kadambas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of Dravidian architecture.

- Developed in South, during the Chola Empire, between 9th–12th Century AD
- Unlike the nagara temple, the dravida temple is enclosed within a compound wall.
- There is only one Vimana in the Dravidian architecture on top of the main temple. The subsidiary shrines do not have vimanas, unlike in Nagara architecture.

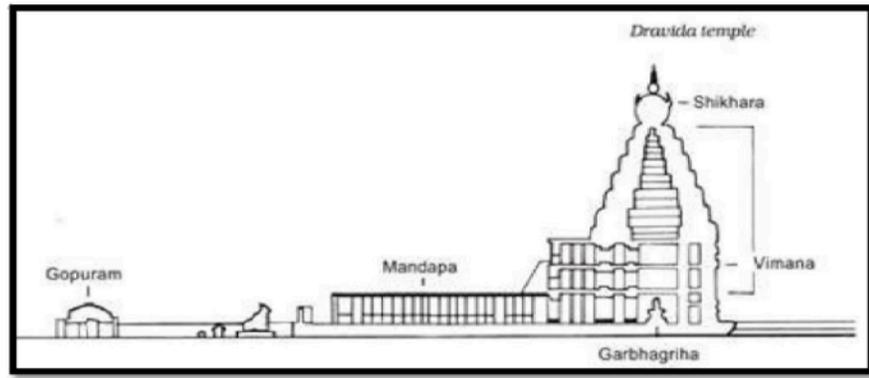


Fig – 13.2 Dravidian Temple Architecture

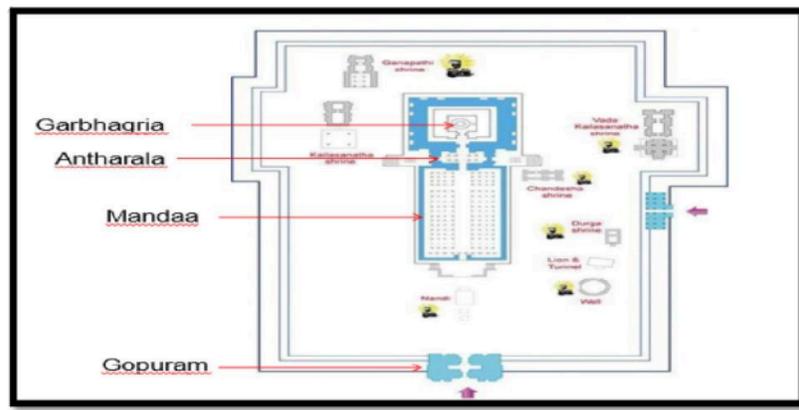


Fig – 13.3 Layout Dravidian Temple Architecture Features of Dravidian Temple Architecture

- The front wall had a high entrance gateway known as the gopuram.
- Vimana: were multiple storeys built above the garbhagriha
- (Chief diety's room). Number of storeys varied from 5-7.
- The crowning element is shaped in the form of an octagon and is known as shikhara (It is similar to the kalash of the Nagara temple, but not spherical).
- Mandapa: a pillared hall with elaborately carved pillars and a flat roof was placed before the diety's room. It acted as an audience hall which featured ceremonial dances too.

- The assembly hall was connected with the garbhagriha by a vestibular tunnel known as antarala.
- The temple premise was laid out in the panchayatan style with a principal temple and four subsidiary shrines.
- The entrance of the garbhagriha had sculptures of Dwaarapalas, mithun and yakshas.
- The presence of a water tank inside the temple enclosure was a unique feature of the Dravidian style.
- **Examples:** Shore temple at Mahabalipuram, Kailasanatha temple at Kanchi, Brihadeswara temple at Tanjore, Gangaikondacholapuram temple etc.

The Dravidian style/ Southern style of architecture can be classified into the following periods

- 1) Pallavan Style 600AD – 900AD -
- 2) Chola Style 900AD – 1150AD
- 3) Pandya Style 1100AD – 1350AD
- 4) Vijayanagara Style 1350AD – 1565AD
- 5) Nayak/Madura Style 1600 AD onwards

I. **Pallavan Style: 600AD – 900AD**

- The early buildings of Pallavas were rock-cut (7th century AD); while the later ones were structural (built in 8th and 9th century AD).
- The lasting monolithic temples known as rathas and mandapas provide superb skill of sculptors of Pallava period.

Examples:

- a) Mahendravarman – Mandagapattu rock cut temple,
- b) Rajsimha (Mammalla) – Kailasanathar Temple, Kanchipuram, Shore Temple Mahabalipuram.

II. **Chola Style: 900AD – 1150AD**

- The temples pyramidal multi-storeyed Vimana rises a massive seventy metres, topped by a monolithic shikhara, and the kalasha on top by itself is about

three metres and eight centimeters in height.

- The main deity of the temple is Shiva, who is shown as a huge lingam set in a two storeyed sanctum.

Example:

Brihadeeshwarar temple at Tanjore (built by Rajaraja I in 1011A.D)

III. Pandya Style: 1100AD – 1350AD

- Pandya architecture includes both rock- cut and structural temples.
- The early rock-cut temples have monolithic vimanas.
- The structural ones are small stone temples and have all the features of bigger temples i.e. vimana, mandapa and sikhara.
- Pandya rulers mainly concentrated on building gopurams or monumental entrances for existing temples.

Examples:

Gopuram of Thillainatraja temple, Srivilliputturandal temple etc. and Groups of small temples are to be seen at Tiruchirapalli district of Tamil Nadu.

IV. Vijayanagara Style :1350AD – 1565AD

- Created their own architecture style named Provida style which plays a lot of emphasis on piers and pillars.
- Built of hard stone, the temples are large structures with spacious Mandapas and lofty Gopurams
- Exquisitely carved pillars and the massive solid granite rathas with three huge wheels in the open courtyard with exceptional carvings and murals both within and on the outer walls.
- Inscribed stories of the Ramayana and the Mahabharata on the walls of the various temples.
- Depiction of animal like horses and elephants on the walls were common figures. Example:

Vittala - Swamy temple and Hazara temples at Hampi, Tadapatri and Parvati temples at Chidambaram, Varadraja and Ekambarnatha temples at Kanchipuram etc.

V. Nayak/Madura Style 1600 AD onwards

- Presence of Prakarns or huge corridors in the portico, around the garbhagriha, along with roofed ambulatory passageways.
- The gopurams built under the Nayaka rulers were some of the largest gopurams. The Meenakshi temple in Madurai has the tallest gopuram in the world. The art of gopuram reached its climax in the Nayaks style.
- The temple structure was filled with intricate carvings
- Example: Meenakshi temple, Madurai, etc.

a) . Vesara styles of Temple architecture

The Vesara Style is a hybrid temple architecture. It has features of both the Nagara and Dravidian Style of Temple architecture. As we know that the Nagara Style is prevalent in North and Central India Dravidian Style is prevalent in South India. So as the hybrid that is the Vesara style of temple architecture is mainly found in Deccan and Central India region.

The Vesara Style emerged during the reign of Chalunkyan Rulers. Though the trend of the Vesara Style of temples started by the Chalukyan Rulers. But it flourished during the Rashtrakutas Period. Rashtrakutas were the feudatories of Chalukyas. So, after the decline of Chalukya Empire, they captured the throne.

This is also in conformity with the prevalence of Vesara style of architecture in the Deccan and central parts of South Asia vis-à-vis Nagara style prevalent in North India and Dravida style prevalent in South India. The Vesara style is also described in some texts as the 'Central Indian temple architecture style' or 'Deccan architecture'. The Belur, Halebidu and Somnathpura are leading examples of the Vesara style.

Activity 2: Structural Segmentation Study

Select a temple and identify Adhithana, Jangha, Shikhara.

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Learning Outcome: Technical architectural literacy.

Features of Vesara Style of Architecture

The main important feature of the Vesara Style is that they have Northern Indian Style (Nagara Style) of Shikhara and the Mandap was designed in Southern Indian Style (Dravidian Style). In the Vesara Style of temples Shikhara (top of the temple) and Mandap (main shrine) are joint by the Antarala. So, the temples do not have ambulatory passageway around Sanctum Sanctorum.

Difference between Nagara, Dravida, and Vesara styles of architecture

Nagara	Dravida	Vesara
Northern region	Southern region	Deccan region(Between the Vindhya and Krishna river)
Developed regionally each region manifesting its own particular qualities	Developed dynastically	Mixture of two styles Hybrid style. It was developed both regionally and dynastically.
Ground Plan: Mostly Square shaped	Ground Plan: Mostly Square shaped	Ground Plan: increasingly complex, including start like plan

Curvilinear tower (Shikhara built over garbhagriha) gradually curving inward	Pyramidal Tower (Vimana) with several stories in receding dimension	The shape of tower was Pyramidal but height was reduced (Miniature Vimanas)
Multiple Shikharas	Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.	Multiple shrines are present side by side
Squared hall	Squared hall	Squared hall
Sanctum Garbhagriha	Sanctum Garbhagriha	Sanctum Garbhagriha
Gopurams are absent	Gopurams are present	Gopurams may or may not be present
A water tank may or may not be present	A water tank is present at the front of temple from where water is drawn for sacred purposes	A water tank may or may not be present
Compound walls are absent	enclosed within a compound wall	Compound walls may or may not be present

Examples – Dashavatara temple (Deogarh), Vishwanatha temple(Khajuraho), Lakshman Templ e (Khajuraho), Jagannath temple (Puri)	Examples – Shore temple (Mahabalipuram), Brihadiswara temple (Thanjavur), Meenaksh i Temple (Madurai)	Examples – Badami temple, Durga Temple (Aihole), Virupaks h Temple (Pattadkal), Keshava Templ e (Somnathpur)
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13.2 Keywords

- **Garbhagriha** - The womb-house, adytum, sanctum sanctorum; it is the loci of the temple and the darshana, the spiritual space that Hindus circumambulate clockwise about. This is where the main murti image is placed. Usually the space is very plain, with no distractions from the murti, which is rich in symbolism. A large temple may have many shrines, each with a garbhagriya.
- **Gavaksha** – One of the arch motifs; it is horseshoe-shaped, found with windows or for decorating spires, pillars and other elements
- **Gopuram** – A gateway at entrance or one that connects two sacred spaces of the temple; becomes very large in South Indian temples, which may have several; it has roots in ancient Indian monasteries and the Vedic word gomatiapur.
- **Prakara** – Wall that separates an inner zone of temple ground from an outer zone; typically concentric, defensive and fortified
- **Sikhara/Vimana** – In North India, the tower above the sanctum (entire spire above mulaprasada); in South India, that top part of tower that is above the vimana
- **Stambha** – A pillar; it can be a load bearing element or an independent standing element with diya (lamps) and Hindu icons below, around and / or on

top; the designs vary significantly by region, in Kerala Hindu temples they are at the entrance; on festive occasions the wick lamps are loaded with oil and lit up.

- **Sukanasa** – An external ornamented feature over the entrance to the garbhagriha or inner shrine. It sits on the face of the sikhara tower (in South India, the vimana) as a sort of antefix. Can refer to the antarala below as well.
- **Torana** – Any arch or canopy motif, ornament or architectural member in temples and buildings; it also refers to an arched gateway

Activity 3: Ritual Movement Mapping

Observe how devotees move inside a temple and relate to spatial planning.

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Learning Outcome: Understanding temple as ritual space.

13.3 Self-Assessment Questions

1. Discuss the significance of Hindu temple architecture with suitable references.
2. Give a brief note on any three Hindu temples as a center of attraction to the Hindu pilgrims.

Self-Assessment Questions

A. Short Answer (with answers)

1. **Temple sanctum is called?**
Answer: Garbhagriha.
2. **Crowning stone disc in Nagara style?**
Answer: Amalaka.

3. Temple gateway in South India?

Answer: Gopuram.

4. Temple geometry text?

Answer: Vastu Shastra.

5. Fusion style of Deccan?

Answer: Vesara.

B. Essay-Type Questions (Hints Provided)

1. Discuss philosophical symbolism in Hindu temple architecture.
(Hints: Mount Meru, Mandala, Axis Mundi)
2. Compare Nagara and Dravida structural anatomy.
(Hints: Shikhara vs Vimana, façade treatment)
3. Temple architecture and ritual practice.
(Hints: movement, light, sound)
4. Conservation challenges in living temples.
(Hints: modernization, tourism pressure)

C. Analytical MCQs

1. Amalaka is associated with:
 - a) Dravida
 - b) Nagara ✓
 - c) Vesara
 - d) Buddhist
2. Star-shaped temples are typical of:
 - a) Chola
 - b) Hoysala ✓
 - c) Gupta
 - d) Maurya
3. Temple plan based on:
 - a) Quran
 - b) Vastu Purusha Mandala ✓
 - c) Arthashastra
 - d) Ramayana
4. Pyramid-shaped superstructure is:
 - a) Nagara
 - b) Dravida ✓
 - c) Vesara
 - d) Indo-Islamic
5. Circumambulatory passage is called:
 - a) Mandapa
 - b) Antarala
 - c) Pradakshina ✓
 - d) Sabha

Case Study for Self-Assessment**“Modern Elevator Installation in Ancient Temple”**

Temple management proposed installing an elevator for elderly devotees inside a 12th-century temple tower.

Questions:

1. Identify structural risks.
2. Is it compatible with Agama prescriptions?
3. Suggest alternative accessibility measures.
4. How should ASI balance heritage and inclusivity?

13.4 Further Readings

1. Indian Temple Sculpture by John Guy | 1 June 2007
2. Living Rock: Buddhist, Hindu and Jain Cave Temples in the Western Deccan by Pia Brancaccio | 1 June 2013
3. The Hindu Temple by George Michell | 1 September 1988
4. The Hindu Temple by R. Champakalakshmi | 31 December 2001

A. Text Books

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- 3 Brown, Percy, *Indian Architecture (Buddhist and Hindu Periods)*, D.B. Taraporevala Sons & Co., Mumbai, 2000.
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- 5 Soundara Rajan, K.V., *Indian Temple Styles*, Munshiram Manoharlal Publishers, New Delhi, 1972.
- 6 Acharya, P.K., *Architecture of Manasara*, Oxford University Press, London, 1934.

B. Other References

- Archaeological Survey of India, *Conservation Manual*, Government of India.
- UNESCO World Heritage Centre, *Konark Sun Temple Nomination Dossier*.
- IGNC Publications on Vastu Shastra.
- Ministry of Culture, Government of India – Temple Conservation Reports.

Lesson Writer

Shaik Abdul Rahiman Saheb

Lesson – 14

INDO-ISLAMIC & MODERN ARCHITECTURE

14.0 Objectives

After studying this lesson, you should be able to:

1. **Explain** the origin and evolution of Indo-Islamic architecture in India.
2. **Analyse** the structural and decorative features of Sultanate and Mughal architecture.
3. **Distinguish** between Indo-Islamic, Colonial, and Modern architectural styles.
4. **Evaluate** the cultural synthesis reflected in Indo-Islamic monuments.
5. **Assess** the relevance of modern architectural heritage in tourism and urban identity.

Structure

- 14.1 Indo-Islamic Architecture
 - a. The Imperial Style
 - b. Pre-Mughal Regional Architecture
 - c. The Mughal Style
 - d. Post-Mughal Regional Architecture
- 14.2 Modern Architecture
- 14.3 Keywords
- 14.4 Self-Assessment Questions
- 14.5 Further Readings

14.1 Indo-Islamic Architecture

The Indo-Islamic architecture, which is also known as Indo-Saracenic architecture. Indo-Islamic architecture is the architecture of the Indian subcontinent produced by and for Islamic patrons and purposes. Despite an initial Arab presence in Sindh, the development of Indo-Islamic architecture began in earnest with the establishment of Delhi as the capital of the Ghurid dynasty in 1193. Succeeding the Ghurids was the Delhi Sultanate, a series of Central Asian dynasties that consolidated much of North India, and later the Mughal Empire by the 15th century. Both of these dynasties introduced Persianate, Turkic and Islamicate architecture and art styles

from Western Eurasia into the Indian subcontinent. Indo-Saracenic is the architectural style diffused from the 1870's to the early 20th century for colonial buildings in India, adding the elements of Indian traditional architecture, particularly Mughal architecture, to the base of the Victorian Gothic style.

The British government, proceeding to colonize India, constructed governmental and public buildings in European classical styles regardless of Indian local climate and traditions. However, after the Indian Mutiny (1857-58) occurred against this tendency of the ruling system, the British government came to introduce local architectural traditions, especially the Islamic architecture of the Mughals, to colonial erections. As it was the age of craze of Gothic Revival, British architects in India made this the base to which they added domes, Chhatris, and Bangardar roofs to form the external appearance of Indian taste.

The reason that Islamic architecture was selected as the Indian tradition was that Mughal architecture based on arches and domes was considered more compatible with European architecture than Hindu temples based on the post and beam structure.

The types and forms of large buildings required by Muslim elites, with mosques and tombs much the most common, were very different from those previously built in India. The exteriors of both were very often topped by large domes, and made extensive use of arches. Islamic buildings initially adapted the skills of a workforce trained in earlier Indian traditions to their own designs. Unlike most of the Islamic world, where brick tended to predominate, India had highly skilled builders well used to producing stone masonry of extremely high quality. Alongside the architecture developed in Delhi and prominent centres of Mughal culture such as Agra, Lahore and Allahabad, a variety of regional styles developed in regional kingdoms like the Bengal, Gujarat, Deccan, Jaunpur and Kashmir Sultanates. By the Mughal period, generally agreed to represent the peak of the style, aspects of Islamic style began to influence architecture made for Hindus, with even temples using scalloped arches, and later domes. This was especially the case in palace architecture. Following the collapse of the Mughal Empire, regional nawabs such

as in Lucknow, Hyderabad and Mysore continued to commission and patronize the construction of Mughal-style architecture in the princely states.

Indo-Islamic architecture is conventionally classified into 4 categories such as -

- a. The Imperial Style (Delhi sultanate)
- b. Pre-Mughal Regional Architecture
- c. The Mughal Style (Delhi, Agra and Lahore)
- d. Post-Mughal Regional Architecture

a. The Imperial Style (Delhi sultanate)

The start of the Delhi Sultanate in 1206 under Qutb al-Din Aibak introduced a large Islamic state to India, using Central Asian styles. The style was Iranian, but the arches were still corbelled in the traditional Indian way. The Delhi Sultanate was predominantly spread in and around Delhi in North India and it gradually spread its rule across various parts of the Indian subcontinent for over three centuries starting from 1206 to 1526, particularly during the Tughlaq Dynasty. The rule of the sultanate comprised of five successive dynasties starting from the Mamluk Dynasty whose founder in Delhi, Qutb ud-Din Aibak, also the founder of the Turkic dominion in north-western India, became the first sultan of Delhi. The three of the other four successive dynasties namely the Khilji Dynasty, the Tughlaq Dynasty and the Sayyid Dynasty respectively were also of Turkish origin. The last dynasty of the Delhi Sultanate was an Afghan Pashtun dynasty called the Lodi Dynasty that was founded by Bahlul Khan Lodi. The dynasty saw its fall under the reign of Ibrahim Lodi after it faced defeat at the hands of Babur, the founder of the Mughal Empire in 1526, which brought an end of the Delhi Sultanate.

During the rule of various Sultans, several politically significant Hindu temples located in enemy states were vandalised, damaged and desecrated and the development of Indo-Islamic architecture initiated. The grand and imposing edifices and monuments constructed by the Sultans of the Delhi Sultanate stand as the first illustration typifying Indo-Islamic style of architecture. A mix of Indian and Arabic styles of architecture emerged during the Delhi Sultanate that, as opined by Sir John Marshall, developed into a peerless form of art and architecture comprising of architectural brilliance of both Hindu and Muslim artisans.

Some of the unique features of architectural styles preferred by the Delhi Sultanate are palpable from their palaces that adorn elaborately decorated and embellished arches and domes. Teachings from the Holy Quran and various floral patterns are visible in the arches while swastika, lotus, bells and other Hindu motifs used widely by the sultans form parts of other embellishments of the palaces thus giving them a grand and exquisite appearance.

The important Qutb Complex in Delhi was begun under Muhammad of Ghor, by 1199, and continued under Qutb al-Din Aibak and later sultans. The Quwwat-ul-Islam Mosque, now a ruin, was the first structure. Like other early Islamic buildings it re-used elements such as columns from destroyed Hindu and Jain temples, including one on the same site whose platform was reused.

Introductory Case Study: Preservation Challenges at Taj Mahal

Background

Taj Mahal (1632–1653 CE), built by Mughal Emperor Shah Jahan, represents the peak of Indo-Islamic architecture, combining Persian, Central Asian and Indian elements.





**Contextual Trigger**

Rising pollution levels, overcrowding, and river Yamuna ecological degradation led to Supreme Court interventions and creation of the Taj Trapezium Zone (TTZ).

Stakeholders

- Archaeological Survey of India
- Supreme Court of India
- Local industries
- Tourism operators
- International visitors
- Local community

Managerial Issues

- Industrial growth vs heritage conservation
- Managing overtourism
- Environmental sustainability
- Global image of India

Linkage to Lesson Concepts

- Dome–arch–minaret system
- Charbagh garden planning
- Pietra dura ornamentation
- Heritage protection laws

Analytical Insight:

Indo–Islamic monuments reflect cultural synthesis and require integrated conservation planning combining architecture, ecology, and tourism management.

Indo–Islamic Architecture**Key Structural Features**

- Arches (true arch technology)
- Domes
- Minarets
- Calligraphy and geometric ornamentation
- Charbagh garden layout

Sultanate Architecture

Qutub Minar









Features:

- Red sandstone
 - Corbelled arches (early phase)
 - Massive scale
-

Mughal Architecture

Humayun's Tomb







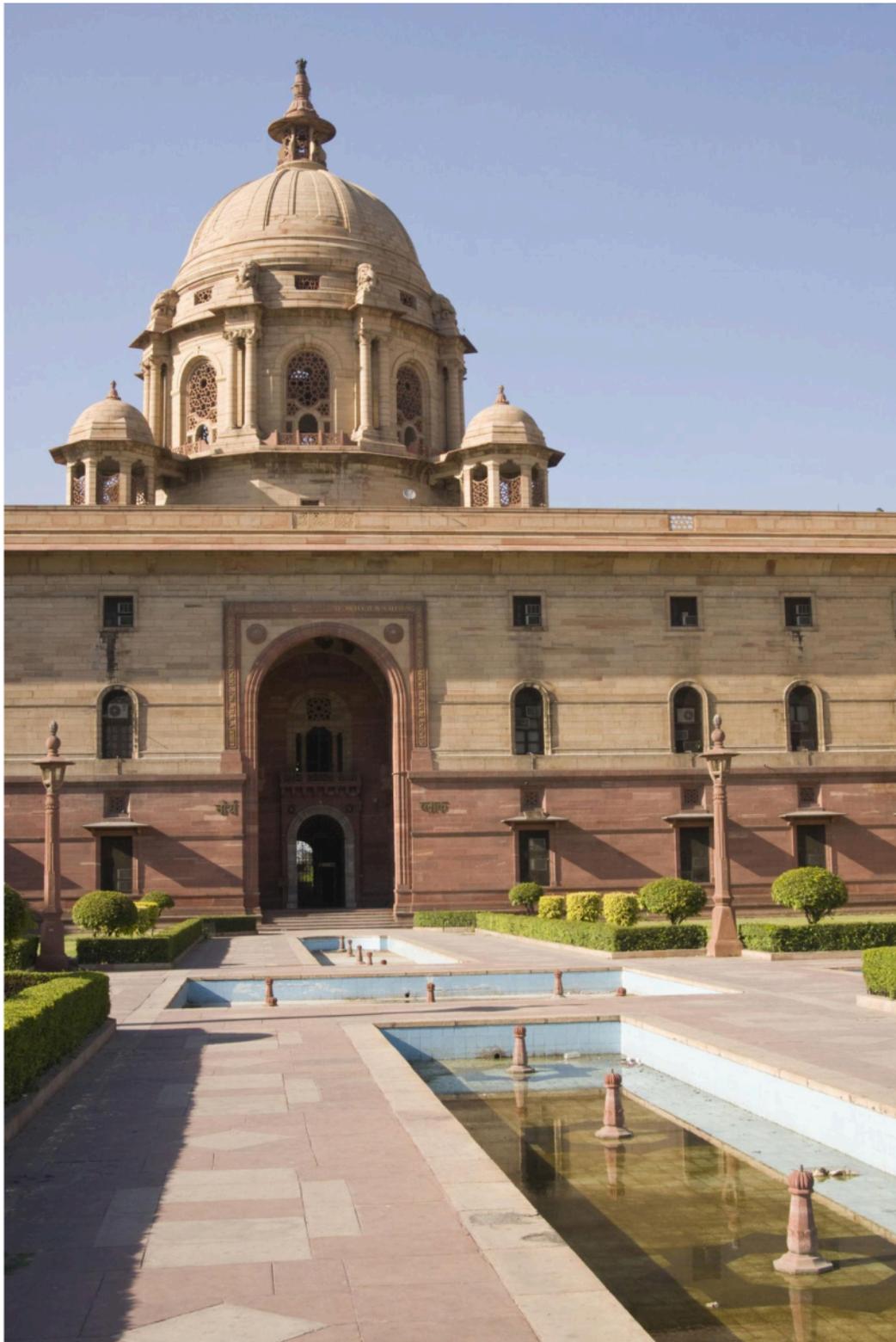
Features:

- Double dome
- Symmetry
- Marble inlay
- Persian garden planning

Colonial Architecture

Victoria Memorial







Features:

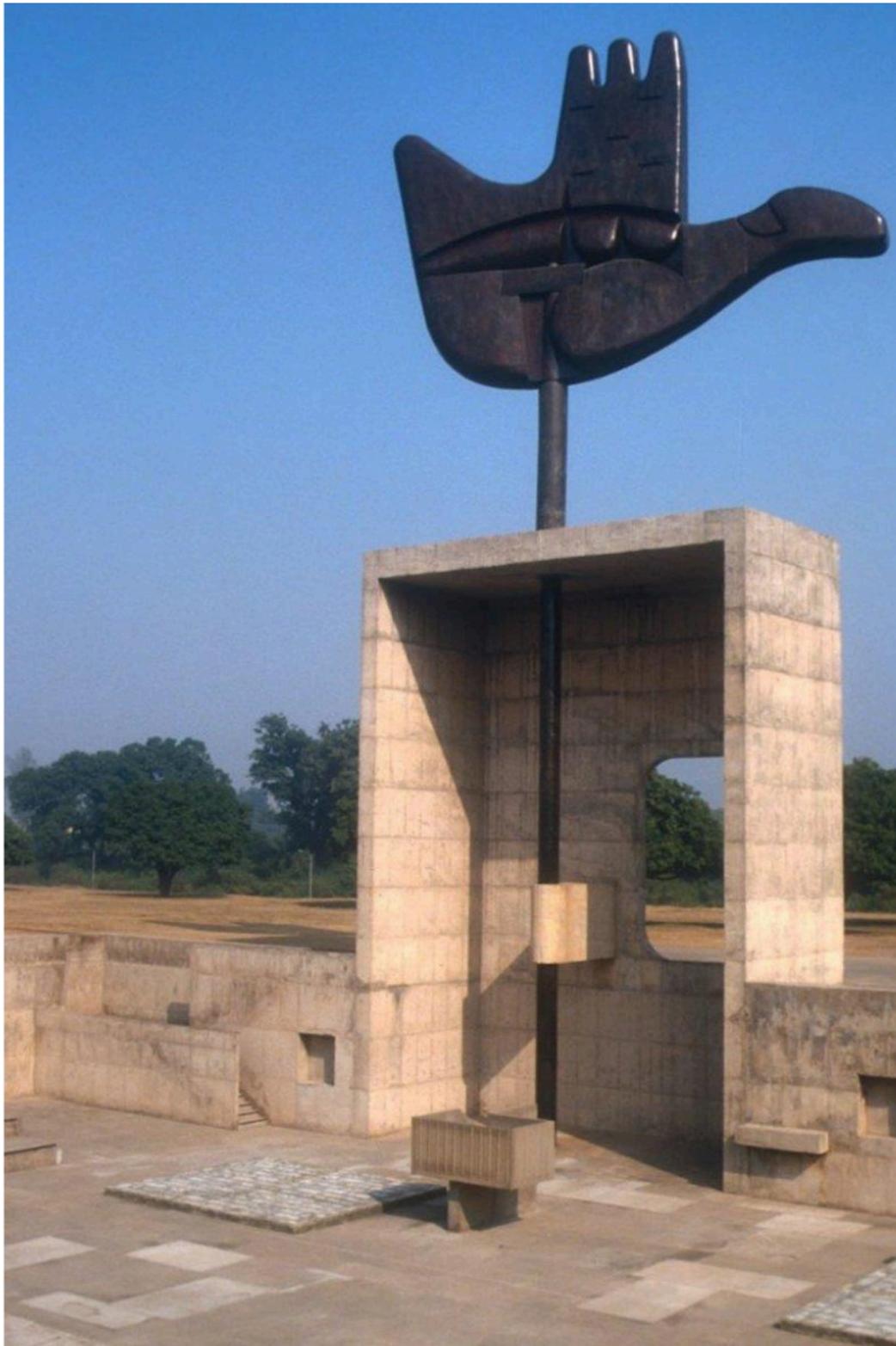
- Indo-Saracenic style
- Neo-Gothic and Classical elements
- Administrative planning

Modern Architecture in India

Chandigarh Capitol Complex









Features:

- Reinforced concrete
- Functional design
- Urban planning grid
- Post-independence identity

The Qutb Complex

The 'Qutb Complex' comprising of a number of historically significant monuments and buildings is one of the foremost examples of Indo-Islamic architecture. Some of the important constructions of the complex include the 'Qutb Minar', the 'Quwwat-ul-Islam Mosque' and 'Alai Darwaza'.

'Qutb Minar' - The 73 m (240 ft.) colossal tower called 'Qutb Minar' made of red sandstone and marble located within the complex stands not only as the highest brick minaret in the world but it is also as one of the most famous tourist attractions in India. Construction of this UNESCO World Heritage Site was initiated by Qutb ud-Din Aibak, the founder of the Mamluk Dynasty in Delhi, in 1200 AD and completed by his successor and son-in-law Iltutmish in 1220 AD. This minaret was dedicated by Aibak to the Muslim Sufi mystic saint and scholar of the Chishti Order, Qutbuddin Bakhtiar Kaki.

'Quwwat-ul-Islam Mosque' – It is regarded as the first mosque built in India; its construction was delegated by Aibak, which started in 1193 and completed in 1197. Twenty seven Hindu temples, shafts of which adorn the inner and outer courtyard of this Jami Masjid, were demolished to construct it. A provocative inscription etched over its eastern gate justifies the presence of typical Hindu embellishments in a Muslim mosque.

'Alai Darwaza' - Another brilliant example of Indian and Muslim architecture is the magnificent 'Alai Darwaza' within the complex that forms the central gateway from the southern side of the mosque. Built in 1311 AD by Ala-ud-din Khilji, the second Khilji Sultan of the Delhi Sultanate, the gateway built of red sandstone and white marble stands as the first ever structure in India that incorporated principles of Islamic architecture, both in its construction and decoration. Unique features of Khilji art including intricate patterns and embellishments are visible from the monument.

b. Pre-Mughal Regional Architecture

The Pre-Mughal regional Architecture styles developed in the independent sultanates formed when the Tughlaq Empire weakened in the mid-14th century, and lasted until most were absorbed into the Mughal Empire in the 16th century. The sultanates of the Deccan Plateau, Gujarat, Bengal and Kashmir are discussed below. The architecture of the Malwa and Jaunpur sultanates has also left some significant buildings

Deccan Sultanates

The Bahmani Sultanate in the Deccan broke away from the Tughlaqs in 1347, and ruled from Gulbarga, Karnataka and then Bidar until overrun by the Mughals in 1527. The main mosque (1367) in the large Gulbarga Fort or citadel is unusual in having no courtyard. There are a total of 75 domes, all small and shallow and small except for a large one above the mihrab and four lesser ones at the corners. The large interior has a central hypostyle space, and wide aisles with "transverse" arches springing from unusually low down (illustrated). This distinctive feature is found in other Bahmanid buildings, and probably reflects Iranian influence, which is seen in other features such as a four-iwan plan and glazed tiles, some actually imported from Iran, used elsewhere. The architect of the mosque is said to have been Persian.

Examples of Deccan Sultanates are Mecca Masjid, Khairtabad Mosque, Hayat Bakshi Mosque, and Toli Mosque, as well as the Golconda Fort, tombs of the Qutb Shahis, Charminar, Char Kaman, and Taramati Baradari.

The Bengal Sultanate

The Bengal Sultanate (1352–1576) normally used brick as the primary construction material, as pre-Islamic buildings had done. Stone had to be imported to most of Bengal, whereas clay for bricks is plentiful. But stone was used for columns and prominent details, often re-used from Hindu or Buddhist temples. The early 15th century Eklakhi Mausoleum at Pandua, Malda or Adina, is often taken to be the earliest surviving square single-domed Islamic building in Bengal, the standard form of smaller mosques and mausoleums.

The Gujarat Sultanate

The Gujarat Sultanate, independent between 1407 and 1543, Gujarat was a prosperous regional sultanate under the rule of the Muzaffarid dynasty, who built lavishly, particularly in the capital, Ahmedabad. The sultanate commissioned mosques such as the Jami Masjid of Ahmedabad, Jama Masjid at Champaner, Jami Masjid at Khambhat, Qutbuddin Mosque, Rani Rupamati Mosque, Sarkhej Roza, Sidi Bashir Mosque, Kevada Mosque, Sidi Sayyed Mosque, Nagina Mosque and Pattharwali Masjid, as well as structures such as Teen Darwaza, Bhadra Fort and the Dada Harir Stepwell in Ahmedabad.

In the 15th century the Gujarat style is especially notable for its inventive and elegant use of minarets. They are often in pairs flanking the main entrance, mostly rather thin and with elaborate carving at least at the lower levels. Some designs push out balconies at intervals up the shaft; the most extreme version of this was in the lost upper parts of the so-called "shaking minarets" at the Jama Mosque, Ahmedabad, which fell down in an earthquake in 1819.

Activity 1: Monument Classification

Identify five monuments and classify into Sultanate, Mughal, Colonial or Modern.

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Learning Outcome: Style recognition skills.

Activity 2: Comparative Table

Prepare comparison between Taj Mahal and Victoria Memorial.

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Learning Outcome: Understanding synthesis vs colonial symbolism.

Kashmir sultanate

By 1339, Shams-ud-din Shah Mir of the Shah Mir dynasty established a sultanate encompassing the region of Kashmir (consisting of modern-day Gilgit-Baltistan, Azad Kashmir, Jammu and Kashmir and Aksai Chin), allowing for the gradual Islamization of the region and the hybridization of Persianate culture and architecture with the indigenous Buddhist styles of Kashmir. In the capital at Srinagar in modern Indian-administered Kashmir, Sikandar Shah Mir constructed the Jamia Masjid, a large wooden congregational mosque that incorporates elements of Buddhist pagoda structure, as well as the wooden Khanqah-e-Moulah mosque. Also in Srinagar are the Aali Masjid and the Tomb of Zain-ul- Abidin. Two 14th-century wooden mosques in Gilgit-Baltistan are the Chaqchan Mosque in Khaplu (1370) and the Amburiq Mosque in Shigar. Both have stone-built cores with elaborately carved wooden exterior galleries, at Amburiq on two levels, in an adaptation of traditional local styles.

c. Mughal Architecture

The Mughal Empire was founded in the Indian subcontinent by a conqueror from Central Asia called Babur who became the first Mughal emperor in India in 1526. The Mughal Empire that ruled till 1764 in India made significant contribution in the field of architecture in the Indian subcontinent by evolving a rich and unique architectural style, better known as Mughal architecture that portray a fine

blend of Central Asian, Islamic, Persian, Arabic and Turkish architectural styles with that of the native architectural styles of India.

The symmetrical design palpable from the monuments, buildings and courtyards built during the Mughal reign forms one of the central features of Mughal architecture. This is more discernable from the symmetrically designed towns and forts built by Akbar, the great Mughal emperor of the 16th century. Akbar made significant contributions to the Mughal style of architecture. Huge domes bulbaceous in shape, large halls, colossal gateways, svelte minarets positioned at corners and fine embellishments are some of the other signature features of the Mughal architecture.

The Mughal emperors, particularly Shah Jahan, were connoisseurs of art and architecture that manifested into several grand and imposing monuments, palaces, forts, Masjids and tombs among others built during their era including the world famous ivory white marble mausoleum, the Taj Mahal. The Mughal architecture reached its peak during the rule of Shah Jahan who, apart from the Taj Mahal, is accredited for constructing other majestic and architectural splendours like the 'Red Fort', the 'Jama Masjid' and the 'Shalimar Gardens'.

The marvels of Mughal architecture are spread over Delhi, Agra, Fatehpur Sikri, Aurangabad, Jaipur and many other cities in present day India and other cities like Lahore and Sheikhpura in Pakistan, Dhaka in Bangladesh and Kabul in Afghanistan.

Examples of Mughal architecture include:

- **Tombs:** Taj Mahal, Akbar's Tomb and Humayun's Tomb
- **Forts:** Red Fort, Lahore Fort, Agra Fort and Idrakpur Fort
- **Mosques:** Jama Masjid of Delhi, Badshahi Masjid and Moti Masjid
- **Gardens:** Shalimar Gardens, Bagh-e-Babur and Verinag Garden
- **Caravansaries:** Akbari Sarai and Bara Katra
- **Bridges:** Shahi Bridge and Mughal Bridge

d. Post-Mughal Islamic architecture

The collapse of the Mughal Empire after the Mughal-Maratha Wars, the emergence

of the Sikh Empire and the invasions of Nader Shah, Ahmad Shah Durrani and the British East India Company, prosperous provinces of the Mughal Empire such as Awadh, Bengal, Hyderabad, and Mysore emerged as powerful regional states independent of Delhi.

In Awadh (encompassing modern eastern Uttar Pradesh), Lucknow emerged as a center of Ganga-Jamuni culture and Urdu/Hindustani literature. The Nawabs of Awadh sponsored the construction of architectural masterpieces such as Bara Imambara, Rumi Darwaza, Chota Imambara, Sikandar Bagh and Ghantaghar in Lucknow, as well as Gulab Bari and Bahu Begum ka Maqbara in Faizabad.

In Hyderabad, the Asaf Jahi dynasty became exceedingly wealthy and was one of the richest royal families in the world by the mid-20th century. The Nizam commissioned construction of various public works and buildings in their state (often in Indo-Saracenic and Mughal style) such as the Telangana High Court, City College, Public Gardens, (formerly Bagh-e-Aaam), Jubilee Hall, Asafia Library, The Assembly building, Niloufer Hospital, the Osmania Arts College and Osmania Medical College, as well as palaces like Hyderabad House and Chowmahalla Palace.

The so-called Indo-Saracenic architecture, beginning in the late 18th century, but mainly developing from the 1840s until independence a century later, was mostly designed by British or other European architects, and adopted Islamic or specifically Indian features, usually as a decorative skin on buildings whose essential forms reflected contemporary Western types and uses, whether as office buildings, palaces, courts of justice, railway stations or hotels. The style, which is very variable, thus became one of a number of revival architecture styles that were available to the Victorian architect.

Activity 3: Urban Heritage Walk

Visit a colonial building in your city and document architectural features.

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Learning Outcome: Applied heritage observation.

Figure 4: Modern Urban Planning Grid
Shows: Chandigarh sector planning model.

**14.2 Modern Architecture**

Modernism is the single most important new style or philosophy of architecture and design of the 20th century, associated with an analytical approach to the function of buildings, a strictly rational use of (often new) materials, an openness to structural

innovation and the elimination of ornament. Modern architecture architecture, was based upon new and innovative technologies of construction, particularly the use of glass, steel and reinforced concrete; the idea that form should follow function (functionalism); an embrace of minimalism.

The style is characterized by:

- Rectangular or cubist shapes
- Minimal or no ornamentation
- Steel and or reinforced concrete
- Large windows
- Open plan

Characteristics

Modern Indian architecture still honors and upholds the traditions of India, but the architectural form works to better meet the needs of modern-day society. Modern Indian structures didn't even start coming around until after India gained independence from the British in 1947. Post-1947, Indian architecture was at a standstill in terms of progression; there was no unique identity being formed. However, when the Indian Punjab government took on world-famous architect Le Corbusier to design the city of Chandigarh, an architectural breakthrough began.

Architects working in India began to draw inspiration in the years following Le Corbusier's work, and thus began a more rapid evolution of modern architecture. Today we see the traditional character in Indian architecture, but with modern form and style. The building is less ornate and more expressive in form. Materials are basic but cutting edge. The use of steel and glass to erect innovative building forms is very popular and striking in the landscape. Urban centers in India are booming, bringing along with it a rise in population and property demand. High rise buildings are also common in these dense urban areas where space must be maximized. Another modern characteristic in the architecture is its response to ecology and climate, designing for the environment.

Examples of Modern Indian architecture

1. Lotus Temple, New Delhi

2. Le Corbusier Centre, Chandigarh
3. Palace of Assembly, Chandigarh
4. Amdavad ni Gufa, Ahmadabad
5. World One Skyscraper, Mumbai
6. Namaste Tower Skyscraper, Mumbai
7. New India Assurance Building, Kolkata
8. Secretariat Building, Chandigarh
9. Open Hand Monument, Chandigarh
10. Antilia Skyscraper, Mumbai

14.3 Keywords

- Tomb - a monument to the memory of a dead person, erected over their burial place.
- Mosque - a Muslim place of worship.
- Garden - a piece of ground adjoining a house, in which grass, flowers, and shrubs may be grown.
- Caravanserai - an inn with a central courtyard for travellers in the desert regions of Asia
- Bridge - a structure carrying a road, path, railway, etc. across a river, road, or other obstacle.
- Skyscraper - a very tall building of many storeys.

14.4 Self-Assessment Questions

1. What is the special role and contribution of Indo Islamic architecture to the mainstream of Indian art and architecture?
2. How Indo Islamic architecture remains after UNESCO world heritage sites in India?
3. Do you agree that Indo Islamic architecture is a center of attractions to the world tourism?
4. Write a brief note on Modern architecture and its importance in 21st century in India?

Self-Assessment Questions

A. Short Answer (with answers)

1. **True arch introduced by?**
Answer: Islamic architecture.
2. **Garden style in Mughal tombs?**
Answer: Charbagh.
3. **Architect of Chandigarh?**
Answer: Le Corbusier.
4. **Material used widely in Sultanate buildings?**
Answer: Red sandstone.
5. **Marble inlay work called?**
Answer: Pietra dura.

B. Essay Questions (Hints)

1. Discuss features of Indo-Islamic architecture.
(Hints: arch, dome, calligraphy)
2. Compare Mughal and Sultanate styles.
(Hints: materials, symmetry)
3. Colonial architecture and political symbolism.
(Hints: Indo-Saracenic, power display)
4. Modern architecture and national identity.
(Hints: Chandigarh planning)

C. Analytical MCQs

1. Charbagh garden represents:
 - a) Military layout
 - b) Paradise symbolism ✓
 - c) Market planning
 - d) None
2. Qutub Minar built during:
 - a) Mughal
 - b) Sultanate ✓
 - c) Gupta
 - d) Maurya
3. Pietra dura is:
 - a) Painting
 - b) Inlay technique ✓
 - c) Sculpture
 - d) Mosaic tile
4. Indo-Saracenic style belongs to:
 - a) Mughal
 - b) Colonial ✓
 - c) Mauryan
 - d) Modern
5. Chandigarh city designed after independence to reflect:
 - a) Mughal planning

- b) Colonial revival
- c) Modernist vision ✓
- d) Temple planning

Case Study for Self-Assessment

“Riverfront Development near Historic Mosque”

City planners proposed commercial complex near a 16th-century mosque.

Questions:

1. Identify heritage risk factors.
2. Suggest buffer zone guidelines.
3. Balance economic growth and conservation.
4. Role of UNESCO and ASI.

14.5 Further Readings

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3. The Elements of Modern Architecture: Understanding Contemporary Buildings by Antony Radford and Amit Srivastava , June 2014
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- Ministry of Tourism – Heritage City Development Scheme (HRIDAY).

Lesson Writer

Shaik Abdul Rahiman Saheb

Lesson – 15**FORTS, ROYAL PALACES AND HAVELIES
IN INDIA****15.0 Objectives**

After studying this lesson, you should be able to:

1. **Explain** the historical significance of forts in India and their defensive features.
2. **Analyse** the architectural characteristics of Indian royal palaces.
3. **Distinguish** between forts, palaces and havelis in terms of function and structure.
4. **Evaluate** the role of royal heritage in promoting cultural tourism in India.
5. **Assess** the conservation challenges associated with heritage buildings.

Structure:

15.1 Forts & It's Types

15.2 Royas

1 Palaces

15.3 Havelies

15.4 Keyword

s

15.5 Self-Assessment

Questions 15.6 Further

Readings

15.1 Forts

India is considered as a land of the forts. There had been many leaders in India who were brave and very much skillful. They had constructed many castles or forts. These forts have magnificent high levels of engineering and architecture. In India, there are many forts. These regions have many beautiful forts that attract a large number of tourists every year.

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. It was the strongest.

The most of the fort 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 have crenellations, embrasures and sloping walls.

Types of Ancient Indian Forts –

The forts classified into 6 types based on the differentiated by their major mode of defense:

1. 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

2. Dhanvana- or Maru-Durga (Desert Fort): Surrounded by an arid area of at least 5 yojanas (73 km).

3. 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.

4. Vana-Durga (Forest fort): Surrounded by a dense forest over a distance of at least 4 kroschas (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.

1. 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

6. **Nri-Durga (Human fort)** - Defended by a large number of loyal and experienced warriors. Usually a city fortress, populated by a substantial garrison.

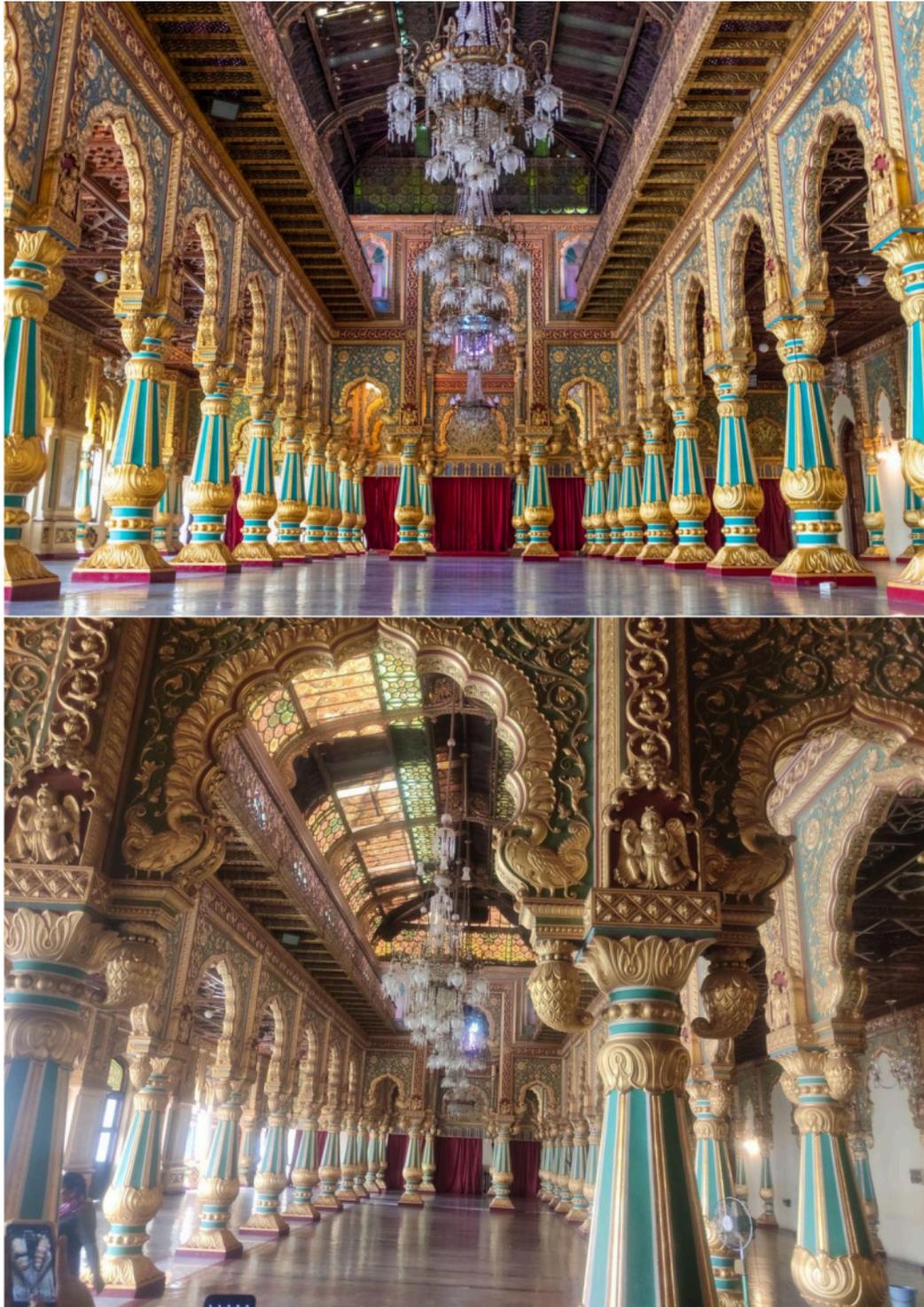
The notable feature about each of the forts and palaces is the exquisite carving work that has survived till date and still receives appreciation from people worldwide.

Introductory Case Study: Adaptive Reuse of Mysore Palace

Background

Mysore Palace is one of the most visited royal monuments in India. It was the residence of the Wodeyar dynasty and represents Indo-Saracenic architectural style.







As noted in your text, the palace features:

- Gold-plated dome
- Durbar Hall (Diwan-i-Am)
- Ambavilas (Diwan-i-Khas)
- Royal throne displayed during Dasara

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Contextual Issue

After independence, the palace transformed from:

Royal residence → Public museum → Major tourism attraction.

Challenges emerged:

- Managing heavy tourist inflow
- Preserving paintings and royal artifacts
- Festival crowd control during Dasara
- Revenue vs preservation balance

Stakeholders

- Palace Trust
- ASI
- Karnataka Tourism
- Local artisans
- Visitors

Link to Lesson Concepts

This case reflects:

- Transition from royal power centre to tourism asset
- Heritage commercialization
- Conservation management

Managerial Insight:

Royal monuments today function as cultural tourism products and require professional heritage management.

Features of Indian Forts

Forts of India are famous for their style, design, and material used like marble or red sandstone. The style of architecture was known as the Corbelled style of architecture. The important feature of architecture was the use of the arch, the dome, and the minaret.

➤ **Building Materials**

The materials used for constructing forts differ from region to region. Stone was extensively used and gypsum was used for plastering buildings. Lime plaster was reserved for places that need to be secured against water leakage in roofs, canals, and drains.

➤ **Walls**

The walls of the forts were often looked higher from the outside than the inside. The walls of forts were very thick. Stone was the most important material for building forts. A wall could be an earthen rampart faced with stone on both sides. They were used Lime mortar as a binding material for construction. The walls were decorated and the height of the walls is 36m -40m and width is 21m-25m.

➤ **Gate**

The gates of forts were much decorated. Gates of Indian forts were often high and wide. The length of the gate is 25 ft. and width is 13 ft. The gate of the fort has steel spikes to protect it from elephants.

➤ **Burj (Bastion)**

The shape of the bastion is semi-circular. It consists of three stories which having solid blocks of granite firmly cemented together or may be bound with iron clamps. The Weight of blocks was in the tons. There were some guns on the bastion which were used for defense purpose.

➤ **Gardens**

Gardens in forts were beautiful creations. It was designed in Mughal style. Large Gardens with water fountains and canals in north India were laid by many Muslims rulers. These gardens were placed within rectangular wall enclosure and divided into four quarters by artificial channels.

➤ **Mahal**

Inside the fort, there were palace or Mahal which were beautifully decorated with relief carving, floral inlay work with precious and semi-precious stones, and calligraphy. The royal palace was built for the emperor and their families.

Sheesh Mahal, Moti Mahal are some examples of palaces. The Sheesh Mahal was used as a private temple. Gold and silver leaves and a lot of mirror pieces were used as decorations. The Diwan-i Khas was a hall of private audience. It is a highly ornamented pillared hall.

➤ **Water Supply**

Numbers of Baolis were built during the medieval times. Baolis are step-wells to obtain underground water. It was an intelligent and durable technique for obtaining water. Baolis had a unique and beautiful architectural style with impressive appearances. Earthen pipes were used for water supply. These pipes would have been used to carry water to different places in the palace.

➤ **Worship places**

In forts, there were places of worship. In Mughal forts there were mosques and in Hindu forts there were temples. The mosque includes one minaret each on the four corners. Temples have marble halls, pillars, carved ceiling, and roof. The architectural wonder of the medieval period was built to showcase power and wealth

Famous forts in India

- Red Fort, Chandni Chowk (Delhi)
- Gwalior Fort, Madhya Pradesh
- Golconda Fort, Hyderabad
- Jaisalmer Fort, Rajasthan
- Agra Fort, Agra
- Chittorgarh Fort
- Amer Fort, Jaipur
- Jhansi Fort, Jhansi (Uttar Pradesh)
- Bidar Fort, Bidar (Karnataka)

Famous forts in Andhra Pradesh

- Bobbili Fort, Bobbili
- Chandragiri Fort, Chandragiri
- Gooty Fort, Near Anantpur
- Kondapalli Fort, Kondapalli
- Kondaveedu Fort, Kondaveedu
- Vijayanagarm Fort

Indian Forts

Definition

A fort is a fortified structure built primarily for military defense.

Features

- Thick defensive walls
- Bastions
- Moats
- Watch towers

Example

Mehrangarh Fort







Tourism Importance:

- Museum exhibits
- Cultural festivals
- Film shooting locations

Royal Palaces

Royal palaces were residences of kings and reflect luxury and political authority.

Example

Chowmahalla Palace









As described in your text, it consists of:

- Grand Durbar Hall
- Courtyards
- Gardens & fountains

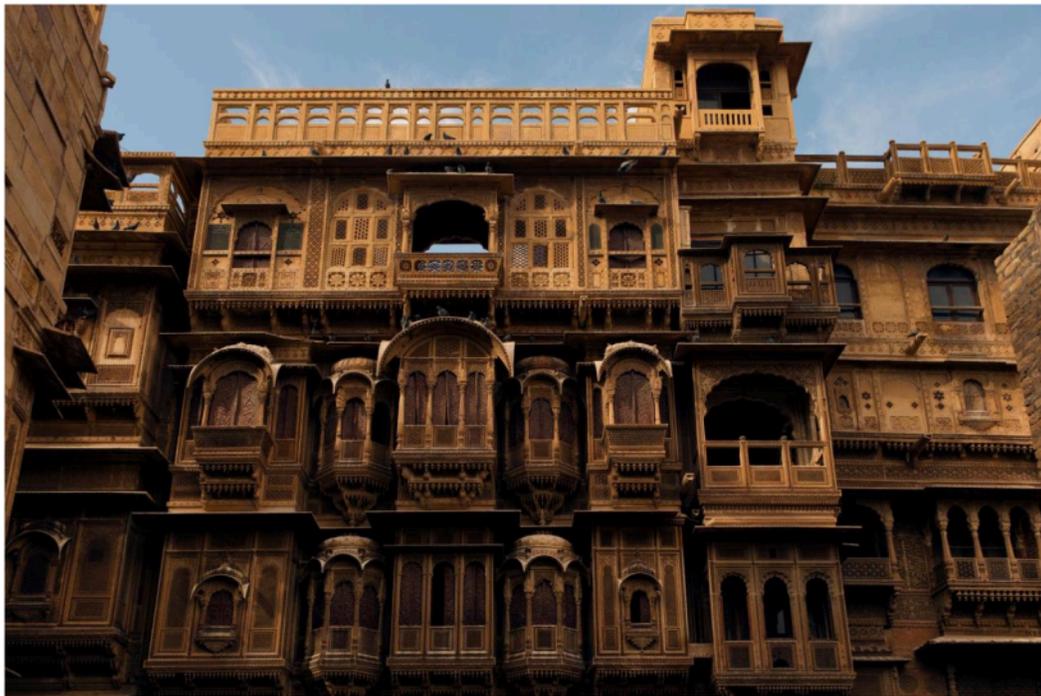
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Havelis

Havelis are traditional mansion houses built by wealthy merchants.

Example

Patwon Ki Haveli









Your document notes:

- 60 carved jharokhas
- Mirror work
- Intricate sandstone carvings

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Suggested Figures

Figure 1: Classification of Royal Heritage Structures

Shows: Fort – Palace – Haveli (Function & Features).

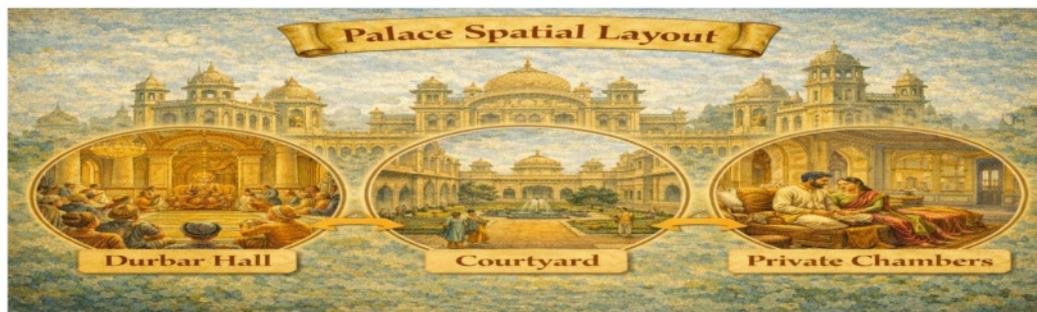


Figure 2: Fort Defensive Layout

Shows: Walls – Bastions – Gate – Moat.

**Figure 3: Palace Spatial Layout**

Shows: Durbar Hall – Courtyard – Private Chambers.

**Figure 4: Tourism Revenue Cycle**

Shows: Heritage → Visitors → Revenue → Conservation.



Activity 1: Monument Classification Task

Visit or research one structure and classify it as Fort, Palace or Haveli.

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Learning Outcome: Structural differentiation skill.

15.2 Royal Palaces

India is home to many Royal palaces and vast empires. Its history is full of numerous dynasties that have ruled over various parts of the country. While most monuments of the ancient period have been destroyed or lie in ruins, some medieval buildings have been maintained or restored to good condition. Several medieval forts and palaces still stand all over India. These are examples of the achievements of the architects and engineers of that age. The palaces of India offer an insight into the life of the royalty of the country. While some royal palaces have been maintained as museums or hotels over the last decades, some are still homes for the members of the erstwhile royal families. These forts and palaces are the largest illustrations and legacy of the princely states of India. They feature floats of flowers in grand fountains, shimmering blue water of magnificent baths and private pools, doric pillars, ornamental brackets, decorative staircases, and light streaming in through large windows. India possesses some of the most fascinating forts and palaces, a true royal retreat. It is not just a romantic longing for a royal experience, but also the search for the truly authentic Indian experience that brings thousands of heritage lovers to India's palaces. Rajasthan has many forts and palaces that are major tourist destinations in North India.

India is a land of culture and tradition, of values and a deep-rooted rich history.

Boasting of a rich and royal past replete with Maharajas, fortresses, forts, kings, queens, nizams, sultans and all that princely jazz and grandeur, these opulent palaces in India offer a mesmerizing peek into the bygone era. Some of these heritage homes and splendid palaces in India have been converted into luxury stays for you to get a taste of the regalia and royalty.

Some of the Famous Palaces in India

1. City Palace, Udaipur

City Palace is situated in the city of Udaipur in Rajasthan. It was built over a period of nearly 400 years, with contributions from several rulers of the Mewar dynasty. Its construction began in 1553, started by Maharana Udai Singh II of the Sisodia Rajput family as he shifted his capital from the erstwhile Chittor to the new found city of Udaipur. The palace is located on the east bank of Lake Pichola and has several palaces built within its complex. The palace complex has been built entirely in granite and marble. The interiors of the palace complex with its balconies, towers and cupolas exhibit delicate mirror-work, marble-work, murals, wall paintings, silver-work, inlay-work and leftover of colored glass. The complex provides a view of the lake and the Udaipur city from its upper. The owners of city palace is Arvind Singh Mewar, Mahendra Singh Mewar. The palace was pictured as a hotel in the 1983 James Bond film Octopussy, where Bond (played by Roger Moore) stayed as he began his quest to apprehend the antagonist Kamal Khan (Louis Jordan).

2. Mysore Palace

One of the magnificent monuments of Karnataka, The Maharajah's Palace is located in the heart of Mysore City in Karnataka India. Counted among the largest palaces in India, Mysore Palace in Mysore Karnataka was the pride of the ancient kingdom of the Wodeyar Maharajas of Mysore. A priceless national treasure, Mysore Palace is an exemplary embodiment of the famous IndoSaracenic architectural style. Prominent among the historical monuments in Karnataka, Mysore Palace Mysore is revered for housing some exquisite carvings and numerous works of art.

History – Mysore Palace Mysore was originally built of wood, but the magnificent structure got burnt in 1897. It was later in 1912 that Mysore Palace was rebuilt for the twenty fourth Wodeyar Raja. Presently managed by the Department of Archaeology in Karnataka, Mysore Palace in Karnataka India has been converted into a museum housing treasures from across the globe

Description The three-storied Mysore Palace Mysore features a series of square towers with arches covered by domes. The central courtyard of the palace is covered by a gold-plated dome at a height of 145 feet from the ground. You can enter Mysore Palace through the ‘Gombe Thotti’ or the Doll’s Pavilion, which is adorned by numerous Indian and European sculptures and ceremonial objects. The Elephant Gate or the main entrance to the Mysore Palace Mysore features floral designs and the Mysore royal symbol of a double-headed eagle. To the north of the gate are displayed dolls, dating back to the earlier 19th and 20th centuries, and also a wooden elephant carriage decorated with gold and other jewels.

The ‘Kalyana Mandapa’ marriage pavilion at Mysore Palace Mysore features a central octagonal gabled ceiling, with multi-colored stained glass and beautiful chandeliers from Czechoslovakia. Towering cast iron pillars, arranged in groups of 3 are placed at the corners of the structure. The ‘Diwan-I-am’ Durbar Hall has an ornate ceiling, a glistening floor and many sculpted pillars. Other attractions of Mysore Palace include paintings depicting the manifestations of Goddess Shakthi, Scenes from the Epics, and an original painting of legendary painter Raja Ravi Verma.

The ‘Ambavilas’ or Diwan-e-khas features carved doors bearing exquisite inlay works. This royal hall is adorned with beautiful stained glass ceilings supported by metallic beams. Mysore Palace Mysore is surrounded by 12 temples, some built in typical Dravidian style featuring a ‘gopuram’. The Mysore Palace museum exhibits exquisite paintings, portraits, jewelry, royal costumes and other royal belongings besides a rich collection of weapons. The 200 kg gold royal throne of the Wodeyars - sculpted with splendid artworks – is displayed during Dussera Festival at Mysore Palace in Mysore.

3. Chowmahalla Palace, Hyderabad

The history of Hyderabad is so enticing that it feels like reading a wonderful love story and its glorious past is no less than a fairy tale. And the most interesting part of this novel forms the rule of the Nizams, which fills pages of history with legendary contributions of art, architecture and science.

A testimony to this aspect is seen in the form of the many exquisite monuments scattered all over the city. One such monument that in its striking sumptuousness still shows off the power of time immemorial is the engrossing Chowmahalla Palace. The name Chowmahalla refers to four palaces. The construction of the palace was initiated in the year 1750 by Nizam Salabhat Jung but it was Nizam Afzar-ud-Dawla Bahadur who saw that the palace was completed between the years 1857 and 1869. Originally, the palace covered 45 acres from Laad Bazaar on the north to Aspan Chowk Road which is on the south. The Chowmahalla complex is a replica of Shah's Palace in Teheran, Iran. Presently the palace consists of two courtyards with graceful palaces, the grand Durbar Hall or the Khilwat. Gardens and fountains add to the elegance. Southern Courtyard is the oldest part of the complex. It comprises of four graceful palaces Tahniyat Mahal, Mahtab Mahal, Afzal Mahal, and Aftab Mahal. Northern Courtyard has been restored and is open to the public. The main attraction of this area is the Bara Imam, which is a long corridor. It has rooms on the east wing, which once served as the administrative wing. Another stunning construction is the Clock Tower. It houses the Khilwat Clock which still works perfectly.

4. Falaknuma Palace, Hyderabad

The Falaknuma Palace is well known for its architecture and for housing the largest Venetian chandeliers. The Palace has 40 beautiful Venetian chandeliers. Often referred to as the Mirror of the Sky, the Falaknuma Palace is 2000 feet tall.

History – Built by the then Prime Minister of Hyderabad, Nawab Vikar-ul-Ulmara, the Falaknuma Palace is believed to be built over a period of seven long years. The palace was gifted to the Nizam of Hyderabad, Mehboob Ali Khan.

Description – Covering an area of 9, 39 712 square meters, the Falaknuma Palace is

designed by a famous Italian architect who combined Italian and Tudor architecture to build a marvellous piece of art. The palace is shaped like a scorpion with two stings stretching outwards. The main building of the palace is located at the centre while the kitchen and the harem are built in the southern parts. The stained glass windows, a library with a special walnut carved roof, the Venetian chandeliers, the carved rosewood furniture and the green leather upholstery combines to make the Falaknuma Palace a grand example of an extraordinary monument of Hyderabad.

The marbled staircase leads to the upper floors of the palace where the ceilings are carved with frescos. The two ton organ in the ball room is a special feature of the Falaknuma Palace. The Palace houses a wide and varied collection of rare paintings, furniture, manuscripts, best collection of Qurans in India and statues. This replica of the one library at Windsor Castle homes the rarest of manuscripts.

5. Hawa Mahal, Jaipur

The massive edifice of Hawa Mahal stands at the intersection of the main road in Jaipur, Badi Chaupad and was built by Maharaja Sawai Pratap Singh in the year 1799. Hawa Mahal derives its name from its unique structure, which is a mesh of small windows that allowed cool wind to enter the palace and hence kept the palace comfortable during the hot summer months. The main reason behind the palace's construction was to allow the women of the royal house to observe the festivities on the streets whilst being unseen from the outside as was the custom of the land. It is located right on the edge of the City Palace Jaipur and extends right to the 'zenana'.

Hawa Mahal is a structure made of red and pink sandstone and has a pyramidal structure which almost resembles a crown. It has been embellished with 953 tiny windows, also known as 'Jharokhas' and embellished with gorgeous latticework. From within, the Hawa Mahal palace is based on five floors each of which has a uniquely decorated chamber. A charming fountain welcomes you inside the main palace, from whereon you can make your way up to the different floors. The top of the palace offers a brilliant view of the City Palace, Jantar Mantar and the ever-

busy Siredeori Bazar. There is a small museum as well which holds some rich relics and miniature paintings.

6. Padmanabhapuram Palace

Padmanabhapuram Palace in Tamil Nadu is one of the most exquisite palaces of India that symbolize the rich and diverse cultural heritage of the country that has been around for many centuries aptly. This was the capital city of the erstwhile Travancore Empire and has been a true standing symbol of the region's history. Believed to have been built in the 16th century, the Padmanabhapuram Palace is home to many unique antiques and artefacts. What is worth noting about this palace is the fact that Padmanabhapuram Palace is made entirely from wood and no other material. Adorned with exquisite wooden carvings and designs, the simplicity of the Palace is what makes it a truly charming destination.

The Padmanabhapuram Palace is situated in a four - kilometre long fortress and is divided into a number of sections, each of which has a significance of its own. A number of unique articles such as old Chinese jars, a variety of weapons, brass lamps, wood and stone sculpture, furniture and large mirrors, paintings, a wooden cot and a polished stone cot are housed in the Padmanabhapuram Palace for safekeeping. Kerala Government is responsible for maintaining this enchanting palace and Padmanabhapuram Palace draws hundreds of visitors every day continuously.

7. Bangalore Palace, Bangalore

An epitome of great architecture and beauty, The Majestic Bangalore Palace preserves in it the spice of old regal opulence. Currently the central attraction in Bangalore, the palace was built in the year 1878. Chamarajendra Wadiyar's British Guardians bought the original property in 1873 from the principal of Bangalore Central High School, Rev, J Garret, from his funds. The palace is extraordinarily vast and spread across 45,000 square feet. A mixture of Tudor and Scottish Gothic architecture have resulted into the grand palace that we see today. The wooden structure of the palace along with the beautiful carvings both inside and outside showcases the royal culture in different ways.

Apart from being a major tourist destination, the palace is a host to different cultural

events, rock shows, and marriages. As per beliefs, King Chamarajendra Wadiyar drew his inspiration for building the palace from the Windsor Castle of London. The granite seats decorated with fluorescent blue ceramic tiles on the ground floor, a fairy tale Ballroom, the famous painter Raja Ravi Varma's paintings, vine-covered walls, and the Durbar Hall on the first floor come together to form the prepossessing Bangalore Palace.

Activity 2: Tourism Impact Analysis

Study how one palace contributes to local economy.

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Learning Outcome: Economic linkage analysis.

15.3 Havelis

A haveli is a traditional townhouse or mansion in the Indian subcontinent, usually one with historical and architectural significance. The word haveli is derived from Arabic hawali, meaning "partition" or "private space", popularised under the Mughal Empire, and was devoid of any architectural affiliations. Havelis to be used as a generic term for various styles of regional mansions, townhouse and temples found in the Indian subcontinent.

Havelis in India

India is a land of rich cultural heritage and glorious history. The beautiful architecture of the havelis displays the creativity and excellent craftsmanship of the artisans of those times. The brilliance of the havelis makes them a great tourist attraction for every type of traveler, right from a history buff to photographer. India is dotted with a number of havelis. Jaisalmer, Delhi, Udaipur, Shekhawati and

Jodhpur are home to the best havelis in India. Ghalib Ki Haveli, Nathmal Ki Haveli, Samode Ki Haveli, Kanor Ki Haveli, Sardargarh ki Haveli and Chunnamal Haveli are some popular havelis of India.

Most havelis of India take influence from Indian, Central Asian and Islamic Persian architecture. In India, almost all havelis have a courtyard with a fountain in the centre. Of all haveli styles, Mughal-style havelis are considered the finest. The beautifully decorated havelis of India speak much about the glory of the royal kings and queens. The royal look of the havelis is enhanced by the stone carved balconies.

A number of havelis have now been converted into heritage hotels and offer a luxurious stay to the guests. These havelis feature a unique vintage charm which makes every guest enjoy a king like stay.

Some of the famous Havelis India –

1. Bagore ki Haveli, Udaipur

It was Built in 18th century in the vicinity of Lake Pichola, Bagore ki Haveli is a place of incredible architecture and excellent glasswork, drawing admirers from within and outside the country. It was initially constructed by Amarchand Badwa. However, after his death the haveli came under the control of Mewar royal family and the edifice was further extended by Maharaja Shakti Singh, who added three stories to it. The Haveli has over 138 rooms as well as several balconies, courtyards, corridors and terraces, embellished with fine architecture and other charming elements like frescos, murals, latticed screens and fine mirror work etc.

The haveli is lighted in the evening with colorful hues and several performances including traditional dance and music are organized to exhibit the erstwhile Rajasthani culture and tradition. The Tourist Attractions of this haveli is Fine architecture, museum, and traditional Rajasthani cultural performances.

2. Rampuria Haveli, Bikaner

The reminiscence of the bygone era, Rampuria Haveli is “the pride of Bikaner”. According to Aldous Huxley, a prominent writer and philosopher, the exquisite palatial house is a sight to marvel at. Rampuria Haveli is an exquisite blend of antiquity, grandeur and exquisiteness. The royal mansion was built to befit the

lifestyle of the wealthy merchant family, Rampuria.

History – Initiated around the 1400s, the Rampuria Haveli is one of the beatific heritage sites of Bikaner. The construction of the Rampuria Haveli was idealized and constructed by Balujee Chalva under the express orders of the influential and rich merchant family, Rampuria. It is a popular tourist destination is plagued with excellent and exquisite handiwork prevalent during the 15th century.

Architecture of Rampuria Haveli – The Rampuria Haveli is a beautiful specimen constructed of Dulmera red sandstone as the crucial base material. The mansion demonstrates gorgeous arty abilities prevalent during that era. The inner halls and rooms are decorated and beautified with aesthetic art. The décor comprise of first-class paintings and artefacts made from fine wood. The seamless fusion of not only the Mughal and Victorian architecture but also of the Rajputana architecture is truly inspiring and magnificent.

There are many small section of the Havelis which are open for display to the common public of today. While visiting the Rampuria Haveli, you can enjoy the splendor and magnificence of the Redstone architecture. Bask in the beauty of the Haveli in Bikaner. Savor in the 400 years of legacy and architecture.

3. Patwon Ji ki Haveli

The Patwon Ji ki Haveli is a remarkable piece of architecture and is also the most stunning havelis in the city. A cluster of 5 small havelies, it was the first haveli that was constructed in Jaisalmer. The first havelis out of these was commissioned by Guman Chand Patwa in 1806 and boasts of being the biggest as well as grandest mansion. It is said that he was a very rich trader of those times and so he commissioned 5 separate havelis for his 5 sons. All the havlies was constructed in the initial 60 years of the 19th century.

The walls of Patwon ki Haveli were encrusted with stunning mirror work and beautiful paintings, which have slightly lost its sheen due to abuse and encroachment. The colossal arches, 60 wonderful jharokhas (balconies) and gateways are other highlight of the architecture. Every arch has a different theme

and depiction. In this haveli made from yellow sandstone, the main gateway in brown color looks amazing. A mix of Indian and Persian styles of architectures, this havelis is a representation of the affluent living standards of the merchants of Jaisalmer. Colorful frescos and murals, huge corridors, intricate stone carvings, sculpted pillars and delicate jalli/ lattice work looks exotic.

Standing proudly in a narrow lane near the Patwa complex, this haveli currently is under the management of the government. The office of State art and craft department and the Archeological Survey of India (ASI) is placed in the haveli.

Case Study for Self-Assessment

“Conversion of Palace into Luxury Hotel”

A 19th-century palace is converted into a five-star heritage hotel.

Questions:

1. What are benefits of adaptive reuse?
2. What risks does commercialization pose?
3. How can authenticity be preserved?
4. Suggest revenue-sharing model for conservation.

Activity 3: Conservation Proposal

Prepare short note on maintaining old sandstone structures.

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Learning Outcome: Heritage management application.

15.4 Keywords

Fort – A fortification is a military construction or building designed for the defense of territories in warfare, and is also used to solidify rule in a region during peacetime.

Palace – A large and impressive building forming the official residence of a ruler, pope, archbishop, etc.

Haveli – A mansion building.

15.5 Self-assessment questions

1. Write a brief note on Indian forts and explain its types?
2. Explain the significance of Indian Royal palaces for promoting tourism in India?
3. Briefly discuss the significance havelis in India?

Improved Self-Assessment Questions

A. Short Answer (with answers)

1. What is a fort?
Answer: A fortified military structure.
2. What was the primary function of a palace?
Answer: Royal residence.
3. Haveli refers to?
Answer: Mansion house.
4. Example of a royal palace in Hyderabad?
Answer: Chowmahalla Palace.
5. Forts were mainly built for?
Answer: Defense.

B. Essay Questions (Hints)

1. Types of Indian forts.
(Hints: hill, desert, water forts)
2. Significance of royal palaces in tourism.
(Hints: museums, festivals)
3. Architectural features of havelis.
(Hints: jharokhas, frescoes)
4. Heritage conservation challenges.
(Hints: weathering, commercialization)

C. Analytical MCQs

1. Bastions are part of:
 - a) Haveli
 - b) Fort ✓
 - c) Palace
 - d) Temple
2. Jharokha mainly found in:
 - a) Mosque
 - b) Haveli ✓
 - c) Stupa
 - d) Cave
3. Royal throne displayed during festival in Mysore:
 - a) Diwali
 - b) Dasara ✓
 - c) Holi
 - d) Eid
4. Chowmahalla Palace built by:
 - a) Wodeyars
 - b) Nizams ✓
 - c) Cholas
 - d) Guptas
5. Fortification primarily means:
 - a) Decoration
 - b) Defense ✓
 - c) Worship
 - d) Trade

15.6 Further Readings

- 1) The Forts of India Hardcover by Virginia Fass – 24 Mar 1986
- 2) Forts and Palaces of India Hardcover by Amita Baig (Author) – 2010
- 3) Havelis: A Living Tradition of Rajasthan Hardcover by Shikha Jain, 2004

A. Text Books

1. Fass, Virginia, *The Forts of India*, B.T. Batsford Ltd., London, 1986.
2. Baig, Amita, *Forts and Palaces of India*, Roli Books, New Delhi, 2010.
3. Jain, Shikha, *Havelis: A Living Tradition of Rajasthan*, Shubhi Publications, Gurgaon, 2004.
4. Tillotson, G.H.R., *The Rajput Palaces*, Yale University Press, New Haven, 1994.
5. Michell, George, *The Hindu Temple*, University of Chicago Press, Chicago, 1988.

B. Other References

- Archaeological Survey of India Reports
- Ministry of Tourism – Heritage Hotel Scheme
- UNESCO Cultural Landscape Documentation

Lesson Writer

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Lesson-16

Museums

Objective

After studying this lesson, you should be able to:

1. **Explain** the concept, functions and evolution of museums in India.
2. **Analyse** different types of museums and their collections.
3. **Distinguish** between public, private and specialized museums.
4. **Evaluate** the role of museums in heritage conservation and education.
5. **Assess** the contribution of museums to cultural tourism.

Structure:

- 16.0 Introduction
- 16.1 Role of Museums
- 16.2 Types of Museums
- 16.3 Famous Museums in India
- 16.4 Museums in AP
- 16.5 Role of The Archaeological Survey of India (ASI)
- 16.6 Keywords
- 16.7 Self-Assessment Questions
- 16.8 Further Readings

16.1 Introduction

The Museums have to collect and preserve old artifacts, sculptures, and objects. They are a good source of entertainment. These museums help to preserve and promote our cultural heritage. The Art galleries can showcase ancient history and different cultures in a visual manner through paintings. As such, this visual history provides a snapshot of what life was like at a particular period of time through the artwork. For instance, the art may provide information about the people living in a particular time period.

16.2 Role of Museums

Museum is a place, museums are helping to preserve and promote our cultural heritage. It collects the objects and materials of religious, cultural and historical

value. Museums are to store old artifacts, sculptures, objects, and history, etc. Museums are a great source of knowledge. It not only gives us knowledge but also makes us familiar with our history, culture, civilization, religion, art, architecture of our country. The museum contains a

fine collection of antique and modern Indian textiles. Nowadays Museums are very helpful and support in research and study fields.

16.3 Types of Types of Museums

- a) **Fine arts:** The Fine arts museum contains all types of paintings, drawings, sculpture, architecture, etc. example - Picasso Museum - Barcelona, Spain
- b) **Historical Museums:** Historical museums have illustrated historical events or periods, personalities, etc. They have weapons, statues, artifacts made of stones and other material – Mysore Maharaja Palace, Mysore. Amravati state Museum, Amaravati.
- c) **Science and Technology:** The Science and Technology Museums are representative of the History, growth, and Importance of science, and technology. Example - HAL Heritage Centre and Aerospace Museum, Bangalore.
- d) **Museum-house:** It is located in the birthplace of a famous person such as Sabarmati Ashram, Dr. Bhim Rao Ambedkar's home, Tipu Sultan palace, etc.
- e) **Archaeological Museum:** It contains all the objects related to history. Example - The Amaravati Archaeological Museum, Amaravati.
- f) **Railway Museums:** The Railway Museums has to showcase Railway History, Growth, and Importance. This museum contains the ancient steam locomotives, wagons, carriages, special purpose vehicles, telecommunication equipment and several other things related to the railways. Example – National Rail Museum, Delhi.
- g) **Medical Museums** – The Medical Museums has to showcase the History of Medicines, Importance of Human Organs, and Growth of Medical Plants. This museum is very useful for Medical Research. Example -

NIMHANS Brain Museum, Bangalore.

- h) **General Museum:** This Museum has to showcase the one specific subject such as Tribal, Plants, Dolls, Religious, Air force, etc. Example – Tribal Museum Araku.

16.4 Famous Museums in India

1. National Museum – The National Museum is established in the year of 1949 in Delhi. It is the largest Museum in India and it contains a wide variety of articles from ancient to modern art. It has around 200,000 works of Indian and foreign art, covering over 5,000 years.

2. Doll's Museum – The International Dolls Museum is collected a large number of dolls, it is located in Delhi. It was set up by K. Shankar Pillai, he is a political cartoonist.

Dolls Museum contains 6000 dolls from 85 countries like Japan, Africa, and different states of India. This museum has to display and showcase the Doll's in a different manner.

3. The National Rail Museum – The National rail museum is located in Delhi and it is established on 1 February 1977. This museum has to focus on Indian Railways growth and importance. This museum has to describe the railway history of India. This Museum has to showcase the old steam locomotives, models of railway wagons, telecommunication equipment and several other things related to the railways.

4. Tipu Sultan's Museum – This Museum is especially dedicated to Tipu Sultan, the king of Mysore, Karnataka. This museum having several oil paintings, clothes, weapons, crowns, utensils and pencil sketches of Tipu Sultan and his family.

5. Indian Museum – Indian Museum is located in Kolkata. It is founded in the year of 1814 at the cradle of the Asiatic Society of West Bengal. This museum is the earliest and the largest multipurpose Museum not only in the Indian subcontinent but also in the Asia- Pacific region of the world. This museum has a rare collection of antiques, ornaments, fossils, skeletons, mummies and Mughal paintings.

16.5 Famous Museums in Andhra Pradesh:

Andhra Pradesh is a state with a rich historical past. Several dynasties have ruled the state and each has had a remarkable contribution in moulding the culture of the state. This multi-hued culture of the state is reflected in each and every aspect of Andhra society. The legacy is being carried forward very successfully. The cuisine, the literature, music, dance and various other art forms mirror the culture of the state. In addition to that, the Museums of Andhra Pradesh also represents its diverse culture. The Museums of Andhra Pradesh are depositories of a variety of objects that manifest the rich historical and cultural heritage of the land. A visit to the Museums of Andhra Pradesh provides valuable insights into the history of the place.

The Museums of Andhra Pradesh are the storehouses of an impressive selection of sculptures, paintings and various other artefacts that are of immense historical and artistic value. It is a matter of immense pleasure to all art and history lovers to witness all the beautiful works of art housed in the Museums of Andhra Pradesh. The Museums of Andhra Pradesh are rich repositories of rare antique pieces and it is a great privilege to be seeing these exceptional pieces.

1. Araku Tribal Museum

The Araku Tribal Museum is perhaps as famed as the place that houses it, the splendiferous Araku Valley. Started in February 1996, the museum unlike others is not historical, but instead showcases the orthodox lifestyle, along with the social, economic and cultural norms and customs of the native tribes of the region. The museum itself is built with mud and various metals that give it an authentic tribal feel and lend more credence to the artifacts that reside within.

Aimed at preserving and displaying the dominant traits of original tribal culture, traditional handicrafts, and fine arts of ancient tribes, the display of beautiful artifacts, intricate ornaments and exquisite textiles of the tribes of Northern Andhra Pradesh is a sight to behold. Araku Tribal Museum is spread over two levels, the first one displaying some extremely rare artifacts belonging to the Eastern Ghats Tribal Culture. The museum has been designed to showcase tribal

lifestyle in motion, starting with a kitchen that displays utensils made of iron and mud. The passages within the museum that connect the various sections are constructed of mud walls adorned with drawings and artwork made by tribal's. Displayed further ahead are differences in house constructions that signify tribal hierarchy. Another section of Araku Tribal Museum showcases the local tribal dances of Mayur and Dhimsa, with their beautifully coloured mannequins dressed in vivacious clothing and accessories to match.

The second level of the museum also houses a shop with number of artists from local tribes, setting up stalls to try and entice customers with their own skilful creations of tribal art. The museum also houses The Tribal Arts and Craft Centre, which is aimed at promoting and showcasing the hitherto unknown tribal art of the region. The Centre also provides convenient accommodation, with ten double rooms, public conveniences and a cafeteria.

2. Amaravathi Heritage Centre and Museum

The Amaravathi Heritage Centre and Museum (formerly: Kalachakra Museum). This Museum hosts rare Buddhist Sculptures and antiquities collected from 12 Buddhist Sites of Andhra Pradesh. The Kalachakra Museum was inaugurated by the spiritual leader Dalai Lama during the Kalachakra Maha Sammelan on 9th January 2006. This museum located at Amaravathi on the river bank of Krishna River. It is maintained by the AP Tourism Development Corporation. This museum has shown Buddhist art objects and antiquities with a brief history of Buddhism. This Interpretation Centre is very the benefit to the Tourists, students, and scholars who are interested to study the Amaravathi School of Art at one place.

This Museum is maintained by Dr.Amareswar Galla, he is the Curator and International Heritage Advisor, Ancient Amaravathi Town. This Heritage Centre has been helping to conserve, interpreting, presenting and safeguarding the heritage values of the Amaravathi Heritage Town illustrated by objects, art works, and documentary heritage through exhibitions and public programming.

This Centre will become the incubator of ideas and planning for capacity building, enabling a multiplier effect for the development of other heritage places in Andhra

Pradesh from the demonstration projects developed through Centrally-sponsored HRIDAY (Heritage City Development and Augmentation Yojna) PRASAD (Pilgrimage Rejuvenation and Spirituality Augmentation Drive).

3. Amaravathi Archaeological Museum

The Amaravathi Archaeological Museum is located at Amaravathi village, in Guntur district. It is maintained by the Archaeological Survey of India. It opens in the morning at 10:00 and closed at 5:00 pm and Friday holiday. This Museum consists modal of Amaravathi Mahachaitya.

The Amaravathi Archaeological Museum had a wonderful collection of antiquities that have been collected from various Buddhist sites in Andhra Pradesh and other places. The exhibits in this museum are arranged in 3 galleries. These exhibits are belonging to the period of 3rd century B.C. to 12th century A.D. This museum has shown the old history of this region and the life of the Gautama Buddha. It occupies a pre-eminent position in the History of Indian art, especially in Buddhism.

Gallery-I: The Gallery-I has displayed an imposing image of Buddha, and the rarest collection includes coins, beads, terracotta's, pottery, neoliths, drum-slabs, pillars, rail- fragments, and miscellaneous sculptures.

Gallery-2: The Gallery-2 has displayed the two Buddha images from Alluru, a stone wheel from Lingarajapalli, carved and inscribed pillars, and medieval sculptures.

Gallery-3: The Gallery-3 has displayed the great sculptures that belong to 2nd Century BC. To showcase the vigor and vitality during the Satavahana period, the full-size ornate bull (Nandisvara) of the Satavahana period, it is an attractive piece of art picked up from the local Amaresvara temple.

The greatest attraction of this museum is the tall and elegant bronze statue of Lord Buddha. It probably belongs to the 8th century A.D and was excavated from the south eastern part of the Deccan. The sculptural dexterity revealed in the statue is commendable.

4. Bapu Museum, Vijayawada

The Bapu Museum (formerly: Victoria Jubilee Museum) is an archaeological museum, It was renamed in the memory of the renowned film director, illustrator, cartoonist and author Bapu (film director). The museum is maintained by the Archaeological department and has large collection of sculptures, paintings and artefacts of Buddhist and Hindu relics, with some of them as old as 2nd and 3rd Centuries. The structure of building is an Indo- European style of architectural and is more than a hundred years old structure. The Museum is renovated before the celebrations of Krishna Pushkaralu 2016.

5. Nagarjunakonda Museum, Nagarjuna Sagar

The Nagarjunakonda Museum is located in Nagarjunakonda promises, Nagarjuna Sagar. It is the unique distinction of being the sole island museum in the whole world. Nagarjunakonda was a major Buddhist center in AP. A large number of Buddhists lived here. The Nagarjunakonda Museum attempts to preserve the excavated remains of the Buddhist civilization at Nagarjunakonda. In fact, the building of the Nagarjunakonda Museum is akin to that of a Buddhist Vihara. The museum is also named after the founder of Mahayana Buddhism, Nagarjuna.

One can get valuable insight into the Buddhist culture prevalent in this region by wandering around the museum. It is almost like taking a walk back in time. One will simply be amazed to see the astounding collection of relics of Buddhist art and culture housed in the Nagarjunakonda Museum.

The exquisite sandal stone sculptures in this historical museum are sure to impress any visitor. The major attraction of this museum is the monolithic statue of Lord Buddha. The magnificent statue stands tall and the posture is very graceful. The expression of peace and poise is very amazing. Apart from this elegant statue, there are several exquisitely carved stone slabs in the Nagarjunakonda Museum. The carvings in the slabs depict the life of Buddha. They adorned the Stupas at one point in time but are currently to be seen in this museum of Andhra Pradesh.

Introductory Case Study: Modernization of the National Museum, New Delhi

Background

National Museum houses over 2,00,000 works of art spanning 5,000 years of Indian cultural heritage — including Harappan artifacts, Gupta sculptures, Chola bronzes and miniature paintings.







Contextual Trigger

Recent modernization initiatives included:

- Digital cataloguing
- Interactive display screens
- Climate-controlled galleries
- QR-based interpretation systems

However, challenges emerged:

- Budget constraints
- Staff training gaps
- Visitor engagement strategies
- Balancing conservation with accessibility

Stakeholders

- Ministry of Culture
- Museum curators
- Conservation experts
- Tourists

- Educational institutions

Managerial Issues

- Preservation vs public display
- Digitization and documentation
- Visitor experience design
- Revenue generation

Linkage to Lesson Concepts

- Museum functions
- Educational role
- Conservation methods
- Tourism integration

Analytical Insight:

Modern museums are not static repositories but dynamic cultural institutions integrating conservation, research, education and tourism.

Concept and Functions of Museums

A museum is a permanent institution serving society by:

- Collecting
 - Conserving
 - Researching
 - Exhibiting
 - Educating
-

Types of Museums in India

1. Archaeological Museums

Example:

Indian Museum



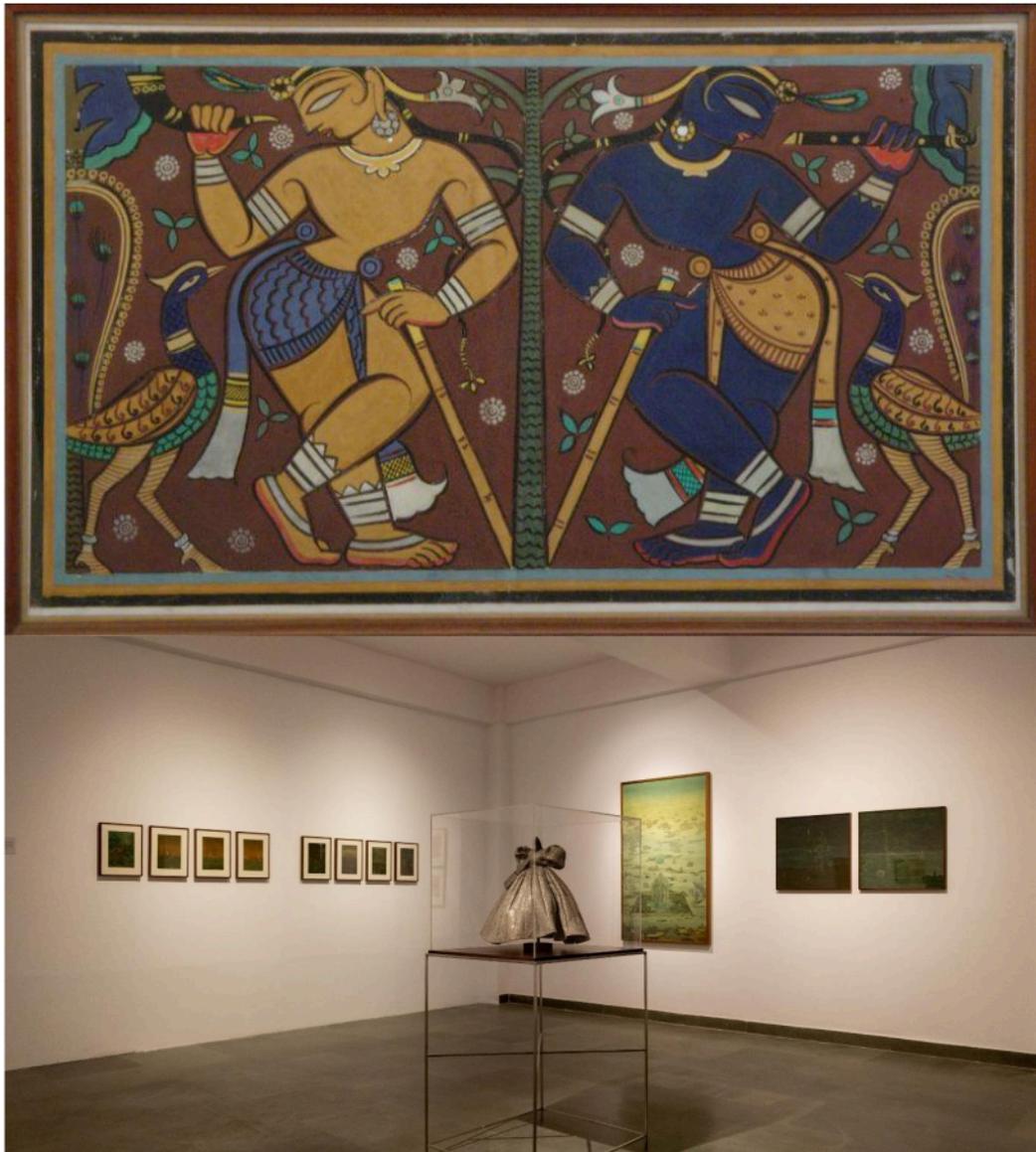




2. Art Museums

Example:
National Gallery of Modern Art







3. Science Museums

Example:
Nehru Science Centre

4. Specialized Museums

Example:
Salar Jung Museum





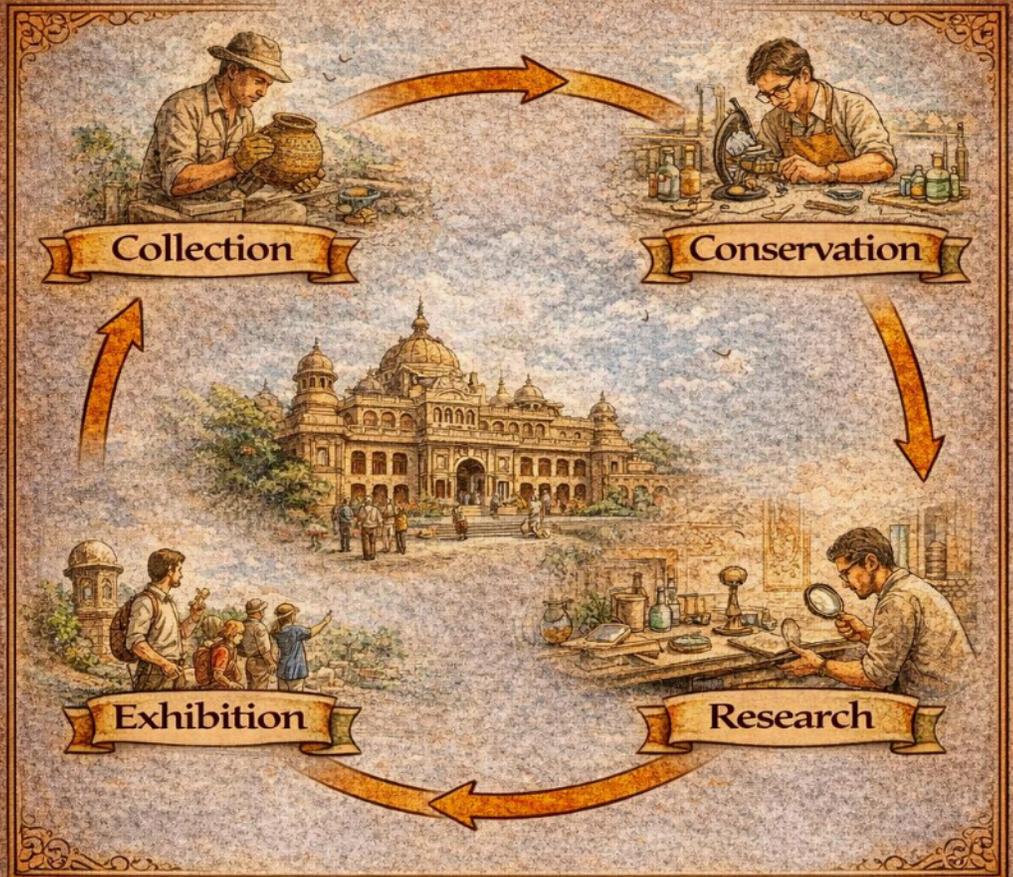


Suggested Figures

Figure 1: Museum Functions Framework

Shows: Collection → Conservation → Exhibition → Education → Research.

Museum Functions Framework



- **Collection** — Acquiring and documenting artifacts
- **Conservation** — Preserving and restoring historical items
- **Exhibition** — Displaying collections to the public
- **Education** — Educating and engaging visitors
- **Research** — Studying and analyzing collections

Figure 2: Types of Museums Chart

Shows: Archaeological – Art – Science – Specialized.

**Figure 3:** Museum Management Cycle

Shows: Acquisition → Documentation → Preservation → Display → Evaluation.



Figure 4: Museum & Tourism Linkage Model

Shows: Museum → Visitor Attraction → Revenue → Cultural Promotion.



Student Learning Activities

Activity 1: Virtual Museum Visit

Visit a museum website and analyse display methods.

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Learning Outcome: Digital heritage awareness.

Activity 2: Collection Documentation Task

List 5 categories of objects found in a museum.

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Learning Outcome: Classification skill.

16.6 Role of the Archaeological Survey of India (ASI)

The Archaeological Survey of India (ASI) is the premier organization for the archaeological researches and protection of the cultural heritage of India. It was founded in 1861 by Alexander Cunningham who also became its first Director-General. It works under ministry of culture. The primary object of surveying antiquarian remains in this country and their study. ASI's function is to

“explore,excavate, conserve, preserve and protect the monuments and sites of National & International Importance.”

Functions and Powers Archaeological Survey of India is an attached office of department of Culture with headquarters in New Delhi. The ASI is divided into a total of 29 circles each headed by a Superintending Archaeologist.

- | | | | |
|-----|-------------|-----|----------|
| 1. | Agra | 16. | Jaipur |
| 2. | Aizawl | 17. | Jodhpur |
| 3. | Amravati | 18. | Kolkata |
| 4. | Aurangabad | 19. | Lucknow |
| 5. | Bengaluru | 20. | Mumbai |
| 6. | Bhopal | 21. | Nagpur |
| 7. | Bhubaneswar | 22. | Patna |
| 8. | Chandigarh | 23. | Raipur |
| 9. | Chennai | 24. | Ranchi |
| 10. | Dehra Dun | 25. | Sarnath |
| 11. | Delhi | 26. | Shimla |
| 12. | Dharwad | 27. | Srinagar |
| 13. | Goa | 28. | Thrissur |
| 14. | Guwahati | 29. | Vadodara |
| 15. | Hyderabad | | |

The functions of Archaeological Survey of India are:

- It conducts archeological exploration and excavation regularly
- It also keeps developing epigraphically research, setting up and reorganization of site museums and training in archaeology
- Development of cultural and eco-tourism integrating with the monuments
- Preservation, conservation and environmental development of centrally protected monuments and sites, including World Heritage Monuments and antiquities.
- Conducting Research and Training in different areas of Archaeology
- Maintenance of gardens & development of new gardens surrounding centrally protected monuments and sites
- Implementation of the Antiquities and Art Treasures Act (1972)
- Regulate all archaeological activities in the country as per the provisions of the Ancient.

Major Activities of ASI

- **Protection of monuments:** Protecting monuments is the prime duty of the ASI. Ancient monument is any structure, erection or monument, or any tumulus or place of internment, or any cave, rock-sculpture, inscription or monolith which is of historical, archaeological or artistic interest and which has been in existence for not less than 100 years.
- **Excavations:** ASI undertakes archaeological excavations at many locations. Other agencies are also involved in excavations.
- **Conservation and preservation:** ASI undertakes archaeological researches and protection of the cultural heritage of the country. Maintenance of ancient monuments and archaeological sites and remains of national importance is, as stated before, a prime duty of the ASI. The activities are efficiently coordinated by dividing the nation into 29 circles. Both structural conservation and chemical preservation are undertaken.
- **Epigraphical studies:** Epigraphical studies are conducted at various locations

in the country to deal with survey, documentation, estampaging of inscriptions and coins; and decipherment, research, study and publication of research.

➤ **Managing museums:** A fine collection of grand heritage of the country has its permanent settlements at various museums in the country. ASI has a separate museums branch which manages site museums. The monuments and sites under the ASI have vast quantities of antiquarian remains that were unearthed and collected at the archaeological sites across India by ASI. The first ASI site museum was created in 1904 at Sarnath, Uttar Pradesh under the aegis of Sir John Marshall who was the first Director General of ASI. These were followed by site museums at Delhi Fort in 1909, Bijapur in 1912, Nalanda in 1917 and Sanchi in 1919. ASI has a number of period museums which showcase collections from the 17th-19th centuries or are conceptual museums such as the “**Swatantrata Sangraw Sangratalaya**” at Red Fort which deals with Indias freedom struggle and the Lucknow Residency Museum showcasing the Mutiny of 1857.

➤ **Publications:** ASI produces a variety of publications, both annual and special with subject matters ranging from archaeological researches in excavations, explorations, conservation, architectural survey of temples and secular buildings besides epigraphy and numismatics. Apart from this, the survey brings out popular literature in the form of guidebooks, folders/brochures, portfolio and picture postcards on centrally protected monuments and archaeological sites.

➤ **National Mission on Monuments and Antiquities** – The National Mission on Monuments and Antiquities was launched in 2007. It aims for preparation of a National Register for Built Heritage, Sites and Antiques and setting up of a State level database on Built Heritage, Sites and Antiquarian wealth for information and dissemination to planners, researchers etc. and better management of such cultural resources. The stipulated timeframe for the mission was five years from 2007 to 2012.

➤ **The Institute of Archaeology** – The Institute of Archaeology, New Delhi, was established in 1985, by upgrading the School of Archaeology which was

established in 1959. The institute aims to impart advanced training in multidisciplinary field of Archaeology, Epigraphy, Numismatics, Museology, Conservation, Antiquarian law, etc. It has a 2 years Post Graduate Diploma course in Archaeology.

➤ **Central antiquity collection (CAC):** This is a centre for collecting the explored and excavated pottery and other antiquities of the Archaeological Survey of India (ASI). Formed in the 1910s, this centre mainly houses the explored antiquities from Sir Aurel Stein's Central Asian Expeditions (1906-1916). CAC was initially established in the main building of ASI at New Delhi, which was later shifted to Safdarjung Tomb complex in 1958 and then to the present location, i.e., Purana Quila in 1974.

➤ **Central Archeological library:** This was established in the year 1902 in New Delhi and the collection of books at the library is around 1,00,000 which consists of books and journals. This library houses books and periodicals on various subjects, namely, History, Archaeology, Anthropology, Architecture, Art, Epigraphy, Numismatics, Indology, Literature, Geology, etc., along with many rare books, plates, original drawings, etc. Moreover, the ASI maintains library in each circle and branch to cater to its academic and technical requirements leading to research of primary nature.

➤ **Underwater archaeology wing:** It was established in the Archaeological Survey of India (ASI) in 2001 and it is actively engaged in conducting underwater archaeological studies in the Arabian Sea and Bay of Bengal.

➤ **Horticulture:** ASI maintains gardens also along with major monuments. The maintenance of these ornamental gardens is a necessity, second in importance only to the maintenance of the monuments themselves, for without them the monuments are incomplete.

Activity 3: Tourism Integration Study

Evaluate how museums contribute to city branding.

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Learning Outcome: Tourism linkage understanding.

16.7 Keywords

Museum – A building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.

Museology – The science or practice of organizing, arranging, and managing museums
Archaeology – The study of human history and prehistory through the excavation of sites and the analysis of artefacts and other physical remains.

Epigraphy – The study and interpretation of ancient inscriptions.

Numismatics – The study or collection of coins, banknotes, and medals.
Conservation - Prevention of wasteful use of a resource.

Preservation – The action of preserving something

Antiquarian – Relating to or dealing in antiques or rare books.

16.8 Self-Assessment Questions

1. Write is the role of Museums to promote tourism in India?
2. Explain the different types of Museums?
3. Explain the role of the Archeological Survey of India (ASI) and its functions?
4. List out the famous museums in Andhra Pradesh?
5. Write a brief note on the role of Archeological museum in India?

Self-Assessment Questions**A. Short Answer (with answers)**

1. Define museum.
Answer: Institution that collects, preserves and exhibits objects of cultural value.
2. First museum in India?
Answer: Indian Museum, Kolkata.
3. NGMA stands for?
Answer: National Gallery of Modern Art.
4. Primary function of museum?
Answer: Conservation.
5. Climate control required for?
Answer: Preservation of artifacts.

B. Essay Questions (Hints)

1. Discuss functions of museums.
(Hints: collection, conservation)
2. Types of museums in India.
(Hints: examples)
3. Role of museums in education.
(Hints: research, interpretation)
4. Museums and tourism development.
(Hints: cultural branding)

C. Analytical MCQs

1. Documentation in museum refers to:
 - a) Decoration
 - b) Record keeping ✓
 - c) Painting
 - d) Sales
2. Egyptian mummy in India found at:
 - a) NGMA
 - b) Indian Museum ✓
 - c) Salar Jung
 - d) ASI
3. Climate control prevents:
 - a) Tourism
 - b) Deterioration ✓
 - c) Exhibition
 - d) Marketing
4. Museum primarily serves:
 - a) Military
 - b) Society ✓
 - c) Industry
 - d) Politics
5. Research function relates to:
 - a) Conservation

- b) Academic study ✓
- c) Decoration
- d) Ticketing

Case Study for Self-Assessment

“Interactive Technology in Museums”

A state museum plans to replace traditional display labels with augmented reality (AR) guides.

Questions:

1. Benefits of digital interpretation.
2. Risks to artifact security.
3. Visitor engagement improvement.
4. Budget allocation priorities.

16.9 Further Readings

1. Museums and the Shaping of Knowledge by Eilean Hooper-Greenhill, Routledge, 1992
2. Marketing the Museum by Fiona McLean, Routledge, 1997
3. Museums and Modernity: Art Galleries and the Making of Modern Culture, by Nick Prior, Berg, 2002
4. Great Monuments of India (Dk) Hardcover by DK, 2 Nov 2009
5. The Manual of Museum Management by Gail Dexter Lord and Barry Lord, April 2009
6. Museum Exhibition Planning and Design by Elizabeth Bogle, September 2013

A. Text Books

1. Ambrose, Timothy & Paine, Crispin, *Museum Basics*, Routledge, London, 2018.
2. Lord, Barry & Lord, Gail, *The Manual of Museum Management*, AltaMira Press, Lanham, 2009.
3. Simpson, Moira G., *Making Representations: Museums in the Post-Colonial Era*, Routledge, London, 1996.
4. Timothy, D.J. & Boyd, S.W., *Heritage Tourism*, Pearson Education, Harlow, 2003.
5. Singh, Rana P.B., *Heritage Management in India*, Concept Publishing, New Delhi, 2012.

Lesson-17

Art Galleries

Objectives

After studying this lesson, you should be able to:

1. **Explain** the concept, functions and evolution of art galleries in India.
2. **Analyse** the role of art galleries in promoting modern and contemporary art.
3. **Distinguish** between public, private and commercial art galleries.
4. **Evaluate** the contribution of art galleries to cultural tourism and creative economy.
5. **Assess** management challenges in curating and exhibiting artworks.

Structure:

- 17.0 Introduction
- 17.1 Indian Art galleries
- 17.2 Significance of Art galleries
- 17.3 Types of Art galleries
- 17.4 Famous Onsite Art galleries in India
- 17.5 Famous Online Art galleries in India
- 17.6 Keywords
- 17.7 Self-Assessment Questions
- 17.8 Further Readings

17.1 Introduction

Cultural tourism is one of the major tourism concept concerned with a country, specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religion, and other elements that helped to shape their way of life. Travelers shared their values on the same platform through visiting cultural and natural resources, historically preserved places, museums, art galleries, world heritage sites. The Art galleries can showcase ancient history and different cultures in a visual manner through paintings. As such, this visual history provides a snapshot of what life was like at a particular period of time through the artwork. For instance, the art may provide information about the people living in a particular time

period.

17.2 Indian Art galleries

An Indian art gallery is a place that displays the works of Indian artists only. Indian art galleries have a wealth of Indian talent to offer. Traditional, contemporary, abstract etc, are some of the most common and famous genres of Indian paintings that people are interested in and buying these days.

17.3 Significance of Art galleries

The Art gallery is a building for the display of art, usually from the museum's collection. It might be in public or private ownership and may be accessible to all or have restrictions in place. Although primarily concerned with visual art, art galleries are often used as a venue for other cultural exchanges and artistic activities, such as performance arts, music concerts, or poetry readings. The Art galleries are the most commonly displayed like Paintings, collages, drawings, photographs, and installation artworks. Art galleries are to attract foreign and domestic tourists to the host country. Indian art galleries provide an idyllic platform for artists to showcase their talent.

➤ Provides a Window to the Past

Art galleries can showcase the history of a particular culture visually. As such, this visual history provides a snapshot of what life was like at a particular period through the artwork. For instance, the art may provide information about the people living in a particular period. The art may also help to explain the social and political climate at the time the artwork was made. More importantly, though, the art showcases the perspective of any one particular artist during a certain moment in time. In some pieces, the art may be more realistic; however, in other pieces, the artwork may be more symbolic.

➤ Promotes Art and Artists

Another purpose of art galleries is to promote art and artists. Whether they are emerging talent or already established artists, art galleries both recognize art talent and promote this talent to the public at large. In turn, art gallery attendees will be introduced to different perspectives and ways of thinking through the viewing of

this artwork. Also, the viewers of this art may be inspired to endorse a particular cause, change their way of thinking, and/or even create their works of art.

➤ **Promotes Tourism and the Economy**

The Art galleries can act as cultural go-to places within a city and in turn, attract art lovers and tourists to both the art galleries and the city as a tourist destination.

Attracting tourists to these art galleries can, in turn, boost the local economy. For instance, art lovers also eat at local restaurants, attend live shows, and stay in hotels. As a direct result, this behaviour boosts the local economy and in turn, creates more local jobs.

➤ **Educates People of All Ages**

The Art galleries educate children, youth, and adults alike. For instance, while we can read about art and/or a certain period in books or online, it is so much more meaningful to see the art and artefacts in person. After all, various research studies show that people with the first-hand experience retain information more than people who merely read about it in a book. Moreover, as mentioned, art and photography in art galleries can also inspire people to create new and dynamic works. Also, many art galleries offer tours and even art classes to the general public. These classes work to educate a new generation of art appreciators and artists alike.

Overall then, art galleries contribute immensely to society – whether it is economically – or through art appreciation, education, and inspiring others.

The Art Galleries - It will improve human person Memory

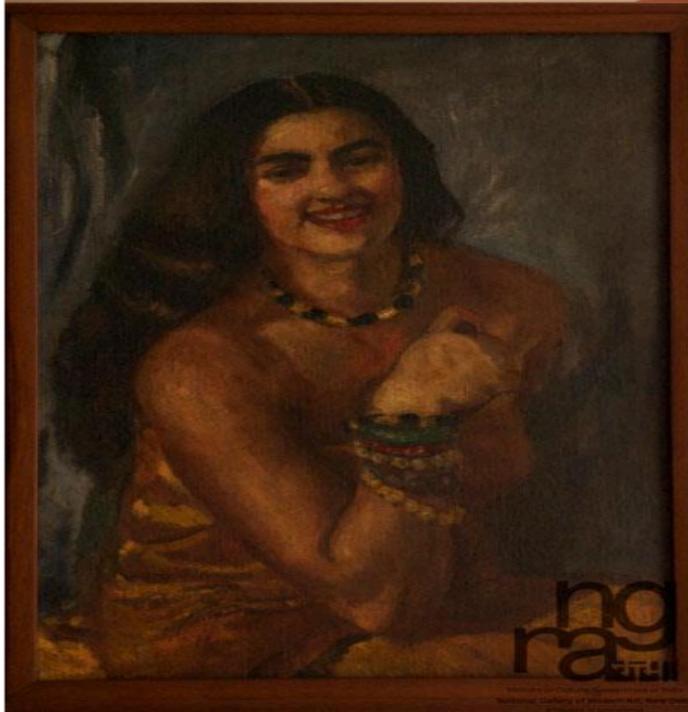
- Art Inspires Your Visual Imagination
- Art Helps You Make Mental Connections Between Space And Material Objects
- Visiting Art Galleries Makes You Aware of World Geography
- Art Galleries Are Depositories of History
- Art Galleries Give You The Experience Of Puzzlement
- Looking At Art In Galleries Creates Conflicting Opinions
- Visiting Art Galleries Inspires New Ideas

Introductory Case Study: Expansion of National Gallery of Modern Art

Background

National Gallery of Modern Art (NGMA) was established in 1954 to promote modern Indian art. It houses works of Raja Ravi Varma, Rabindranath Tagore, Amrita Sher-Gil, Nandalal Bose and other eminent artists.







Contextual Trigger

In recent years, NGMA introduced:

- Rotational thematic exhibitions
- International collaborations
- Digital catalogues
- Virtual tours

However, issues emerged:

- Limited youth engagement
- Funding constraints
- Competition from private galleries
- Conservation of modern materials

Stakeholders

- Ministry of Culture
- Curators and art historians
- Contemporary artists

- Tourists
- Art collectors

Managerial Issues

- Exhibition curation
- Artwork preservation
- Marketing and outreach
- Revenue generation

Linkage to Lesson Concepts

- Gallery classification
- Role in art promotion
- Cultural branding
- Creative industries

Analytical Insight:

Art galleries function as cultural intermediaries connecting artists, audiences, and the global art market.

Concept and Functions of Art Galleries

An art gallery is a space dedicated to:

- Displaying visual art
 - Promoting artists
 - Facilitating sales (commercial galleries)
 - Educating the public
-

Types of Art Galleries

1. Public Art Galleries

Government-funded institutions promoting art education.

Example:

National Gallery of Modern Art

2. Private Commercial Galleries

Profit-oriented establishments showcasing contemporary art.

Example:

Jehangir Art Gallery







3. University & Institutional Galleries

Affiliated with educational institutions for academic exhibitions.

Role of Art Galleries in Cultural Tourism

- Enhance urban cultural identity
 - Host art festivals & biennales
 - Attract creative class tourism
 - Promote city branding
-

Suggested Figures

Figure 1: Gallery Classification Chart
Shows: Public – Private – Institutional.



Figure 2: Art Promotion Cycle
Shows: Artist → Gallery → Exhibition → Buyer → Recognition.



Figure 3: Cultural Economy Model
 Shows: Gallery → Tourism → Creative Industry Growth.



Figure 4: Exhibition Management Process
 Shows: Selection → Curation → Display → Promotion → Evaluation.



Student Learning Activities

Activity 1: Exhibition Review

Visit an art gallery (physically or virtually) and review one exhibition.

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Learning Outcome: Critical art appreciation.

17. 4 Types of Art galleries: -There are two types of Indian art galleries, an onsite Indian art gallery, and online Indian art gallery. The objective of both galleries is to display and sell paintings. But each of them has their advantages and certain limitations.

1. **Onsite Indian Art Galleries** – An onsite Indian art gallery is made

of bricks and mortars and has a physical address. They are huge buildings that display the paintings. People are expected to come in huge numbers, stroll around the gallery and buy the ones that they like. Onsite galleries are the most conventional way of buying art.

➤ **Types of Onsite Indian Art Galleries**

- a) **Retail galleries** - The Retail art galleries are to sell and promote arts, artefacts, while earning a profit. Retail galleries take a commission of 40 to 50 percent of all sales.
- b) **Co-operative galleries** - Co-operative art galleries exist to sell and promote artists' works, but this art gallery is run by artists. In this gallery, the Members are to exhibit their own work in exchange for a fee, which covers the gallery's overhead. Some co- ops also take a commission of 20 to 30 percent to cover expenses. Members share the responsibilities of gallery-by sitting, sales, housekeeping, and maintenance.
- c) **Vanity gallery** - In the vanity gallery, the artist pays a fee to the gallery in order to show their work. Vanity galleries are particularly prevalent in big cities.
- d) **Non-profit art galleries** – The Non-profit art galleries are formed for the purpose of developing and promoting the work of artists in various visual and performing art forms such as film, sculpture, dance, painting, multimedia, poetry, and performance art. These galleries are run particularly larger institutions that may rely on funding from public sector sources.

Disadvantages of onsite galleries

The onsite galleries are located in particular cities, only few chances that you can attend them all. Moreover, they cannot be visited at any time, unlike an online Indian art gallery.

2. **Online Indian Art galleries** – Online Indian art galleries are websites that indulge in trading of India art. Just like onsite galleries, they display and sell Indian art pieces. Since they are virtual and do not have any physical address, they

can be visited at anytime from anywhere. Online art galleries have provided art advisory services that will make things easier for customers.

Advantages of Online Indian Art galleries

The buyers can directly contact the seller from purchasing the paintings at any time and any place in online. They provide a certificate of authentication to validate the legitimacy of the artwork being sold. They also provide free home delivery services. That is, you can buy any painting from an online Indian art gallery without any hassle and have it delivered right at your doorsteps without having to pay anything extra. Online payment methods allow conveniently selling the paintings. Use the payment options in online such as Credit card, Debit card and UPI payments.

Disadvantages of Online Indian Art galleries

The buyers can directly purchasing the paintings in online, but some time the hackers will hack the online websites. The Payment gateways and third-party payment processors charge service fees. The e-payment is not more safe & secure, it is still vulnerable to hacking. Cybercriminals can disable online payment methods or exploit them to steal people's money or information. Sometimes the Online payment methods can shut down due to technical problems.

17.5 Famous Onsite art galleries in India

- A. **Academy of Fine Art Gallery** – It is established in the year 1933 in Kolkata, it is the most significant art gallery in India. This Art gallery has displayed famous paintings by eminent Indian and foreign artists. Some of the famous paintings include 'Girl with a pitcher' and 'A Winter's Evening' by Rabindranath Tagore. Works of artists like Jamini Roy, Nandalal Bose, M. F. Hussain, etc., are also showcased at the art gallery.
- B. **The Government Museum and Art Gallery** – It is located in Chandigarh. It is established in the year 1968, this art gallery has different sections for sculpture, architecture and art paintings. This art gallery having Indian miniature paintings, contemporary art, portraits, etc. This Art gallery has displayed famous paintings by the illustrious artists like Raja Ravi Varma,

Amrita Sher-Gil, Jamini Roy, Rabindranath Tagore, Nandalal Bose, Abanindranath Tagore, etc, are part of the museum

C. Jehangir Art Gallery – It is located in Mumbai; it is established in the year 1952. This Gallery is owned by a private organization. This art gallery has displayed the famous paintings of all famous Indian artists from Jamini Roy to Arpita Singh.

D. National Gallery of Modern Art – It is located in Bangalore; it was established in the year 2009. This art gallery having more than 500 paintings from both traditional and modern genres. This Art gallery has displayed famous paintings by eminent Indian painters i.e. Raja Ravi Varma, Amrita Sher-Gil, Jamini Roy, etc. The paintings are sorted and displayed according to time periods, artists and school of art.

E. National Gallery of Modern Art – It is located in New Delhi. This gallery is an initiative by the Government of India. It was established in the year 1954. This art gallery having a collection of over 14,000 paintings by artists from India and Abroad. The paintings in this wide assortment include works of Raja Ravi Varma, Tagore brothers, Jamini Roy, etc.

Activity 2: Artist Promotion Study

Research how galleries promote emerging artists.

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Learning Outcome: Understanding creative economy.

17.6 Famous Online art galleries in India

A. Aakriti (<https://www.aakritiartgallery.com>) – The Aakriti is one famous online art gallery. This online website has promoting modern and

contemporary art in India. Aakriti Art Gallery presently operates from two places – one gallery is in Kolkata and the other is in New Delhi. Keeping with the latest trends of the art market, Aakriti online website has offer the fine arts from traditional paintings, sculptures, printmaking, and graphics to new media like conceptual art, video art, installations and experimental art and started an online art shop where a buyer can opt to select and buy a piece of modern and contemporary art of his or her choice from a variety of collections. Aakriti also conducts regular art camps, workshops, and seminars for the benefit of art lovers and artists. Aakriti has a dedicated ‘Affordable Art’ section, where you can choose the best artworks at affordable prices.

B. **Mojarto(<https://www.mojarto.com>)** – The Mojarto is India's largest aggregator for original paintings online. In addition to more than 13000 works of original art online, Mojarto also has an extensive selection of fine art prints, lithographs, and handcrafted collectibles sourced from emerging, mid-career and senior artists and artisans and more than 70 galleries represented. The Mojarto has explored the vast collection, for irreplaceable original limited edition artworks, affordable prints, and marvelous serigraphs sourced from the best of leading emerging artists in India. Our collection of curated handcrafted collectibles covers a wide range of products for every space in your home ranging from table lamps, serve ware, cushion covers, candle stands, artifacts, rugs, garden décor, stationery, and tableware. The Mojarto also carries a selection of designer jewelry crafted from semi-precious stones, crystals, brass, copper and organic materials like wood, bamboo, and jute. Powered by technology and driven by analytics, Mojarto provides a great browsing platform to select, shortlist and simulate before buying art & collectibles.

C. **IndianArtIdeas (<https://indianartideas.in>)** – It is a leading online art gallery, designed to act as a bridge between artists and art enthusiasts. IndianArtIdeas showcases artworks created by artists from across the globe. This website offers contemporary and modern art paintings, sculptures, sketches, prints, etc. IndianArtIdeas online website also offers services such as art for decor,

and personalized art.

D. AnYahh (<http://www.anyahhart.com>) – AnYahh is a premier online art gallery, it deals with a vivid variety of modern and contemporary art by budding Indian artists. AnYahh online website is established in 2005 with a promise to add a new dimension to the art scenario by regularly displaying a refreshing collection of trendsetting artwork. We offer an elaborate range of affordable art genres in the form of original paintings, such as- Traditional, Contemporary, Folk Art, Madhubani, organic abstracts, geometric abstracts, city art. Popular art collectibles available at AnYahh art gallery are- cushion covers, art trays, table mats, timepieces, coffee mugs, mousepads, etc. At AnYahh, our inherent desire is to give the most relevant guidance to art lovers who want to acquire exquisite art collectibles and art gallery paintings. We cater to the requirements of multiple corporate organizations and clients through our highly nuanced and personalized work which is exactly what puts AnYahh ahead of most other art galleries. Our artists personify dexterous talent and put in their deepest endeavor to come out with trendsetting art paintings. AnYahh is genuinely committed to raising the bar of affordable art and establishing its work as a vibrant source of home decor and unique gift ideas.

E. Indiaart (<https://www.indiaart.com>) – Indiaart is more affordable online art gallery, Indiaart online website has promotes the professional artists and emerging artists, sculptors, photographers, old masters, and other art creators. In this online website, art lovers have to browse the number of art collections like paintings, sculptures, limited edition prints, collectibles, and photographs. In this website, the customers are to buy and sell art, paintings, limited edition prints, collectibles, sculptures, photographs. The Indiaart online website is established in 2002 and it is worked closely with art collectors, individual and corporate buyers, architects and interior designers. In this website has offered the specific themes for the customer choice. The themes include abstract, architecture, Banaras, buddha, Buddhism, children, christ, cityscapes, conceptual, dance, flowers, folk Art, Ganesha, Heritage, Himalayas, Kerala, Kashmir, landscapes, love, Mumbai, music,

nude, portrait, Rajasthan, river, spiritual, temple, Venice, woman, and tribal.

F. **Rhythm Art (<http://rhythmartgallery.com>)** – Rhythm Art was set up under the banner ‘Painted Rhythm Art Gallery’ in 1987 and has since continued to promote and exhibit talented artists from all over India. With the intention of making ‘Art Affordable for everybody’ and with the introduction of the new generation into the family business, the gallery chose to rebrand itself. Rhythm Art Gallery works as a dedicated platform for young Indian artists to showcase their talent. The art gallery features the best creations of Indian artists. It has a wide range of paintings and sculptures and offers art services such as gallery services and exhibitions.

G. **Fizdi (<https://www.fizdi.com>)** – **Fizdi is one of the leading online art galleries in India. It is** the most trusted store for modern and affordable art since 2009. This website has offered the more than 25000 curated artworks on various subjects and themes from over 5000 artists and art galleries. It also offers Framing, Commissioned Art, Portrait and Photo-to-Painting services online. Fizdi online stores offering high- quality artworks with affordable prices - supported by stellar customer service. Fizdi showcases paintings of more than one thousand artists, something that gives you plentiful options for your living room, bedroom, kid’s room, etc.

H. **ArtFlute (<https://www.artflute.com>)** – The ArtFlute is one of the online websites for shopping the paintings to Indians at affordable prices. Artflute is the most loved online marketplace for world contemporary art since 2008. ArtFlute sells the original and licensed fine art prints for homes as well as offices. It showcases the best creations of both established and emerging artists. This website has offers the number of art prints such as The New Aesthetic art and Abstract Arts. These are all modern and contemporary artworks. It showcases a handpicked, exclusive collection of contemporary art and prints that have been created by talented artists from across the globe. ArtFlute believes in providing something unique for your home/office and its artworks come with the ‘Certificate of Authenticity’.

17.7 Keywords

Art Gallery – A room or building for the display or sale of works of art.

Art – The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Sculpture – The art of making two- or three-dimensional representative abstract forms, especially by carving stone or wood or by casting metal or plaster.

Painting - the action or skill of using paint, either in a picture or as decoration.

Collage - a piece of art made by sticking various different materials such as photographs and pieces of paper.

Drawing – a picture made with a pencil, pen, or crayon rather than paint.

Photograph - a picture made using a camera, in which an image is focused on to light-sensitive material and then made visible and permanent by chemical treatment, or stored digitally.

Installation art - Installation pieces are "assembled" right in a specific gallery space, and cannot be easily moved because they are site-specific, and three-dimensional. The act of installing or putting in/up art.

Abstract art – Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.

Activity 3: Gallery–Tourism Link Analysis

Identify how a city uses art galleries for branding.

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Learning Outcome: Tourism application skill.

17.8 Self-Assessment Questions

1. What is meant by Art gallery?
2. What is role Art galleries for promoting tourism in India?
3. Briefly explain types of Art Galleries in India with some suitable examples?

Self-Assessment Questions

A. Short Answer (with answers)

1. Define art gallery.
Answer: Institution displaying and promoting artworks.
2. NGMA established in?
Answer: 1954.
3. Commercial gallery objective?
Answer: Sale of artworks.
4. Example of private gallery in Mumbai?
Answer: Jehangir Art Gallery.
5. Curator's role?
Answer: Selection and arrangement of artworks.

B. Essay Questions (Hints)

1. Discuss functions of art galleries.
(Hints: display, promotion)
2. Public vs private galleries.
(Hints: funding, purpose)
3. Art galleries and cultural tourism.
(Hints: branding, festivals)
4. Challenges in contemporary art management.
(Hints: conservation, funding)

C. Analytical MCQs

1. Curator primarily responsible for:
 - a) Cleaning
 - b) Selection & display ✓
 - c) Ticketing
 - d) Security
2. Commercial gallery income source:
 - a) Taxes
 - b) Artwork sales ✓

- c) Donations only
- d) Government salary
- 3. NGMA promotes:
 - a) Ancient sculpture only
 - b) Modern art ✓
 - c) Wildlife
 - d) Science
- 4. Biennale is:
 - a) Annual festival
 - b) Two-year art event ✓
 - c) Museum
 - d) Palace
- 5. Galleries contribute to:
 - a) Military
 - b) Creative economy ✓
 - c) Agriculture
 - d) Mining

Case Study for Self-Assessment

“Corporate Sponsorship in Art Galleries”

A private gallery accepts corporate sponsorship that influences exhibition themes.

Questions:

1. Ethical implications of sponsorship.
2. Impact on artistic freedom.
3. Revenue vs independence debate.
4. Suggest governance framework.

References and Suggested Readings

A. Text Books

1. Ambrose, Timothy & Paine, Crispin, *Museum Basics*, Routledge, London, 2018.
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3. Mitter, Partha, *Indian Art*, Oxford University Press, New Delhi, 2001.
4. Smith, Melanie K., *Issues in Cultural Tourism Studies*, Routledge, London, 2009.
5. Thornton, Sarah, *Seven Days in the Art World*, Granta Books, London, 2008.

B. Other References

- Ministry of Culture – NGMA publications
- ICOM guidelines
- Lalit Kala Akademi reports

17.9 Further Readings

1. Indian Art and Culture by Nitin Singhania, Oct 2017.
2. Indian Art and Culture for Civil Services and other Competitive Examinations by Nitin Singhania (Author), Aug 2019
3. The Illustrated Story of Art: The Great Art Movements and the Paintings that Inspired them by (Dk), Sep 2013
4. The Artist's Way: A Course in Discovering and Recovering Your Creative Self by Julia Cameron (Author), Nov 2016
5. 1,500 Color Mixing Recipes for Oil, Acrylic & Watercolor: Achieve precise color when painting landscapes, portraits, still lifes, and more Spiral-bound by William F Powell (Author), Aug 2012

Lesson Writer K.Rajesh

Lesson-18

Fairs And Festivals

Objectives

After studying this lesson, you should be able to:

1. **Explain** the cultural and religious significance of fairs and festivals in India.
2. **Analyse** the socio-economic impact of major Indian festivals.
3. **Distinguish** between religious, seasonal and cultural festivals.
4. **Evaluate** the role of fairs and festivals in promoting tourism.
5. **Assess** management challenges in organizing large-scale festivals.

Structure:

- 18.0 Introduction
- 18.1 Importance of Fairs & Festivals
- 18.2 Fairs celebrated in India
- 18.3 Festivals celebrated in India
 - a) Religious Festivals
 - b) Harvesting Festivals
 - c) Tourism Festivals
 - d) National Festivals
- 18.4 Keywords
- 18.5 Self-Assessment Questions
- 18.6 Further Readings

18.1 Introduction

Fairs and Festivals of India are celebrated to promote tourism or to promote the regional arts and crafts, music, dances, etc. Festivals are performed in every religion and caste where the deities are worshiped, and people receive inner peace through the customaries and rituals for their religions and beliefs. Festivals in India revolve around Lord's birthdays, traditional myths, seasonal changes, relationships, and much more. Festivals are celebrated irrespective of religion or caste in the country, bringing people closer and creating a strong bond of humanity. Festivals

bring happiness, cheer, hope, lights, and joy. Each festival represents some very essential moral value, in celebrating we are reminded of the great personages who were the embodiment of those moral values.

18.2 Importance of Fairs & Festivals

The Fairs and festivals originate from the desires and the needs of the communities. The fairs and festivals should attract the number of both domestic and foreign tourists, i.e. it becomes these areas called as tourist attractions. The role of fairs and festivals, therefore, is to attract tourists and assist with economic development, in-place marketing, and the selling of venues and attractions. Fair and festival tourism is therefore defined as the attraction of tourists to a common area for the purpose of celebration or business. As fairs and festivals began to attract both domestic & foreign tourists, it can be used as a window into a particular culture so that visitors may see and experience the cultural life of the place in which they are visiting.

Fair and festival tourism was first used for the economic development and social well-being of a destination, as these attractions are able to pull many tourists to a certain area and increase spending within the local economy. Therefore, fairs and festivals play a significant role in the development and sustainability of a destination. As fairs and festivals have grown as a tourist attraction, they have expanded the benefits they hold for the host community. The fairs and festivals have a key focus on identity formation and generating positive community outcomes. Fairs and Festivals serve as the site of cultural performance and maintain social relations so that people of a culture may share and interact on a personal level with one another. Festivals and fairs are increasing in popularity as a destination as they have unique features to attract tourists.

As fair and festival tourism become a more prominent pull factor for destinations, many trends within consumer behaviour have been identified as tourists change their desires for attending fairs and festivals. Tourists may attend fairs and festivals because of a desire to create an everlasting experience, as a search for authenticity, to become more ethically and culturally aware, and to fulfil higher-

level needs as they become more demanding and have a greater preference for leisure activities.

Tourist Encounters with Fairs and Festivals

There are three common ways in which tourists participate in fair and festival tourism. The first is that the event itself is the key motivator, or reason, for travel. In this light, the tourist goes to a destination specifically for the fair/festival and uses the fair/festival as the final destination. Many tourists also participate in packaged tours. Therefore, the second instance in which tourists find themselves attending fairs and festivals is that it was part of a pre-packaged tour. For example, consider a foreign tour of Germany's major cities in which participants end up at the Oktoberfest. While tourists will be visiting many cities within Germany, if they are in Munich in September/October, they will be able to participate in the Oktoberfest celebration. The last case in which fairs and festivals serve as a tourist attraction is when they become an incidental component of the destination's cultural attractions. These instances can arise when a tourist unknowingly walks into a fair or festival. These typically result in unplanned encounters between locals and visitors as neither has anticipated interacting with the other.

18.3 The fairs

A fair is a place for competitive exhibition that usually has some elements of amusement and entertainment. At fairs, people come together and share a common interest and celebration; fairs also serve as a place for sellers and buyers in a business context. In this fairs the people meet to discuss the products and users, where the new developments can be generated. These fairs can found on local, regional, state, national, and international levels. These fairs focus on getting together different people within a common area so that they exchange the knowledge.

Fairs can be for cultural, artistic, business, or even agricultural needs. Some types of fairs include street fair, fete, county fair or agricultural show, state fair, trade fair, and traveling carnival.

The most well-known fair is the World's Fair, also known as the World Fair or

World Expo. This event began in 1851 and has taken place almost every 5 years since the formation of the Bureau of International Expositions (BIE) in 1928. The world's Fair is a gathering of people from all over the world to showcase their products and art and promote their homelands.

The Cultural fairs in places like Pushkar, Surajkund and Kutch are famous not just in India but worldwide. People from all over travel to these places and contribute to providing livelihood to those who put up their exhibitions there. Local fairs provide a livelihood to the indigenous community as they provide them a platform to display their products for a much wider audience. The local artisans, who otherwise are forced to sell their produce to bigger merchants for peanuts come directly in touch with their buyers.

Famous fairs in India

- **Kumbh Mela** – It is a very famous fair and it is the largest gathering of Hindu pilgrims, it is celebrated every twelve years at four holy places Prayag (Allahabad), Haridwar, Ujjain, and Nashik. During this fair, the Hindus pilgrims gather at the sacred Ganges River for a holy bath. The most important and largest religious event in the country, the Kumbh Mela is a festival of mammoth proportion but also full of colors as the Naga Sadhus from various parts of the country travel with their Akhadhas to the site of the Mela. The major attractions of this biggest religious fair are the procession of Naga Sadhu “Holy Men of India”.
- **The Sonapur Cattle Fair** – The Sonapur Cattle Fair is held (November) on full moon day in the state of Bihar, This festival which has continued for over two thousand years since the times of the Mauryan Empire. The fair is essentially meant for the sale and purchase of various kinds of livestock such as birds, dogs, goats, buffaloes, donkeys and horses. But the main attraction of the fair is the Elephant market which sees hundreds of elephants lined up on the shores of River Ganga for sale. The largest animal fair in Indian attracts peoples from all around Asia.
- **Pushkar Fair** – The Pushkar Fair, also called the Pushkar Camel Fair or

locally as Kartik Mela It is one of the world's largest camel fairs, held in the town of Pushkar (Rajasthan, India). The fair starts with the Hindu calendar month of Kartik and ends on the Kartik Purnima, which typically overlaps with late October and early November in the Gregorian calendar. The Pushkar camel fair attracts a large number of visitors and tourists from all around the globe. The biggest fair of Rajasthan held on the banks of the Pushkar Lake, It is also an important tourist attraction. Cultural events and competitions include dances, tug of war between women teams as well as men teams, the "matka phod", "longest moustache" competition, "bridal competition", camel races and the Hot air balloon, elephant rides, desert safari are special activities. The Rural families have sold the handicraft stalls full of bracelets, clothes, textiles, and fabrics.

➤ **The Hemis Gompa festival** – Hemis Gompa Fair is celebrated every year on the birth anniversary of Guru Padmasambhava at the Hemis Monastery. It is a 300 years old fair which holds a special place in the hearts of Buddhists. The fair is marked by ceremonial dances known as the mask dance by Lamas, instrumental music, singing, worshipping and chanting by the monks. This will be a mystical experience as the lamas and all the people are dressed in eccentric clothes. The masks of dancing lamas are very interesting as they depict mythical characters and the dance performance represents the story of how Guru Padmasambhava defeated the Devils. The music played using instruments like horns, cymbals and drums are overwhelming. One major attraction of the fair is the country liquor which is served during the celebrations. This fair is held in January/February at Hemis Gompa, it is “the biggest Buddhist monastery” located in Ladakh. The famous Hemis Gompa is surrounded by mountain rocks and concealed inside the Hemis National Park.

➤ **Goa carnival** – The Goa carnival is organized by State Tourism Board and is a 4 day long extravagant celebration of Goan culture and cuisine. Goa is the only place in India where the Carnival is held and attracts millions of tourists every year. As this is the peak tourist season in Goa, it is advisable to make all the bookings in advance. Let us tell you that the Goa Carnival is not the only

tourist attraction but the Goan beaches, shacks and exotic seafood lures a significant number of travelers throughout the year. It is part of the Portuguese heritage of Goa which sees people come out on the street to enjoy the fascinating parades full of creative floats, to dance and party all night. The carnival travels the whole state. This cultural event is held in the month of March just before the beginning of Lent.

➤ **Kolayat Fair** – It is one of The Most Important Fairs of Rajasthan and The Biggest fair in the District Bikaner, The Kolayat Festival is celebrated in the Honor of Great Sage Kapil Muni. It is organized in the Hindu calendar month Kartik, the festival attracts thousands of tourists for both religious and cultural factors. It is held (September-October) in the Bikaner district of the Royal state Rajasthan. The major attraction of the fair is when thousands of devotees take a sacred dip and put several lit oil lamps to float in the calm waters of the Kolayat Lake. Kapil Muni, also considered to be an incarnation of Lord Vishnu, had meditated here for the redemption of mankind. There is also shrine dedicated to the sage on a Ghat that too is named after him- the Kapil Muni Ghat.

➤ **Surajkund Crafts Fair** – The Surajkund Mela is unique as it showcases the richness and diversity of the handicrafts, handlooms and cultural fabric of India, & is the largest crafts fair in the world. The Mela is organized by the Surajkund Mela Authority & Haryana Tourism in collaboration with Union Ministries of Tourism, Textiles, Culture and External Affairs. The fair is one of the longest celebrations in India which goes on throughout the first fortnight of February. Each year, the Surajkund Crafts Fair Authority chooses a state of India as its theme. For the 34th Surajkund International Crafts Mela-2020, the state of Himachal Pradesh has been chosen to be the Theme State. The finest handicrafts, handloom items, and other traditional arts are the main attraction for visitors. And the evenings are a joyful celebration of Indian cultures through folk dance and singing performances. The multi-cuisine Food Court provides ethnic cuisines from all over the world, which are immensely popular with visitors.

Introductory Case Study: Management of Kumbh Mela

Background

Kumbh Mela is one of the largest religious gatherings in the world, held periodically at Prayagraj, Haridwar, Ujjain and Nashik. Millions of pilgrims assemble for ritual bathing in sacred rivers.







Contextual Trigger

Recent Kumbh events required:

- Temporary city planning
- Crowd control mechanisms
- Sanitation and waste management
- Health services and disaster preparedness

Stakeholders

- State Government
- Police & Disaster Management Authorities
- Religious leaders
- Tour operators
- Pilgrims
- Local community

Managerial Issues

- Managing mass gatherings
- Infrastructure development
- Environmental sustainability
- Public health concerns

Linkage to Lesson Concepts

- Religious fairs
- Festival tourism
- Socio-economic benefits
- Event management principles

Analytical Insight:

Fairs and festivals are powerful expressions of intangible heritage but require professional planning and sustainable management.

Types of Fairs and Festivals in India**1. Religious Festivals**

Example:
Diwali







2. Cultural Festivals

Example:
Konark Dance Festival

3. Seasonal & Harvest Festivals

Example:
Pongal



Harvest Festival of India





4. Trade Fairs

Example:
Pushkar Fair

Economic and Cultural Importance

- Employment generation
 - Handicraft promotion
 - Cultural exchange
 - Community identity strengthening
 - Destination branding
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Suggested Figures

Figure 1: Classification of Festivals
Shows: Religious – Cultural – Seasonal – Trade.



Figure 2: Festival Management Cycle
Shows: Planning → Promotion → Execution → Monitoring → Evaluation.



Figure 3: Economic Impact Model
 Shows: Festival → Visitors → Spending → Local Income.



Figure 4: Crowd Management Framework
Shows: Entry–Flow–Safety–Exit.



Activity 1: Local Festival Documentation

Document one local festival and its tourism impact.

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Learning Outcome: Cultural observation skill.

18.4 Festivals

Indians celebrate many traditional festivals such as religious festivals and sea through the year, these three types of festivals are mainly celebrated in Indi such as traditional festivals like Religious, Harvesting and Special Tourism Festivals. Each festival has its own significance.

Types of Festivals

- A. **Religious Festivals:** The major religious festivals include Holi, Diwali, Krishna Janmashtami, Dussehra, Maha Shivaratri, Ramadan, Christmas, Easter, Buddha Purnima, Mahavir Jayanti, etc.
- B. **Harvesting festivals:** They are celebrated to mark the harvesting of crops and the change of seasons. The major harvesting festivals that are celebrated in India include Thai Pongal/Makar Sankranti, Ugadi, Lohri, Onam, Baisakhi, Bihu, etc.
- C. **Special Tourism Festivals:** Tourism festivals are celebrated in India for promoting Tourism and attract both domestic and foreign tourists. International Kite Festival, Tea Festival, Desert Festival, Elephant Festival, and International Mango Festivals are some of the examples of Tourism festivals celebrated in India
- D. **National Festivals** - People celebrate national festivals in order to spread the message of freedom, peace and harmony across the nation. Gandhi Jayanti, Independence Day and Republic day are three national festivals celebrated in the country.

A) Religious Festivals

- i. **Holi** – Holi festival is also known as the ‘Festival of Colours’, marks the beginning of spring season. Light, colour, food music and gifts are used to celebrate the triumph of good over evil. It is the colourful festival of the Hindus. It generally lasts for two days. The ceremony of ‘Holika Dahan’ is observed on the first day. On the second day, people play Holi by painting the face and clothes of each other. They also throw colors on to friendly passers-by. Holi festival is generally celebrated in between the month of the end of February and beginning of March.
- ii. **Diwali** – The autumn festival of Diwali is celebrated between the months of October and December. It is also termed as “Festival of Lights”, as on this day every people, especially Hindus, lighten up their houses with lights including candles. It is celebrated in honor of Lord Rama. He returned to his kingdom,

Ayodhya, after spending 14 years in the forest. On this day, people dress in their best outfit and take part in their family function. Celebrating the triumph of light over darkness, or victory of good over bad, this festival features fireworks, lanterns, and celebrations. There is a tradition of worshiping Devi Lakshmi and Ganpati Deva on this day. It is done for securing peace, prosperity, wealth and happiness.

iii. **Krishna Janmashtami** – Janmashtami is the Birthday of Lord Krishna which is celebrated with great enthusiasm all over the country. It is believed that Lord Vishnu reincarnated in the form of Lord Krishna on the auspicious day of Janmashtami. The historical background of the birth of Lord Krishna depicts the significance of this Hindu festival. Lord Krishna was born at midnight on the eighth day of Hindu lunar month, Shraavana.

iv. **Dussehra** – Vijayadashami also known as Dussehra is a major Hindu festival celebrated at the end of Navratri every year. People celebrate Dussehra festival to mark the victory of Lord Rama over Ravana. Dasara is a 10-day long festival, and the 10th day or Dashami is when the festival comes to an end. It is observed on the full moon day in the Hindu month of Ashvin, which falls in the Gregorian months of September and October.

v. **Mahashivaratri** – Mahashivaratri Festival or the 'The Night of Shiva' is celebrated with devotion and religious fervour in honor of Lord Shiva, one of the deities of Hindu Trinity. Shivaratri falls on the moonless 14th night of the new moon in the Hindu month of Phalgun, which corresponds to the month of February - March in English Calendar. Celebrating the festival of Shivaratri devotees observe day and night fast and perform ritual worship of Shiva Lingam to appease Lord Shiva. The auspicious night of Shivaratri that Lord Shiva performed the 'Tandava', the dance of the primal creation, preservation, and destruction. Another popular Shivaratri legend stated in Linga Purana states that it was on Shivaratri that Lord Shiva manifested himself in the form of a Linga.

vi. **Ramadan** – The sacred month of Ramadan, is considered the most significant month as per the traditional Islamic calendar. This is a month that is spent by the Muslim community throughout the world in great contemplation of

the Almighty and self while offering prayers, fasting, and feasting. The biggest significance of this month lays in the fact that as per the Holy Quran, Prophet Muhammad received the first verses of the holy text during Ramadan. Thus, this month revealed as the most important month in the Islamic calendar.

vii. **Christmas** – Christmas is celebrated every year on 25th December on the eve of the birth anniversary of Jesus Christ. This is one of the most sacred festivals for Christians as they believe Jesus Christ to be the son of God. It is believed that on this day a man in a red dress named Santa Clause comes to help the needy one and brings gifts for the loved ones. People also decorate their houses along with the Christmas tree. Christmas is treated as the biggest festival in the world and across the Nations.

viii. **Easter** – Easter is the most significant festival of the Western Christian year celebrated every year by the people of the Christian religion to commemorate the rebirth of Jesus Christ on the third day of his crucifixion (celebrated as the Good Friday) at Calvary. Easter is celebrated as the Sunday is celebrated between the month of March and April.

ix. **Buddha Purnima** – Buddha Purnima falls on the full moon day in the Hindu month of Vaisakha (April/May). Lord Buddha was born on the Full Moon day in the month of Vaisakha in 563 BC. Here, it is interesting to note that Buddha achieved enlightenment and nirvana (salvation) on the same day (the Full Moon day). Buddha Purnima celebrated actually for the eve of birth, enlightenment and passing into the nirvana of Gautama Buddha.

x. **Mahavir Jayanti** – Mahavir Janma Kalyanak, is one of the most important religious festivals for Jains. The birth anniversary of Lord Mahavira is celebrated by the people belonging to Jain faith. The holiday occurs either in March or April. The celebration involves ceremonial bath to Lord Mahavira, processions, and preachers.

B) Harvesting festivals

i. **Thai Pongal / Makara Sankranti** – Thai Pongal is the most important festival in Tamilnadu. Thai Pongal is also called Makara Sankranti, as it is celebrated on the first day of Tamil month of Thai when the sun enters the

Makara Rasi (Zodiac of Capricorn), having started its northward journey or Uttarayana. This is that time of the year when sugarcane, rice, and cereals, and turmeric are harvested. The newly harvested crop is cooked and offered to the gods. Pongal literally means 'to boil'; the day is also referred to as the 'prosperity day of Tamils'. Pongal festival celebrated in Tamilnadu, the same festival has been celebrated as a Makar Sankranti which is a big festival in the Andhra Pradesh region.

ii. **Ugadi** – Ugadi is the New Year's Day for the Hindus of Karnataka, Maharashtra, Andhra Pradesh, and Telangana states in India. The New Year festival is celebrated every year as Ugadi marks the beginning of the Hindi Lunar calendar. Ugadi marks a day of joy and happiness, aspirations and hope. People wake up early and wear new clothes. The festoons of mango (Torana) are tied to the doors and the houses are decorated with fresh flowers. There is a special 'Chutney' called Ugadi pachadi that is made during the Ugadi festival which is kept in an earthen pot before the idol of the house. Thereafter, puja is performed and everyone takes the share of the Chutney and goes for feasts and meals together.

iii. **Lohri** – Lohri festival is a very popular Punjabi agricultural festival celebrated in winter. The fervour with which people come out on the streets and celebrate this festival is great to witness. Believed to be the last day of extreme winter, Lohri is celebrated on the 13th of January, i.e. in the Hindu months of Paush –Magh. On the day after Lohri, the Sun enters the Makar Rashi (Zodiac of Capricorn) and moves northward.

iv. **Onam** – Onam is the biggest festival for Malayalis, and is celebrated with much fanfare all through Kerala. Observed during the month of Chingam, the first month of the Malayalam solar calendar, Kollavarsham, it is celebrated over 10 days. The festival commences on the day known as Atham and culminates on the 10th day, known as Thiru Onam or Thiruvonam, meaning "Sacred Onam Day". However, a few customary celebrations continue for two more days with snake boat races, Pulikkali tiger play, and other cultural events.

v. **Baisakhi** – Baisakhi is widely celebrated as a traditional harvest festival

and also the beginning of a new solar year. The Sikhs celebrate this major festival by performing joyful Bhangra and Gidda dance. The colorful festival of Baisakhi is celebrated throughout Punjab on the first day of Vaisakha, according to the Nanakshahi calendar; it falls on April 13th in every year. The Sikhs wake-up early in the morning on Baisakhi and pay a visit to gurudwaras to attend special prayer meetings.

vi. **Bihu** – Bihu is one of the most harvesting festivals of Assam. There are three Bihus in a year, and each Bihu marks a particular phase in the agriculture calendar Assam; the beginning of the Sowing time, completion of the sowing and transplanting of paddy, and harvesting season. The three Bihus have one common thread; propitiating and thanking the gods for a good harvest, for good health and happiness.

C) Tourism Festivals

i. **International Kite Festival**- Since 1989, the city of Ahmadabad has hosted the International Kite Festival as part of the official celebration of Uttarayana, which is known as Makar Sankranti. It is one of the most important Cultural festivals in Gujarat state. This festival is organized by the Gujarat Tourism Department. Kite Festival is a Traditional annual festival held in January every year in Ahmadabad. On this occasion the International Kite Makers to Prepare the different kites (i.e. Sleds, Diamonds, Deltas, Box kites, High-speed sport kites, Windsocks, Dragon kites, Snake kites, Star Kites, Hand Printed Kites, etc.) and to the fly Kites in the sky. The organizing committee has arranged Master kite makers and flyers from all over the world to demonstrate their unique creations and wow the crowds with highly unusual kites.

ii. **Tea Festival** – Tea festival main aim is to popularize the Nilgiris tea. Tea is an important part of the present human being's lifestyle. Tea is very useful for health, the freshness of minds. It is very helpful for psychological health. The events included traditional and folk performances, drama, and music. Every year, a Tea Festival is conducted at Ooty. The Tea Festival is organized by the Tamilnadu Tourism Department, Government of Tamil Nadu and Ministry of Tourism. It has

been organized for two decades. Earlier the festivities were limited to the tea growers and workers. The annual Tea Festival celebrated during the months of January-February in the Nilgiris. The festival is held for 3 days. In this festival has displayed the Varieties of Teas Visitors can also taste and select from the wide varieties of tea available. I.e. Black Tea, Green Tea, Oolong Tea, White Tea, Cardamom Tea, Ginger Tea Etc. Now, this festival has to attract a huge number of Domestic & Foreign Tourists.

iii. **Desert Festival** - Desert Festival is a Traditional annual festival held in February every year in Jaisalmer. It is held in the Hindu month of Magh (February), three days prior to the full moon. This festival is sponsored by the Rajasthan State Tourism Corporation; this festival is a joyful celebration of the traditional performing arts and creative crafts of Rajasthan. The celebrations of this festival make the desert come alive with enthusiasm and happiness. Tourists will get to see the Cultural events, the camel polo, the camel dance, and camel races, etc. The sands around Jaisalmer come alive with the brilliant colors, music, and laughter of the Desert Festival. The desert festival in Jaisalmer has to attract the number of foreign tourists to the Rajasthan. Camels play a Pivotal role in this festival.

iv. **Elephant festival** – The Elephant Festival is considered one of the most popular festivals and celebrated events in the pink city, Jaipur. The Elephant festival has to attract the number of tourists to this event. Elephants symbolize royalty according to the traditions of Rajasthan. The Elephant is also believed to be associated with Buddhism and Jainism. The festival features Elephant polo and Elephant Dance. The festival is primarily based on elephants, other animals such as camels and horses also participate in the elephant festival. Every year this festival is organized on the full moon day of Phalgun Purnima which falls in the month of March. This festival is enjoyed by a huge number of crowds including the visitors from different parts of India as well as abroad. This festival, organized by Rajasthan Tourism Development Corporation.

v. **International Mango Festival** – International Mango festival is

organized by the Delhi Tourism and Transportation Development Corporation (DTTDC) in collaboration with the Agricultural and Processed Food Products export Development Authority, The National Horticultural Board and the New Delhi Municipal Council in every Year in Delhi, it has to display the variety of mangoes and to reveal the specialties of mangoes from the different states of India. This festival is a brilliant opportunity to taste 1,100+ varieties of mangoes for free and relish the delicious experience.

The Kings of Fruits festival has to display the traditional mangoes like Benishan mangoes (Banginapalli Mangoes), Langda Mango, Dussehri Mango, Alphonso Mango, Fasli Mango, Bombay Green Mango, Sindheri Mango, Chausa Mango, Himsagar, along with the new hybrid discoveries of the fruit. The Mango

Festival sells processed mango items such as jam, chutney, mango pulp, mango juice, jelly, etc.

The International mango festival is generally organized in the month of July every year. This festival more attractive and conduct different competitions that are also held amid mango growers. Mango eating competitions, mango quiz, children's shows, and mango folk performances make the festival a decked up sight to behold. Generally, people feel like this festival is like mango heaven. International mango festival is celebrated in Delhi since 1987 and then every year this festival celebrated as a major cultural event.

D) National Festivals

i. **Gandhi Jayanti** – The Gandhi Jayanti is an event celebrated in India to mark the birth anniversary of Mahatma Gandhi, born 2 October 1869. Gandhi Jayanti is a national holiday in India celebrated on 2nd October. This day is celebrated in the honor of the birthday of the Father of the nation, Mohandas Karamchand Gandhi, popularly known as Bapuji. The UN General Assembly announced on 15 June 2007 that it adopted a resolution which declared that 2 October will be celebrated as the International Day of Non-Violence. It is one of the official declared national holidays of India, observed in all of its states and union territories. Raghupati Raghav Raja Ram, is usually sung in his memory.

Statues of Mahatma Gandhi throughout the country are decorated with flowers and garlands, and some people avoid drinking alcohol or eating meat on the day. Raj Ghat is a memorial dedicated to Mahatma Gandhi in Delhi, India. Originally it was the name of a historic ghat of Old Delhi. It is a black marble platform that marks the spot of Mahatma Gandhi's cremation, Antyeshti (Antim Sanskar) on 31 January 1948, a day after his assassination.

ii. **Independence Day** – The republic of India gained its independence from the rule of the British on 15 August 1947. The Independence Day of India, which is celebrated religiously throughout the Country on the 15th of August every year in India to commemorate its freedom from the 200-year-old British government. It was on 15th August 1947 that India was declared independent from British colonialism, and the reins of control were handed over to the leaders of the Country. The United Kingdom on 15 August 1947, the day when the UK Parliament passed the Indian Independence Act 1947 transferring legislative sovereignty to the Indian Constituent Assembly. On 15 August 1947, the first Prime Minister of India, Jawaharlal Nehru raised the Indian national flag above the Lahori Gate of the Red Fort in Delhi. On each subsequent Independence Day, the incumbent Prime Minister customarily raises the flag and gives an address to the nation. Independence Day is observed throughout India with flag-hoisting ceremonies, parades and cultural events. It is a national holiday

iii. **Republic Day** - Republic Day honors the date on which the Constitution of India came into effect on 26 January 1950 replacing the Government of India Act as the governing document of India. 26 January was chosen as the Republic day because it was on this day in 1929 when the Declaration of Indian Independence (Purna Swaraj) was proclaimed by the Indian National Congress as opposed to the Dominion status offered by the British Regime. The president of India has hoisted the flag every year, which is followed by a colourful parade showcasing the diversity of the country and military power. The grandest and most important of these parades is held at Rajpath in New Delhi, which showcases a multi-hued image of the country's rich cultural heritage

Indian Flag - India's flag was adopted on July 22, 1947, after India became independent from Great Britain. India's flag is a horizontal Tri-colour in equal proportion of deep saffron (orange) on the top, white in the middle with the Ashoka Chakra, a 24-spoke wheel, in navy blue at its center and dark green at the bottom. Saffron represents stands for courage and sacrifice, White represents peace, unity, and truth and Green stands for faith and fertility.

Activity 2: Economic Impact Analysis

Estimate how a festival contributes to small vendors.

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Learning Outcome: Economic reasoning.

Activity 3: Event Planning Exercise

Design a basic event plan for a cultural festival.

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Learning Outcome: Practical management application.

18.5 Keywords

Festival – A day or period of celebration, typically for religious reasons.

Event – A thing that happens or takes place, especially one of importance and it is a planned public or social occasion.

Dance – Move rhythmically to music, typically following a set sequence of steps.

Music - vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.

Harvest – The process or period of gathering in crops.

Religious – Relating to or believing in a religion

Prosperous – bringing wealth and success.

18.6 Self-Assessment Questions

1. Briefly discuss the tourism festival's role in India for the Development of Tourism?
2. What is meant by fairs?
3. Explain the Importance of fairs & festivals and the reason why the festivals are celebrated in India?
4. Explain the Types of festivals conducted in India?

Self-Assessment Questions

A. Short Answer (with answers)

1. Kumbh Mela held at how many locations?
Answer: Four.
2. Harvest festival of Tamil Nadu?
Answer: Pongal.
3. Trade fair in Rajasthan?
Answer: Pushkar Fair.
4. Festival tourism mainly promotes?
Answer: Cultural heritage.
5. Major challenge in large festivals?
Answer: Crowd management.

B. Essay Questions (Hints)

1. Cultural importance of Indian festivals.
(Hints: unity, tradition)

2. Economic benefits of fairs.
(Hints: employment)
3. Festival management strategies.
(Hints: planning, safety)
4. Religious vs cultural festivals.
(Hints: examples)

C. Analytical MCQs

1. Kumbh Mela primarily associated with:
 - a) Trade
 - b) Religion ✓
 - c) Science
 - d) Agriculture
2. Pongal celebrated in:
 - a) Punjab
 - b) Tamil Nadu ✓
 - c) Gujarat
 - d) Assam
3. Pushkar Fair known for:
 - a) Film festival
 - b) Camel fair ✓
 - c) Music only
 - d) Temple festival
4. Event planning requires:
 - a) No coordination
 - b) Structured management ✓
 - c) Random activity
 - d) Isolation
5. Festivals promote:
 - a) Cultural identity ✓
 - b) Conflict
 - c) Decline
 - d) Isolation

Case Study for Self-Assessment

“Environmental Concerns During Large Festival”

During a major river festival, waste accumulation polluted water sources.

Questions:

1. Identify environmental risks.
2. Suggest sustainable waste management plan.
3. Role of government agencies.

4. How can tourism be regulated responsibly?

References and Suggested Readings

A. Text Books

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B. Other References

- Ministry of Tourism – Festival Tourism Reports
- UNESCO Intangible Cultural Heritage Documents
- State Tourism Development Corporation Publications

18.7 Further Readings

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2. Faith, Fairs, and Festivals of India by Cecil Henry Buck, February 2018
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Lesson Writer K.Rajesh

Lesson – 19**TRADITIONAL ARTS & CRAFTS IN INDIA****19.0 Objectives**

After studying this lesson, you should be able to:

- **Explain** the diversity and historical evolution of traditional arts and crafts in India.
- **Analyse** regional variations in handicrafts and folk art traditions.
- **Distinguish** between utilitarian crafts and decorative art forms.
- **Evaluate** the role of traditional crafts in cultural identity and rural livelihoods.
- **Assess** the contribution of traditional arts and crafts to tourism and sustainable development.

Structure:

- 19.1 Introduction
- 19.2 Indian Traditional Arts
- 19.3 Indian Crafts
- 19.4 Keywords
- 19.5 Self-Assessment Questions
- 19.6 Further Readings

19.1 Introduction

India is the land of arts and crafts. In the Indian Sub-continent, every region has its significant traditional form of arts. India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. India is a diverse country with varied cultures, art forms, and traditions. These bring richness to living, life, and lifestyle. It reflects in arts and handicrafts that imbibe rich history, aesthetics, and exquisite designs. Since ancient times, traditional art and handicraft industry has been providing employment and livelihood opportunities. The handicraft sector is the second-largest and is next to agriculture in creating employment and livelihood opportunities in rural India. It is the largest decentralized and unorganized sector. It is also important to note that traditional art

and handicraft artisans form the backbone of the non-farm rural economy. In the 21st century, traditional art forms have lost their demand in the market. India Crafts displays some exclusive pictures related to Indian art and crafts; traditions and customs and people. Just enjoy the mesmerizing art & craft and know the real face of India. Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals, and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country is as diverse as India is symbolized by the plurality of its culture. India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, rites, and rituals, paintings, and writings

19.2 Indian Traditional Arts

Indian art consists of a variety of art forms, including drawings, painting, sculpture, pottery, and textile, embroideries, and carvings arts, etc. Indian art is said to be the art form that holds most traditions and oldest history among all the art forms in the world. The aspect of art in India is said to be highly realistic.

Architecture and rock-cut art was an important step taken for the progress of Indian art, initiated by the Buddhists and inspired Jains and Hindus who built similar kinds of structures like Ajanta, Elephanta, Elora, and Badami. Indian art is constantly challenged as it rises to the peak of achieving the ideals of one philosophy in a visual form, then begins new for another. This challenge and revolution in thought provide Indian artists with reasons for innovation and creation, and the process of visualizing abstract ideas and the culture of the land.

Art in India is sacred and holy. To them, art is one way of expressing the message of religion. The theme of the statue of the Hindu God is a sacred way of presenting the religious message. But the uniqueness of an opposite presentation can be seen in the physical appearance of the body of the god. Art in India had survived in its homeland and spread from time to time all over the world. Many kings who recognized budding talent patronized art and themselves were great connoisseurs. Each king has left a deep impression of his affinity to the artist community. Until

today, art is patronized by the rich and famous in the country. The story of Indian art is also the story of the oldest and the most resilient culture on earth.

Every region in India has its own style and pattern of art, which is known as folk art and tribal art. The folk and tribal arts of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage. Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colourful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from the state of Odisha, the Nirmal paintings of Andhra Pradesh, and other such folk art forms. Folk art is however not restricted only to paintings, but also stretches to other art forms such as pottery, home decorations, ornaments, cloths-making, and so on. In fact, the potteries of some of the regions of India are quite popular among foreign tourists because of their ethnic and traditional beauty. Folk art is linked with the forgotten art of storytelling. Paintings are used to depict the visual counterpoint in narration in every region of India. Art forms of Rajasthan, Gujarat, and Bengal narrate the myths and legends of local heroes and deities and construct a kaleidoscopic image of our glorious past and rich cultural heritage. Tribal art generally reflects the creative energy found in rural areas that acts as an undercurrent to the craftsmanship of the tribal people. Tribal art ranges through a wide range of art forms, such as wall paintings, tribal dances, tribal music, and so on.

India is a land of rich cultural heritage, which is enriched by myriad forms of folk arts as well. These folk art forms are an embodiment of the diverse cultures within the country and each one is different and unique from the rest. Every Indian state has its own folk art form, which are all beautiful and breathtaking. Ancient Indian folk art styles have been passed down generations and are still practiced in different parts of India. Most of the Indian folk art depict religious tales, an alternative way to view these stories that are popular within Indian culture. All of them are unique, admirable and represent Indian culture in their own way.

In the olden days, these paintings were created using natural dyes and colours

that were made of soil, mud, leaves and charcoal. These colours were painted onto canvas or cloth, presenting a sense of vintage nostalgia. As a result, these art forms have been passed down from one generation to another to educate them on the rich cultural history of India. Indian Arts are traditionally carried by the people from the prehistoric period of Indian culture. The art of India can be classified into several time periods each of them reflecting particular religious, political and cultural developments. Arts on painting were normally shown on the walls of the caves, temples and palaces.

Painting is the visual documentation of man's thoughts and experiences. Painting captures the emotions and expressions and retains the impact for a long period. Painting is essentially a combination of lines, forms, colors, tones, texture and space. It attempts to convey the spoken and unspoken expressions with the strokes of a brush.

Famous art forms

Tanjore Art – Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur city of Tamil Nadu. The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings. These paintings revolve around the theme of Hindu Gods and Goddesses, along with saints. The main figure is always painted at the center of the painting. 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. The numerous steps involved in the making of a Tanjore Painting, the first involves drawing of the preliminary sketch of the image on the base. The base is made up of a cloth, which is pasted over a wooden base. The second step consists of mixing chalk powder or zinc oxide with water-soluble adhesive and applying it on the base. Thereafter, the drawing is made and ornamented with cut glass, pearls and even semi-precious stones. Laces or threads may also be used to decorate the painting.

The characteristics of the Tanjore paintings are their brilliant colour schemes, decorative jewelry with stones and cut glasses and remarkable gold leaf work. The liberal use of gold leaf and precious and semi-precious stones presents a splendid visual treat. These give life to the pictures such that the pictures come alive in a unique way. Adorned with rubies, diamonds and other precious gemstones, and trimmed with gold foil.



Fig 19.1 Tanjore paintings

➤ **Madhubani painting** – Madhubani or Mithila art, originated in the state of Bihar. These paintings are mainly done on handmade paper or cloth with nibpens, twigs, brushes and sometimes matchsticks. This style of painting has been traditionally done by the women of the region, though today men are also involved to meet the demand. These paintings are popular because of their tribal motifs and use of bright earthy colours. These paintings are done with mineral pigments prepared by the artists. The work is done on freshly plastered or a mud wall. The themes & designs of Madhubani paintings are of Hindu deities such as Krishna, Rama, Siva, Durga, Lakshmi, Saraswati, Sun and Moon, Tulasi plant, court scenes, wedding scenes, social happenings etc. Floral, animal and bird motifs, geometrical designs are used to fill up all the gaps. The skill is handed down the generations, and hence the traditional designs and patterns are widely maintained.



Fig 19.2 Madhubani painting

1) **Kalamkari work** – Kalamkari art is a type of hand-painted cotton textile, ‘Kalam’ in Hindi means pen, and ‘kari’ denotes work. This art form is done with fine bamboo pens made by the artists themselves. This unique style of painting was developed in the historic places of Sri Kalahasti and Masulipatnam in Andhra Pradesh. Vegetable inks are most widely used source of paints. Only natural dyes are used in Kalamkari and it involves 23 steps of dyeing, bleaching, hand painting, block printing, starching, cleaning and more. Motifs drawn in Kalamkari spans from flowers, peacock, and paisleys to divine characters of Hindu epics like Mahabharata and Ramayana. Dyes for the cloth are obtained by extracting colors from various roots, leaves, and mineral salts of iron, tin, copper, and alum. Various effects are obtained by using cow dung, seeds, plants and crushed flowers to obtain natural dye. Along with buffalo milk, myrobalan is used in kalamkari. The Kalamkari work is seen on different products like saris, drapes, hand towels, wall paintings, prayer rugs, wrappers, bed covers, door covers, and dress materials.



Fig 19.3 Kalamkari work

➤ **Rajasthan Miniature Paintings** – Rajasthan is one of the pioneer seats of miniature paintings in India. This art form evolved here in Marwar region as textual illustrations to the Jain text Kalpa-Sutras around the early 15th century. Miniature paintings are influenced by Persian styles, and flourished under Shah Jahan and Akbar's rule. Later, it was adopted by Rajputs, and is now popularly practiced in Rajasthan. There reflects in these paintings a continuity of the great traditions of Ajanta murals and Jain art of Gujrat. The subjects of Miniature paintings are krishan lila (sports of Krishna), raga raginis (Musical melodies), nayika Bheda (diff classes of heroines on which Sanskrit and Hindu writers on love, classified women), ritu chitra (seasons), panchatantra. The paintings give an insight into the life of the royals and the common man, the beauty of their womenfolk and the inspirations and devotions of the artists themselves.



Fig 19.4 Miniature painting

➤ **Pattachitra Painting** - Pattachitra style of painting is one of the oldest and most popular art forms of Odisha. The name Pattachitra has evolved from the Sanskrit words patta, meaning canvas, and chitra, meaning picture. Pattachitra is thus a painting done on canvas and is manifested by rich colourful application, creative motifs, and designs, and portrayal of simple themes, mostly mythological in depiction. The popular themes represented through this art form are Krishna Lila - enactment of Jagannath as Lord Krishna displaying his powers as a child; Dashavatara- the ten incarnations of Lord Vishnu; Panchamukhi

➤ - depiction of Lord Ganesh as a five-headed deity. Making the Patta is the first thing that comes in the agenda, and the painters, also called chitrakars, go about their work in preparing a tamarind paste, which is made by soaking tamarind seeds in water for three days. The seeds are later pounded with a crusher, mixed with water, and heated in an earthen pot to turn it to a paste, which is called niryas kalpa.



The paste is then used to hold two pieces of cloth together with it, and coated with a powder of soft clay stone a couple of times till it becomes firm. Soon as the cloth becomes dry, the final touch of polishing it with a rough stone and then a smooth stone or wood is given, until the surface becomes smooth and leathery, and is already as a canvas to be painted on.

Fig 19.5 Pattachitra Painting

➤ **Kalamezhuthu** - Kalamezhuthu is unique form of this art found in Kerala. The tradition of drawing them at the entrance of homes and temples. In fact it is part of the domestic routine in Hindu households, who consider it auspicious to draw certain patterns at the doorstep and courtyard to welcome a deity into the house. This art form is a harmonious blend of Aryan, Dravidian and Tribal traditions. It is essentially a ritualistic art practiced in temples and sacred groves of Kerala where the representation of deities like **Kali and Lord Ayyappa**, are made on the floor. In each case the patterns, minute details, dimensions and colour choice are decided in observance with strict rules. The patterns vary considerably depending on the occasion, but rarely by the choice of the artist. Kalamezhuthu is practiced using natural pigments and powders, usually in five colours. The powders and pigments are all extracted from plants - rice powder for white,

burnt husk for black, turmeric for yellow, a mixture of lime and turmeric for red and the leaves of certain trees for green. Lighted oil lamps placed at strategic positions brighten the colours.



Fig 19.6 Kalamezhuthu painting

➤ **Warli Folk Painting** - Warli folk paintings are found in Maharashtra. Warli is the name of the largest tribe found on the northern outskirts of Mumbai, in Western India. Warli is the vivid expression of daily and social events of the Warli tribe of Maharashtra, used by them to embellish the walls of village houses. These paintings do not depict mythological characters or images of deities but depict social life. Images of human beings and animals, along with scenes from daily life are created in a loose rhythmic pattern. These tribal paintings of Maharashtra are traditionally done in the homes of the Warlis. Painted white on mud walls, it is mainly the use of circles, triangles and squares to form numerous shapes like human figures engaged in activities like hunting, dancing, sowing, and harvesting.



Fig – 19.7 Warli Folk Paintings

➤ **Gond Art** – Gond art is a form of painting from tribal art that is practiced by the Gond tribal community, lived in Madhya Pradesh, Andhra Pradesh, Maharashtra, Chhatisgarh, and Odisha. The work of Gond artists is rooted in their folk tales and culture, and thus story-telling is a strong element of every painting. The art is inspired by the life and culture of the Gond tribes and the paintings depicts natural features like rivers, hills, streams and forests. This art is made on the walls, ceilings and floor during traditional customs and festivals, the Gond art demands attention of every visitor. It is special art that the paintings are made with a series of dot and dashes arranged beautifully into patterns and pictures. The art form is similar to the culture of tattooing that is largely prevalent among Gond tribes.



Fig 19.8 Gond art

➤ **Phad Paintings** – Phad painting is a style religious scroll painting and folk painting, practiced in Rajasthan state of India. This style of painting is traditionally done on a long piece of cloth or canvas, known as phad. The narratives of the folk deities of Rajasthan, mostly of Pabuji and Devnarayan are depicted on the phads. The 30- or 15 feet-long canvas or cloth that it is painted on is called phad. Vegetable colours and a running narrative of the lives and heroic deeds of deities characterize these paintings.



Fig 19.9 Phad Painting

➤ **Kalighat paintings** – Kalighat paintings are originated in the vicinity of the iconic Kalighat Kali Temple in Kolkata. Kalighat art depicted religious figures and scenes from sacred texts, from goddesses Durga and Lakshmi, to the characters of Rama and Sita in the ancient epic poem of Ramayana and characters from everyday life. The artists are used mill-made papers and paint colours, squirrel hair brushes and colour pigments, the art was characterized by flawless strokes, brushwork, and simple but bold drawings.



Fig 19.10 Kalighat paintings

19.3 Indian Crafts

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

communities.

Handicraft is about processing materials by hand with hand tools. The results can be helpful things and decorative things. The materials utilized in the product are natural, industrially processed or may be recycled. The models of the product are ancient, revised traditional or fashionable. Handicraft is deeply frozen in society and contributes to preserving and sending traditions.

The crafts are manufactured by using different materials like wood, leather, stone and metal, etc. such as Toys, Jewellery, Leather Crafts, Metal Crafts, Paper Crafts, Pottery, Puppets, Stone and Wood Works.

Famous Crafts in India

➤ **Ettikopakka Toys** – The Ettikopakka Toys are named after the place Ettikopakka, which is located near the Visakhapatnam. The Ettikopakka Toys are representing the rich cultural heritage of the state of Andhra Pradesh. The toys are made of wood and then a coating of lacquer is applied to them. A dry form of lacquer is used and generally, the lacquer is applied by hand. After the toys are carved out of wood and before they are coated with lacquer, designs are painted on them with vegetable dyes. The craftsmen lacquer the Ettikopakka Toys so adroitly that the colors are not lost. The purpose is to increase the aesthetic beauty of the Ettikopakka Toys which are then rendered all the more charming. Beads, colored glass, stones, and mirrors are also used to decorate the Ettikopakka Toys.



19.11 Ettikopakka Toys.

➤ **Kondapalli Toys** – The Kondapalli Toys are named after the place Kondapalli, which is located near the Vijayawada. Kondapalli Toys are made by

using Puniki white colour wood. The craftsmen first carve the Puniki wood to give it the shape of a toy. The wood is stuffed with sawdust and tamarind seed paste. When the right shape has been given by chipping the surface, the toys are painted. The Kondapalli toys which are made for the international markets are painted with the traditional vegetable dyes. If the Kondapalli Toys are made for the domestic market, oil paints are generally used and if they are being made for a special occasion then enamel paints are used. Children's and Tourists will surely love to receive these Kondapalli Toys as gifts items.



Fig 19.12 Kondapalli Toys

➤ **Leather Puppets** – The craft of making Leather Puppets originated in the small village of Nimmalakunta in Andhra Pradesh. Before the advent of television, Leather Puppetry was one of the major forms of entertainment not only to the rustic people but also to the people dwelling in towns and cities. The Leather Puppetry shows are referred to as Tholu Bommalata. They are based on stories from the Indian epics - Ramayana and Mahabharata. The large Leather Puppets of Ram, Hanuman and the demon king Ravana. Lampshades and wall hangings are also made with the leather. They enhance the beauty of the drawing rooms. They are fairly priced and so do make sure you pick up a few of these as decorative items or as gifts to present.



Fig 19.13 Leather Puppets

Metal Crafts

Metal Crafts include metalwork using Zinc, Copper, Brass, Silver, and Gold. Some of the famous traditional ancient handicraft styles are Bidriware, Pembrothi Metal Craft, and Dhokra,

➤ **Bidriware** – Bidriware is a metal handicraft from Bidar. It was developed in the 14th century C.E. during the rule of the Bahamani Sultans. The term "bidriware" originates from the township of Bidar, Karnataka, 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 Craft Originated in Persia and came to India, in the 14th century, Flourishing in Bidar under the Bahamani Dynasty. In Bidri handicraft, Zinc is The Primary Metal Used.



19.14 Bidriware

➤ **Pembrothi Metal Craft** – Pembrothi Metal Craft is a metal handicraft made in Pembrothi, Warangal district, Telangana State, India. They are popular for their exquisite sheet metal artworks. The village is famed worldwide for its

unmatched brassware tradition. This meticulous brass work art flourished during the reign of Kakatiyas Empire. Kakatiyas extensively used sheet metal art to adorn chariots and temples. 'Metal craft is not only among the finest, but also one of Indian's most ancient crafts, dating back to more than 5,000 years. Metal and alloys like bronze & brass were used in ancient societies to make vessels for storage or for decoration, that cover a whole range of objects from the commonest utensils to the most intricately crafted masterpieces, coveted by connoisseurs of art all over the world.



Fig 19.15 Pambarthi Metal Craft

➤ **Dhokra** - Dhokra is a form of ancient bell metal craft practiced by the Ojha metal. Dhokra is also known as bell metal craft. It is a tribal metal craft practiced in Jainoor Mandal, Adilabad District of Telangana. This sort of metal casting has been used in India for over 4,000 years and is still used. The lost wax technique is a distinct form where the mould is used only once. The product of Dhokra artisans is 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. The wax is replaced next by molten brass, gold, bronze or silver which is left for hardening inside the mould. The mould is subsequently chipped away for retrieving the object inside. Finally it is polished and the finished product is put on display.



Fig 19.16 Dhokra metal craft

Student Learning Activities

Activity 1: Local Craft Survey

Identify one traditional craft in your district and document its process.

Learning Outcome: Field-based observation.

Activity 2: GI Tag Research

Find one craft with Geographical Indication (GI) status and explain benefits.

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Learning Outcome: Policy awareness.

Activity 3: Marketing Plan Exercise

Prepare a simple marketing strategy for promoting a local handicraft.

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Learning Outcome: Application of tourism marketing concepts.

19.4 Keywords

Craft – An activity involving skill in making things by hand.

Painting – The action or skill of using paint, either in a picture or as decoration.

Handicraft - Activity involving the making of decorative domestic or other objects by hand.

Puppet – A movable model of a person or animal that is typically moved either by strings controlled from above or by a hand inside it.

Tradition – The transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way.

19.5 Self-Assessment Questions

1. Briefly explain the importance of Traditional Arts in India?
2. Write a brief note on Metal Crafts with some examples?

Self-Assessment Questions

A. Short Answer (with answers)

1. What is Pattachitra?
Answer: Traditional painting of Odisha.
2. Banarasi saree known for?
Answer: Zari silk weaving.
3. Bidriware originated in?
Answer: Hyderabad.
4. GI stands for?
Answer: Geographical Indication.
5. Craft tourism promotes?
Answer: Rural livelihood.

B. Essay Questions (Hints)

1. Diversity of Indian handicrafts.
(Hints: regional variations)
2. Role of crafts in tourism.
(Hints: souvenir market)

3. GI tagging importance.
(Hints: branding, protection)
4. Challenges in craft preservation.
(Hints: commercialization)

C. Analytical MCQs

1. Madhubani painting belongs to:
 - a) Odisha
 - b) Bihar ✓
 - c) Gujarat
 - d) Tamil Nadu
2. Bidriware mainly uses:
 - a) Gold
 - b) Silver inlay ✓
 - c) Copper only
 - d) Plastic
3. GI tagging protects:
 - a) Brand name ✓
 - b) Forest
 - c) Festival
 - d) Temple
4. Craft clusters mainly located in:
 - a) Urban malls
 - b) Rural areas ✓
 - c) Ports
 - d) Airports
5. Craft tourism contributes to:
 - a) Cultural decline
 - b) Rural income ✓
 - c) Industrial pollution
 - d) Isolation

Case Study for Self-Assessment

“E-commerce Platform for Rural Artisans”

A government portal launches an online marketplace for handicrafts.

Questions:

1. Benefits for artisans.
2. Risk of losing traditional authenticity.
3. Logistics challenges.
4. Suggest sustainable digital model.

References and Suggested Readings**A. Text Books**

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B. Other References

- Development Commissioner (Handicrafts), Government of India reports
- UNESCO Intangible Cultural Heritage documentation
- Ministry of Textiles – GI Registry publications

19.6 Further Readings

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Lesson – 20

WORLD HERITAGE SITES & PROBLEMS AND PROSPECTS OF CULTURAL TOURISM IN INDIA

20.0 Objectives

After studying this lesson, you should be able to:

1. **Explain** the concept and significance of World Heritage Sites under the UNESCO framework.
2. **Analyse** the celebration and importance of World Heritage Day.
3. **Evaluate** the major problems affecting cultural tourism development in India.
4. **Assess** the prospects and growth potential of cultural tourism in India.
5. **Recommend** strategic measures for sustainable development of cultural tourism.

Structure:

- 20.1 UNESCO
- 20.2 UNESCO World Heritage sites
- 20.3 World Heritage Day
- 20.4 Problems and Prospects of Cultural Tourism in India
- 20.5 Keywords
- 20.6 Self-Assessment Questions
- 20.7 Further Readings

20.1 UNESCO

The United Nations Educational, Scientific and Cultural Organization (UNESCO). It is a specialized agency of the United Nations (UN) based in Paris. Its declared purpose is to contribute to peace and security by promoting international collaboration through educational, scientific, and cultural reforms in order to increase universal respect for justice, the rule of law, and human rights along with fundamental freedom proclaimed in the United Nations Charter.

- Formation - 4 November 1946
- Headquarters - Paris, France
- Membership - 193 member states & 11 associate members (as of January, 2020)
- Director-General of UNESCO - Audrey Azoulay (as of January, 2020)

UNESCO's aim is "to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication, and information"

The United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Sites are places of importance to cultural or natural heritage as described in the UNESCO World Heritage Convention, established in 1972.

The main functions of UNESCO are to ensure that every child has access to a proper education, promoting cultural acceptance between nations while protecting historical sites, improving technology to aid in the distribution of resources and energy, and secure the safety of individual expression and basic human rights.

Total Number of Members of the UNESCO is 193 member states & 11 associate members (as of January, 2020). Membership of UNESCO is governed by Articles II and XV of the Constitution and by rules 98 to 101 of the Rules of Procedure of the General Conference. Membership of the United Nations carries with it the right to membership of UNESCO. States that are not members of United Nations may be admitted to UNESCO, upon recommendation of the Executive Board, by a two-thirds majority vote of the General Conference.

UNESCO pursues its objectives through five major programs: education, natural sciences, social/human sciences, culture and communication/information

UNESCO & Sustainable Development Goals

Heads of State, Government leaders, UN High Level Representatives and civil society met in September 2015, at the 70th Session of the United Nations General Assembly, and adopted the Sustainable Development Goals (SDGs). These represent a universal, ambitious, sustainable development agenda, an agenda “of the people, by the people and for the people,” crafted with UNESCO’s active involvement.

The 17 sustainable development goals (SDGs) to transform our world:

GOAL 1: No Poverty

GOAL 2: Zero

Hunger

GOAL 3: Good Health and

Well-being GOAL 4: Quality

Education

GOAL 5: Gender Equality

GOAL 6: Clean Water and Sanitation

GOAL 7: Affordable and Clean

Energy GOAL 8: Decent Work and

Economic Growth

GOAL 9: Industry, Innovation and

Infrastructure GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and

Communities GOAL 12: Responsible

Consumption and Production GOAL 13:

Climate Action

GOAL 14: Life below Water

GOAL 15: Life on Land

GOAL 16: Peace and Justice Strong

Institutions GOAL 17: Partnerships to

achieve the Goal

UNESCO contributes to the implementation of the SDGs through its work**on: Education – Education transforms lives**

Education transforms lives and is at the heart of UNESCO's mission to build peace, eradicate poverty and drive sustainable development. UNESCO believes that education is a human right for all throughout life and that access must be matched by quality. The Organization is the only United Nations agency with a mandate to cover all aspects of education. UNESCO provides global and regional leadership in

education, strengthens education systems worldwide and responds to contemporary global challenges through education with gender equality an underlying principle.

Its work encompasses educational development from pre-school to higher education and beyond. Themes include global citizenship and sustainable development, human rights and gender equality, health and HIV and AIDS, as well as technical and vocational skills development.

UNESCO actively helped to frame the Education 2030 agenda which is encapsulated in SDG 4. The Incheon Declaration, adopted at the World Education Forum in Korea in May 2015, entrusted UNESCO to lead and coordinate Education 2030 through guidance and technical support within the overall SDG agenda.

Culture – Protecting Our Heritage and Fostering Creativity

Its diverse manifestations – from our cherished historic monuments and museums to traditional practices and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies. UNESCO has adopted a three-pronged approach: it spearheads worldwide advocacy for culture and development, while engaging with the international community to set clear policies and legal frameworks and working on the ground to support governments and local stakeholders to safeguard heritage, strengthen creative industries and encourage cultural pluralism.

UNESCO renowned cultural conventions provide a unique global platform for international cooperation and establish a holistic cultural governance system based on human rights and shared values. These international treaties endeavour to protect and safeguard the world's cultural and natural heritage including ancient archaeological sites, intangible and underwater heritage, museum collections, oral traditions and other forms of heritage, and to support creativity, innovation and the emergence of dynamic cultural sectors.

Placing culture at the heart of development policies constitutes an essential

investment in the world's future and a pre-condition to successful globalization processes that take into account the principle of cultural diversity.

Natural Sciences – Science for a Sustainable Future

Creating knowledge and understanding through science equips us to find solutions to today's acute economic, social and environmental challenges and to achieving sustainable development and greener societies. As no one country can achieve sustainable development alone, international scientific cooperation contributes, not only to scientific knowledge but also to building peace.

UNESCO works to assist countries to invest in science, technology and innovation (STI), to develop national science policies, to reform their science systems and to build capacity to monitor and evaluate performance through STI indicators and statistics taking into account the broad range of country-specific contexts. Science and engineering education at all levels and research capacity need to be built to allow countries to develop their own solutions to their specific problems and to play their part in the international scientific and technological arena. Linking science to society, public understanding of science and the participation of citizens in science are essential to creating societies where people have the necessary knowledge to make professional, personal and political choices, and to participate in the stimulating world of discovery. Indigenous knowledge systems developed with long and close interaction with nature, complement knowledge systems based on modern science.

The new 2030 Agenda for Sustainable Development represents a significant step forward in the recognition of the contribution of Science, Technology and Innovation (STI) to sustainable development.

Social and Human Sciences

UNESCO continues to accomplish every day its fundamental humanist mission to support people in understanding each other and working together to build lasting peace. UNESCO also helps to enable people to create and use knowledge for just and inclusive societies.

UNESCO intervenes to accompany its Member States and all its partners to better

understand and address the challenges of our more and more diversified societies, particularly through its intergovernmental Programme for Management of Social Transformations (MOST), its Youth Programme as well the Culture of Peace and Non-Violence Programme which include, inter alia, initiatives for democracy and global citizenship, intercultural dialogue, and peace-building.

UNESCO seeks to promote the development and the practice of sporting activities, as well as the fight against doping to foster social integration in different cultural and political contexts, recognizing that sport disregards both geographical borders and social classes.

UNESCO's Social and Human Sciences Programme aims to firmly entrench universal values and principles, such as global solidarity, inclusion, anti-discrimination, gender equality and accountability, in the implementation of the SDGs.

Communication and Information

The Communication and Information Sector strives to foster freedom of expression, media development, and access to information and knowledge in line with UNESCO's mandate to "promote the free flow of ideas by word and image".

UNESCO advocates the recognition of the vital role that freedom of expression and access to information and knowledge play in sustainable societies.

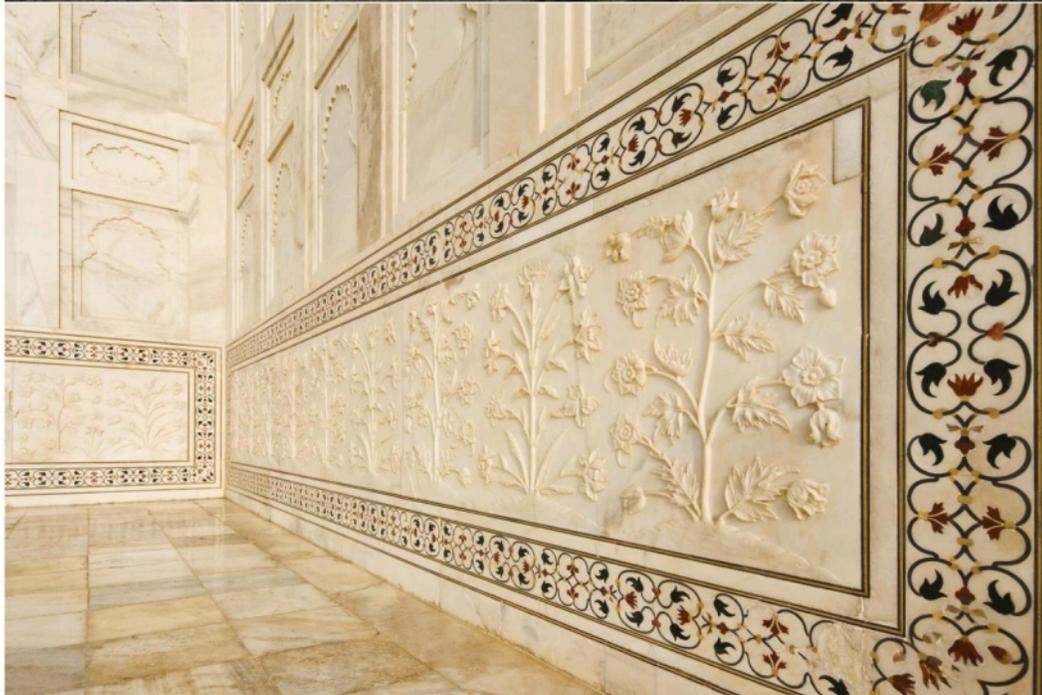
Our programmes directly contribute to achieving the Sustainable Development Goals (including SDGs 4, 5, 8, 9, 10,11,13,16 and 17) set out in the 2030 Agenda for Sustainable Development, with specific attention to the social, political and economic mutations of the digital age.

The Memory of the World Programme (MoW), UNESCO closely cooperates with Member States to identify, preserve and promote access to the world's documentary heritage, to make it available to all, including future generations.

Introductory Case Study: Conservation and Tourism Pressure at Taj Mahal

Background

Taj Mahal is one of India's most visited monuments and a UNESCO World Heritage Site (1983). It attracts millions of domestic and international tourists annually and significantly contributes to India's tourism revenue.





Contextual Trigger

Over the years, issues emerged:

- Marble discoloration due to pollution
- Excessive tourist footfall
- Urban congestion
- Commercialization of surrounding areas

The Government introduced:

- Taj Trapezium Zone (TTZ) pollution control measures
- Entry ticket regulation
- Restricted industrial activity

Stakeholders

- Archaeological Survey of India (ASI)
- Ministry of Tourism
- UNESCO World Heritage Centre
- Local businesses
- Tourists
- Environmental activists

Managerial Issues

- Conservation vs commercialization
- Visitor carrying capacity
- Sustainable tourism planning
- Infrastructure development

Link to Lesson Concepts

This case directly connects with:

- World Heritage designation
- Tourism-related pressures
- Problems of cultural tourism
- Sustainable development strategies

Managerial Insight:

Heritage tourism requires balancing economic growth with conservation ethics.

Concept of World Heritage Sites

World Heritage Sites are places recognized by UNESCO as having **Outstanding Universal Value (OUV)**.

India has numerous World Heritage Sites across:

- Cultural category
 - Natural category
 - Mixed category
-

World Heritage Day

World Heritage Day (International Day for Monuments and Sites) is celebrated on **18 April** every year to raise awareness about preserving cultural heritage.

103TT26

Proposed by ICOMOS in 1982 and approved by UNESCO in 1983.

103TT26

Example theme (2019): Rural Landscapes.

103TT26

Major Problems of Cultural Tourism in India

(Aligned with your document – Section 20.4)

103TT26

1. Inadequate infrastructural facilities
 2. Lack of imaginative organization
 3. Poor attitude and hospitality gaps
 4. Weak publicity and promotion
 5. Poor renovation of monuments
 6. Socio-political unrest
 7. Lack of promotion of indigenous crafts
 8. Limited use of digital technology
-

Prospects of Cultural Tourism in India

(Aligned with your document – Section 20.4 B)

103TT26

Key growth components:

- Community participation
- Strong cultural resource base
- Accessible travel market
- Scientific publicity
- Indigenous people involvement
- Monument renovation
- Improved infrastructure

Suggested Figures

Figure 1: UNESCO World Heritage Classification

Shows: Cultural – Natural – Mixed.



Figure 2: Cultural Tourism Problem Framework

Shows: Infrastructure – Promotion – Awareness – Security – Conservation.



Figure 3: Cultural Tourism Development Model

Shows: Heritage Resource → Promotion → Visitor Flow → Revenue → Community Benefit.



Figure 4: Sustainable Tourism Triangle
Shows: Economic – Social – Environmental Balance.



Student Learning Activities**Activity 1: Local Heritage Identification**

Identify one heritage site in your region and analyze tourism facilities.

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Learning Outcome: Practical heritage evaluation.

20.2 UNESCO World Heritage Sites in India

UNESCO has to identify the Cultural, Natural & Mixed heritage sites to promote tourism. In India, the UNESCO has identified the 38 World Heritage Sites (As of January, 2020) located in India. These include 30 cultural sites, 7 Natural sites, and 1 mixed site. India's First 4 sites Inscribed on the list at the seventh session of the World Heritage held in 1983.

Sl. no	Name of the UNESCO Site (Cultural, Natural, Mixed)	Location	Year of Identified as a UNESCO Site
1	Agra Fort (C)	Uttar Pradesh	1983
2	Ajanta Caves (C)	Maharashtra	1983
3	Ellora Caves (C)	Maharashtra	1983
4	Taj Mahal (C)	Uttar Pradesh	1983
5	Group of Monuments at Mahabalipuram (C)	Tamilnadu	1984
6	Sun Temple, Konark (C)	Odisha	1984
7	Kaziranga National Park (N)	Assam	1985
8	Keoladeo National Park (N)	Rajasthan	1985

9	Manas Wildlife Sanctuary (N)	Assam	1985
10	Churches and Convents of Goa (C)	Goa	1986
11	Fatehpur Sikri (C)	Uttar Pradesh	1986
12	Group of Monuments at Hampi (C)	Tamilnadu	1986
13	Khajuraho Group of Monuments (C)	Madhya Pradesh	1986
14	Elephanta Caves (C)	Maharashtra	1987
15	Great Living Chola Temples (C)	Tamilnadu	1987, 2004
16	Group of Monuments at Pattadakal (C)	Karnataka	1987
17	Sundarbans National Park (N)	West Bengal	1987
18	Nanda Devi and Valley of Flowers National Parks (N)	Uttarakhand	1988
19	Buddhist Monuments at Sanchi (C)	Madhya Pradesh	1989

20	Humayun's Tomb (C)	Delhi	1993
21	Qutb Minar and its Monuments (C)	Delhi	1993
22	Darjeeling Himalayan Mountain Railways, Nilgiri Mountain Railway, Kalka Shimla Mountain Railway (C)	West Bengal, Tamilnadu, Himachal Pradesh	1999,2005, 2008
23	Mahabodhi Temple Complex at Bodhgaya (C)	Bihar	2002
24	Rock Shelters of Bhimbetka (C)	Madhya Pradesh	2003
25	Champaner-Pavagadh Archaeological Park (C)	Gujarat	2004
26	Chhatrapati Shivaji Terminus (formerly Victoria Terminus) (C)	Maharashtra	2004
27	Red Fort Complex (C)	Delhi	2007
28	The Jantar Mantar, Jaipur (C)	Rajasthan	2010
29	Western Ghats (N)	-	2012
30	Hill Forts of Rajasthan (C)	Rajasthan	2013
31	Rani-ki-Vav (the Queen's Stepwell) at Patan (C)	Gujarat	2014
32	Great Himalayan National Park Conservation Area (N)	Himachal Pradesh	2014
33	Archaeological Site of Nalanda Mahavihara at Nalanda (C)	Bihar	2016
34	The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (C)	Chandigarh	2016
35	Khangchendzonga National Park (M)	Sikkim	2016

36	Historic City of Ahmadabad	Gujarat	2017
37	Victorian Gothic and Art Deco Ensembles of Mumbai	Maharashtra	2018
38	Jaipur City	Rajasthan	2019

20.3 World Tourism Day

World Heritage Day is celebrated every year on 18 April to raise the awareness about the preserving human heritage, diversity and vulnerability of the world's built monuments and heritage sites. Also, the efforts required to protect and conserve it and to draw attention towards it. The International Day for Monuments and Sites also known as World Heritage Day.

The International Day for Monuments and Sites was proposed by the International Council on Monuments and Sites (ICOMOS) on 18 April 1982 and approved by the General Assembly of UNESCO in 1983. The aim is to promote awareness about the diversity of cultural heritage of humanity, their vulnerability and the efforts required for their protection and conservation.

In 1982, ICOMOS established 18 April as the International Day for Monuments and Sites. UNESCO approved it the following year during its 22nd General Conference. World Heritage Day has to celebrate and promote cultural heritage, and an opportunity to raise awareness about its diversity, its relevance, how vulnerable it can be and what the needs and benefits of its conservation are.

Every year, ICOMOS proposes a theme for the celebrations and activities to be organised by the ICOMOS National and International Scientific Committees and by other organisations that wish to participate. In 2019, the theme of the World heritage day is Rural Landscapes.

20.4 Problems and Prospects of Cultural Tourism in India

A) Problems Related to the Development of Cultural Tourism in India

1. **Inadequate infrastructural facilities-** Infrastructural facilities are highly inadequate in our nation for tourism, both in terms of transportation and

accommodation. Especially in rural areas, there is no proper accessibility for travelling offbeat tourist destinations.

2. **Lack of imaginative organization-** Imaginative organization of the shows of traditional local art, culture, dance, drama, music sessions, fairs and festivals for the benefit of the tourists is lacking.
3. **The Attitude of people-** Very important aspect quality of Hospitality which is required in cultural tourism. The lack of interest by the people in this respect affects the growth of tourism.
4. **The Poor state of publicity-** Though the state has a lot of cultural resources, it has not been able to give due publicity in the national and international arena and thus tourist mobility is restricted to only a few tourist destinations.
5. **Lack of renovation of archeological spots and monuments-** Only a few archeological spots and monuments have been renovated so far. This should be given top priority to preserve our heritage to attract tourists both domestic & Foreign tourists in all seasons. Recently the Ministry of Tourism initiates the scheme called '**Adopt a Heritage**' or '**Monument Mitra**'.
6. **Socio-political unrest-** Very important deterrent to the development of cultural tourism in India is the socio-political unrest. Bandhs, Hartals, Curfew, and Insurgency are great hinders to the growth of tourism because law & order maintenance is an essential one for tourists' free movement with satisfaction.
7. **Lack of promotion of indigenous crafts-** Every region will be having a geographical identity for its rarest products. Ex- Kondapalli toys, Etikoppaka Toys to attract the tourists to purchase and carry them home. In present nothing has been done in the nation to sell the rich folk and cultural heritage as well as crafts through tourism.
8. **Lack of awareness by using Information Technology & Digitalization –** In India, people have a lack of awareness and no knowledge about technology. In 21st century technology. & Digitalization plays a pivotal role and to serve the entire needs of the tourists with properly.

B) Prospects of Cultural Tourism

The Tourism sector has been developing as a source of income and employment generation in India. If there is an industry with enormous potential for growth and development in the region than it is the "Tourism industry" only. The indigenous cultural tourism certainly requires the integration of at least three components for its growth and development. They are-

- I. The desire of a community to share a cultural legacy with the tourists in a very friendly way.
- II. An intact cultural resource base that can provide the foundation for a community, cultural heritage product and also its promotion further.
- III. An accessible travel market, which connects all the tourist destinations for the comfort and safe journey.

The Following are some of the measures for the effective development of cultural tourism in India.

1. **A scientifically Planned Publicity**- Intensive campaign should be carried out by the government and private agencies both at national and international levels to project the cultural resources of the nation and also regional wise.
2. **The Promotional venture of potential tourism products** - Tourism promotional activities of the state should be parallel supported by the promotional venture of potential tourism products like indigenous craft, folk art, performing art, classical music, and other cultural components to entertain the tourists. Moreover, some long term projects such as the establishment of district cultural museums can also be taken up which could illustrate the history and traditions of local people.
3. **Involvement of indigenous people**- The policies and programs of tourism development should involve the indigenous people (any ethnic group who inhabits the geographical region with which they have the earliest historical connection) in which potential resources are located as these peoples are nearer to the environment in which these are to be developed. They should be made aware of the value of cultural resources in tourism development through education. Sons & Daughters of the land will be representing their native

culture and at times act as cultural ambassadors of the region. It shows the belongingness of the regions and culture in all aspects. Bringing them to discuss the relevant problems would greatly assist the policymaker. They could contribute to issues such as the organization of cultural activities, reception of tourists, etc through local fairs & Festivals which will attract the tourists.

4. **Promotion and renovation of major monuments and ruins** – Renovation of monuments and ruin sites should be done to preserve their antique characteristics with heritage. All such sites should have provision to display their history and significance to facilitate tourist as well as the locals to rediscover the past. Since the cultural heritage is nothing but a bridge link between the past & present.
5. **Well improved infrastructure** – Both the government and private tourism agencies should try to promote infrastructural facilities for tourists to enjoy their stay in the areas of tourist destinations, if possible to extend their stay.

Cultural tourism in its truest sense is planned and implemented with Govt. and local people's support will certainly grow and attract the tourists and also retain their interest for a repeated visit to the destination. Local people will have the boon of Economic growth with proper employment opportunities as per their qualifications and skills to serve the needs of the customer at every level will to the cultural legacy with sharing ideas and opinions as to their customs. This activity will help out to promote cultural heritage in all the ages in different regions. If awareness is created using technology & Digitalization in a proper manner, it will pave the way for the speedy and clear concept of cultural tourism promotions for better understanding and growth simultaneously.

Activity 2: Problem Diagnosis Exercise

Select one tourism destination and identify infrastructure gaps.

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Learning Outcome: Analytical assessment skill.

Activity 3: Policy Recommendation Task

Prepare a short strategy to promote indigenous crafts through tourism.

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Learning Outcome: Policy formulation understanding.

20.5 Keywords

Culture – The arts and other manifestations of human intellectual achievement regarded collectively.

Heritage – Denoting or relating to things of special architectural, historical, or natural value that are preserved for the nation.

20.6 Self-Assessment Questions

1. Write in brief note on world heritage day?
2. List the world heritage sites in India?
3. What are the Major Problems and Prospects of Cultural Tourism in India?

Self-Assessment Questions**A. Short Answer (with Answers)**

1. World Heritage Day celebrated on?
Answer: 18 April.
2. UNESCO approved International Day for Monuments in?
Answer: 1983.
3. Major problem of cultural tourism?
Answer: Inadequate infrastructure.
4. TTZ stands for?
Answer: Taj Trapezium Zone.
5. Cultural tourism requires integration of how many components?
Answer: Three.

B. Essay Questions (with Hints)

1. Discuss significance of World Heritage Sites in India.
(Hints: OUV, tourism, conservation)
2. Explain problems affecting cultural tourism.
(Hints: infrastructure, promotion)
3. Evaluate prospects of cultural tourism in India.
(Hints: community participation)
4. Suggest sustainable strategies for heritage protection.
(Hints: technology, publicity)

C. Analytical MCQs

1. World Heritage Day observed on:
 - a) 15 Aug
 - b) 18 April ✓
 - c) 26 Jan
 - d) 5 June
2. Major barrier to tourism growth:
 - a) Promotion
 - b) Infrastructure deficiency ✓
 - c) Festivals
 - d) Culture
3. TTZ introduced for:
 - a) Festival
 - b) Pollution control ✓
 - c) Trade
 - d) Music

4. Indigenous involvement improves:
 - a) Conflict
 - b) Sustainability ✓
 - c) Isolation
 - d) Decline
5. Cultural tourism primarily supports:
 - a) Industrialization
 - b) Community development ✓
 - c) Mining
 - d) Deforestation

Case Study for Self-Assessment

“Digital Promotion of Heritage Circuits”

A state government launches a digital campaign to promote heritage circuits including monuments, museums and festivals.

Analytical Questions:

1. How can digitalization improve tourist awareness?
2. Identify risks of overtourism.
3. Suggest measures for sustainable visitor management.
4. Evaluate role of indigenous communities in heritage promotion.
5. Design a balanced development model for cultural tourism.

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