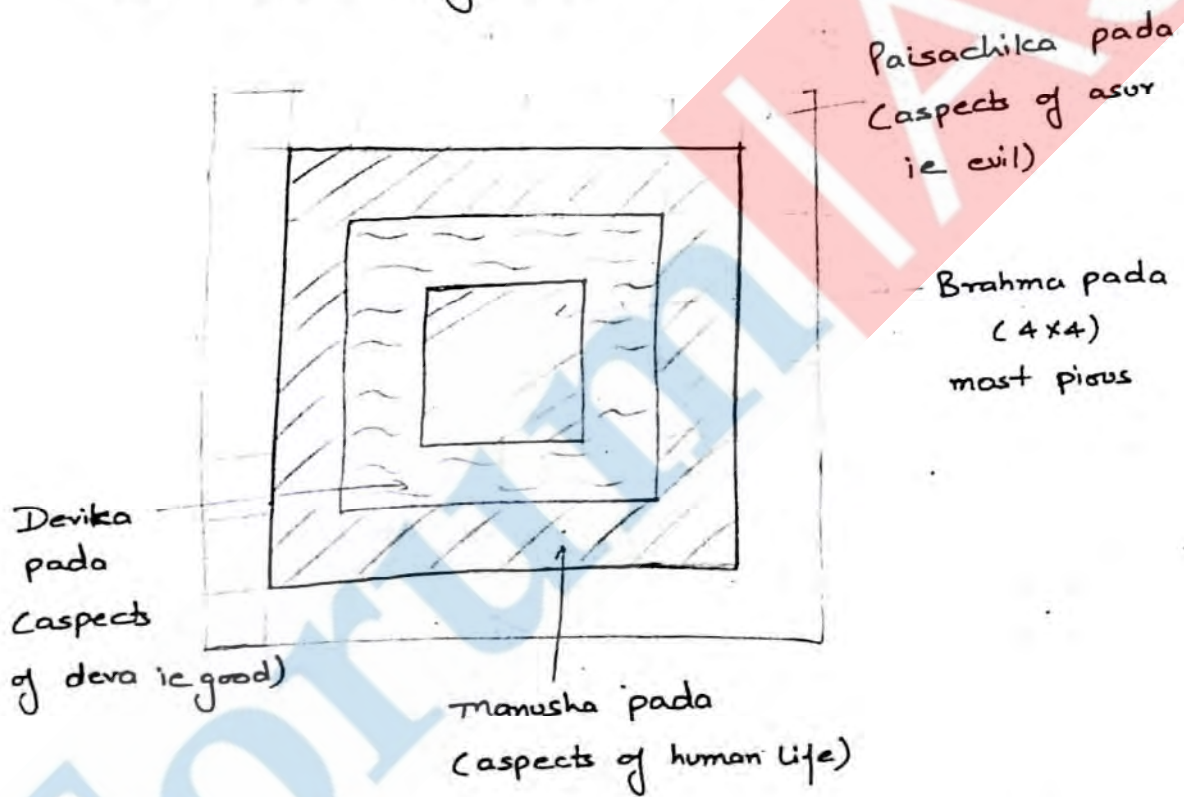


①

Temple Architecture -

- Vastu - purusha - mandala (8 x 8 grid)

The basic layout on which the temple is built.



above Brahma pada - Garbhagriha (main deity deity)
= Shikhara / Vimana.

devika pada - temple structure

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manusha pada - pradakshina pada (or all the area inside boundary wall.)^②

paisachika pada - may be enclosed by boundary wall or may not be, however no temple building is built over it.

The free standing temple architecture.

Three major types of temple architecture -

- ① Nagara Architecture (prevalent in Northern India)
- ② Dravida Architecture (prevalent in Southern India)
- ③ Vesara Architecture (hybrid style found in Central India)

① Nagara Architecture can be divided into following ^③ major styles -

- ① Odisha school / style
- ② Chandel school
- ③ Solanki style
- ④ Hoysala style (it is vesara style, which obviously has features of Nagara style)



Nandi - bull (in Shiva temples) may be inside main structure or maybe outside with its own mandapa called 'Nandi - mandapa'.

Adhishthana - On which vastu purusha mandala is based.

Water pond - If a temple is not situated near natural water source. A water pond is created. It may be called pushkarini, Kalyani, kund, sarovar, pukhuri, tirtha, talab etc.

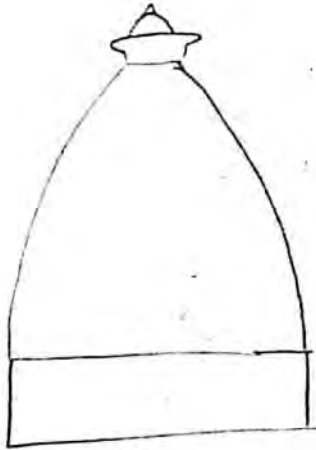
Ayatana - any hall inside temple compound.

⑤

Three major types of Shikhara -

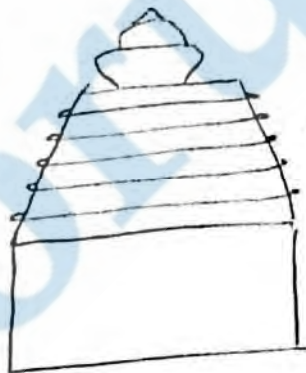
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① Rekha prasada / Latina type.



← Inward sloping
most common to use atop
garbhagriha.

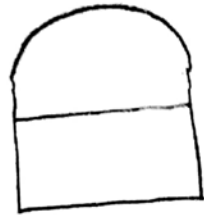
② Phamsana type.



← several slabs, shorter in size
moving up wards.
not common for garbhagriha but
for mandapas

⑥

③ Valabhi type -



side view

← rectangular building with roof as vaulted chamber

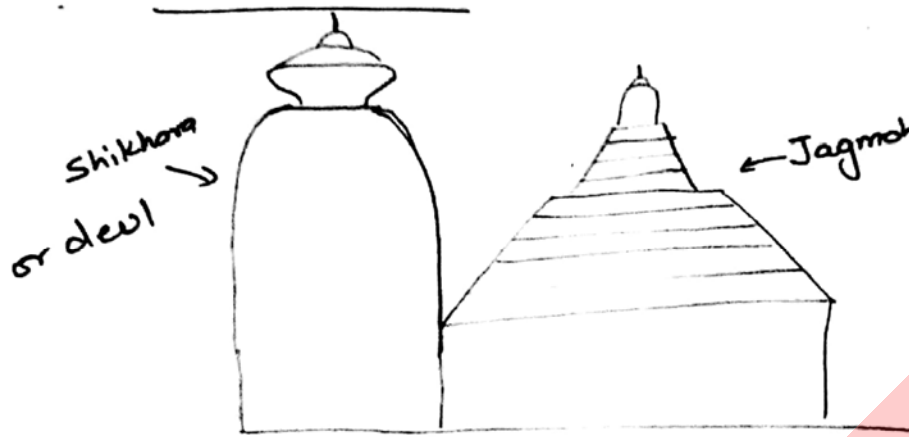


front view

④ Shekhan type

Main ~~Shikhara~~ ^{Shikhara} is surrounded by subsidiary shikharas or Prashringa.



① Odisha school -

- Shikhara (called deul) is vertical till nearing the top and sudden inward curve.
- Jagmohan (mandapa) as ornate as shikhara. Shikhara follow latina style whereas jagmohan follows phamsana style.
- Very much like the Kalyan mandap in Vijaynagar style, Bhog mandir is a pillared hall created outside the main building. eg - Jagannath temple, puri. Sun temple Konark.

③

② Chandel school -

Found at Bundelkhand, the Chandel temples are also known as Khajuraho temple.

The basic plan of Khajuraho temple is shown in the characteristic model of Nagara style (under heading - "General structure of Nagara temple").

Total 22 temples, mainly attributed to Shiva and Vishnu.

The most famous attribute of the temples are the erotic sculptures on walls. Various theories are put forward to explain their presence.

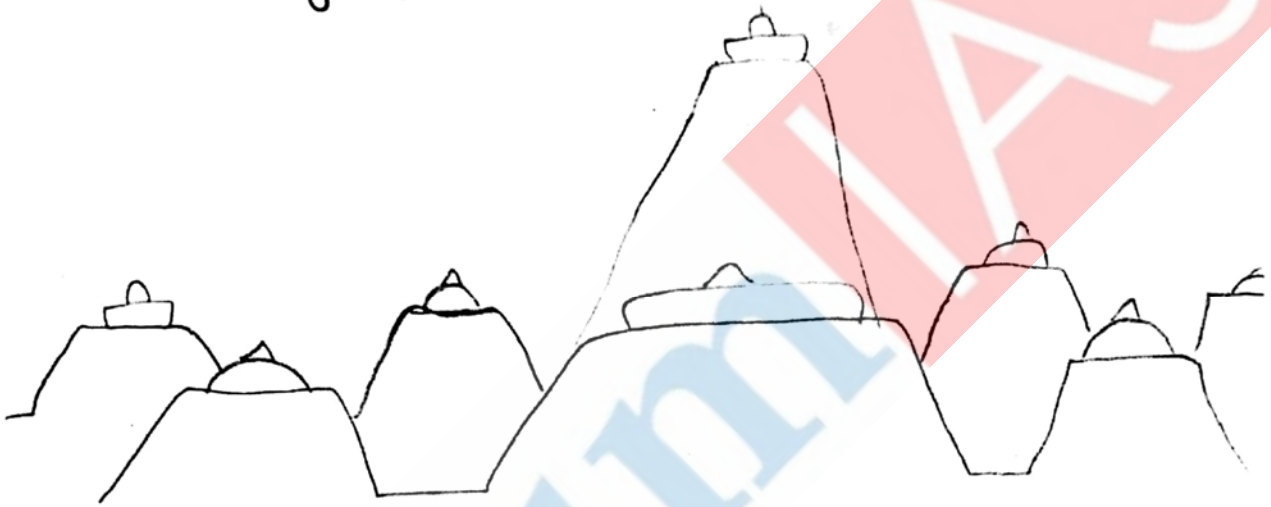
eg Kundiya Mahadev temple Khajuraho

③ Solanki style

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⑨

Consists of a Garbhagriha, a closed hall (mandapa) and many porches connected internally and externally.



The most famous of the Solanki style is the temples at Dilwara (Jain temples).

- elaborate carvings on pillars & roof

- ④ Hoysala Architecture ^{Nagara} [~~Dravida~~ features of Vesara style] ⑩

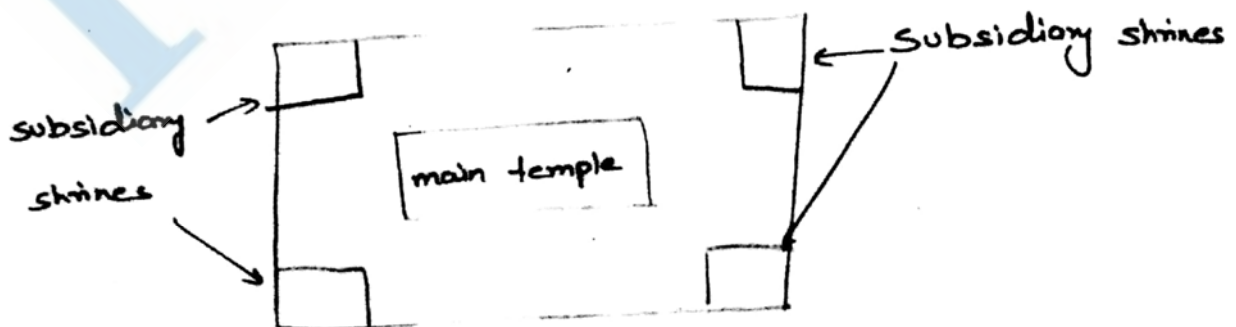
Built in 12th & 13th C AD in Central India. It is marked by its symmetrical style built on a raised jagati.

eg - Chennakesava temple, Somnathpur



- ⑤ Panchayatana architecture -

In such temples main shrine is surrounded by four subsidiary shrines at four corners.



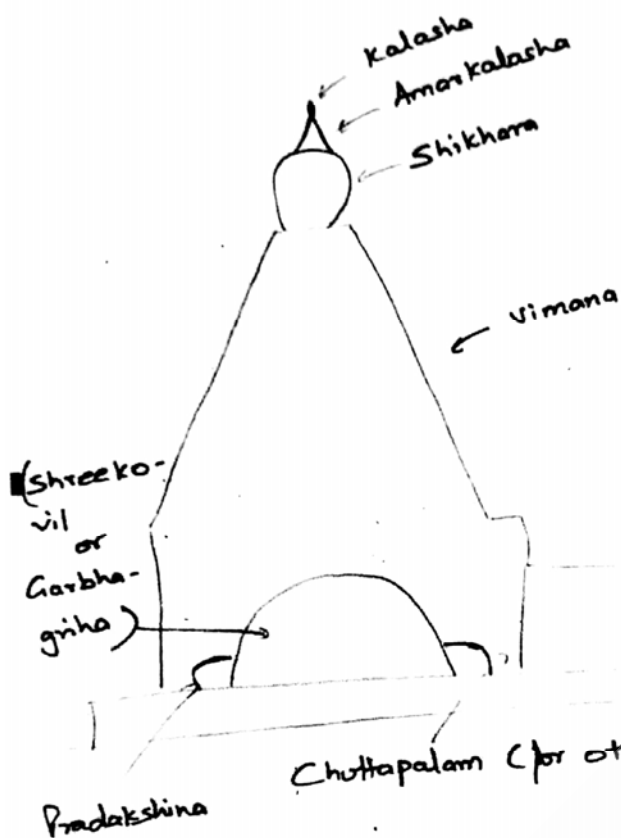
② Dravidian Architecture can be divided into, follow-^{ing} major styles.

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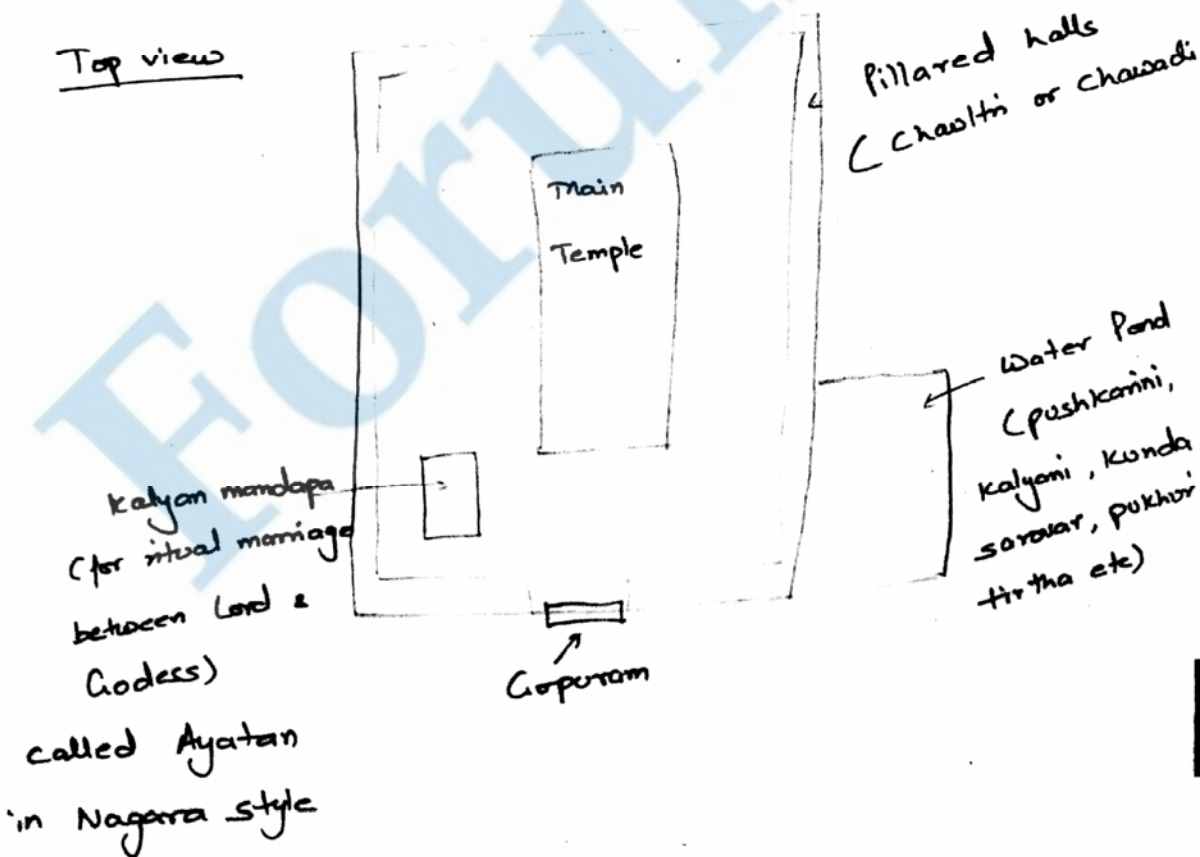
- ① Pallava style
- ② Chola style
- ③ Pandya style
- ④ Vijaynagar style
- ⑤ Madura style (late Pandya)

General structure of a Dravid Temple

Shikhara is raised by Vimana



Top view



(13)

① Pallava Architecture - (7th - 9th C AD)

Features (only distinguishing ones)

① Rathas - The earliest Pallava temples are in 'Ratha' style, i.e. small shrines carved out of a rock (or built) as a chariot. The Ratha carries vimana, shikhara and in most cases mandapa. It is pulled by various animals, sculpted to give the shape of Ratha.
eg - Shore temples of Mahabalipuram.

② Later Temples -

Later temples grew larger in size and gave the basic feature which became the Dravidian style like pyramidal vimana, shikhara, mandapa, gopuram etc. Chola temples are elaboration of Pallava style.

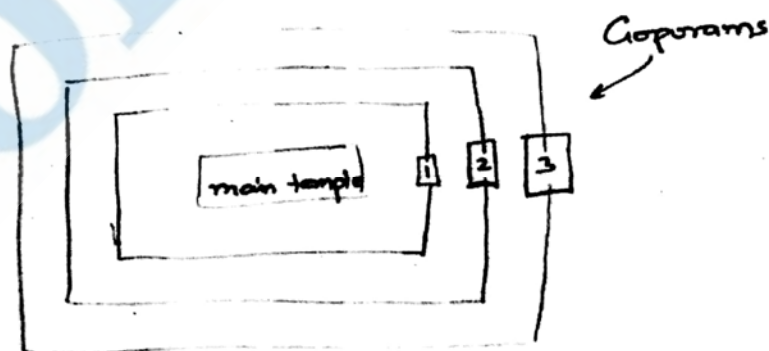
eg Kailashnathar temple, Kanchi

(14)

② Chola Architecture - (9th - 13th C AD)

Chola architecture took Pallava architecture and took it to the colossal size. The temples grew in size. The temple now contained many mandapas and kalyan mandapas. The gopuram not only grew in size but also contains sculptures atop it of dwarpals, yakshas & mithun.

The temples of Cholas were centre of social activity and amassed huge wealth. In many temples, there are concentric walls as the size & wealth of the temple grew, making more than one gopuram later ones higher than the earlier ones.



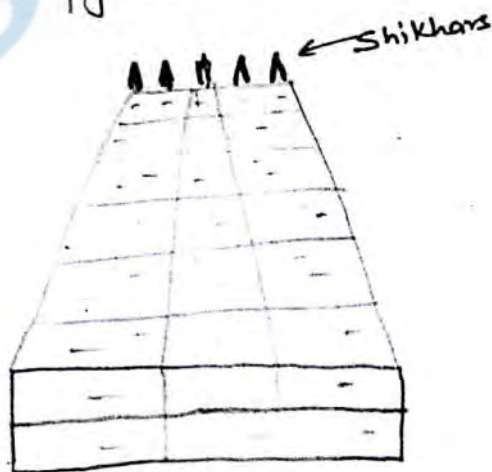
- In many cases temples are identified with name of king & his statue rising speculation that king was worshipped too.
- Kovil - palace of King & Temple

③ Pandya style - (11th to 13th C AD)

(15)

Pandya followed the basic rules of Dravidian architecture, however, Pandya rulers and architects emphasised on the Gopuram, which in this period grew much larger and in many cases, larger than the main temple itself.

- Gopuram -
- rectangular at base.
 - first floor & ground floor - rectangular & vertical.
 - above floors - pyramidal with inward inclination.
 - the top had shikharas, always odd in number.
 - Entire Gopuram was carved by mythological figures.



(16)
In many Pandya temples, two gopurams are connected to each other by mandapas & main vimana.



Meenakshi temple - (Nayaka style)

- There are temples like Meenakshi temple, where Gopurams are visible on all 4 sides with sub gopurams inside main gopurams.
- However, it is later construction of Nayaka period and main theme is two side gopurams.

Rangnathswamy temple

(17)

④ Vijaynagar style (15th C - 17th C AD)

The Vijaynagar temples were of modest size in comparison to Chola and Pandya temples. However the area of temple, surrounded by the compound walls is larger than all predecessors.

- Use of designed pillars is the trademark feature of the temples, with carvings of different shapes and are decorated by elaborate drops.



- The pillared mandap was created out of the main structure and called Kalyan mandapa, elaborate & ornate

(18)

- Independent stone chariots are created inside the main temple, drawn by a miniature animal. However, unlike Pallava ratha temple, do not carry garbhagriha.
- The pillared halls along the boundary wall became more decorated and ornate.

(19)

⑤ Madura style - (Nayak style)

After the decline of Vijaynagar, the Nayaks of the Empire made their centre at Central Tamil Nadu and developed their own style called Madura style.

- The Madura style contained an enclosure surrounding the whole temple and a subsidiary shrine with a pillared hall.
- The wide parakrams, i.e. areas between concentric walls.



- In many temples, the parakrams are enclosed by a roof with pillars on either side.

eg Ramanathan temples

- Madura style continued the tradition of high Gopurams of Pandya style with 4 gopurams on each side. eg - Meenakshi temple. (20)
- The water pond is also enclosed with pillared rooms around it.

(Karnata dravida or
 ③ Vesara Architecture Deccan style or Chalukyan style)⁽²¹⁾

It is combination of Nagara & Dravida styles and found mainly in Karnataka, and built during later Chalukyas.

- The temples had Shikharas of Nagara style.
either Latina or phamsana
- The temples contains gopuram and pillared halls around the boundary wall on dravida style.

eg - Vinupaksha temple, Pattadakal

Mahadev temple, Hagi (of later Chalukyas)

- Even Hoysala temples are also group in this.
- Generally 'Nagara shikhara' but not very tall.
- The mandaps are on both sides of vimana and taller than vimana.
- Symmetry is used in architecture

(22)

Buddhist buildings

Following are the major types of Buddhist buildings found in India -

- ① Rock cut caves
- ② stupas
- ③ viharas
- ④ Chaityas
- ⑤ Stambhas

① Rock cut caves -

The rock cut caves are carved out of rock by and decorated from inside via timber and wood to add strength and to provide usefulness to cave.

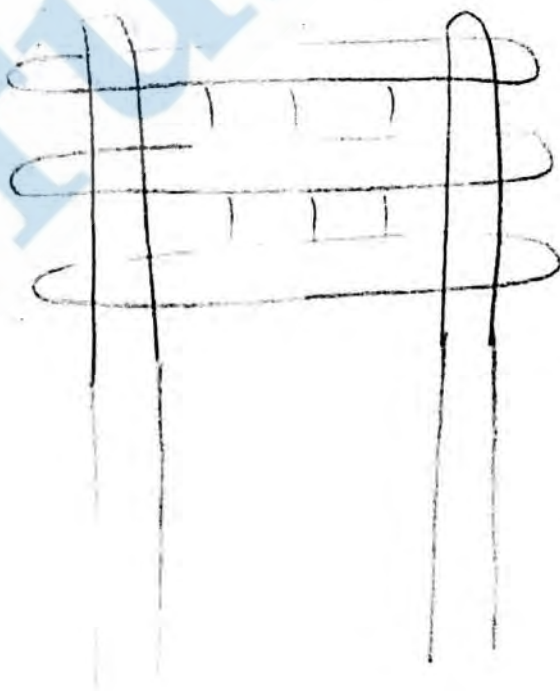
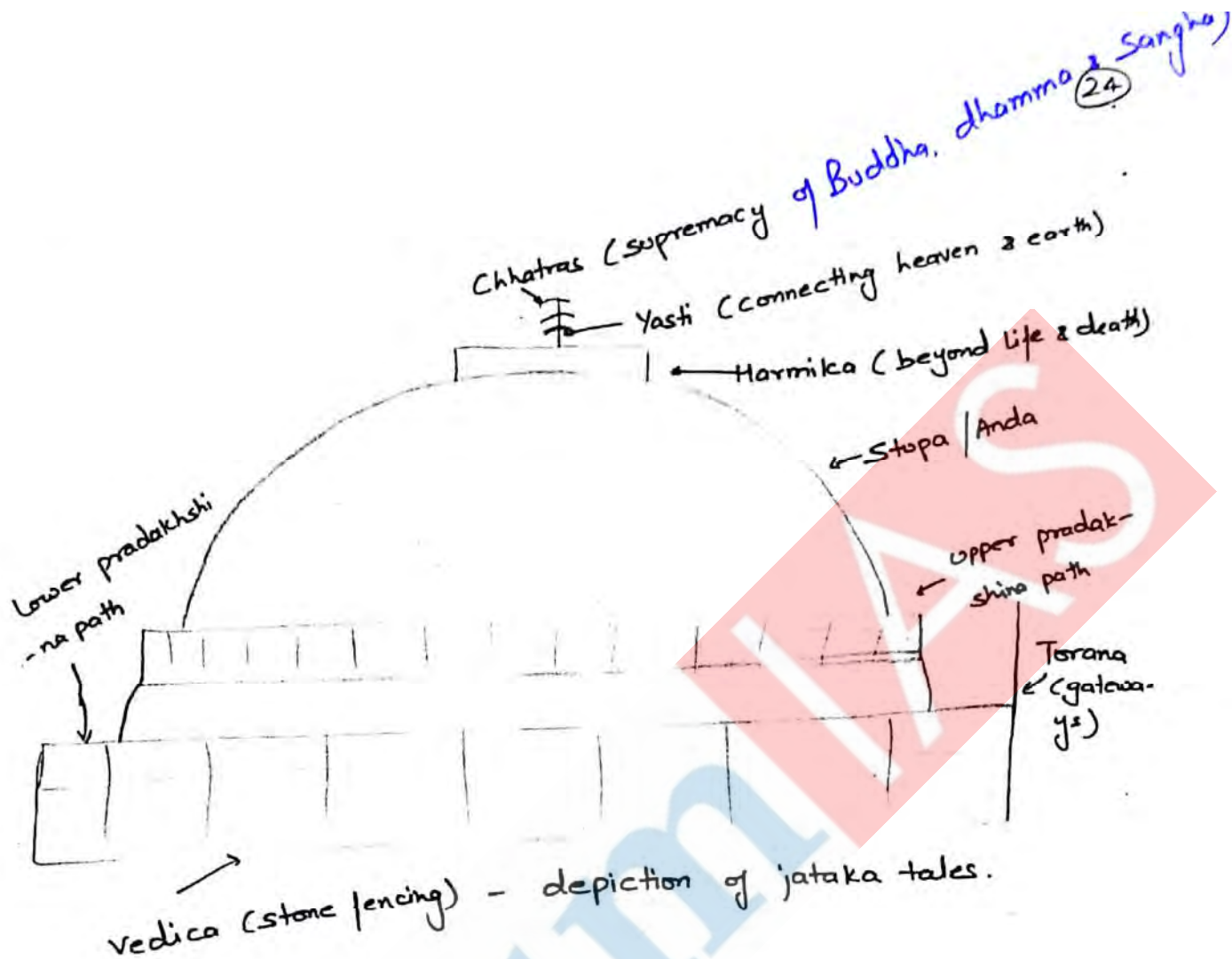
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The Barabar caves are the oldest (3rd c BC) and simplest. However later caves were decorated by wall paintings & murals like Ajanta & Ellora.

Later caves are multi storeyed, held by pillars.

② stupas -

Buddhist stupa is a mound like structure containing relics of Buddhist monks and nuns and used for meditation. Life is seen as bubble in Buddhism, hence the shape of stupa.

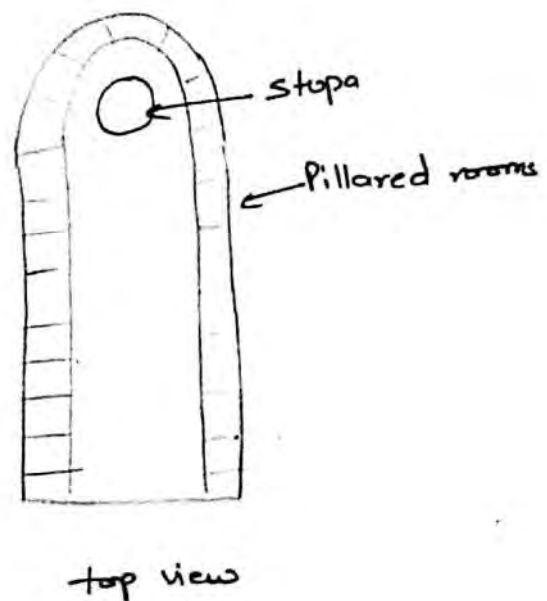
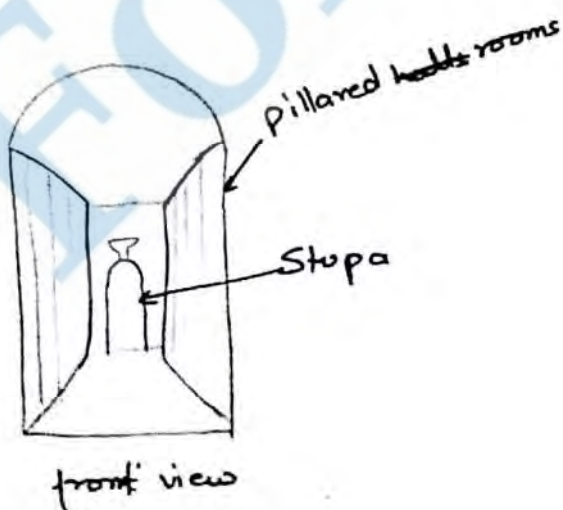


③ Viharas -

It is the term used for Buddhist monastery and meant for living or used for refuges during the monsoon season. They are generally cut in caves in old times and free standing structure in later times. Infact, Ajanta caves are one example of vihara. viharas do not have uniform structure unlike stupas.

④ Chaityas

It is a prayer hall with stupa at one end.



(26)

⑤ Stambhas -

The Stambhas (pillars) were made to bear the inscriptions, with animal on their capital.



(27)

Indo - Islamic Architecture -

Reasons of Indian style in Indo Islamic architecture -

- ① Use of Indian artisans & masons.
- ② Use of pre existing buildings & material.
- ③ Influence of such pre existing building over the Central Asian semi cultured warriors.

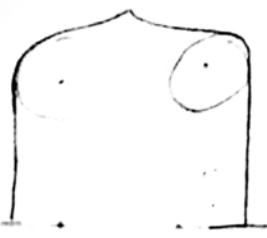
eg - Adhai din ka jhopda Ajmer, Quwatul Islam Mosque, Delhi

Major features -

- ① Use of bricks and mortar.
- ② Introduction of ^{domes} mortar and arches, which were made possible only by the use of mortar. However this accurate style (of dome & arch) existed at was used along with pre existing trabeate style (of pillars & beams)
- ③ The tall towers (minars) and half dome portals were introduced. Rajasthani school added kiosks i.e. chhatris to the Indo Islamic architecture.

(28)

- ④ No human figure was pictured in such buildings as its not allowed in Islam.
- ⑤ Mughals added gardens to the buildings. This added the Central Asian feature to the building.
- ⑥ The addition of pietra - dura style of inlay decoration
- ⑦ In initial stages false domes and arches were made. (ogee arches)
- ⑧ The system of double dome came in later stages.
- ⑨ Tughlqs introduced four centred archs.



← four centered.

- ⑩ Mughals employed more complex arches called cinquefoil arches.

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← Cinquefoil arches



← Concave (false arch)

← (ogee arch)

① Stone is most abundantly used. Red sandstone is used in buildings around Delhi. After Akbar, the widespread use of white marble.

② Quranic verses are written, generally in Kufi script.

(30)

① Early Sultanate Architecture -

Mainly buildings were built on pre existing Hindu or Jaina buildings. The technology used was archaic and false domes and arches were used, which cannot last too long. Kufi calligraphy is widely used.

The tomb of Balban (1288) was first example of true dome in India. true arch and domes appeared by end of 13th c. Pre existing buildings converted. False arches, false domes mid 13th c., ogee arches & (convex arches)

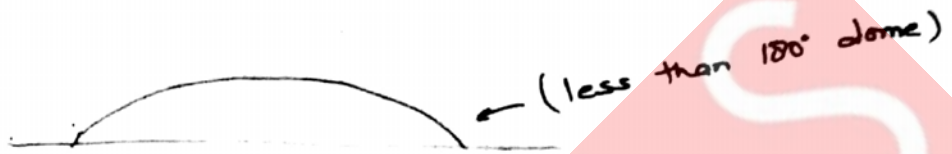
② Khaljis -

- Use of true arch and domes eg Alai Darwaza (1305) and Jamat Khana Masjid (1325).
- Use of red sandstone
- lotus bud fringes were carved in the arches.



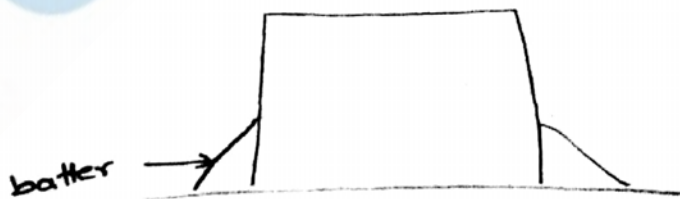
(31)

- The domes made were less than semi-spherical in nature (less than 180°), i.e. stilted dome.



(3) Tughlqs -

- The main building material in this time was stone rubble and boulders.
- The walls are plastered in most cases.
- The walls are battered, to give them added strength.



- This period saw earliest experiment of octagonal buildings, later developed under Sayyid dynasty.

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- The domes grew mature and pointed with a visible neck.



- The use of tiles over the walls for decoration.
- The walls of the buildings are generally sloping inwards.
- The tombs of this period were built on octagonal plan (not all). This design was perfected by the Mughals.

④ Later Sultanate -

The main architecture of this time was tombs.

- Octagonal tombs surrounded by arched verandah.
- Square tombs without verandah.

~~D. Kabz bun, delhi~~

(33)

⑤ Mughal Architecture -

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① Babur -

- Added Gardens into Indian architecture. Being Central Asian, he built gardens resembling Oasis in the desert. He built pavilions adjoining the gardens. eg Aram baugh; Agra

② Humayun -

He added the Persian characters in the buildings

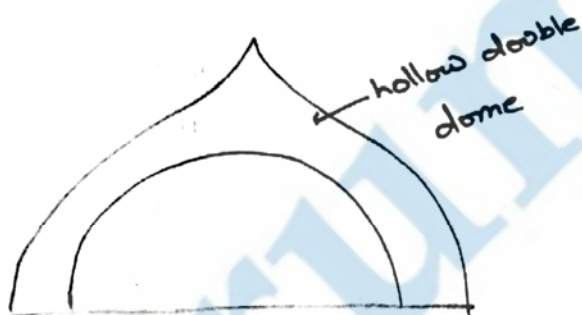
- Humayun tomb -
 - Raised on arcaded sandstone platform.
 - Octagonal plan
 - Addition of kiosks (chhatris) of Rajasthani style.
 - high double dome.
 - 1st building to be enclosed by elaborate garden.

- Sabz burj (Persian dome), Delhi

(34)

③ Akbar -

- He added the indigenous & foreign element into the existing style.
- The buildings mainly were built on red sandstone.
- Widespread use of indigenous trabeate style.
- The appearance of cinquefoil arches.
- Hollow double dome instead of true one.



- ~~Addition of pietra dura (paridin kari), in panel decoration.~~

- The earlier buildings like Agra fort are made for strength with thick walls.

- (35)
- In the later phase, buildings like Fatehpur Sikri were made on symmetry and for beauty.
 - One white marble building, Salim Chishti tomb, Fatehpur Sikri (1580)

④ Jehangir -

He was a great painter but no builder.

- He used white marble instead of red sandstone.
- The use of semi precious stone in buildings began.

Moti masjid Agra, tomb of Ibram-ud-daula Agra

⑤ Shah Jahan -

He took the Mughal architecture to its zenith.

- The cinquefoil arches became even more elaborate.
- The domes developed into bulbous form with neck.



- (36)
- The work of stone window panels (jali) were used widely.
 - The use of semi precious stone in pietra dura (pardinkari)
 - The remaining work in Akbar's buildings of red sandstone was done by white marble.
 - The minarets became very prominent eg- Taj Mahal.
 - The pillar enclosin verandah enclosing the main building grew much detailed.

⑥ Aurangzeb -

He did not ~~share~~ ^{inherited} any passion of architecture with of his father. He withdrew all encouragement to building construction. He funded only three major projects.

- Bibi ka makbara at Aurangabad. An attempt to

emulate Taj Mahal but far from it. The structure ⁽³⁷⁾ look narrow and ill planned with ~~appa-~~ apparent miscalculations in minarets.

- Badshahi masjid- replica of Jama Masjid, delhi (in Lahor) but larger in size.
- Moti Masjid, delhi - replica of moti masjid Agra.

Therefore no innovation was done during his time in Imperial buildings.

⑦ Later Mughals-

The minarets becomes the part of main structure, ~~visible in Char minar and Safdarjung's tomb.~~ There are rarely any building commissioned by Mughal rulers of the time.

Zafar Mahal ~~of~~ by Bahadur Shah Zafar is last of the Mughal architecture with inferior masonry, and use of rubble stone & inferior dome. It was built in 1840s.

(38)

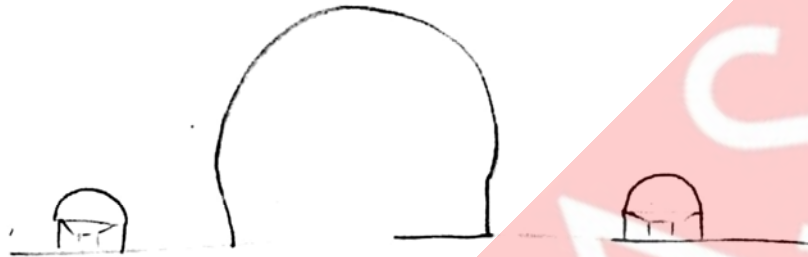
List of Islamic influences over Indo Islamic architecture.

- ① Use of mortar, which made dome & arch possible.
Brought to India by Turks.
- ② Domes and arches, both false & true - by Turks.
- ③ Gardens around main building - by Mughals
- ④ Addition of minarets into the building.
- ⑤ Use of brick, lime & mortar as main material.
- ⑥ More than 4 sides of a structure.
- ⑦ Carving of religious scriptures on the walls.

List of Indian (pre Islamic) influences over Indo Islamic architecture -

- ① ~~stone~~ human carvings on the wall.
- ② Kalash over the tombs (mainly Tughlaq domes)

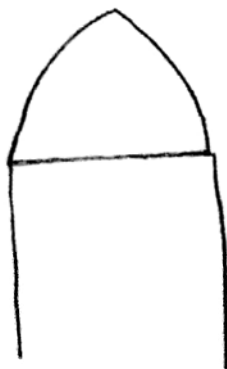
- (39)
③ Hexagonal chhatris (Kiosks) from Rajasthani architecture.



- ④ Pillar, beam & lintel method. The earlier sultanate architecture is simply putting a dome over lintel and beam structure.

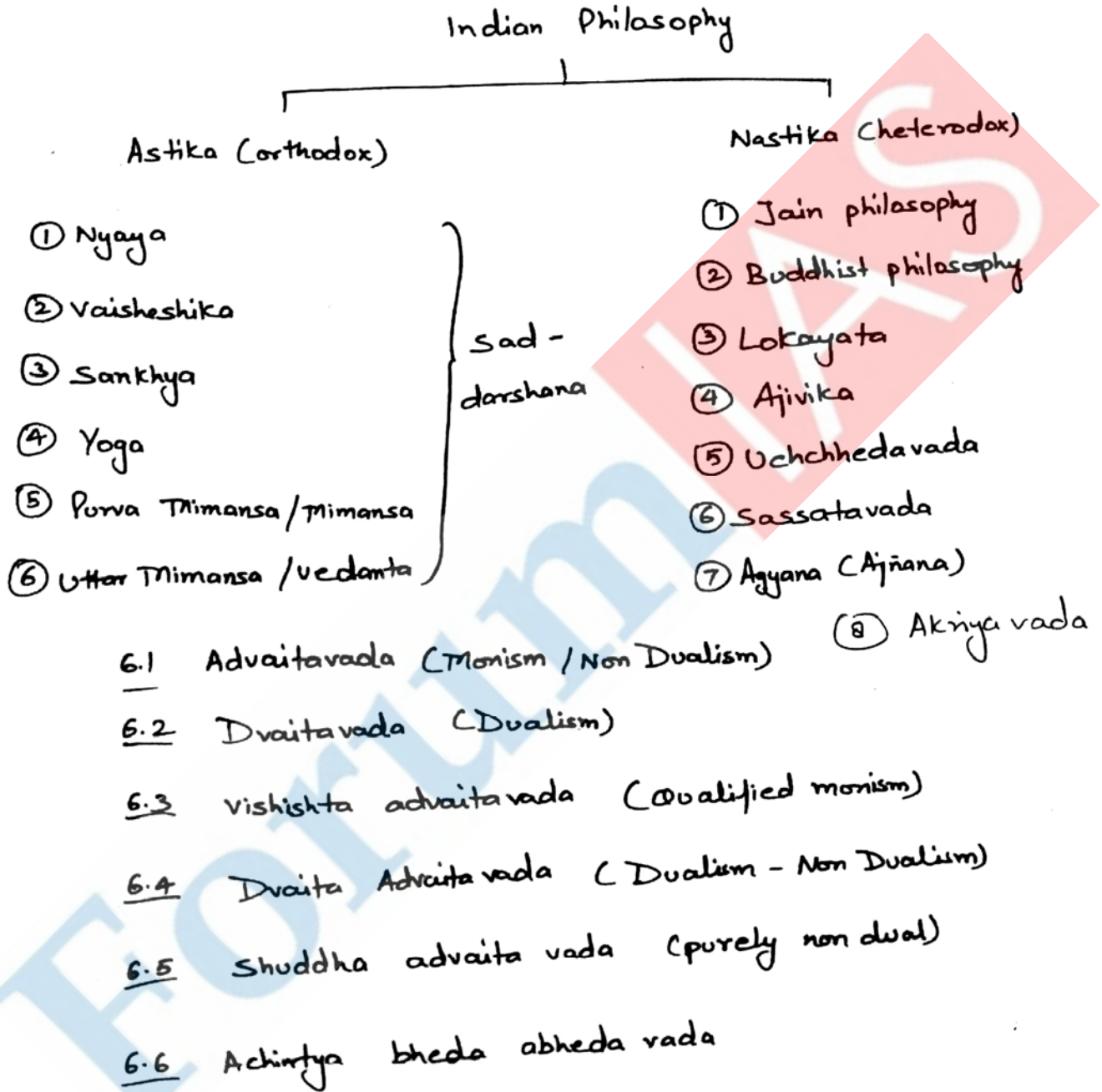
- ⑤ Creation of a baoli beside the building - from Rajput architecture.

- ⑥ The doorways were amalgamation of hindu beam & an added arch.



- (7) Use of stone as main building material.
- (8) Use of Rajasthani 'jharokha', adopted especially by Mughals.
- (9) Shade ~~apart of~~ atop of jharokha.

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Indian Philosophy

42

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Basic definitions -

• Astika schools of philosophy - 'Astika' literally means 'there is' i.e. acceptance of 'existence' of something supernatural. The Astika schools of philosophy accept/consider following -

- a. Authority of 'vedas' as true source of knowledge.
- b. The existence of Atman i.e. soul/inner self.
- c. The existence of 'Ishvara'. Different schools of Astika philosophy interpret the Ishvara differently i.e. with attributes, without attributes etc. For vaishnavites it's Vishnu, for shivism it's 'shiva' and so on.

• Nastika schools of philosophy - Nastika literally means 'not astika'. Therefore this categorisation is in contrast

with the astika schools of philosophy. Perhaps the only principle binding the nastika schools of philosophy is their rejection of the 'authority of Vedas'.

A. Sad - darshana

The six major schools of Astika philosophy are collectively called Sad / shad darshana (Six philosophies)

• Pramana -

The schools of Indian philosophy (mainly Astika but also many others) consider 6 pramana (ie ways to gain accurate knowledge, also called 'epistemology')

- ① Pratyaksha - perception
- ② Anumana - Inference
- ③ Upmana - Comparison and analogy

- ④ Artha patti - postulation or derivation from the circumstances
- ⑤ An'uplabdhi - non perception or negative proof.
- ⑥ Shabda - testimony or experiences of experts.

① Nyaya - Non dualism schools (Nyaya - vaisheshika)

The founder of this school of philosophy was Gautam Tmuni (Akshapada Gautam), whose collection of work 'Nyaya sutras' are considered as foundational text of this school (written between 6th C BC to 2nd C AD).

Nyaya means method or judgement. This school states

(a6)
that moksha is gained through 'right knowledge' and there exists a reliable means to gain this right knowledge which can be done by debating and logic. Nyaya philosophy developed the theory of logic. This school rejects 'arthapatti' (postulation) and Anuplabdhi (negative proof) as reliable means of gaining knowledge.

This school states that suffering results from ignorance & delusion (similar to Buddhism, which however rejects soul, Isvara etc).

wrong knowledge / ignorance → suffering
Logical (Right) knowledge → liberation

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② vaisheshika -

Rish Kanada is considered as the founder of this school of philosophy (2nd - 1st C BC). This school can be equated with 'Atomism' in its principles.

All the objects of this universe can be reduced to Parmanu (atom) which forms the four basic substances (earth, water, air & fire). Vaisheshika school says that knowledge and ultimately liberation can be achieved by understanding the experiences of the world. i.e. practical knowledge.

This school accepts only two reliable means of knowledge i.e. Pratyaksha (perception) and anumana (Inference).

The Galilean concept of validating the knowledge by practical is similar to the vaisheshika philosophy.

: Jiva \rightarrow Purush + Prakriti

③ Sankhya - Dualism schools (Sankhya & Yoga) ⁽⁴⁸⁾

Kapila Muni is considered as the founder of this system.

Jiva = Purush + Prakriti

According to this school, the universe consists of two constituents / realities i.e. Purusha (consciousness which is unchanged) and Prakriti (matter). When both ^{Purusha} jiva and prakriti are bound together give rise to jiva (living being). However, they are in a constant imbalance where one overwhelms the other. The perfect balance is the end of every bondage and is attainment of liberation, which will come by knowledge.

Every feeling, matter, activity etc exists in three qualities called 'gunas' (गुण) -

- a. Sattva - Positive, Good, constructive etc.
- b. Rajas - Impulsive, passionate, potential of being both good and bad.

i. Tamas - Darkness, destructive, negative etc. ^(A9)

This school accepts Pratyaksha (perception), Anumana (inference) and shabd shabda (testimony) as reliable means of knowledge.

④ Yoga -

Patanjali Rishi is considered as the earliest proposer of this school and his work 'Yoga sutra' is considered as the earliest work of this school.

Yoga school follows all the assumptions of the Nyaya Sankhya school about purusha & prakriti and jiva etc.

It also accepts pratyaksha, anumana & shabd as ⁽⁵⁰⁾ reliable means of knowledge.

Sankhya school says that gyana (knowledge) of all this is sufficient to achieve the liberation (moksha).

Yoga school says that apart from the knowledge, the personal experimentation i.e. systematic techniques helps one to attain a higher mental, physical and spiritual state and leads to liberation i.e. Moksha. Therefore this school is also called school of 'experimental mysticism', by which even one can prevent the prakriti overwhelming the Purush or vice versa.

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⑤ Mimamsa (or Uttar Mimamsa)

The literal meaning of mimamsa means 'investigation'.

The mimamsa philosophy is the analysis of interpretation & application of the Vedic corpus. Vedas are considered eternal and possess all knowledge.

The school emphasises on karma-kanda i.e. rituals and dharma, according to this school, is to follow the rituals of the four Vedas with the help of Samhita and Brahmana portion of Vedas.

This school emphasises the ritual importance of the Vedic hymn and not the philosophical meanings and discourses on them.

The foundational text on Mimamsa school is the mimamsa sutra of Rishi Jaimini (5th - 4th C BC).

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⑥ Uttar Mimansa (Vedanta)

Vedanta school do not agree with mimansa that the rituals are the most important aspect of the vedas and the utility of hymns are only to serve the ritualistic needs.

Vedanta means at the end of vedas and is about the deliberations, speculations and discourses of the vedas and compiled in the texts after vedas. The major texts are called 'Prasthanas-trai', they are Upanishads, Brahma sutras and Bhagvad Gita.

vedanta is not a monolithic school and consists of various sub schools. All the sub schools deliberate about the relations of three entities -

- ① Brahman - Ultimate reality / Supreme metaphysical entity
- ② Atman - the soul / individual self.

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- ③ Prakriti - the ever changing world and its physical constituents.

The schools of vedanta philosophy are foundational to the principles of Hinduism during its evolution into a philosophical doctrine.

Sub schools of vedanta philosophy -

- ① Advaita - vada (Monism / non dualism)

main proponent - Shankaracharya (8th C AD)

The only truth exists is Brahman, which appears as the physical world because of its creative energy 'maya', however, this world has no separate existence. Atman (self) in reality is identical to; in fact is indeed

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the Brahman. "Brahman alone is true and this world of plurality is an error". This plurality is experienced due to mithya (error in judgements) and avidya (ignorance).

Knowledge of Brahman removes these errors and causes liberation (moksha) from the cycle of transmigration and worldly bondage.

Critics blame this philosophy as that of 'Akarma' i.e. inaction & escapism.

② Dvaita - vada (Dualism)

main proponent - Madhava charya (13th C AD)

Brahman (or God) and individual souls (atman) ~~exists~~ exist ^{as} and distinct and independent realities.

Madhavacharya identified Brahman with Vishnu whereas (55) Shaivites identified Brahman with Shiva.

For Dvaitavada, it is blasphemous to accept that the all perfect Brahman, changes himself into an imperfect world. Also it is arrogant to say that we are Brahman.

Ignorance can be removed by devotion i.e. Bhakti, which is accompanied by an intuitive insight into the God's nature.

For Bhakti school, which borrowed its doctrines from dvaita vada, this bhakti (devotion) becomes bigger goal than moksha (liberation) itself.

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③ Vishishtha -advaita - vada (Qualified Monism)

main proponent - Ramanuja charya (11th C AD)

This school says that nothing exists apart from Brahman but he is characterised by multiplicity.

Everything apart from Brahman are the different mod-
-as in which the Brahman exists.

Unlike Advaitavada, this school says that jivatmas i.e. Universe can never be compared to Brahman, though everything is a part of it. Brahman is a qualifie
perfect (vishishtha) being. eg Sun & candle.

Material Universe is not false or illusion (maya) because if Maya can subdue Brahman, it would be greater than Brahman.

Unlike Dvaita school, it say Ayana indeed is importan-
for Moksha but cannot be attained without Bhakti.

④ Dvaita - Advaita vada (Dualism - Non Dualism) ⁽⁵⁷⁾

main proponent - Nimbarak acharya (7th C AD)

This philosophy is also called Bheda-Abheda philosophy.
(Indeed this is a sub school of Bheda-Abheda which itself is a sub school of Vedanta.)

This school identifies three categories of existence -

- ① Brahman (or Ishvara) - The supreme reality, controller of everything, the perfect being.
- ② Chit (jiva) - individual soul who can gain knowledge with experiences through sense organs.
- ③ Achit - the material universe.

The guna (attributes) and nature of Chit & Achit are

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different from Brahman (dvaita), however the exist-
-ence of Chit and Achit are not possible without
Brahman and they have no separate existence, i.e.
they are different but there is no different existen-
ce. (dvaita - Advaita)
 like Sun and planets

⑤ Shuddha-advaita (purely non dualism)

main proponent - Vallabhacharya (15th C AD)

This school denies any difference between Brahman
 and atman/jiva. real (dvaita) or apparent (advaita)

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The atman is not the Brahman clouded by avidya (ignorance) as told by advaita school, but they are indeed one and the same.

Although Brahman appears to be different, it is not because of maya, but its the desire of Brahman to become many. Brahman is the fire whereas chit & achit is the heat emanating by the fire, i.e. manifestation of the Brahman. eg Sun & its sunshine.

Unlike Advaita, this school do not accept that moksha is the cessation of all karma, indeed the liberated one also performs karma. Its not the knowledge (gyan) but Bhakti which is the means of liberation.

The shuddha dvaita became the foundation of Pushtimarg, which says Lord is accessible through his own grace, for this one need to convert himself into pushti (complete). The desire of Brahmana decides everything.

© Achintya bheda - abheda

main proponent - Chaitanya Mahaprabhu (16th CAD)

Achintya - inconceivable (cannot be comprehended or understood).

Like the Dvaita school, it accepts the separate existence of Brahman (Ishvara) in his own personal form and chita-achita cannot be separated from him. The Brahman controls the Universe and its beings, sometimes directly whereas some-times indirectly. One cannot comprehend the extent of control.

Jiva & Brahman are simultaneously one (jiva made from Brahman) and different. They have same qualities with different intensity / magnitude / quantity.

Bhakti or kirtan is to feel the oneness.

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Nastika schools of Philosophy - (Heterodox)

① Jaina philosophy -

- The goal of human is not moksha, but realisation of the true nature of soul, i.e. Keval Gyana.
- Only keval Gyanis know the true answer, all others know ~~the~~ only a part of answer. This is the basic principle of the theory of Anekant vada (Subjectivism)
- Cardinal principles of Jainism -
 - ① Ahinsa (non violence)
 - ② Anekant vada (multiplicity of views)
 - ③ Aparigraha (non-passesivness)
 - ④ Non stealing
 - ⑤ Brahmacharya (chastity)

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• It believes in jiva and Ajiva (like Chitta & Achita) but unlike vedanta school, it rejects the concept of creation (Brahman).

It divides ajiva into 5 categories -

- ① matter (pudgala)
- ② motion (dharma)
- ③ rest (adharma)
- ④ space (akasha)
- ⑤ time (kala)

It divides jiva into 2 categories -

- ① Mukta (liberated) - achieved nirvana.
- ② Sansari (embodied) - they go through the cycle of birth & death.

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• Theory of Karma & Nirvana -

Karma is a subtle matter flows through the soul, upon which soul comes under the influence of Raga and dvesha.

There are two types of karma -

- (a) Bhava karmas - of feelings, emotion & passion.
- (b) Dravya karmas - of all material forms.

One can achieve Nirvana when he frees itself from the karmic matter which clings to the person.

This can be done by performing 'sattvic' actions, like in Hinduism. However, here nirvana do not mean any merger with the Brahman.

No karma means no consequences or affinity, hence nirvan

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• Divinity - Every soul which frees itself from karmic matter is divine. Two divinities are -

① Siddhas - absolutely liberated.

② Arhats - who obtains emancipation from life. called Kevalins or Jinas.

• Three jewels of Jainism - The liberation can be achieved by following a path containing three principles.

① Right faith

② Right knowledge

③ Right conduct

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• Anekantvada -

This refers to the principle of the multiplicity of viewpoints and states that no single point of view is completely true. It is only when all views are taken we can hope to achieve the complete truth.

an - not, ekant - certain.

This theory is the true solution of extremism, terrorism or all the modern philosophies which assert their superiority over others.

• Syadvada -

This theory is an append to Anekantvada. It states that every phrase or statement can be expressed

in a certain mood, analysing only a part of the picture, or one of the many characteristics of the situation.

All these different viewpoints needs to be synthesised by the ~~the~~ doctrine of conditional predication, that is called Syadavada.

• Nyayvada -

Nyay - logic / reason. Every object or statement has infinite aspects, however when we describe it, we speak of only relative aspects and ignore the irrelevant ones. It doesn't mean that other qualities are not present and they may be relevant for others.

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② Buddha philosophy -

The philosophy of Buddhism is based on 4 noble truths - (called "Chattari Ariya'sacchani")

- ① Life is suffering.
- ② Suffering is caused by craving (desire/ignorance).
- ③ Suffering can have end.
- ④ There is a path which leads to the end of suffering.

All the feelings are cause of suffering. which These feelings are impermanent and a man moves from one feeling to other. The ultimate aim is to end the cycle of suffering ie of death & birth & achieve Nirvana.

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In Buddhist thought, when a person die, he is reincarnated into a new form of deity, human, animal etc which is ~~also~~ decided by him 'karma' - which means thoughts and actions.

'kushala karma' gives higher birth whereas 'Akushala karma' give lower form of birth.

Nirvana - The concept of Nirvana, do not mean unification of atman with Brahman. Nirvana is a 'state of mind free from suffering'. (here suffering means every feeling, passion or emotion).

It is achieved by inculcating 'upekkha bhav' (from upeksha ie ignoring everything or non-passion).

After achieving this state, a person becomes enlightened

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Nirvana is achieved upon the death of the enlightened being and he gets freedom from the cycle of reincarnation & death.

- The way to achieve nirvana is called 'middle way' i.e. path of moderation / non passion / non extremes. The middle way / path is eight fold, consists of three broad categories.

The Middle way / path (Eight fold path)

Moral conduct

- ① Right speech
- ② Right Actions
- ③ Right livelihood.

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Concentration

- ④ Right effort (to get rid of evil)
- ⑤ Right mindfulness (to be aware & attentive)
- ⑥ Right Concentration (get rid of unwholesome thoughts)

wisdom

- ⑦ Right thought (selflessness & detachment)
- ⑧ Right understanding (of four noble truths)

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③ Lokayata philosophy -

This school is the prime among Indian schools of materialism. This school is also called 'Charvaka' or Brahaspatya. Charvaka means 'uncertain' i.e. every thing is uncertain, therefore speculation takes you nowhere and happiness in present is the only truth. It is also stated that Charvaka, the propounder of this school was disciple of Rishi Brihaspati.

Lokayata - Lok (people) + ayat (prevalent)
basic literature - Brihaspati Sutra

This school says that all the knowledge one infers from his observation is conditional and therefore one must acknowledge doubt. This school rejects all the epistemological schools who claim metaphysical truths or Universal knowledge.

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The main known proponent of Charvaka school was

Ajit Kesakambalin (contemporary of Buddha & Mahavira)

This school rejects all the vedic knowledge as self contradictory and tautology. It also rejects the conclusions of Buddhism & Jainism.

This school rejects all the metaphysical concepts like Nirvana, Atman, karma etc. It says that there can be no supernatural explanations to the natural phenomena. The only world is where one lives.

The prime aim of a man is to seek pleasure while avoiding the pain. Not doing it for some hypothesis is foolishness. "Yavat jivet sukham jivet --- rinam kritva ghitam pivet" (Be happy as long as you live. Drink ghee even if it means persistent borrowing)

④ Ajivika -

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This sect was founded prior to Buddhism & Jainism but lost completely today. The main proponent of this sect was Makkhali Ghoshal (5th C BC).

This school believes in Niyati (fate) i.e. 'Absolute Determinism' i.e. there is no free will and every thing that has happened or happening is entirely pre-determined and is guided by cosmic principles.

The theory of karma, which is foundational to Hinduism, Buddhism, Jainism etc. is completely rejected by this school. Human can change nothing, it's the cosmic principles.

It is an atheist philosophy and do not worship any god or ~~en~~ and do not consider any final resting place.

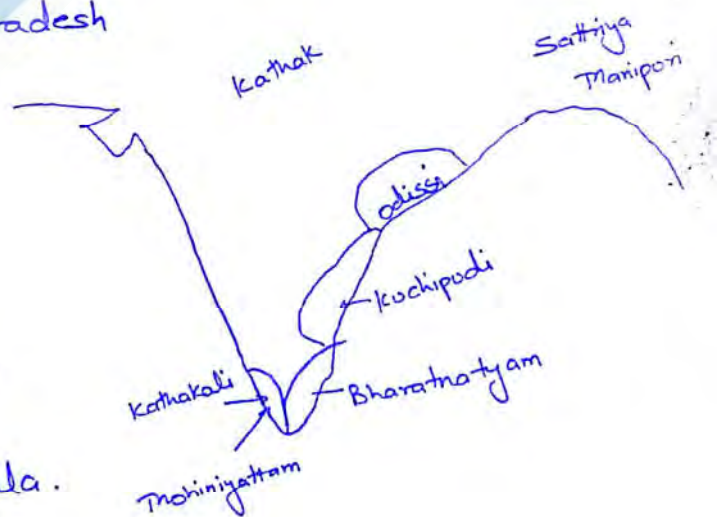
Similar to Vaisheshika school, it believes that all the matter is made up of atoms, but ruled by the cosmic principles. ⁽⁷⁴⁾

The Ascetics of the sect wander naked with extreme passivity. The term Ajivika itself means 'lifelessness'. However it may be term given to them by rival sect because majority of our knowledge is derived by the rival sects like Jainism & Buddhism.

Classical Dance (Shastriya Nritya)

All the dance forms which trace their roots from the principles of laid down by Natya Shastra are called classical dances. Sangeet Natak Akademi has identified 8 classical dance forms -

- ① Bharatnatyam - Tamil Nadu
- ② Kathak - Northern & western India
- ③ Kathakali - Kerala
- ④ Kuchipudi - Andhra Pradesh
- ⑤ Odissi - Odisha
- ⑥ Sattriya - Assam
- ⑦ Manipuri - Manipur
- ⑧ Mohiniyattam - Kerala.



Natya Shastra - The text on performing arts written

by Bharat Muni between ^{4th} 2nd CBC to ^{5th} 2nd CAD. (78)

Three categories of performance in Natya shastra -

- ① Nritya - the rhythmic aspect of dance based on movement.
- ② Nritya - the expressive aspect of dance, where the performer convey the expression through emotion.
- ③ Natya - the story part of the dance ie the performer follows a story line from start to culmination of the dance.

Four aspects of a performance -

- ① Angika - body gestures
- ② Vachika - song or music
- ③ Aharya - stage, costume, make up

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④ Sattvika - the emotional connection of artist with story and audience.

Brief description of classical dances -

① Bharatnatyam - originated at temples of Tamil Nadu (Tamil Nadu)



- performed by women
- themes of mainly Shaivism but also Vaishnavism.
- style → fixed upper torso, bent knees and ^{hands} legs flexed out.
- dance is accompanied by music & singer.
- facial expressions are most important part of performance.

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- ② Sattriya (Assam) -
- originated in the Vaishnava monasteries of Assam & based on Krishna bhakti.
 - themes are generally Radha Krishna and other avatars like Sita Rama.
 - main emphasis during dance is - hand movement and facial expression.
 - one act play of Sattriya are called 'Ankiya Nat'.
 - named on the place where it originated i.e. monastery temple called 'Sattri'.
 - Dance performance contains both 'purush bhangi' and 'stree bhangi'.
- ③ Mohiniyattam (Kerala) -
- mohini, the feminine avatar of Vishnu.
 - The dances are stree bhangi i.e. follow the lasya style - delicate & feminine.

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- the performance includes music in the Carnatic style. The songs are in Malayalam - Sanskrit & called Manipravala.
- Costume is white saree with golden borders, with minimum jewellery and flower garland and no mask (unlike Kathakali). Ahungroos are worn on feet.
- A basic posture - bent knees, erect torso & gentle swaying of upper body making shape of 8 (ie body waves moving upwards), this movement is called 'ati bhangi'.

- (4) Kathakali (Kerala) -
- originated as temple dance, which over the time borrowed from the folk arts like Kutiyattam.
 - Kathakali means katha - story and kala - art.

- the signature feature of Kathakali is the elaborate face masks and colorful makeup & costume.
- Nearly all the artists of Kathakali are males, who portrays both purush bhangi and stree bhangi performances.
- Performance includes music, vocal (by backstage artists), hand & facial gestures and footwork.
- Although originated as temple art, it flourished as court & theatre art, therefore have elaborate 'natya' (storyline) in it.
- themes are folk mythologies, religious legends and story from epics & puranas.

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- ⑤ Kathak - (Northern India)
- originated from travelling bards of northern India, in ancient times.
 - katha - story.
 - Katha is performed through music, song and most importantly dance.
 - This dance form reached its peak during the Bhakti movement, especially performing the dances of Krishna Bhakti.
 - The legs are not bent (unlike Bharatanatyam) and torso is kept straight too. the main movement is by foot on the rhythm of music. The ghunghroo tied through feet are central part of costume.
 - the story is told through gestures of arms while body taking bends and turns tapping feet to the rhythm of music.

- the nitya part (facial expressions) and foot movements are the signature of this style.

⑥ Kuchipudi -
(Andhra Pradesh)

- developed as a religious art linked to traveling bards and as temple art.
- the earliest instances of this artform was found in a village in Krishna district, Andhra Pradesh.
- the performance begins with a prayer or invocation to god, followed by the introduction of actors.
- In kuchipudi, Nritta is performed before nitya (nritta is generally faster and nitya slower and expressive).

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- Natya, if included, is played at last and it incorporates nitya in it.
- The themes are generally of Vaishnav tradition based on Krishna bhakti.
- male artist wears dhoti whereas female wears colorful saree with light makeup.
- The orchestra of kuchipudi performance is elaborate and consists many types of instruments like Tridangam, flute, violin etc.

- ⑦ Odissi (Odisha) -
- originated in the hindu temples of Orissa.
 - generally performed by women and children.
 - Themes are related to Vaishnavism (Lord Jagannath) but also of Shiva & Shakti.

- The religious story is expressed by nritta, nritya & natya and moksha (dance climax at the end signifying the liberation).
- The dance uses all the three bhangas (parts of body) i.e. lower (feet) middle (torso) and upper.
- Three ~~Two~~ major styles of Odissi
 - ① Trahani - temple dance performed by women
 - ② Cotipua - dance by boys dressed as girls and performed in folk setting.
 - ③ Nartaki - dance of royal courts performed by women.
- Costumes are bright colored with make up and jewellery.

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⑧ Manipuri
(Manipur)

- also called Jagoi in local areas.

• believed to be originated from Gandharvas i.e. dance experts mentioned in Hindu epics.

• This dance, along with Indian features (of Natya shastra), have southeast Asian features too i.e. fusion of both.

• Themes are of vaishnavism based on Krishna bhakti (ras leela) along with that of Shaivism & Shaktism.

• Dance is performed with a team. women dancers wear 'kumil', which is a barrel shaped long skirt.

kumil is the signature feature of this dance.

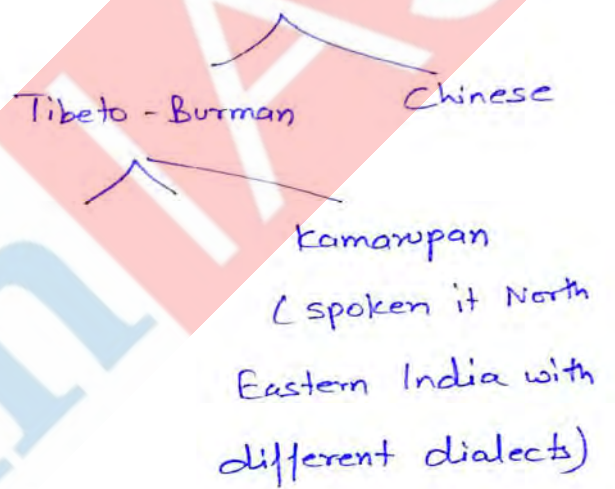
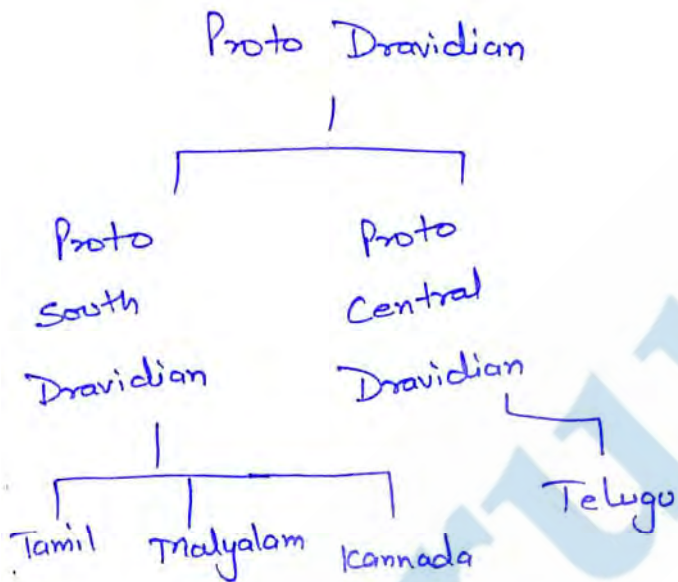
- male characters wear dhoti.
- the dance is categorised as
 - tandav - angry dance showing power
 - lasya - delicate

Two dance feature of Classical dance -

- ① stri bhangi - feminine dance with delicacy and beauty. Also called 'lasya'.
- ② Purush bhangi - masculine dance with energy & jumps representing power.

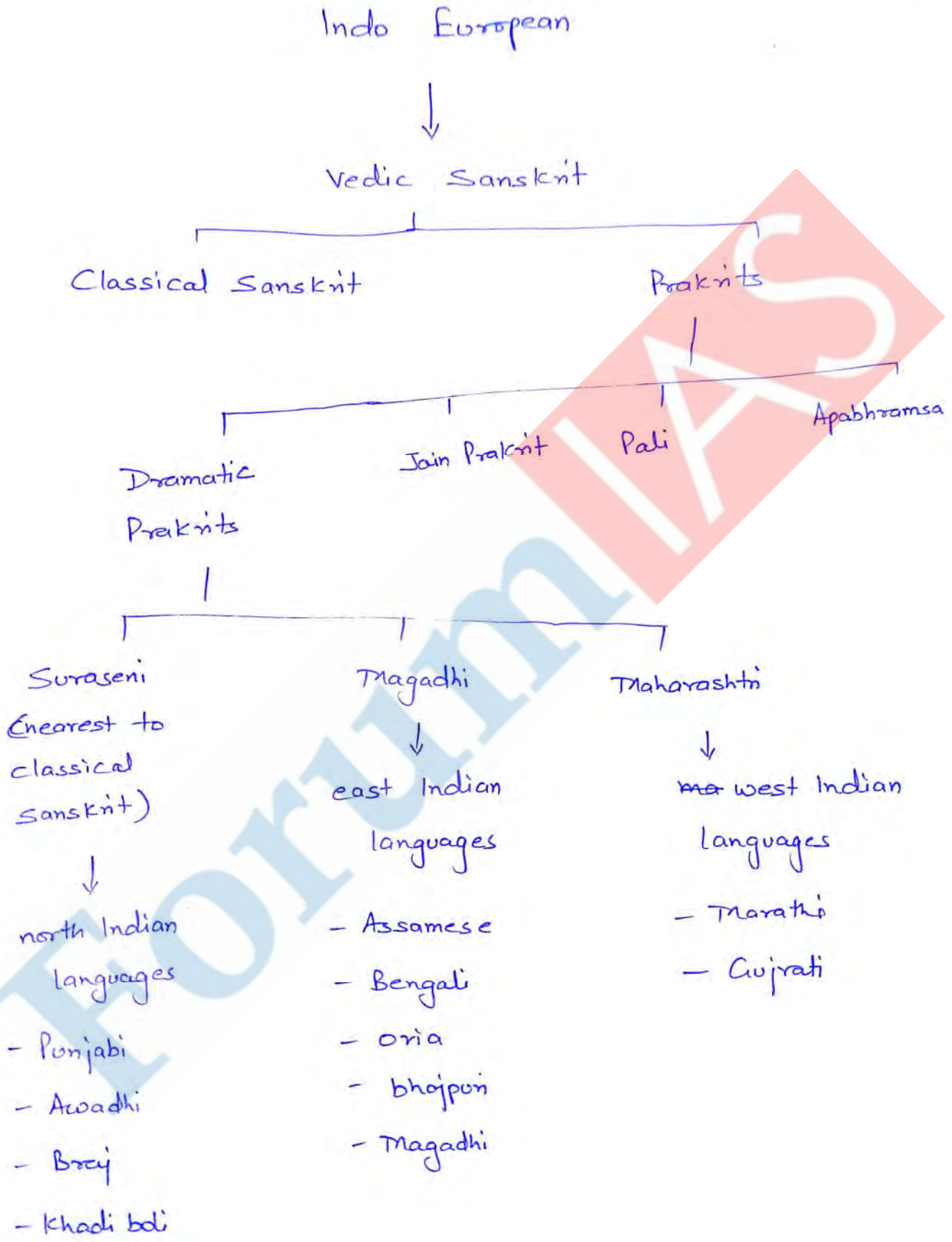
Indian Languages

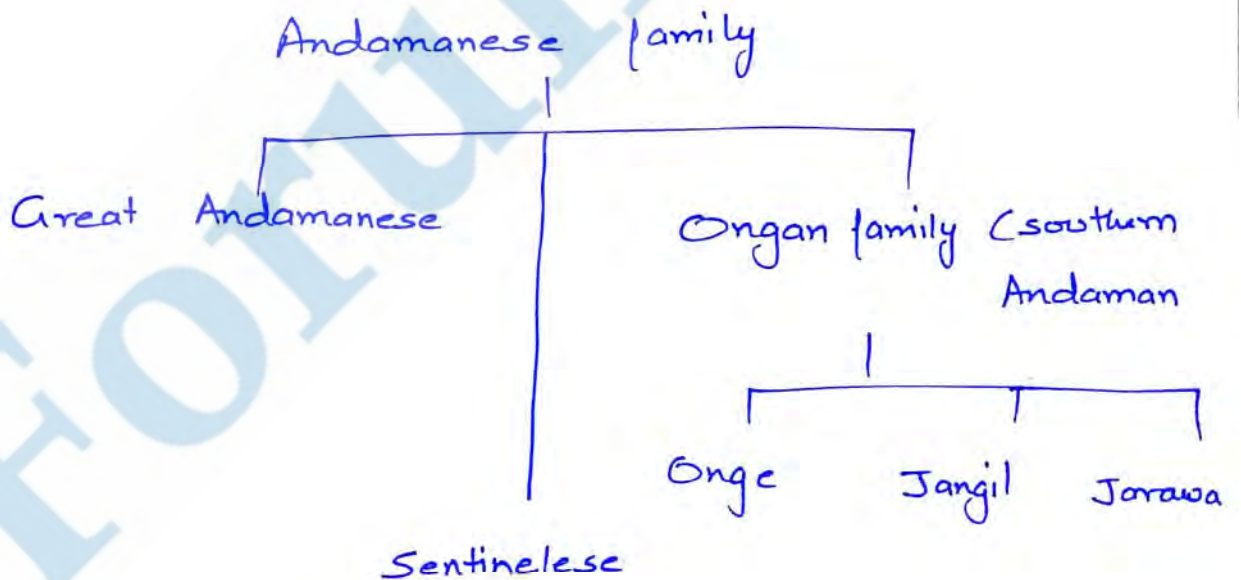
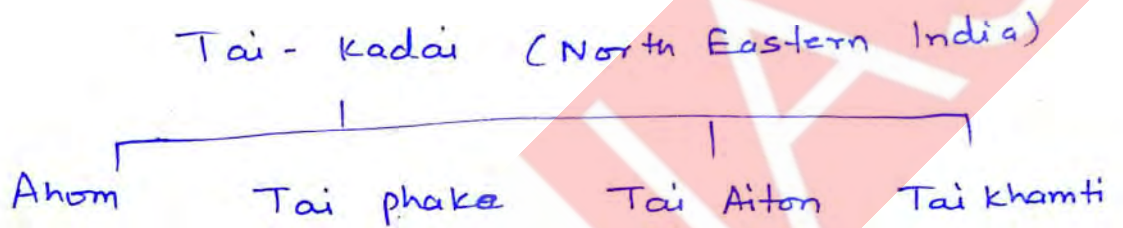
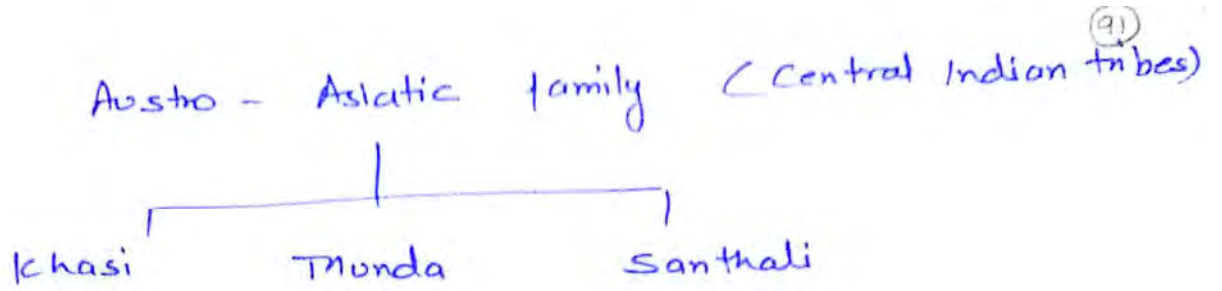
- ① Dravidian
- ② Indo European
- ③ Sino Tibetan
- ④ Austro - Asiatic
- ⑤ Tai - Kadai
- ⑥ Great Andamanese



Tamil have features of Vedic Sanskrit.

Malayalam, Kannada & Telugu have features of Classical Sanskrit.





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Classical languages of India -

This is not a 'literary connotation' but official recognition by Govt. of India

Qualifications

- ① High antiquity ie written history of over 2000 years.
- ② Ancient literary texts used and read by the generation of speakers.
- ③ Original literature is not borrowed from any other language
- ④ Should have evolved over time and have provided the base to modern language / languages.

Following are the Classical languages (by Govt of India)-

- ① Tamil (2004)
- ② Sanskrit (2005)
- ③ Telugu (2008)
- ④ Kannada (2008)
- ⑤ Malayalam (2013)

⑥ Odiya (2014)

22 Scheduled languages (Official languages in 8th schedule)

Indo Aryan -

- ① Assamese
- ② Bengali
- ③ Dogri (added - 2004)
- ④ Gujarati
- ⑤ Hindi
- ⑥ Kashmiri
- ⑦ Konkani (added - 1992)
- ⑧ Maithili (added - 2004)
- ⑨ Marathi
- ⑩ Nepali (added - 1992)
- ⑪ Odia
- ⑫ Punjabi
- ⑬ Sanskrit
- ⑭ Sindhi (added 15/1967)
- ⑮ Urdu

Dravidian

- ⑯ Kannada
- ⑰ Malayalam
- ⑱ Tamil
- ⑲ Telugu

Sino Tibetan

- ⑳ Bodo (added - 2004)
- ㉑ Manipuri (Meitei)
Cadded - 1992)

Austro Asiatic

- ㉒ Santhali (added - 2004)

Major Religions

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Hinduism

Assimilation of below major streams over time -

- ① Vedic Brahmanism (Arya Samaj)
- ② Puranic Hinduism (Sanatan Dharma)
- ③ Tantricism (lower caste movements)
- ④ Bhakti movements (a devotional system born out of Puranic Hinduism)
 - Saguna Bhakti
 - Nirguna Bhakti
 - Erotic mysticism (born out of Saguna bhakti)

Major Sects of Hinduism -

- ① Shaivism
- ② Vaishnavism
- ③ Shaktivism
- ④ Shrautism - follows the sectarian Karma Kanda & rejects vedantic philosophy.
- ⑤ Smartism - Nirguna Brahmana manifests itself in Saguna Panchdevata. Rejects sectarian divides.

⑥ Saivism - worship of shiva.

⑦ Ganpatism

⑧ Kaumaram - worship of Kartikeya.

modern Hinduism is overlap of all sects.

• Shramanic religions -

Shramanism is a practice that involves the practices where the individual seek to achieve a level of consciousness for various purposes.

Shaman is the one who practices it.

① Buddhism -

• Bodhisattvas - who have achieved Nirvana but take rebirth for nirvana of all.

- Sangha - religious order. on admission one becomes monk. women are allowed but not criminals, slaves, ill with infection diseases etc.

sects

① Hinayana (Theravada) -

All the original teachings of Buddha and no addition is allowed.

② Mahayana

Bodhisattvas are introduced. All the canons of Hinayana are accepted by it. Buddha's death was an illusion. Monks are permitted to add 'new truths'.

③ Vajrayana -

Tantric Buddhism. It has emerged from Mahayana.

Also called 'Tantrayana' or 'Mantrayana'.

By tantra-mantra one can attain nirvana in short amount of time, as less as two to three years.

Councils

- 1st → 483 BC (Rajagriha)
- 2nd → 383 BC (Vaishali)
- 3rd → 250 BC (Pataliputra)
- 4th → 1st c BC (Sri Lanka)
or 1st c AD (Kashmir)

② Jainism -

24 Tirthankars .

1st - Rishabha

23rd - Parshvanath

24th - Mahavira

Jaina sects

- ① Digambaras (sky clad) - followers of Bhadrabahu who do not wear clothes.
- ② Shvetambaras - who wear white cloths.
- ③ Those who rejected idol worship & study and worship scriptures.
in shvetambaras they are - Therapanthis
in Digambaras they are - Samaiyas

Jain Councils

- | | | | |
|-----|---|--------|---------------------|
| 1st | - | 300 BC | (Pataliputra) |
| 2nd | - | 500 AD | (Vallabhi - Gujrat) |

• Abrahamic religions

trace their origin from Abraham.

concept of prophet and a book and code of conduct.

① Judaism - started by Moses. One of the earliest monotheistic religion.

book - Torah

② Christianity - started by Jesus.

Orthodox

&

Catholic



Later

Catholic

&

Protestant

Jesuits

Lutherans

Calvinists

book - Bible

③ Islam - started by Prophet Muhammad

book - Quran

Shia

&

Sunni

Wahabi (Ahle Hadees)

Takfiri

- Khwarij
- Deobandi
- Bareilvi
- Ahmediya

• Other religion

- Zoroastrianism (Parsi)
- Sikhism

system of Guro

First Guro - Nanak Dev

book - Adi Granth by 5th Guro Arjan Dev

Guru Granth Sahib (addition of the verses of 9th Guro Tegh Bahadur into Adi Granth) is the 10th & eternal guru.

misl system - tribal like division of Sikh society.

Khalsa - military brotherhood of Sikhs.

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The months & festivals of the Hindu calendar.

Hindu calendar is a lunar calendar.

① Chaitra (march - april)

Festivals

- Holi
- Chaiti
- Gudi Padwa (Maharashtra)
- Ram Navami
- Ugadi (Andhra Pradesh)

② Vaishakha (april - may)

Festivals

- Pohela Boishak (Bengali New Year)
- Baishakhi (Punjabi New Year)
- Buddha Purnima

③ Jyeshtha (may - june)

Festivals

- Ganga Dussehra

- Snana Yatra of Jagannath, in Puri

④ Ashaadha (June - July)

Festivals

- Gow Purnima
- Rath Yatra of Jagannath (in Puri)
- Adi Amavasi (Tamil Nadu)
- Hemis Gompa (Tibetan festival)

⑤ Shraavana (Sawan) (July - August)

Festivals

- Krishna Janamashtami
- Raksha Bandhan
- Naag Panchami or Basava Panchami (in Karnataka)
- Avani Avittam (Tamil Nadu)
- Narali Purnima (in western India)
- Gamha Purnima (Odisha)
- Kajani Purnima (Central India)
- Jan dhyala Purnima (Andhra Pradesh)

⑥ Bhadrapada (bhado) (august - september)

Festivals

- Ganesh Chaturthi
- Anant Chaturdashi
- Onam (Kerala)

⑦ Ashwin (Kvar) (september - october)

Festivals

- Navaratri
- Durga Puja
- Dussehra (vijay dashami)
- Diwali
- Kali Puja

⑧ Kartika (october - november)

Festivals

- Govardhan Puja
- Bhai dooj
- Kartik purnima
- Chhath puja

⑨ Marghashirsha (Aghan) (November - December) (106)

Festivals

- Vaikuntha Ekadashi
- Bhairav Ashtami

⑩ Pausa (poos) (December - January)

Festivals

⑪ Maagha (January - February)

Festivals

- Vasant Panchami
- Maagha mela
- Pongal (Tamil Nadu)
- Bihu (Assam)
- Lohri (Punjab)

⑫ Phalgun (February - March)

Festivals

- Holi

Indian Music

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The tradition of melodious recitation is as old as speech itself, however, in the written literature, Samaveda can be considered as the first book structured entirely to the melody, where lines are composed keeping number of syllables in mind.

Natyashastra -

The encyclopedic work composed by Bharat Muni (ie attributed to him), however, the work is dated b/w 4th CBC to 5th CAD. It is the work on various art forms like drama, play, dance, music etc.

The work emphasises on Rasa Theory, which says "entertainment is not the primary goal of any artistic performance, but the secondary one. The primary

goal is to transport the audience into a different reality"

The Rasa theory applies to various art forms and one can simply understand it as the emotional outcome of the artform felt by the audience.

The Natya Shastra identifies 8 basic Rasa, however, other texts like Rasa Sadhana etc identifies 9 Rasa, also called 'Navrasa'.

Following are the basic Rasa of Indian Artforms

- ① Shringaar rasa - related to love and beauty.
- ② Hasya rasa - related to humor or comic.
- ③ Vibhatsa rasa - related to disgust. Pathetic emotion
- ④ Raudra rasa - related to anger
- ⑤ Karunya rasa - related to compassion or sympathy.
- ⑥ Veer rasa - related to bravery or heroic pride.

- ⑦ Bhayaanak rasa - related to horror or terror
- ⑧ Adbhuta rasa - related to the feeling of amazement or marvel.
- ⑨ Shanta rasa - related to the feeling of peace, calm or relaxation.

The first 8 rasa are described in the Natyashastra

ForumIAS

Sangeeta -

It refers to music and associated performance i.e. vocal music with instruments, which may even add dancing (or may not.)

The Sangeeta can be divided into three different performances -

- ① Geet - vocal music, sung by a performer.
- ② Vadya - music played from an instrument.
- ③ Nritya - Dance performance.

This section will describe the first two performances of Sangeeta i.e. vocal and instrumental music.

The composition of the music (ie. vocal music)

- Dhwani - Any sound or say all the sound in the word are called dhwani (sound).
- Naad - Some dhwani, which provide a musical experience (musical sound) ie gives pleasure to ears. eg- sound of the bell is naad whereas any random metallic sound (eg of hammer) is dhwani.
- Shroti - Shroti are selected naad, which create a perceptible musical notes. In the entire sound frequency table, it happens only 22 points. They are therefore called Shroti, and are 22 in number.
- Swara - The shrotis, which are fundamental in nature, creates the most fundamental sounds are called 'swara'. They are 12 in number and out of them, 7 are the most

basic, where as the 5 derivatives of these.
Hindustani music follows the 12 swara theory.

- 7 basic swara -
- Sa - Shadja
 - Re - Rishabha
 - Ga - Gandhar
 - Ma - Madhyama
 - Pa - Pancham
 - Dha - Dhairvata
 - Ni - Nishada

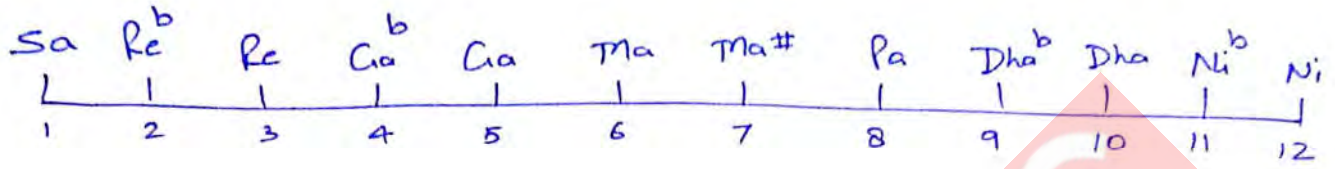
The seven together are called Saptak. One can equate it with western 'octave', where Sa again adds at the end completing the octave.

5 other swara

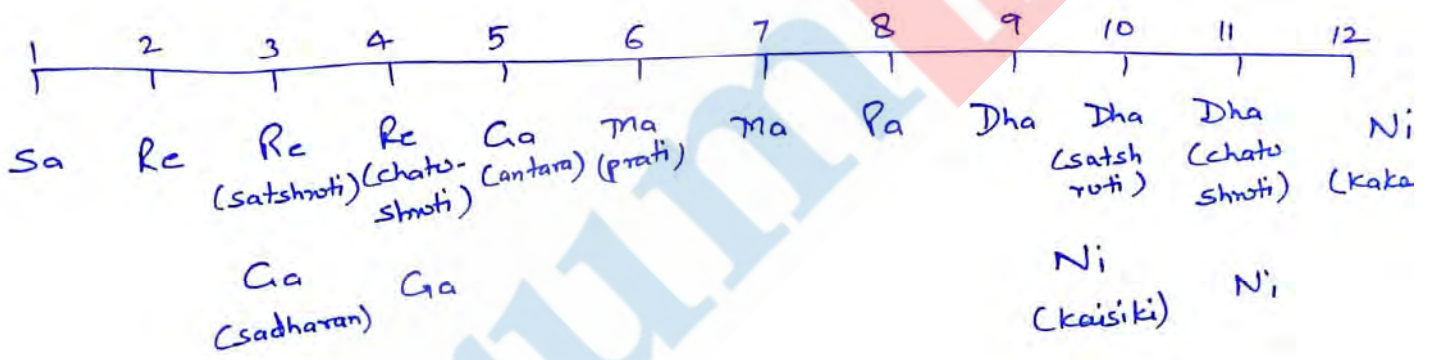
- ① Re^b Komal Rishabha
- ② Ga^b Komal Gandhar
- ③ $Ma^\#$ Teevra Madhyama
- ④ Dha^b Komal Dhairvata
- ⑤ Ni^b Komal Nishada

• Sa & Pa do not have derivative sound.

Placement of 12 swara in Hindustani music



Placement of 16 swara in Carnatic music



The ~~Carnatic~~ ^{Classical} system classified two types of swara -

- ① Prakrotri swara (unchanged) - Sa & Pa
 - ② Vikrotri swara (altered) - Re, Ga, Ma, Dha, Ni
- Sa & Pa cannot change pitch, therefore called Prakrotri swara whereas other 5 can be changed, therefore called Vikrotri swara

A song is defined as a composition of shrutis and naad (musical sound). In pure form, only swara are used, however, one needs years of practice to sing in swara only.

• Raag / Raga / Ragam

Raga is an array of melodic structure or formula, designed by the combination of swara.

They are permutations of swara and their inter-relationship with various beautifications (alankar) or ornamentation. The performance of each Raag creates a Rasa (mood or feeling).

→ A Raag contains at least 5 swara or maximum 7 swara of Saptak.

By the permutations and combination, one can create

Thousands of formulae, however, every combination cannot be called Raga. Raga is only those combination which can produce pleasure or any Rasa, described in Natyashastra as 'Ranjayate iti Raga', i.e. one which entertains is the Raga. The total number of major Raag in Hindustani music are approximately to about 300 to 400.

- A Raga can be made from at least 5 or more swara of the Saptak (i.e. 5, 6 or 7).
 - Odava Raga - is made up of 5 swara (notes)
 - Shadava Raga - is made up of 6 swara
 - Sampoorna Raga - is made up of all 7 swara.
- In every Raga, the most important or the most sonant (defining) swara is called Vadi swara.

The second most important or sonant swara of the Raga is called samvadi swara.

- The earlier part of the Saptak is called 'purvang' whereas the later part of the Saptak is called as 'uttarang'.
 - Majority of scholars consider Sa Re Ga Ma as 'purvang' and Ma Pa Dha Ni as 'uttarang'.
- A general rule is that vadi and samvadi should not belong to the same part, i.e. if vadi belongs to 'purvang', samvadi must belong to 'uttarang' and vice versa.
- Out of 7 swara, non Sampurna Ragas (of 5 & 6 swara) miss out on some swara of Saptak, i.e. those swara which are not the part of Raag are called 'varjit swara'.

- One can identify various Ragas and there is no foundation on their numbers, however, all the Ragas are based on some basic frameworks. These basic frameworks (or parent Raag) is called Thaat ⁱⁿ Hindustani music and Melakarta Raag (or Janak Raag) in Carnatic music. They are classification of Ragas and are not sung.

① Thaat - A thaat is classification of Ragas, and have following role -

- A thaat is made up of 7 swara out of 12. (ie of shuddha swaras & vikranta swaras)
- Unlike Raga, all swara are mentioned in the ascending order ie Sa will come before Re and Ma will come before Pa, Dha & Ni and so on.
- Thaats are not sung. Ragas are sung.
- A Thaats cannot have both shuddha & vikranta version of a swara.

c. A Thaat do not have Aaroha - Avaroha i.e. asc-⁽¹³⁷⁾
ending or descending lines (explained later).

f. The Raag which is the most representative of the Thaat is called 'Janak Raag' whereas the other Raag are called 'Janya Ragas'. One must remember that 'Thaat' is a later theory, i.e. created in at the end of 19th century to classify Ragas, therefore, in majority of cases Thaats got their names from the Janak Raag.

Hindustani classical music has 10 basic thaats -

① Bilawal - It has all shuddha swara.

Sa Re Ga Ma Pa Dha Ni Sa

Ahilya Bilawal is the Janak Raag of this Thaat.

② Kalyan - It has 6 shuddha swara + evra Madh-
-yam i.e. (Ma[#])

Sa Re Ga Ma[#] Pa Dha Ni Sa

③ Khamaj - It has 6 ~~ko~~ shuddha swara, whereas a komal Nishad (Ni^b)

Sa Re Ga Ma Pa Dha Ni^b

Raag Khamaj is the janak raag of this thaat.

④ Asavari - It has 4 shuddha swara, whereas komal Gandharva, komal Dhartar and komal Nishad

Sa Re Ga^b Ma Pa Dha^b Ni^b

The janak raag of this thaat is Raag Asavari.

The famous Raag Darbari belongs to this thaat.

⑤ Kaafi - It has 5 shuddha swara whereas komal Gandharva and komal Nishad.

Sa Re Ga^b Ma Pa Dha Ni^b Sa

The famous Ragas of this thaata are ~~for~~ raag Pilo, Bhimpalas, Megh Malhar etc.

- ⑥ Bhairavi - It has all four komal swara and rest three swara in shuddha form.

Sa Re^b Ga^b Ma Pa Dha^b Ni^b ~~Sa~~

The famous Ragas of this Thaata are Malkauns, Bhupali Todi etc.

- ⑦ Bhairav - It has five shuddha swara whereas Rishabh and Dhaiwat are used in komal forms.

Sa Re^b Ga Ma Pa Dha^b Ni

Raag Bhairav is the 'janak raag' of this thaat.

The other famous ragas are Jogiya, Ramkali etc.

- ⑧ Marwa
~~Kalyan~~ - This thaat has 5 shuddha swara whereas komal Rishabh and teevra Madhyam. This thaat contains perhaps the maximum number of Ragas in it.

Raag Marwa
 Suddha ~~kalyan~~ is the 'janak raag' of this thaat.

The other famous raag of this thaat are Puriya.

Sohini, Bhatiyar etc.

Sa Re^b Ga Ma[#] Pa Dha Ni

- ⑨ Poorvi - This thaat has 4 shuddha swara whereas Rishabh and Dhaitav are komal and Madhyam is kept teevra.

Sa Re^b Ga Ma[#] Pa Dha^b Ni

The famous Ragas of this thaat are Aavin, Basant etc.

⑩ Todi - This thaat has only 3 shuddha swara.

Rishabh, Gandhar and Dhartav are komal whereas Madhyam is teevra.

Sa Re^b Ga^b Ma[#] Pa Dha^b Ni

⑪ Melakarta -

The Melakarta system is older than thaat system and began in 17th century. There are 72 Melakarta Ragas (Janak ragas or parent ragas).

The 72 Melakarta Raags are divided into 12 chakras, each Chakra containing 6 Raags.

Following are the characteristics of Melakarta Raags-

- ① They are Sampurna Raags (contains all 7 swara) and ends with Shadja (sa) completing the octave.
- ② The Aaroha & Avaroha has strictly same number of swara and do not have any jump notes i.e. follows the sequence of notes (as in thaats).

The 12 Chakra of system (with 6 Melakarta Raag each) are -

- ① Indu chakra (moon)
- ② Netra chakra (eyes)
- ③ Agni chakra (fire)
- ④ Veda chakra (4 vedas)

- ⑤ Baana chakra (Arrow)
- ⑥ Ritu chakra (Season)
- ⑦ Rishi chakra (Sage)
- ⑧ Vasu chakra (Attendant deities)
- ⑨ Brahma chakra
- ⑩ Disha chakra (Directions)
- ⑪ Rudra chakra (Vedic deity)
- ⑫ Aditya chakra (Sun)

All the Ragas derived or made out of these 72 Melakarta Ragas are called Janya Ragas.

• Arohana - while singing a Raag, the vocalist either sings in ascending scale or descending scale. The ascending scale, where loudness of the each swara is higher than the preceding swara is called Arohana.

Avarohana - The descending scale, where loudness of each swara is less than the preceding swara is called Avarohana.

• Jaati - Jaati of a Raag is defined by the number of swara in its Arohana and Avarohana part. None of the part can have less than 5 swara (as explained earlier).

There can be total 9 jaatis -

① Odava - Shadava Raag 5 in ascending and
(Aroha) (Avaroha) 6 in descending

② Odava - Odava Raag

- ③ Odava - Sampoorna Raag
- ④ Shadava - Odava Raag
- ⑤ Shadava - Shadava Raag
- ⑥ Shadava - Sampoorna Raag
- ⑦ Sampoorna - Odava Raag
- ⑧ Sampoorna - Shadava Raag
- ⑨ Sampoorna - Sampoorna Raag

• 24 hour time theory of Raag -

The Hindustani system identifies each Raga with a time of the day it should be played and many ancient medieval texts lay emphasis that the Raag should be played in that time of the day to avoid anger of the Gods. However, in reality ~~to~~ each Raga is associated with the mood of the particular part of the day and its

singing brings the feeling of that time.

eg - Raag Pilu is a late evening Raag. Raag Darbari is a night Raga.

Many scholars also relate Ragas to the seasons of the year. eg - Raga Bhairav for winter, Panchama for summer etc.

Carnatic music do not emphasise on such time theory of Ragas. Although, some scholars tried to relate the Carnatic Ragas with time, however, this theory is widely accepted in Hindustani music only.

• Tala / Taal

Tala is rhythmic beat or strike to measure musical time, i.e. it is a musical meter. It is the metrical framework in which the music is composed and the Raga is sung. It measures the musical time.

Its the tala which gives Hindustani & Carnatic music its identity

A tala consists of matras/akshars, called beats.

Each tala has a specific no. of beats. The beats are grouped in anga or vibhag of tala. The angas/vibhags are spaced by khali (empty).

eg - Teental (16 beats) $4 + 4 + 4 + 4$

ie. 4 anga/vibhag of 4 beats each.

Jhoomra tal $3 + 4 + 3 + 4$ (14 beats)

Dhamar tal $5 + 2 + 3 + 4$ (14 beats)

Talas ranges from 3 beats to 108 beats.

The tempo or pace at which a tala is played is called 'Laya', which is not necessarily fixed i.e. a tala can be played in different laya.

Hindustani system identifies three laya -

- ① Vilambit (slow or delay delayed)
- ② Madhya (medium)
- ③ Drot (fast)

Carnatic music identifies 5 categories of laya -

- ① Chauka (slowest)
- ② Vilamba
- ③ Madhyama
- ④ Dhuridha
- ⑤ Adi Dhuridha (fastest)

Laya depends upon difference between each beat, smaller the

distance, faster the tempo.

Tala is rendition of repeated cycles. A cycle of tala is called 'Avartan'. Therefore, to say Teenatal has 16 beats means to say that each avartan of teenatal is of 16 beats. The first beat of each avartan is called sam or samay.

- Bol (akshara / matra) of Hindustani music.

One can identify 8 types of beats in Hindustani music -

Ti (or Te), Na (or Ne), Tin, Ga, Ka, Dhin
Dha, Tirkit.

Each beat is produced by different stroke on the instrument (tabla or clap). The dancers concerns themselves with taal & its beats, and less with vocals.

• Carnatic music uses pattern of beats (akshara)

① Anudhrotam - a single beat.

② Dhrotam - a pattern of two beats

③ Laghu - a pattern with 3 beats (Tisra)
 4 beats (Chaturasra) 5 beats (Khanda)
 7 beats (Misra) or 9 beats (Sankirna)

• Hindustani taal examples -

Taal - Dha Dhin Dhin Dha + Dha Dhin Dhin Dha
 + Dha Tin Tin Ta + Ta Dhin Dhin Dha

• Therefore Tala is repeated Avartans (cycles). An Avartan is made up of vibhaga (or anga). A vibhaga is made up of bol or akshara or maatras and separated by khali.

The entire system of music can be divided into two categories on the basis of their foundation of Tala.

① Anibaddha (un-structured or unbound or un-metered)

② Nibaddha (structured or bound or metered)

Anibaddha geet is free flowing and not restricted by the rules of Tala and neither does it need the support of meaningful words. The most well known Anibaddha geet is Alaap which is free from words and Tala.

Nibaddha geet is a pre composed & structural song which follows the rules of Tala. The Nibaddha composition itself has some part which may break the rules of Tala or its boundary is called Aniryukta Prabandha whereas the part which strictly follows the rules of Tala is called Niryukta Prabandh.

The techniques of the elaboration of a Raag -

① Alap / Alapi -

Alapi is generally sung in the earliest part of the performance and is generally used to set the mood.

It is free flowing elaboration of Raga and is done by various ways like 'Aakar' where only the syllable 'aa' is used to sing the entire Raga (similarly ukar for 'u' and so on) or nom-tom alapi where two words 'nom' & 'tom' are used to sing Alapi. There are

several other ways a singer can sing the Alapi (via Sangam etc)

There are two types of Alapi -

- ① Rupaka Alapi - this is sung within the framework of Raga & Tala.
- ② Raga Alapi - This is Anibaddha alapi and do not follows the restraints of Raga and Tala.

② Bandish -

The melodic performance, generally follows Alapi in the sequence of performance. It is set in a specific Raga, and performed with rhythmic instruments like tabla and Sarangi. It binds music with literature, hence the name.

Bandish is the main part of performance, is for standard

structured singing and provides the literature element to the performance which is completed by music.

Each Gharana follows its own style in rendering a Bandish (of some Raga & Tala). This style is called 'Cheez'.

• A bandish can be sung in vilambit, modhya & drut tempo.

A Bandish has four sections -

i Sthayi - The initial phase of fixed melodic composition. It is of one line or one phrase. It is called Pallavi in Carnatic music.

ii Antara - The next body or main body phrase of the performance is called Antara. It is called Ano pallavi in Carnatic music.

In the performance, Sthayi is sung repeatedly after each phrase or part.

iii Sanchari - The third phrase or part of the bandish. It is typically in Dhrupad performances whereas other forms generally contains only the first two parts.

iv Aabhog - The fourth and concluding part of the bandish, seen generally in Dhrupad performances.

③ Layakari - It is that part of the performance where singer matches the tempo of tala by his words and it is not the Raga which is important but the words are sung just to match the beats of the tala. It can either be done in the words or sargam or even in aakar.

④ Taan - It is a technique where performer sings in very rapid melodic passages, generally using aakar. He improvises and expands the notes weaved together in the fast tempo.

eg - Shuddha taan - where a word, eg- aakar is sung

in all the notes of the saptak, in order, in fast tempo.

Koot taan - where notes of the saptak are not in order

Gamak taan - each note of the saptak is repeated twice before moving to the next note.

• Kriti - The Carnatic musical composition is called kriti.

In Carnatic musical composition, three parts are identified -

- ① Pallavi - the main line or verse of composition. It comes first and is repeatedly sung.
- ② Anupallavi - The second verse is called Anupallavi. Sometime performance has a verse before Anupallavi, called Chittaswara.
- ③ Charanam - The final verse that concludes the performance is called Charanam and is generally the longest part of the performance.

- Alankara (or Alankaram or Patta)

It literally means decoration or ornamentation and are used for the progression of swara.

Theoretically there are unlimited ways a vocalist can progress his swara and can give a touch of his own.

However, many scholars have identified various standard Alankaras like Bharat Muni has identified 33 standard Alankaras. This theory of Alankara is applicable in the exact similar way to Hindustani and Classical music.

Some common Alankaras are -

- ① Meend - A technique of singing notes in bent or fluid manner where one note merges into the other.
- ② Khatka - A technique of singing notes distinctly by taking slight jerks at the end,

giving each note a separate standing.

- ③ Zamzama - It is a technique where a cluster of khatka are taken together.
- ④ Andolan - It is a technique of slow oscillation or say gentle swing of note. This gives serious mood to the performance and used very selectively in classical performances only.
- ⑤ Gamaka - It is not a single alankara but all the irrational (non standard) alankaras are grouped into it. There are many types of Gamak alankara, with most ~~standard~~ popular is called Gamak. It is to and fro oscillation of two or three notes, giving more emphasis to few notes over other, making them stand out.

Kampit Gamaka - It is the signature alankara of Carnatic music, where notes are given shakes. One can observe this in almost any every Carnatic performance



- Vadya is one of the three main performances of Sangeeta, the other two being geeta & Nritya.

Vadya is used for music played from instruments ie sound which did not created out of human throat.

Bharat Muni in Natya shastra has described 4 basic types of vadya yantra or musical instruments -

- ① Tata (tanto vadya) ie string instruments called chordophones.

eg - Violin, guitar, veena, sitar etc.

Tanto vadya can be divided into two types -

- ② Tat or Nakhaj vadya

Those chordophones which are played with fingers only. eg - Sitar, veena, Guitar, Sarod etc.

② Vitat vadya

Those chordophones which are played with drawing a bow on the chords.

eg - violin, Sarangi, ektara, tumba etc.

There are also third type of tanto vadya which are played in neither of the above way but by striking on the chords eg - Santoor.

② Sushira vadya ie wind instruments called aerophones. They are hollow musical instruments.

They can be categorised into two types -

① Mouth blown sushira vadya - Air is blown by mouth.

eg - Sankha, Bansuri, trumpet

② Bellow blown sushira vadya - Air is blown mechanically

eg - Harmonium, bagpipe etc.

③ Ghana vadya ie solid instruments called Idiophones.

These instruments are made of solid body, striking which the sound is made. The material used generally is clay, wood or metal. In majority of cases they are used to side rhythm instruments to maintain tala as beats are produced by striking them.

eg - ~~tab~~ manjira, Ghatam, Kartal

④ Avanaddha vadya ie covered musical instruments called membrophones. Due to the cover of animal skin, they are also called Charmaj vadya.

⑤ Some Avanaddha vadya are played with using hand (ie palm & fingers) eg - tabla, mridangam, pakha. - waj etc.

② Other are avanaddha vadya with sticks eg-
Nagaada, Dhol, drums etc.

The first two type of vadya ie 'Tantu vadya' and 'Sushira vadya' are melodic instruments whereas the next two type of vadya ie 'Abana vadya' and 'Avanaddha vadya' are rhythmic instruments.

After the invention of electricity, one can observe the fifth type of vadya which can be called 'Elect-
ronic instruments'.

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There are various styles or formats in which a Raga can be presented by a performer. These formats or genres are different for Hindustani and Carnatic music.

Classical genres of Hindustani music -

- ① Dhrupad
- ② Dhamar
- ③ Khayal
- ④ Tarana
- ⑤ Sadra

① Dhrupad -

Dhrupad is the oldest surviving form of the Hindustani music. It was evolved from the 'Prabandha' form of singing, which was the singing of Raga to chant the chhandas. The Prabandha form itself was evolved from the chanting of 'om' in temples. Therefore, Dhrupad form of singing is evolved in the temples.

The basic feature of Dhrupada singing is the emphasis on the purity of raga & swara, which is evident from its name Dhruva - fixed (like pole star) and pada-composition.

- Dhrupada singing took its crystallised form in 12th-13th century, when majority of its compositions were in Sanskrit. Later the form was patronised by courts, especially of Man Singh Tomar (15th century) and Akbar (16th century). Dhrupad has two parts Alap and Dhrupad.

- The aim of Dhrupad is not to entertain but to recite the raga perfectly. Therefore the Alap of Dhrupad is very lengthy, sometimes of over an hour.
- Alap is followed by Dhrupad which has four parts i.e. Sthaiji, Antara, Sanchari and Abhogi.
- The main instrument accompanying a Dhrupad performance is Pakhawaj.
- Unlike Khayal, Dhrupad singing needs to sing every note for substantial time period with ~~etc~~ calmness and is generally sung in 'kharja Saptak' i.e. heavy voice (explained later).
- Today, majority of Dhrupad compositions are in local boli eg Brij bhasha.
- Swami Haridas & his disciple Tansen made this form famous. Today Dagar gharana is a famous family of this form, & their style is called 'Dagar Vani'.

② Dhamar -

Dhamar is not exactly the style but tala i.e. when a Dhrupad is sung to the dhamar tal which is of 14 beats, it is called Dhamar.

It is lighter lighter form of Dhrupad with romance in it.

Dhamar is associated with the festival of Holi and its literature contains the Krishna and his gopis.

③ Khayal -

For last two centuries, this style/genre has replaced Dhrupad as the most widely performed genre of Hindustani music. The literal meaning of khayal is 'imagination'.

- It is developed out of Dhrupad with purpose of entertainment of less nuanced audience.
- It has more frequent taans and alankaras than Dhrupad and is much more free and flexible with scopes of improvisation.
- Dhrupad is slow, spiritual and academic in nature, whereas khayal is relatively faster, romantic and for entertainment.
- The Alap of khayal is smaller than Dhrupad.
- Instead of Pakhawaj, in khayal singing the main accompanying instruments are tabla and harmonium.
- A khayal performance is generally divided into three parts i.e. Alap, bada-khayal i.e. bandish in vilambit laya (slow tempo) and chhota-khayal i.e. bandish in drut laya (fast tempo).
- The 'Gharana system' is the outcome of khayal singing where each family follows their own pattern of

improvisation.

This 'Gharana system' is the characteristic feature of Hindustani system (for last few centuries, because of Khayal singing) and is totally absent in Carnatic system.

④ Tarana -

Amir Khusro is credited with the invention of this style. This form of music does not follow any literature, i.e. meaningful words and use syllables which do not mean anything but tied in rhythm & melody. This music form is influenced from Persian Sufi style of Qalbana.

This style helps a singer to find the reach of his ownself without getting into the nuances of words.

- The most widely used syllables are 'tanom' 'ta' 'da', 'todani', 'tadeer', 're', 'ra' etc.
- The entire song may be made up of three to four such syllables. The song may obviously be sung in a drut laya or madhya laya but very less in vilambit laya (fast tempo).
- In Carnatic music, this style is called 'Tillana', which is distortion of the word Tarana.

⑤ Sadra -

Sadra is old style of Hindustani music similar to Dhrupad. It is similar to Dhrupad in singing style and phrases whereas similar to Khayal in the use of alankaras.

Sadra are sung in faster tempo than Dhrupad.

It was sung in tivra tala, however, since 18th century the majority of Sadra performances are in jhaptaal, a 10 beat cycle (2-3-2-3).

The classical genres of Carnatic music -

① Kriti -

The most famous and widely used style of Carnatic singing is kriti. It literally means creation and is the longer format of Carnatic songs.

A kriti is made up of three parts (explained earlier)

① Pallavi

② Anupallavi

③ Charanam

② Geetam -

It is the simplest form of Carnatic music. It is a single song with no phases or parts (unlike kriti) and is sung in a same tempo throughout.

③ Kirtana -

It is the style, very commonly used in religious performances. Kirtana literally means narration i.e. narrating a story, eulogy etc, done generally by group recitation. It is a collective chant set to music.

It is that style which indulges the audience, not only as listener but also as part of performance, as audience (in some kirtanas) recite the chants collectively.

④ Ragam Thanam Pallavi -

It is the most unique aspect of Carnatic music which allows the musician to improvise to a great extent. This style is created for the vocalist to show his entire skill set.

The artist chooses a Raga (skillful singers chose Melakarta Ragams) and a talam to set his Raga into.

First singer sings Alap, and then elaborate his performance by tana. After this comes the central part of the performance where he sings the Pallavi (of a single line text) in various ways to display his skills.

⑤ Varnam -

Varnam literally means 'letter'. This type of songs are given this name due to 'swara letters' (Sa re ga ma --) in the composition.

The melodic patterns of a varnam are considered to be the characteristic feature of a particular raga.

The varnams are sung in the beginning of a performance to warm up for the raga and set the vocalist for raga.

The varnam can be classified into two types -

① Tana varnam - It has less content of lyrics and more emphasis on the coherence between raga & tala.

② Pada varnam - It has more lyrical content and are sung generally to accompany the dance performances like Bharatnatyem.

⑥ Swarajati -

The Swarajati also follows the pattern and style of varanam with only three parts: pallavi, anupallavi and charanam, whereas varnam is far more elaborate with many other parts. In the practise of music, it is considered as ~~precessor~~ precursor to varnam. The themes of Swarajati are generally devotional or emotional.

⑦ Tillana

Many scholars compare this style with 'tarana' of Hindustani music. This style is generally performed at the end of the entire performance. It uses small phrases in pallavi & anupallavi.

List of Semi classical genres -

① Dadra -

It is a semi classical form of music performed in the region of Bundelkhand and Braj. In earlier times, it was sung on dadra ~~tatt~~ taal, hence the name.

Today, it is however ~~sing~~ sung along with other lighter talas as well.

The sthayi of dadra is in Braj Bhasha whereas antara may be in Braj Bhasha or urdu.

② Thumri -

The name thumri is derived from 'thumakna' which exactly describes the nature of this style. The singing style has dramatic lines, teasing style and poetry

of love in it.

This singing style has evolved from the erotic-mysticism and devotion of Krishna bhakti which is still the majority theme of the style.

This style is sung in both Braj bhasha and Awadhi, therefore in the entire modern day Uttar Pradesh.

In singing, the emphasis is on depicting the teasing love rather than on purity of raga.

• The seasonal songs -

③ Chaiti -

It is one of the seasonal song sung in the month of Chait, i.e. March - April. These songs are sung for Lord Ram (the festival of Ram Navami falls in the month of Chait). It is sung across the region from Central UP to Bihar.

④ Hori - Hori is one of the seasonal song song in the month of phalgun, i.e. february - march. These song are song for the occasion of the festival holi.

The themes of this genre mainly are fun filled or with having the desire to play holi with the loved one. Hori songs are used in Hindi films in great number.

⑤ Kajri -

Kajri songs are sung in the month of Sawan or Bhado i.e. monsoon. Kajri is derived from the word kajal i.e. 'black'. Therefore the songs are sung during the month of rainy season and themes revolves around seperation from lover. They are also sung as the happiness of nature as it gets relief rain after the long a hot summer.

The Kajri genre is similar to a folk style of UP, called 'birha' (literally 'seperation') where theme is seperation from lover.

⑥ Sawari -

This genre is sung during the month of Shravan or Sawan i.e. monsoon. They are songs of joy, sung in group with dancing. Sawari are sung by women in group.

⑦ Abhang -

This genre is form of poetry sung in the devotion of Vithoba or Vitthala. The word abhang means one which is without break or is flawless. This genre of singing was started by Cyaneshwar in 12th century. It came against dominance of Sanskrit in religion. Therefore are sung in local language marathi.

⑧ Birha -

This folk genre is on the theme of the separation of lovers, denoted by the word birha i.e. separation.

The general theme of these songs is that lover (men) goes to city for job and another i.e. women stays at home and sings for him. This style emerged in 17th century.

Types of Saptak -

On the basis of frequency, swara/saptak can be divided into 4 types -

- ① Kharj Saptak - of lowest frequency, therefore heaviest in tone (associated with baritone)
- ② Mandra Saptak - of higher frequency than kharj, therefore sharper than kharj but still relatively heavy
- ③ Madhya Saptak - Higher frequency than mandra.
- ④ Taar Saptak - Highest frequency swara, sharpest in tone and is associated with female tone.

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The mudras of Gautama Buddha

1. Anjali mudra

Anjali is Sanskrit term which means, “to offer” or “to salute”, therefore, symbolises greetings, devotion, and adoration.

In this mudra both hands close to the chest, palms and fingers joined against each other vertically. It is common gesture used in India to greet people (Namaste) and also in some Southeast Asian countries. It signifies adoration of the superior and considered a sign of regard with deep respect if done at face level.

It is believed that **true Buddhas (those who are enlightened) do not make this hand gesture and this gesture should not be shown in Buddha statues.**

2. Shramana mudra

It symbolises the gesture of ascetic. This gesture is also called renunciation mudra. In this mudra the hand points downward away from the body as a symbol for renunciation of worldly pleasures.

3. Dhyana Mudra

It symbolises meditation, therefore, also called 'Samadhi' or 'Yoga' Mudra.

This mudra is also peculiar to the sitting position only. In this Mudra both the hands in the lap, with the back of the right hand resting on the palm of the left hand with fingers extended. In many statues the thumbs of both hands are shown touching at the tips, thus forming a mystic triangle. This gesture has been used by yogis for meditation and concentration. It also signifies attainment of spiritual perfection. **The Mudra was used by Buddha during the final meditation under the 'bodhi tree.'**

It originated in India most likely long before the Buddha as yogis have used it during their concentration, healing, and meditation exercises. Despite this variation, both mudra are still translated as “meditation mudra.”

4. Bhumisparsha mudra

One of the most common and popular mudras which are found depicted in Buddha statues is the Bhumisparsha mudra, translated as the earth touching gesture. **This gesture represents the moment of the Buddha's awakening as he claims the earth as the witness of his enlightenment.**

5. Uttarbodhi mudra

Signifies **Supreme enlightenment**. This Mudra is known for charging one with energy. It symbolises perfection. Shakyamuni Buddha, the liberator of Nagas, presents this Mudra. Holding both hands at the level of the chest, intertwining all the fingers except index fingers, extending index fingers straight up and touching each other.

6. Abhaya Mudra

Abhay means fearlessness.

In this Mudra, the right hand is generally raised to shoulder height with arm bent. The palm of the right hand faces outwards and the fingers are upright and joined.

The left hand hangs downwards by the side of the body. **This gesture was shown by Buddha immediately after attaining enlightenment.** It symbolises strength and inner security. It is a gesture which instils a sense of fearlessness to others as well. In Japan this Mudra is shown with the middle finger slightly projected forward. In Thailand and Laos this Mudra is more common in the walking Buddha.

7. Dharmachakra Mudra

'Turning the Wheel of the Dharma or Law', ie the first sermon of Buddha.

This Mudra involves both hands. The right hand is held at chest level with the palm facing outwards. A mystic circle is formed by joining the tips of the index finger and the thumb. The left hand is turned inward and the index finger and thumb of this hand join to touch the right hand's circle.

This gesture was exhibited by Lord Buddha while he preached **the first sermon** after his enlightenment in the Deer Park of Sarnath. **It signifies setting into motion the wheel of Dharma.** Since the fingers are positioned near the heart in this Mudra, the preaching is coming straight from the heart of Buddha.

8. Vitarka Mudra

Teaching and discussion or intellectual debate. It symbolizes the teaching phase of preaching in Buddhism. The Vitarka Mudra in the Buddha statues is the gesture of discussion and transmission on the basis of various Buddhist principles. It **depicts his wandering and spreading his philosophy to the masses in a local language (pali).** The tips of the thumb and index finger touch each other, forming a circle. The right hand is positioned at shoulder level as in Abhaya Mudra and the left hand may be at the hip level, in the lap, with palm facing upwards. The circle formed by the thumb and index finger maintains the constant flow of energy, as there is no beginning or end, only perfection.

9. Vajra mudra

This Mudra **signifies the supreme wisdom.** Knowledge is represented by the forefinger and the first of the right hand protects it. This mudra is not well known in India and is better known in Korea and Japan. In this Mudra the erect forefinger of the left hand is held in the first of the right hand. It is seen in the mirror-inverted form also.

- The Vajra mudra transforms ignorance into wisdom. The mudra stresses the importance of Knowledge in the spiritual world and is also known as the Mudra of Supreme Wisdom.
- Another interpretation claims that **the erect forefinger represents Knowledge, which is hidden by the world of appearances (the right fist).**
- In Tibet, this mudra represents the perfect union between the deity and his feminine power.

10. Vajrapradama mudra

It represents unshakable confidence. Typically translated as the Mudra of Unshakable Self Confidence, this hand gesture evokes so much more. Or, at least,

not what we usually understand as self-confidence. In the vajrapradama mudra, the fingertips of the hands are crossed over the chest.

10. Varada mudra

It symbolises charity, compassion or granting wishes. The Varada mudra ("favourable mudra") is customarily used whenever a blessing is being offered, ie. to fulfil all wishes. **It represents 'open-handed' generosity as charity or the granting of wishes.** This is in accordance with the principles of Mahayana, where Buddha as God can bless with everything. The arm is extended in a natural position all the way down, with the palm of the open hand facing outwards towards onlookers. If standing, the arm is held slightly extended to the front. This may be the right hand, but it is often made with the left hand, when the varada mudra is combined with the abhaya mudra. The right hand makes the fearless gesture of abhaya and the left hand is in wish-granting varada. It is also associated with the Dhyani Buddha Ratnasambhava. The Varada mudra is extensively used in the statues of East Asia. **This Mudra signifies five perfections: Generosity, Morality, Patience, Effort and Meditative Concentration, through the five extended fingers.**

11. Karana Mudra

It symbolises the powerful positive energy with which negative energy is expelled, therefore, also called 'warding off the evil' mudra. It expels demons and removes obstacles such as sickness or negative thoughts.

This mudra is made by raising the index and the little finger, and folding the other fingers.

12. Tarjani Mudra

It symbolises the gesture of Threatening, therefore also called 'warning mudra'. This mudra is characteristic of most of the wrathful deities.

Only the index finger is raised either horizontally or vertically, while the other fingers are locked up in the fist.

13. Manidhara mudra

It symbolises the gesture of 'holding the Jewel'. This is a characteristic mudra of Avalokiteshvara (bodhisattva of infinite compassion and mercy), and is often confused with the similar gesture of greeting.

The hands are arched and hold a wishing jewel, which cannot be seen because of its transparency.

The Indian Sculptures

India has a long sculptural tradition that may be traced back to the Neolithic cultures, however archaeologically, a continuous trajectory of evolution may be traced from the 3rd century B.C onwards.

Creation of images comes into prominence only with the need of worship of deities amongst all sects, be it Buddhism, Jainism, Shivaism or Vishnuism. This led to the creation of anthropomorphic images as well as shrines to house them.

1. Sculpture of Mauryan Age

- a. Yaksha- Yakshi sculpture- Free standing sculptures of local deities such as the Manibhadra Yaksha were commissioned by individual merchants such as Kunika from the third century onwards. These local spirits, called yakshas and yakshis in inscriptions as well as texts, were guardian deities of cities, city gates, orchards, trees and waters. They were associated with fertility and prosperity and the ability to fulfill the earthly aspirations of the devotee. Some of the earliest examples are the Didarganj Yakshi and the Parkham Yaksha though of course other such larger than life size figures are found all over north India during this period. In terms of art, there is a remarkable uniformity of idiom and style in the conception and execution of these huge sculptures from all over India, indicating a kind of pan Indian religious belief system as well as mobility of ideas and of lay people.
- b. The Imperial Mauryan Art- The imperial art of the Mauryas centered on the production of polished columns and animal capitals. However, this was a short lived experiment because post Mauryan art that followed the Mauryan experiment was largely corporate and narrative in character.
- c. The Buddhist and Jain Art- The period between 2nd century B.C and 3rd century A.D. is marked by the construction of structural stupas at Bharhut, Bodhgaya, Kausambi and Sanchi, alongwith rock cut chaityas and bodhi grihas and viharas at Karle, Kanheri, Bhaja, Bhedsa, Pitalkhora and Ghatokachha caves. Most of these early surviving examples of art are either Buddhist or Jaina. The structures were embellished with bas relief sculptures of sectarian emblems such as the triratna or dharmachakra along with lotuses and other auspicious (mangala) symbols such as couples or mithunas. Alongside narratives from the life of Buddha in previous lives such as the Jataka stories or Avadana stories were also presented for the instruction of the pilgrim.

2. The Post Mauryan Sculpture

The post Mauryan developments gave rise to three important schools of art in India that flourished in north and the Deccan from the beginning of the Christian era to the fourth century A.D: in and around Mathura, north-western region of Gandhara and near the Krishna river at Amaravati. The developments in sculpture in these regions laid the foundation of classicism and iconographic canons in the India.

a. Mathura School of Art

It was under the Kushanas, especially under Kanishka that Mathura became the eastern capital and emerged as a major centre of art activity. The Kushanas ruled this region till about 250 AD. This period saw an expanding urbanization and the rise of long- distance trade. This led to an increased contact within larger areas of the Kushana Empire. The art of this period also has a pronounced urbanized sensibility as the tastes and desires of the lay city dwellers transform.

- The sculptures of Mathura deserve recognition for creating the earliest, exclusively Indian representations of the Lord Buddha.
- One of the very first images of Buddha to be carved at Mathura is a life-size standing figure found at Sarnath. The **Bala Bodhisattva**, an ancient Indian statue of a Bodhisattva, found in Sarnath, India. The statue has been decisive in matching the reign of Kanishka with contemporary sculptural style, especially the type of similar sculptures from Mathura, as it bears a dated inscription (7)
- The art of Mathura is characterized by the use of mottled red sikri sandstone that is found in the area around it (3) Majority of sculptures have been recovered from sites in and around the city from various Buddhist, Jaina and other sectarian buildings. The art of Mathura of the Kushana period had a lasting impact on the subsequent art of the Guptas.
- The figures have oval or roundish faces with open eyes, thick lips and sharp nose with a fleshy full bodied figure are shown in a number of postures (1,7).
- Most of the female figures are delineated in a voluptuous manner with heavy round breasts, narrow waist and broad hips (2). This shows the already present style of sculpture, ie of Yaksha-Yakshini.
- The figures are generally shown wearing a translucent samghati, clinging dhoti, while a scarf like uttariya emerges from behind one shoulder over one forearm (3).
- The divine figures are shown with one hand upraised in abhaya mudra and the other is placed on the waist near the knot of waist band, with a canopy like halo atop and behind the head (3,4)
- Plants, leaves, birds and animals were rendered in a realistic manner and much care has been to create details of these on background as well as the reverse of many sculptures at Mathura (3)
- The hair of Buddha are arranged in small snail like curls or are gathered in a kapardin like top knot (4)
- A large halo with scalloped edges representing a flame or light can be seen behind the head. Often attendant deities such as bodhisattvas or Indra and Brahma are shown on both sides of the Buddha (5)
- The most distinctive feature of Mathura art is the plethora or abundance of female figures in various poses carved on railing pillars and torana

uprights engaged in various activities. They are often shown standing on a dwarf yaksha or on a lotus or an incline. These figures wear very transparent dhoti revealing the form beneath, a heavy waist band or mekhala and other jewelry such as bangles, anklets, bracelets and the like (6)

- The faces of the statue from the Kushana school at Mathura are characterised by an open, beaming expression, the eyes are fully open, the cheeks round and full, the mouth ample, with lips drawn into a slight smile. This smile is probably the earliest appearance of the only possible device by which the Indian sculptor could indicate the inner contentment and repose of the Buddha's nature (3)
- Both in the relation of Jataka stories and events from the life of Buddha the sculptors of Mathura evolved in the manner of presentation, in which the various episodes are stripped of all details of action and setting, so that the event is often typified only by the figure of the Buddha in characteristic pose and mudra (8)
- The early images of the Buddha and the Bodhisattva are happy, fleshy figures with little spirituality about them (7)
- Statues of Jain Tirthankaras and Brahmanical gods and goddesses were also made. Secular themes were also worked upon (9)
- Mathura art reflects the urban and sophisticated tastes of the inhabitants, patrons and sculptors of the region who adapted (or draws inspiration from) the older forms of Bharhut-Sanchi and foreign artistic influences of Bactro-Gandharan art to create a widely spread and influential art style.

b. Gandhara School of Art

The Gandhara sculptures represents the art that developed and spread in the north western part of India from the 1st Century B.C. to the 4th Century A.D. The major centers of art activity of this school were in the kingdoms in this region such as Bactria, Kapisha, Swat and Gandhara.

- Sculptures of the school are usually found as part of architectural contexts with a deliberate and established iconographic mode. Most of the sculptures from this period are Buddhist. These figures have a uniformity of pose, costume, lakshana and other characteristics.
- The main material used in the Gandhara School is usually blue or grey schist and slate (1,2)
- The style has naturalism in body form, drapery, and pictorial scale (3)
- Buddha is depicted in a gloomy yet thoughtful expression on the face. The idea was to combine realistic human features, proportions and give them a sense of perfection and serenity (7,8)
- The bodies are made in the classical tradition with its emphasis on perfection of the human form. Therefore, they are usually shown as youthful and strong (4). The male figures are shown with musculature and with a squarish torso.

- The rendering of drapery with sharp flowing folds is similar to those seen on a Roman toga (5) and is a distinctive feature of Gandharan art as are wavy curled hair and sharp features (6)
- Standing Buddha images are most characteristic feature of the style (7)
- The Buddha is usually depicted standing frontally with one leg bent (8)
- He is shown wearing a heavy robe that covers both shoulders, his left hand hangs down but the right hand is raised in abhaya or varada mudra (3,7,8)
- There is an ushnisha or a top knot on the head (6,7,8). He is not adorned with any other jewelry, though his elongated ear lobes suggest that as a prince he did wear heavy ornaments (6).
- Behind the head a halo can be seen (5,6,7,8)
- Seated Buddha figure is shown in dharmachakra mudra (2) which is the gesture of teaching or in dhyana mudra (9) which suggests meditation.
- Bodhisattva icons are another important category of sculpture found from Gandhara region (3)
- These male figures are shown standing or seated and wear a dhoti like lower garment, the torso is bare except for a shawl-like length of cloth over the shoulder, the hairstyle is more elaborate with wavy hair falling over the shoulder (3,4)
- Narrative panels relating to Jataka and Tushita phases of Sakyamuni's life are also found in Gandhara art (10)
- There were also female statuettes, corresponding to city goddesses. Sculpture was, in the main, Hellenistic or Roman, and the art of Gandhara was indeed 'the easternmost appearance of the art of the Roman Empire, especially in its late and provincial manifestations.

c. Amaravati School of Art

Amaravati School represents the evolution of uniquely beautiful regional art style based on a thriving commercial and imperial system. The sculpture style flourished in the Andhra region of southeastern India from about the 2nd century BC to 3rd century AD, during the rule of the Satavahana dynasty. It is known for its superb reliefs, which are among the world's finest examples of narrative sculpture (1)

- The sculptures at Amaravati have a profound and quiet naturalism in human, animal and floral forms (2)
- The material used in the majority of sculptures is white marble.
- The most well-known feature is the elaborate base relief (1,2)
- There is a sense of movement and energy in the sculptures (2)
- The human figures are slender and slightly elongated. The faces are oval with sharp and well delineated and expressive features (3)
- 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 and Nanda, Tushita heaven, Angulimala (4)

- 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 scenes are mostly over-crowded; the general effect is not very sensitive (unlike Gandhara School) but is narrative (1,2)

3. Shilpasatric Normative Tradition

An entire textual tradition exists, consisting of the Shilpashastras and the Vastushastras that gives rules and regulations along with the description of numerically increasing as well as progressively complex icons. Shilpashastras were largely written between the sixth to the thirteenth centuries.

The information contained within these is largely taken from religious texts such as the

Samhitas, Agamas and Tantras along with Puranas. These texts coincide with the creation of the Pauranic tradition which is based on a variety of myths and of familial (such as the families of Shiva or Vishnu) as well as sectarian relationships of the gods within a pantheon for example the various avatars in Vishnuism or the variety of subsidiary deities such as Nandi, ganas etc. in Shivaism. The creation of icons corresponds to the incorporation of deities and myths into the pantheon of Vishnu, starting from Matsya to Kalki as is seen in sculptures on the Dasavatara temple at Deogarh in Uttar Pradesh.

Like the other shastric texts the Shilpashastras lay down the exact prescriptions as well as rituals, in this case for the creation of sculptures and buildings. These regulations range from the state of being of the sculptor to the selection of stone or other media, the preparation of the surface to the technique of sculpting and characteristics of the icon itself. The texts also give exact measurements and proportions of each image, which is known as iconometry which along with iconography lays down rules for making an icon.

Iconography literally means the study of icons, and includes within it the identification, description, and the interpretation of the content of images. It can be interpreted as

- a. Pictorial illustration of a subject
- b. The collected representations illustrating a subject
- c. A set of specified or traditional symbolic forms associated with the subject or theme of a stylized work of art.

4. Pallava-Chola sculptures

Though the Pallavas and Cholas were prolific builders of temples and generous patrons of arts, their art is identified with the magnificent bronzes. These great pieces of workmanship were made primarily for processions on festive occasions in temples though some were also made for private worship. Derived from earlier clay images, this form while deemed to be folk art incorporates all aspects of classical art.

These bronzes are cast in the cire perdue or lost wax process. The image is first made in wax, it is then given several coats of fine clay and then dried in

the shade. Then two holes are made on the top and the bottom, and next the whole is heated so that the wax melt away leaving a hollow mould into which molten metal is poured. The clay mould is broken off after the metals solidified. Final dressing is done by hand with a chisel and abrasive material. The rule of the Pallavas and Cholas between the 7th to the 13th centuries saw the highwatermark of bronze sculpture.

a. Pallava art

This art form manifested itself around the 7th century and probably derived inspiration from the Amaravati School. While there was a foreign influence in the form of Yavana or Roman influences and the presence of Roman artifacts, the bronzes are believed to be largely an indigenous art form. The patronage for these art objects too comes from Pallava rulers like Mahendravarman and others. These bronzes have a resemblance to the lithic (stone) sculpture of the period. The development of the Pallava bronzes can be divided into four phases viz.

- 1 st Phase (Phase upto the 7th Century A.D) termed Mahendra Phase named after Mahendravarman.
- 2 nd Phase (1st half of 8th Century) termed Rajsimha Phase named after the builder of Mammalapuram and Kanchi (AD 700-730).
- 3 rd Phase (Second half of 8th Century 750-800A.D.) named after Nandivarman II.
- 4 th Phase (Ninth Century 795-845) named after Dantivarman.

b. Chola Bronze Sculpture

- Though Cholas were prolific builders of temples and generous patrons of arts, their art is identified with the magnificent bronzes.
- Chola inherited the art of Bronze sculpture from the Pallavas and took it to new heights.
- The latter half of the ninth century marks the transitional toward the Chola type of bronzes.
- These great pieces of workmanship were made primarily for processions on festive occasions in temples though some were also made for private worship.
- Derived from earlier clay images, this form while deemed to be folk art incorporates all aspects of classical art.
- The early bold forms gradually change to slender rounded ones that are delicate and more refined with the contours of the figures being softer.
- These bronzes are cast in **lost wax process**. The image is first made in wax, it is then given several coats of fine clay and then dried in the shade. The two holes are made on the top and the bottom, and next the whole is heated so that the wax melt away leaving a hollow mould into which molten

metal is poured. The clay mould is broken off after the metals solidified. Final dressing is done by hand with a chisel and abrasive material.

Purpose of Bronze Statues

- Temple worship under the Cholas largely followed Shaiva Siddhanta ritual. A dual form of worship was practised, intimate communion with the pillar-like **stone linga** representing Shiva in the sanctum, and public worship of **metal deities** (utsava murtis), such as the dynamic dancing Shiva, outside the sanctum during festival processions.
- The Chola period saw **elaborate festivals** with music dance and processions. The bronze images are intended as manifestations of the main deity enshrined in the garbha-griha when taken out in procession were worshipped with adoration as changing religious concepts during the period around the 10th century demanded that the deities take part in a variety of public roles similar to those of the King himself.
- It should be noted that when in worship, these images are covered in silk costumes, garlands, and jewels, befitting the particular avatar and religious context.

Style

- The forms of Chola bronzes are **very plastic**. They **are devoid of intricate ornaments and designs** in comparison with the subsequent bronzes of the Vijayanagar and Nayaka period.
- By means of the facial expressions, the gestures or mudras the overall body posture and other accompanying bronzes we can imagine the surroundings and the religious context of the figure of the god or goddess, what instrument or weapon they are holding, what they are leaning on and what they are doing or about to do.
- Though conforming generally to the iconographic conventions established by long tradition, the sculptor could also exercise his imagination within the boundaries of the canonical Hindu iconography and worked in greater freedom during the eleventh and the twelfth centuries. As a result, the sculptures and bronzes show classic grace, grandeur and perfect taste.
- Besides Hindu icons, Buddhist and Jaina images were also cast in bronze during the period.
- The Chola bronze tradition continued to inspire artists well into the medieval period as is attested by Vijayanagar bronzes.

Specimen

- The most famous of all the bronze icons is that of **Nataraja** or **Adavallar**. The symbolism presents Shiva as lord of the cosmic dance of creation and destruction. Surrounding Shiva, a circle of flames represents the universe, whose fire is held in Shiva's left rear palm. His left front arm crosses his chest, the hand pointing in "elephant trunk" position (gaja hasta) to his upraised left foot, which signifies liberation. His right foot tramples the

dwarf Apasmara, who represents ignorance. Shiva as Nataraja or Adavallar is also accompanied by his consort Sivakami.

- In Shaiva Siddhanta tradition, Shiva as Nataraja is considered the supreme lord of dance. **Tandava** is the divine dance performed by Nataraja and is the theme of majority of Chola bronze statues. Tandava symbolizes the cosmic cycles of creation and destruction, as well as the daily rhythm of birth and death

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Basic Asanas of Yoga

1. **Sirshasana** (Headstand)

An asana in which one balance on his elbows, arms, and head. Headstand is known as the "King of Asanas" because of its many benefits, the Headstand is the first of the 12 basic asanas and is considered by many to be a panacea for countless human ills. Sitting and standing for most of the day causes blood circulation to become sluggish, so heart has to work harder to pump sufficient blood to the upper parts of the body. Normally heart works against gravity, therefore, inverting the entire body lessens the strain on heart allowing a plentiful supply of oxygen-rich blood to reach one's head and brain.

2. **Sarvangasana** (Shoulder-stand)

An inverted pose, with the body resting on both shoulders. Sarvangasana, the Sanskrit name for the Shoulderstand, comes from the word "sarva", meaning whole. This Asana strengthens the entire body; it gives many of the benefits of the Headstand, but here the circulation is directed to the thyroid gland instead of the head.

3. **Halasana** (Plough)

In the Plough pose, body is bent forward, stretching the entire spine, particularly cervical vertebrae and shoulders. Come up into a Shoulderstand, and inhale deeply. Exhale while lowering your feet to the floor behind your head. Rest your toes on the floor, then lay your arms down flat.

4. **Matsyasana** (Fish)

The fish is the stretch that counters the Plough, and so follows them in Yoga session.

The name of the posture derives from the fact that if one adopts this position in water, he can float quite easily. The Asana does wonders for respiratory systems. When one assumes this position, the chest is stretched open and the bronchial tubes are widened to promote easier breathing. The ribcage will expand helping to breathe deeply. By lifting your chest and tucking your arms underneath your body, you will combat postural defects such as rounded shoulders and the cervical region of your spine, thus releasing pressure on your nerves.

5. **Paschimothanasana** (Sitting Forward bend)

Stretching your spine forward. The Forward Bend is simple, provided one relax into the position, rather than forcing himself into it. The pose is one of the most powerful and important Asanas, helping to ease the spinal compression caused by standing upright. Its practice contributes greatly toward keeping the back supple, joints mobile, nervous system invigorated, and internal organs toned.

6. **Bhujangasana** (Cobra)

Lie on front. When you are fully relaxed, begin to come into the cobra. Still lying on front, place both the hands flat on the floor so that they are directly underneath shoulders. Lift your head up a little and bend your neck, then lower your forehead to the ground.

7. **Shalabhasana** (Locust)

Lying face down with lifted legs.

Half Shalabhasana- Inhale as you lift one leg. Hold this position for at least 10 seconds, then exhale while lowering your leg and repeat the pose with your other leg. The further forward you push your chin, the more your spine can stretch and the more you will gain from this asana.

Full Shalabhasana- Lie with your chin out, as in the Half Locust, however, lifting both legs off the ground. Hold for as long as you can, then lower your feet.

8. **Dhanurasana** (Bow)

Balancing on abdomen, in the shape of a bow. In the asana, one's head, chest, and legs are lifted, while the body rests on abdomen. The pose is so named because as one holds it, the body is bent back like a bow and the arms are held straight and taut like a bowstring.

9. **Ardha Matsyendrasana** (Spinal twist)

A lateral stretch for the entire spine. After bending forward and back, the spine requires a lateral twist to retain its mobility. This ability to twist is often the first type of flexibility to be lost in age. During the Spiral Twists the vertebrae are mobilized. The exercise also allows more nourishment to reach the roots of the spinal nerves and the sympathetic nervous system.

10. **Kakasana** (Crow) or **Mayurasana** (Peacock)

Balancing in a squatting position. Besides increasing physical and mental balance, both the asanas develop mental tranquility and also strengthens wrists and forearms.

11. **Pada Hasthasana** (Standing forward bend)

Bending forward in a standing position. Standing poses develop strength and flexibility in legs and hips and generates equilibrium in body. The Hands-to-Feet Pose stretches spine and joints, and increase the blood supply to brain.

12. **Trikonasana** (Triangle)

A lateral bend resembling a triangle. Stand up straight, and place feet slightly more than shoulder width apart. The Triangle is a lateral stretch for trunk muscles and spine, and makes hips, legs, and shoulders more flexible. Stretch the right arm up, then bend to left, sliding your left hand down your thigh, without twisting the body.