



Indira Gandhi
National Open University
School of Tourism Hospitality
Service Sectoral Management

TS-1
FOUNDATION
COURSE IN
TOURISM

Block

7

TOURISM: THE CULTURAL HERITAGE

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BLOCK-7 TOURISM: THE CULTURAL HERITAGE

It is an acknowledged fact that in our country today most of the tourism promotion relates mainly to its cultural heritage having an uninterrupted tradition extending over three or more millennia.

This Block deals with the cultural heritage of India from the point of view of tourism. The subject has been divided here into four Units, each describing an important aspect of this heritage.

The first of these naturally, is a **Unit (No.25) on the Use of History**. It discusses the relevance of history for tourism professionals and cautions against the pitfalls involved in using myth and history interchangeably. The distortions in history often play havoc in society. For this reason the use of history for tourism purposes needs a careful and balanced handling.

Unit 26 is on **Monuments and Museums**. It tries to encapsulate the architectural, sculptural and cultural wealth of the country in easy intelligible format. Some idea of the techniques and styles that inducted new architectural forms has also been given in this Unit.

The next **Unit (No.27)** is on **Living Culture and Performing Arts**. It, first of all, defines the living culture and follows it up with descriptive details of its various forms. Subsequently the Unit takes up a discussion of the performing arts of India and outlines some of the major developments in this regard.

Finally, in **Unit 28 on Religions of India**, we give you details on the tenets, social organization and institutions of different religions in existence in India today. We have desisted here from entering into an argument over the comparative merits of these religious strains. Our main purpose has been to provide necessary information on each so that you are adequately equipped for related queries from the tourists.

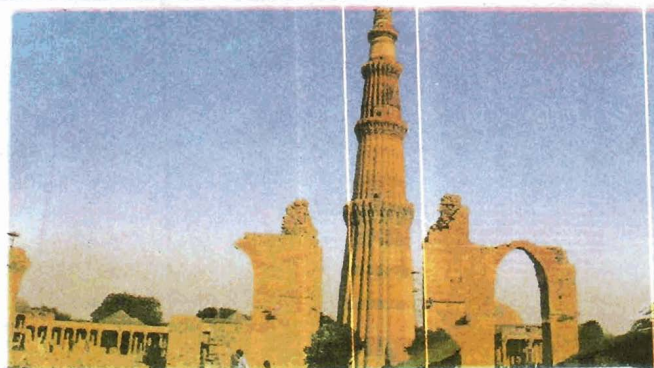
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UNIT 25 USE OF HISTORY

Structure

- 25.0 Objectives
- 25.1 Introduction
- 25.2 History as Tourism Product
- 25.3 Myths, Fables and History
- 25.4 Use of History in Tourism
- 25.5 Some Tips
- 25.6 Let Us Sum Up
- 25.7 Answers to Check Your Progress Exercises



25.0 OBJECTIVES

Our past profoundly affects our lives. Much of it is also passed on from age to age sometimes in the form in which it really "happened" but more often as "myth" or "fable". In either form it is of cardinal importance to a tourism professional, especially in the situations such as the one obtaining in India with rich cultural heritage having continuity from the ancient. Our objectives in this Unit, therefore, have been to make you:

- appreciate the relevance and role of history in tourism,
- understand why history is termed as a tourism product,
- know the subtleties of difference between history and myths and fables along with their importance in tourism,
- realise the implications of distorting history for our own times as well as for the posterity, and
- learn to handle history, a potent weapon in the hands of a public man like you.

25.1 INTRODUCTION

The past i.e. history has a lingering trait for all of us regardless of our liking for it or not. And every age has to reckon with "the attempt by human beings to give a continuing, present existence to what no longer actually exists, the past". The past is so important to the present that we continuously attempt to produce some sort of **account** of our past. This is what becomes history. This accounting, not many of us though realise, is fraught with **serious** implications. Since it is difficult to apprehend past directly we have to **interpret** the past. It is here that we tend to deviate from the objective "truth" and induct our personal fancies, notions and sometimes images.

It is high time for us to realise the importance of history. History writing has now been evolved so much that it has almost become a scientific process. **Based on evidence, logic, reason and critical analysis we can follow the rules of objectivity in history writing.** In this Unit we have aimed at making you aware of the importance of correct-listing and its great use for the purpose of tourism. The Unit starts with a discussion on history as a tourism product. It further analyses the difference between myths, fables and history along with a description of the use and misuse of history in tourism.

25.2 HISTORY AS TOURISM PRODUCT

India is primarily a cultural destination in international tourism – in these are the features of India marketed as a tourism product in international circuit. Not only in international tourism but in domestic tourism also history and its by products remain prime attractions. People often plan their travel so as to have a feel of their cultural heritage along with several other interests. In fact, tourism perhaps is the most important area today where history seems to become operative as an attraction, the pull factor or a product for the consumption of the tourists.

As a tourism product it figures in the:

- promotional literature,
- travel and tourism writings,
- descriptions and interpretations provided by the guides and escorts.

Offering historical destinations and museums as travel packages has been an old trade with tourism industry. With the growth of special interest tourism the relevance of history has further increased. For example those interested in painting can be attracted to Ajanta caves or Bhimbhetka; Forts and palaces attract tourists to Rajasthan; there is no dearth of destinations for those interested in temple architecture, etc.

In many cases fairs and festivals have also emerged as strong tourist attractions because they provide a good example of continuity and change. The age old rituals, traditions and customs are located in modern ambience in these fairs and festivals. Hemiz festival in Leh, Carnival in Goa, Cattle Fair at Pushkar or the Boat Races in Kerala are some illustrative examples. Moreover, history also figures in shopping and entertainment. For example, many tourists like to know the history of the designs, styles etc. of the jewellery or crafts they wish to buy; theme dinners are based on historical situations and sound and light shows bring to life historical periods. All this provides entertainment to tourists. Hence, it is necessary for tourism professionals to have a sound knowledge of history.

25.3 MYTHS, FABLES AND HISTORY

Myths and fables are an integral part of the Indian cultural tradition. Stories of divinity and miracles abound and events are assumed to have taken place. Very often imagination is transmitted as reality. In most of the cases myths and fables become the beliefs of a community or a region. Here arises a crucial question - can myths/fables be accepted as history? Though the answer is in the negative the importance of myths and fables should not be lost to the historians. In spite of their being imaginary or creations of the fancies of individuals or groups we must remember that beliefs emerge in a given social context. In that sense they are a reflection of the existant social order and realities. According to Romila Thapar "the significance of myth to the historian lies more in its being the self image of a given culture, expressing its social assumptions". It is for this reason that we find myths in a variety of forms:

- origin myths,
- myths that provide social sanctions,
- myths that legitimise the changing political or social order, and
- myths that provide status, etc.

A similar situation is in the context of fables. Take for example the fables attributed to Akbar and Birbal. They cannot be explained in terms of history. But they are fine specimens of social satire, sense of quick-wittedness etc. In the same manner certain jokes demonstrate symbolic passive protest in a sort of mental satisfaction when one is not in a position to physically challenge the political order. For example, you must have heard the joke about an Englishman who was offered *saag* (vegetable) on a maize chapati. He ate the *saag* and returned the chapati saying "thank you and please take back you plate". What is demonstrated in this is the fact that here are persons ruling over us who don't even know our life styles.

Tourism is one area where myths and fables are used extensively to market the exotica of our culture. In doing so it often gets trapped in projecting these as "the history" of a given culture or region. At its face value this appears something very innocent and harmless. However, people fail to realise that this presentation as "the history" can also have disastrous results. Suffice it to mention here that despite the fact that the historians do take note of myths for a critical analysis as a source, mythology is not history *per se*.

Check Your Progress-1

1. How is history used as a tourism product?

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2. How should a historian look at myths?

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25.4 USE OF HISTORY IN TOURISM

It has already been mentioned that history is offered as a product in tourism. In this Section we attempt to analyse this relationship in terms of its merits and demerits.

History figures prominently in promotional literature. Many destinations have always, been promoted through their historicity, like Bangalore as the Garden city; Jaipur-Pinkcity- City of palaces; Fatehpur Sikri - a city of Mughal splendour etc. But history figures prominently in other forms of tourism also, for example:

- history of Golf courses figures in Golf tourism
- Rock climbing, Mountaineering, Skiing etc. have their own history- in terms of peaks, trails taken by famous mountaineers. etc.

Similarly, in travel writing history is a popular theme to write upon and it can be the history of many things - destination, fort, palace, art, crafts, people, airline, railways etc. However, a major problem with such write ups is that most of them do not differentiate between history, mythology and legends. Not only this but on many occasions distortions are put in as history and the element of evidence is totally ignored. This is also very common among the guides while describing monuments etc. These distortions take place:

- i) Due to a lack of awareness about scientific history and dependence on unauthenticated history books.
- ii) Intentionally, in order to propagate one's own bias and interpretation of history
- iii) Unconsciously, just to add spice to write ups and make the destination look more attractive, etc.

Let us examine the implications arising out of these distortions.

- 1) Making generalisations that are not substantiated by evidence can lead to embarrassing situations. Take for example Nandi Hills near Bangalore. The guide describes a particular spot as **Tipu Drop** from where Tipu Sultan used to get people thrown down the hill. When you ask him about the authenticity of this or how many times Tipu visited this place, he either shies away or tries to create another story. At the same time there are many tourists who believe in the description and carry the tale back home to be told to friends over the coffee table. But imagine their embarrassment if asked for evidence by anyone and the answer being "Oh the guide told us".

- 2) Attributing things to divine powers or mythology is in fact **denying the people of that particular age the credit due to them in terms of their knowledge, wisdom or creativity.** For example, in a promotional brochure of a particular state tourism department it is mentioned that Sun rays go right upto the **garbhagriha** of a temple till late evening because an epic hero had changed the direction of the path of the sun. Pilgrims may believe it but historically speaking the architect and artisan's creativity is totally lost through such a description.
- 3) We all know how dangerous communalism is to the progress of a nation. Yet, thousands of domestic tourists are given communal versions of history at various destinations daily. Let us cite one example from Delhi. A plaque of the Archaeological Survey of India outside the Quwwat- ul-islam Mosque at Qutab Minar mentions that 27 Jain and Hindu temples were destroyed for constructing the Mosque. The guide picks up from this and narrates about the destruction of temples by Qutbuddin to built the Qutab Minar. But the trouble begins when the narrative attributes to Sultan slaying of the 5000 Brahmins and the river Yamuna becoming red with their blood. This is how he creates a past suiting his own conviction, away from the "truth of history". Further, he adds in the commentary something he had read somewhere that it was not Qutab Minar built by Qutbuddin. It was a tower that was built by Prithviraj Chauhan. When these two contradictory versions are given, the tourist, by applying some logic, can ask was it Prithviraj who destroyed the temples? At the same time many may take home both the versions and further communal feelings.

This is not to say that there were no acts of barbarism during the medieval period. In many cases plunder and demolitions did take place. However, the crucial question is how far we can go back in relation to our contemporary social realities. **If we have a history of destruction and plunder we also have a history of harmony, cooperation and understanding between the different religious communities.** The need of the hour is to strengthen this phase rather than harping upon the divide.

25.5 SOME TIPS

In this Section we suggest to you some interesting ways regarding the application of history in tourism. You must remember that all that is termed as history has to be based on evidence or what is termed as historical sources. These sources are varied and they differ according to periods also. For example archaeological evidences generally tell us about the ancient and medieval periods.

In order to make a better presentation and use of history the following tips will be useful:

1. History has to be taken as a discipline seriously and there is **no scope in historical writings or presentation for imaginary events or even mythologies.**
2. Where the commentary or write-up is based on myths and legends it should be clearly spelt out along with a mention that there is **no historical evidence to substantiate them.**
3. Similarly, anecdotes should be presented as anecdotes and not as history and there is always a way to do it. Look at this example. At Dauna Paula in Goa are the statues of a man and a woman. Many guides describe them as lovers; the woman, being the daughter of the Governor, committed suicide by jumping in the sea as the father was opposed to her marriage to the poor lover. But a good guide after mentioning this further tells the tourists: please don't ask me to point out the spot from where she jumped into the sea for there is no such spot, nor she jumped into the sea nor is this story a real one, in reality these are the statues of so and so who loved this country and lived here.
4. You must also remember that the tourist is well informed in many cases. This is because of the availability of good guide - books and literature on the destinations. You come across situations where the tourist opens his guide-book to cross-check. Hence you should not take the tourist for granted. Imagine a guide telling the tourist that Shah Jahan used to present a rose to Mumtaz Mahal everyday sitting near the back minaret of Taj Mahal. The tourist smiles at the poor knowledge of the guide for he knows that Taj Mahal was built after the death of Mumtaz.

5. While describing monuments give due weightage to:

- art styles and designs
- architecture, and
- artisans etc

6. Do not create history but re-enact it through sound reading based on authentic works.

7. Do not let your personal bias or perceptions overshadow historical reality.

8. Wherever necessary, draw comparisons with other sites but do not make over statements.

9. Avoid descriptions that may lead to communal hatred or divide. Remember communalism not only hinders progress but is also an obstacle in the growth of tourism.

10. Keep updating your knowledge of history through recent publications and interaction with historians.

11. In your presentation or write up give due weightage to political, social, economic and cultural aspects rather than only harping upon the role of the kings or the deeds of the dynasties.

Check Your Progress-2

1. Why do distortions emerge in history?

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2. On what would you base your knowledge of history?

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3. Mention which of the following statements are right or wrong?

- a) Myths, history and legends have no difference.
- b) Since the tourist is ignorant about the history of a site you can give him anything you like as the history of the site.
- c) It is good to narrate incidents which encourage communal hatred.
- d) Historical description should be based on concrete evidence.

25.6 LET US SUM UP

History is a discipline based on evidence. Hence, when it is packaged or marketed as a tourism product this aspect has to be taken care of at the same time. One has to be extremely careful in making a distinction between myths, fables and history while making use of history in tourism. Similarly, personal bias and interpretation should be avoided in historical writings or descriptions. You must update your knowledge of history by reading recent authentic publications. In your commentary or write up equal emphasis should be given on social, economic, political and cultural aspects of any given historical period. History is not just a study of kings and dynasties. It has varied facets and tourism professionals and researchers should take note of this.

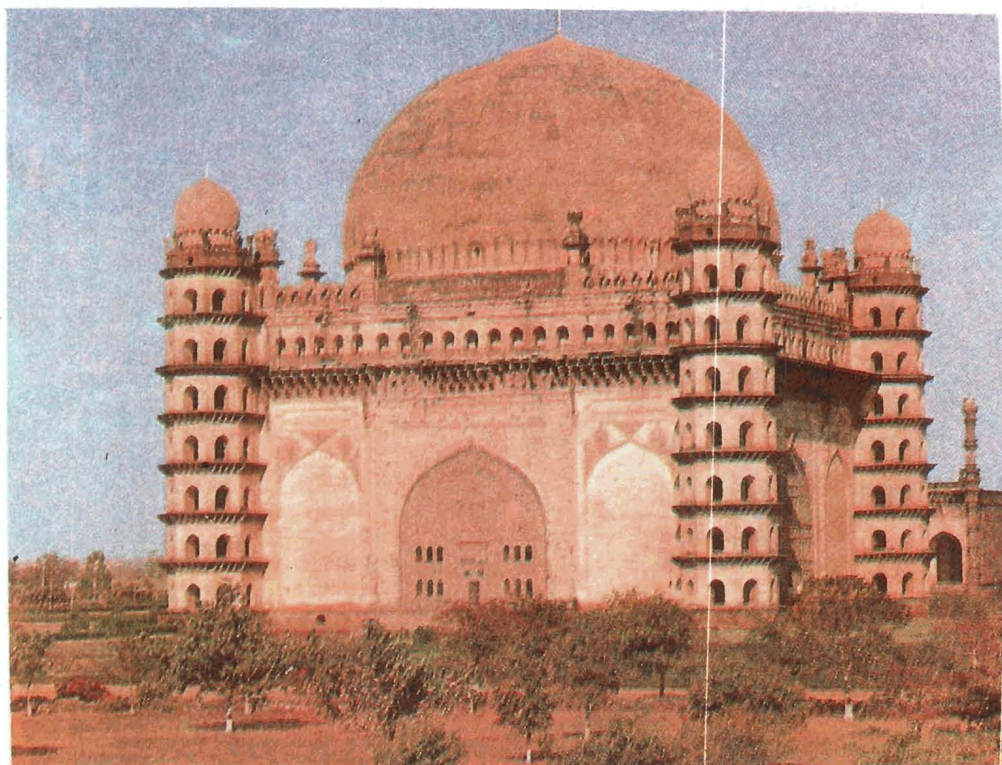
25.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) There are several ways eg. destination, promotional literature etc. See Sec. 25.2.
- 2) See Sec. 25.3.

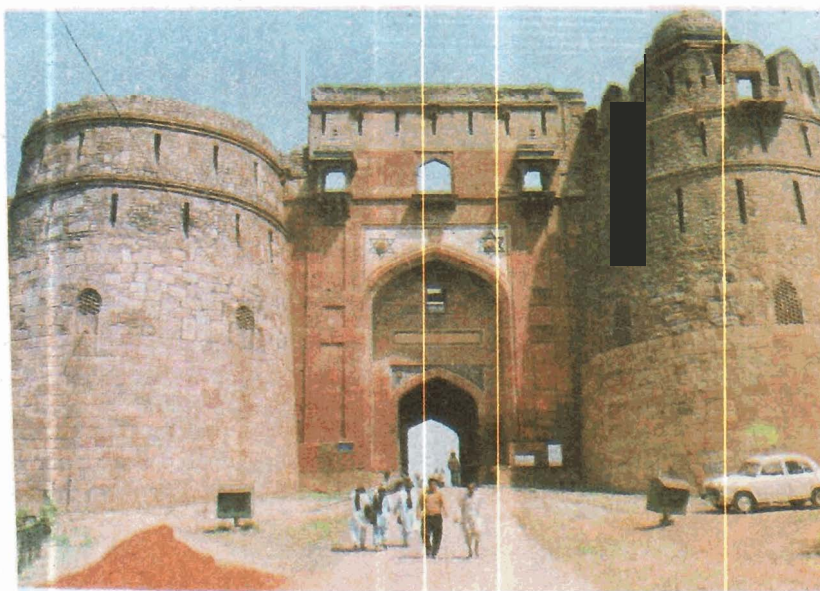
Check Your Progress-2

- 1) The distortions creep in history as a result of personal fancies and biases being accepted as a part of history. See Sec. 25.4.
- 2) Primarily on historical sources. See Sec. 25.5.
- 3) a) Wrong; b) Wrong; c) Wrong; d) Right.



Structure

- 26.0 Objectives
- 26.1 Introduction
- 26.2 Monuments - The Ancient Period
 - 26.2.1 Harappan Sites
 - 26.2.2 Stupas
 - 26.2.3 Temples
- 26.3 Monuments - Later Period
 - 26.3.1 New Forms
 - 26.3.2 Stylistic Evolution
 - 26.3.3 Public Buildings
- 26.4 Museums
 - 26.4.1 History of Indian Museums
 - 26.4.2 Types of Museums
- 26.5 Let Us Sum Up
- 26.6 Keywords
- 26.7 Answers to Check Your Progress Exercises



26.0 OBJECTIVES

The objectives of this Unit are to:

- provide you information on India's monumental heritage,
- give you details on various types of museums and their holdings in India, and
- make you aware of the tourism potential of this rich cultural wealth, India is endowed with.

26.1 INTRODUCTION

India is truly a land of monuments. In whatever part of the country one moves, one finds numerous structures of temples, mosques, canopies and secular structures like tanks, stepwells and bridges scattered all over the region. This is an enormous wealth and undoubtedly contains great tourism potential. Similarly the sculptural wealth and other objects of culture such as coins, paintings, textile, arms etc make India a veritable tourist attraction. Some part of this treasure has been successfully housed and displayed in the museums that today dot the urban townscape of the country. As elements of cultural tourism this treasure trove has a special meaning to a tourism professional and needs to be documented properly and carefully. It also requires preparation of some kind of an inventory of these resources so that they are not lost to the posterity. This is the basic purpose which has guided us in the preparation of this Unit.

26.2 MONUMENTS - THE ANCIENT PERIOD

The monumental heritage of India dates back to the days of Harappan City culture - 3500 BC to 1500 BC. Since then there has been an unbroken sequence of the architectural works belonging to different cultural strata, the details of which may be found in the following Sub-sections.

26.2.1 Harappan Sites

The information about the Harappan Civilization comes from the reports of excavations at places like Harappa and Mohenjodaro. The excavations at Harappa began in 1921. Very many Harappan settlements have been located and excavated since then. By now more than

settlements have not been excavated. According to one estimate only 3% of the reported Harappan settlements have been excavated.

Here we try to examine the details of the location and characteristics of some important sites that have been excavated.

Harappa

Harappa was the first site to be excavated in 1920s. It is located on the bank of the Ravi in Western Punjab. In terms of its size and the variety of objects discovered, it ranks as the premier city of the Harappan Civilization. The ruins of the city cover a circuit of about 3 miles.

Mohenjodaro

Mohenjodaro, located in the Larkana district of Sind (now Pakistan) on the bank of the river Indus is the largest site of the Harappan Civilization. Most of the information regarding the town planning, housing, seals and sealings of this Civilization comes from Mohenjodaro.

Excavations begun at this site in 1912 show that people lived here for a very long time and went on building and rebuilding houses at the same location. As a result of this the height of the remains of the building and the debris is about twenty metres.

Kalibangan

The settlement of Kalibangan is located in Rajasthan along the dried-up bed of the river Ghaggar. Kalibangan was excavated in the 1960s under the guidance of B.K. Thapar. This place has yielded evidence for the existence of Pre-Harappan and Harappan habitations.

Lothal

Lothal is located in the coastal flats of the Gulf of Cambay (Gujarat). This place seems to have been an outpost for sea-trade with contemporary West Asian societies. Its excavator S.R. Rao claims to have discovered a dockyard here.

Town-Planning

Harappan towns had a remarkable unity of conception. This was suggested by the division of each town into two parts. In one part was a raised citadel where the rulers were staying, in the other part of the town lived the ruled and the poor. This unity of planning would also mean that if you were walking on the streets of Harappa - the houses, the temples, the granaries and the streets themselves will be almost identical to those of Mohenjodaro or any other Harappan town for that matter.

The settlements of Harappa, Mohenjodaro and Kalibangan show certain uniformities in their planning. These cities were divided into a citadel built on a high podium of mud brick. The lower city contained residential areas. In Mohenjodaro and Harappa the citadel was surrounded by a brick wall. At Kalibangan both the citadel and the lower city were surrounded by a wall, streets ran from north to south in the lower city and cut at right angles. Obviously, this kind of alignment of streets and houses represents conscious town planning. In Harappa and Mohenjodaro baked bricks were used for buildings. In Kalibangan mud bricks were used. In settlements like Kot Diji and Amri in Sind there was no fortification of the city. The site of Lothal in Gujarat also shows a very different layout. It was a rectangular settlement surrounded by a brick wall. It did not have any internal division into citadel and lower city. Along the eastern side of the town was found a brick basin which has been identified as a dockyard by its excavator.

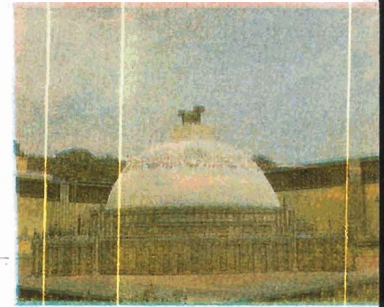
In Harappa, Mohenjodaro and Kalibangan, the citadel areas contained monumental structures which must have had special functions. This is clear from the fact that they stood on a high mud brick platform. Among these structures is a famous 'Great Bath' of Mohenjodaro. This brick built structure measures 12m. by 7m. and is about 3 m. deep. It is approached at either end by flights of steps. The bed of the bath was made water tight by the use of bitumen. Water was supplied by a large well in an adjacent room. There was corbelled drain for disgorging water too. The bath was surrounded by porticoes and sets of rooms. Scholars generally believe that the place was used for ritual bathing of kings, or priests.

26.2.2 Stupas

The practice of preserving the remains of an important personality below accumulated earth was long in existence. Buddhist art adopted this practice and the structure built over such a site was known as **Stupa**. According to Buddhist sources, the remains of the Buddha's body were divided into eight parts and placed under the **Stupas**. These, during the time of Asoka, were dug out and redistributed which led to the construction of other **Stupas** — the sacred places of Buddhism. The worship of **Stupas** led to their ornamentation and a specific type of architecture developed for their construction. Let us briefly discuss some of the prominent **Stupas**:

i) Bodhya Gaya (Bihar)

Fifteen kilometres from Gaya is the site where Lord Buddha gained 'knowledge' (**bodhi**) and it was here that Asoka got a '**Bodhi- Manda**' constructed. No trace of the original construction has survived. We have only the remains of the stone pillars constructed during the Sunga period like the railing pillars found around other **Stupas** and they too have sculpture the panels in relief. They illustrate stories from the Buddhist **Jatakas**.



ii) Sanchi Stupa (Madhya Pradesh)

Sanchi is about 14 kilometres from Vidisa (**Bhilsa**) and is perhaps the most famous **Stupa** site in India. It has three **Stupas**, all with gateways around them. But the most famous is the **Great Stupa** which was originally made of brick in Asoka's time (C. 250 B.C.) During the Sunga period this was later on nearly doubled in circumference in 150 B.C. The bricks of Asokan times were replaced by stones, and a '**Vedika**' was also constructed around it. Four gates, one in each direction, were added to beautify it. From the Southern gate we get an inscription from its architrave which tells us that it was donated by King Satakarni and the incision work was done by those craftsmen who worked an ivory.

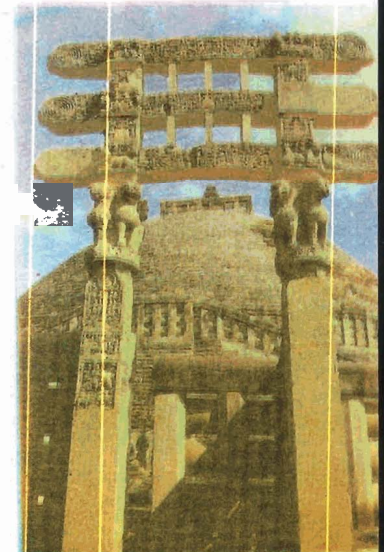
The northern gate and the panels depict stories from the **Jatakas**. The reliefs of Sanchi display (among other representations) the following quite prominently:

- 1) The four great events of the Buddha's life, i.e. birth, attainment of knowledge, **dharma-chakra - pravartana** and **Mahaparinirvana**.
- 2) Representations of birds and animals like lion, elephant, camel, ox, etc. are abundant. Some of the animals are shown with riders in heavy coats and boots.
- 3) Lotus and wishing-vines have been prominently and beautifully carved out as ornamentation, and
- 4) Unique representation of forest animals in a manner which looks as if the whole animal world turned out to worship the Buddha.

iii) Bharhut Stupa

This **Stupa** was located 21 kilometers south of Satna in Madhya Pradesh. The main **Stupa** structure no longer exists.

The important features of this **Stupa** structures, remains from which are now preserved in the Indian Museum, Calcutta and other museums are:



- Gateways or **toranas** which are imitations in stone of wooden gateways.
- Railing spreading out from the gateways. They also are imitation, in stone, of post and rail fence, but the stone railings of Bharhut have, on top, a heavy stone border (coping).
- Uprights or posts of these railings have carvings of **Yakshas**, **Yakshis** and other divinities who come to be associated with Buddhism. Some of these divinities have inscriptions on them, giving their identifications.
- There are, as in other **Stupa** railings, representations of Buddhist themes like **Jataka** stories in combination with various natural elements.

iv **Amaravati**

Located 46 kilometres from Guntur, the **Stupa** was built with white marble. Though the **Stupa** itself has completely disappeared its sculptured panels have been preserved in Madras and British Museums. The **Stupa** was primarily built with the help of the City-Chief and the donations from the public.

This magnificent **Stupa** was 42 metre in diameter and its height was about 29 metres. It contained a circular prayer path which was 10 metres high and was made of stone. **Vedika** pillars had beautiful carvings of garlanded gods and Bodhi-tree, **Stupa**, dharmachakra and the events from the life of Lord Buddha and stories from the **Jatakas**.

The entrance gate (**torana**) of the **Stupa** depicts four lions on the **Vedika**. Lotuses have also been carved over the pillars. A number of images have also been found from the **Amaravati Stupa**. In the earlier stage Buddha was represented only through symbols but from first century A.D. some Buddha images began to be found along with their symbols.

v) **Nagarjunakonda**

The **Nagarjunakonda Stupa** was built in a style different from that of North India. Here two circular walls, one at the hub and the other at the outer end, were joined by spoke like walls and the intervening space was filled with mud or small stones or pieces of bricks. The diameter of this **Stupa** was 30 metres and the height was 18 metres. The outer casing of the drum consisted of richly carved marble slabs. The hemispherical tope of the drum was decorated with lime and mortar work. The four rectangular projections, one at each cardinal point, supported a row of five free standing pillars.

The importance of this **Stupa** is because of the beautiful panels which illustrate episodes from the life of the Buddha. The most important scenes are:

- 1) Gods praying to **Bodhisthva** to take birth on the earth.
- 2) Buddha's entry into womb in the form of a white elephant.
- 3) Birth of the Buddha under a flowering teak tree, etc.

vi) **Taxila**

Excavations at **Taxila** (now in Pakistan) and nearby places have exposed a number of **Stupas**:

Sir John Marshall excavated the **Chira-Tope Stupa** at **Taxila**. The casing of the drum in this **Stupa** was of stone—ornamentally decorated with images of **Bodhisttavas**.

In 1908 excavations revealed the existence of a **Stupa** at **Shah-ji-ki-dheri** near **Peshawar**. This **Stupa** was erected by **Kanishka** and is referred to in the accounts of **Fahien**. The sculptures and other objects of art are products of **Gandhara** style.

A **Stupa** built in the **Scythia-Parthian** style was found at **Jhandial**. Nearby was found a small silver casket enclosing one of gold, with a relic bone inside.

Similarly, a number of **Stupas** have been found in many parts of the country. For example, two **Stupas** were found in **Mathura**. In fact, this was a period when **Stupa** architecture developed into particular styles and the presence of similar features in **Stupas** of various regions suggests the mobility of and interaction between artisans who built the **Stupas** and beautiful works of art associated with the **Stupas**.

26.2.3 Temples:

Indian temples have symbolised the very ethos of life-style of people through the millennium. The panorama of India temple architecture may be seen across at extremely wide chronological and geographical horizon. From the simple beginnings at **Sanchi** in the fifth century of the Christian era to the great edifices at **Kanchi**, **Thanjavur** and **Madurai** is a story of more than a millennium.

The ancient texts on Indian temple architecture broadly classify them into three orders - the **Nagara**, **Dravida** and **Vesara** which indicate a tendency to highlight typological features of temples and their geographical distribution. **Nagara** and **Dravida** temples are generally identified with the northern and southern temple styles respectively. All of northern India, from the foothills of the Himalayas to the central plateau of the Deccan is furnished with temples in the northern style.

The **Dravida** or southern style, comparatively speaking, followed a more consistent development track and was confined to the most southernly, portions of the sub-continent, specially between the Krishna river and Kanyakumari. The term **Vesara** is not free from vagueness. Some of the texts ascribe the **Vesara** style to the country between the Vindhyas and river Krishna but there are texts placing it between the Vindhyas and the Agastya, the location of which is uncertain.

Shapes, Plans and Language of Temples

Each temple style has its own distinctive technical language, though some terms are common but applied to different parts of the building in each style. The sanctuary, which is the main part is called the **vimana** where the **garbhagriha** or the inner sanctum containing the main presiding deity is located. The part surmounting the **vimana** is known as the **shikhara**. The other elements of ground plan are: **mandapa** or pavilion for the assembly of devotees **antarala**, which is a vestibule connecting the **vimana** and **mandapa** and the **pradakshinapath**, i.e. circumambulatory passage surrounding these. The **natmandir** or dance hall and **bhogamandapa** were evolved subsequently in the Orissan temples such as the famous Sun temple at Konarka, to add to the dignity and magnificence of the deities who were honoured in them. The exterior of the **Nagara** type is characterized by horizontal tiers, as in the **jagamohan** or porch in front of the sanctum of the Lingaraj temple at Bhubaneswar, and the **vimana** is usually circular in plan.

The **Dravida** style has a polygonal, often octagonal **shikhara** and a pyramidal **vimana**, which is rectangular in plan. A temple of the **Dravida** type is also notable for the towering **gopurams** or **gated towers** of the additional **mandapas**. From the days of **Ganesh ratha** of the Pallava times (seventh century) at Mahabalipuram (near Madras) to the gigantic **Brihadishvara** temple (c.985-1011 A.D) of the Cholas at Thanjavur, the **Dravida** style took many strides.

We now mention some of the prominent temples according to their chronology and geographical spread.

THE NORTHERN STYLE

Northern, Central and Western India (Fifth - seventh Centuries)

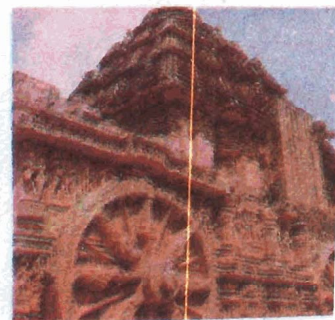
The Parvati temple at Nachna (South-east of Khajuraho, M.P.), the **Dashvatara** temple at Deogarh (Jhansi District, U.P.), the brick temple at Bhitargarh (Kanpur District, U.P.), the Vishnu temple at Gop (Gujarat), Mundeshwari temple (an unusual example of octagonal plan) at Ramgarh (Bihar), and temples at Sanchi; and Jigawa (both in Madhya Pradesh).

The Deccan and Central India (Sixth-eighth centuries)

Cave temples at Ellora (near Aurangabad in Maharashtra) Elephanta (near Bombay) and Badami (north Karnataka; Early Chalukyan temples) in north Karnataka at Badami, Aihole (Ladkhan temples), and Pattadakal (Papanatha and Galganatha temples).

Western and Central India (Eighth - thirteenth centuries)

Harihara and other temples at Osian (North of Jodhpur, Rajasthan); Jelika Mandir (Gwalior); Chandella temples at Khajuraho (specially, Lakshman, Kandariya Mahadev and Vishvanatha); temples at Roda (North of Modhera in Gujarat); Sun temple at Modhera (Gujarat) and Marble temples of the Jains at Mt. Abut (Rajasthan).



Eastern India (Eighth - thirteenth centuries)

Parashurameshvar Vaital Deul, Mukteshvar, Lingaraj and Rajarani temples (all at Bhubaneswar); Sun temple at Konarka (Orissa) and the Jagannatha temple at Puri (Orissa).

The Himalayan belt (Eighth century onwards)

Sun temple at Martand; Shiva temple at Pandrethan and Vishnu temple at Aventesvamin (all in Kashmir); temple at Marur (Kangara, Himachal Pradesh) and brahmanical temples in Nepal (Kathmandu, Patan and Bhadgaon).

THE SOUTHERN STYLE

The Deccan and Tamil Nadu (Sixth - tenth centuries)

Cave temples, the Rathas and the 'Shore' temple of the Pallavas at Mahabalipuram (near Madras); the Vaikunthaperumal and Kailasanatha temples at Kanchipuram (also near Madras); Chalukyan structures at Aihole (meguti temple), Badami (Malegitti Shiva temple) and Pattadakal (Virupaksha temple) and the Kailas temple at Ellora carved out under the patronage of the Rashtrakuta.

Karnataka, Tamil Nadu and Kerala (Tenth - seventeenth centuries)

Brihadishvar temples of the Cholas at Thanjavur and Gangail- ondacholapuram; Hoyschal temples at Belur, Halebid and Somnathpur (all in Karnataka); later Chalukya temples in Karnataka (at Lakkundi and Gadag); the Pampati temple of the Pandyas at Vijayanagar; the Shrirangam (near Trichirapally, Tamil Nadu) and Meenakshi temples (Madurai, Tamil Nadu) the Kattilmadam (at Chalpuram, District Palghat, Kerala) temple and Parashuram temple at Tiruvallam (near Trivandrum).

THE VESARA STYLE

The Buddhist Chaitya halls of the early centuries of the Christian era and situated in the western ghats in the modern state of Maharashtra may be said to be prototypes of this style. Its most conspicuous feature is the apsidal ground plan. As already mentioned, there is certain vagueness about its essential components and geographical distribution. Amongst the early examples (seventh-tenth centuries) can be cited the structures at Chezarla (Andhra Pradesh), Aihole (Durga temple), Mahabalipuram (Sahdeva and Draupadi rathas) and Kerala (Shiva temples at Trikkandiyur and Turuvannur). The classic post-tenth century examples include the Nataraja shrine at Chindambaram (Tamil Nadu) and the Vamana temple at Kizhavellur (District Kottayam, Kerala).

CHECK YOUR PROGRESS- 1

- 1) Describe three Harappa sites in two lines each.

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- 2) Give the geographical spread of the three major temple styles of India.

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- 3) List three temples of each from the Northern and Southern styles.

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26.3 MONUMENTS - LATER PERIOD

The establishment and consolidation of the rule of the Turkish Sultans in India established a regime that was in some profound respects different from the old. India now witnessed the emergence of a culture which combined elements of both indigenous and Islamic traditions. The most effective and distinct manifestation of this synthetic culture is to be seen in the architecture of this period.

26.3.1 New Forms

i) **Arch and Dome:** The building of true arch requires stones or bricks to be laid as voussoirs in the shape of a curve and bound together firmly by a good binding material. This binding material was lime-mortar.

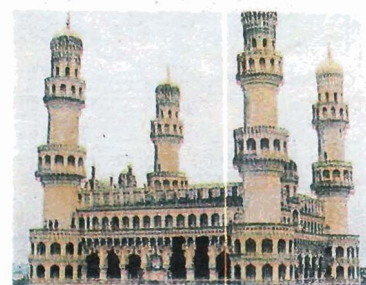
The result of the introduction of the new technique was that the pre-Turkish forms—lintel and beam and corbelling, were replaced by true arches, and vaults and the spired roof (shikhara) by domes. Arches are made in a variety of shapes, but in India the pointed form of the Islamic world was directly inherited. And sometime in second quarter of the 14th century, another variant of the pointed form, the four-centred arch, was introduced by the Tughluqs in their buildings. It remained in vogue till the end of the Sultanate.

But the construction of dome demanded special techniques. The problem was to find a suitable method for converting the square or rectangular top of the walls of the room into a circular base for raising a spherical dome. The best way to overcome this problem was to convert the square plan into a polygon by the use of squinches across the corners. Later, in the fifteenth century, stalactite pendentives came to be used for the same purpose.

iii) **Decoration:** Decorative art in the Islamic buildings served the purpose of concealing the structure behind motifs rather than revealing it. Since the depiction of living beings was generally frowned upon, the elements of decoration were, in most cases, limited to:

a) calligraphy, b) geometry, and c) foliation.

It was by their manipulation that a rich and sumptuous effect was obtained in the buildings. But characteristically enough no one type of decoration was reserved for a particular type of building; on the contrary, these pan-Islamic decorative principles were used for all kinds of buildings.



Calligraphy is an important element of the decorative art in the buildings of this period. The Quranic sayings are inscribed on buildings in an angular, sober and monumental script, known as **kufi**. They may be found in any part of the building.

Geometric shapes in abstract form are used in these buildings in a bewildering variety of combinations. The motifs indicate incorporation of visual principles: repetition, symmetry, and generation of continuous patterns.

Of the foliations, the dominant form of decoration employed is the **arabesque**. It is characterised by a continuous stem which splits regularly, producing a series of leafy secondary stems which can in turn split again or reintegrate into the main stem. The repetition of this pattern produces a beautifully balanced design with a three dimensional effect.

26.3.2 Stylistic Evolution

The purpose of the discussion here is to provide you with a general outline of the evolution of the Indo-Islamic architectural style under the Sultans of Delhi and the Mughals and to highlight the features that characterise its more prominent phases.

A: Sultanate Architecture:

i) The Early Form

The history of Indo-Islamic architecture proper commences with the occupation of Delhi by the Turks in A.D. 1192. The Tomar citadel of Lal Kot with its Chauhan extension, called Qila Raj Pithora, was captured by Qutubuddin Aibak. Here he began the construction of a Jami Masjid which was completed in 1198. According to an inscription on the mosque it was known as Quwwatul Islam and was built from the wreckage of twenty-seven Hindu and Jain temples demolished by the conquerors. Again, in 1199, an expansive screen with lofty arches was raised across the entire front of the sanctuary of the mosque. In both these constructions, the hand of the local architect is quite evident. The lintels, carved-columns and slabs, have been used liberally by only turning their carved sides inwards or using them upside down. The arches of the screen have been built by employing the method of corbelling. And the ornamentation of the screen, is emphatically Hindu in conception.

However, the borrowed elements of Hindu architecture were soon discarded and relatively little was retained by the maturing Indo-Islamic style. In later buildings of this phase, such as Qutab Minar (built 1199-1235), Arhai Din Ka Jhump (built c.1200) and Iltutmish's tomb (completed 1233-4), though corbelling could not be replaced as the principal structural technique, decoration became almost fully Islamic in detail. In this connection, the principles employed in the construction of the domical roof of Iltutmish's tomb (built 1233-4 not extant now) are also of great interest. Though the dome was raised with the help of corbelled courses it was supported on squinches.

ii) The Khaljis

With their architecture, as revealed in Alai Darwaza (built 1305) at the Qutub complex, and the Jamaat Khana Masjid (built 1325) at Nizamuddin, a marked change in style appears. In the evolution of Indo-Islamic architecture, this phase occupies a key position as it exhibits a distinct influence of the Seljuq architectural traditions (a Turkish tribe ruling over Central Asia and Asia Minor in 11-13 century) as also certain salient features of composition which were adopted in succeeding styles.

The characteristic features of this phase may be listed below:

- a) Employment of true arch, pointed horse-shoe in shape.
- b) Emergence of true dome with recessed arches under the squinch.
- c) Use of red sandstone and decorative marble reliefs as new building materials.
- d) Emergence of new masonry-facing, consisting of a narrow course of headers alternating with a much wider course of stretchers -- a Seljuq feature.

In addition, the decorative features characterised by calligraphy, geometry and arabesque now became much bolder and profuse.

iii) The Tughluqs

A new architectural style came into vogue in the buildings of this period. Judging from the remains, only the first three rulers of this house appear to have been interested in the art of building. However, the architecture of this period can be divided into two main groups. To the first group belong the construction of Ghiyasuddin and Muhammad Tughluq, and the other to those of Feroz Tughluq.

The general features of the Tughluq style of architecture are listed below:

- a) Stone rubble is the principal building material and the walls are in most cases plastered.
- b) The walls and bastions are invariably battered, the effect being most marked at the corners.
- c) A hesitant and possibly experimental use of a new shape of arch – the four centered arch – necessitating its reinforcement with a supporting beam. This arch-beam combination is a hall-mark of the Tughluq style. The pointed horse-shoe arch of the preceding style was abandoned because of its narrow compass and therefore the inability to span wider spaces.
- d) Emergence of a pointed dome with clearly visible neck in contrast with rather stifled dome of the preceding style.
- e) Introduction of encaustic tiles as an element of decoration in the panels of the buildings
- f) Emergence, in the tombs of this period, of an octagonal plan which came to be copied and perfected by the Mughals in the 16th-17th century.

An additional feature was the element of reduced ornament, confined mostly to inscribed borders and medallions in spandrels executed in plaster or stucco.

iv) The Final Phase

Within a decade of the death of Feroz Shah Tughluq (1388), the Sultanate became politically unstable, and in 1398 was sacked and plundered by Timur. However, some semblance of central authority was retained with the two succeeding dynasties of the Saiyyids and Lodis, although they ruled over a greatly shrunken Sultanate of Delhi between 1414 and 1526. A large number of tombs were built in and around Delhi so much so that over a period of time the area around Delhi looked like a sprawling **qabristan** (graveyard).

Yet some of these structures are important from architectural point of view and can be considered as heralding a distinct style. The more important of these tomb-buildings took two separate forms, the distinguishing features of which are given below:

- a) Mausoleums designed on an octagonal plan incorporating the following elements:
 - main tomb-chamber surrounded by an arched verandah
 - one storey high.
 - verandah with projecting eaves supported on brackets.
- b) The other type was built on square plan. These were characterised by the following elements:
 - absence of verandah around the main tomb-chamber.
 - exterior comprised of two, and sometimes three storeys.
 - absence of eaves and supporting brackets.

There is an original treatment of coloured tile decoration in these buildings. It is set sparingly in friezes. In addition, there are intricately incised surfaces of plaster.

B: Mughal Architecture

The establishment of Mughal rule in India in 1526 revitalised Indo-Islamic architecture. The new rulers effected an amalgam of the prevalent architectural forms and techniques with those brought from Central Asia and Persia. The result of their efforts was the emergence of one of the most splendid building types in India.

It is true that the Mughal style of architecture took a concrete form during the reign of Akbar, yet the basic principles of Mughal architecture were provided by Babur and Humayun, the two predecessors of Akbar.

i) Buildings of Babur

Babur had a short reign of five years, most of which was spent in fighting battles for the consolidation of the newly born Mughal state. He is, however, known to have taken considerable interest in building works. It is unfortunate that very little of this work is extant today. The only standing structures of Babur's reign are two mosques, built in 1526, at Panipat and Sambhal. But both these structures are commonplace, and possess no architectural merit.

ii) Buildings of Humayun

The surviving buildings of Humayun's reign have the same inconsequential character as that of Babur. The Mughal domination over India was too unsettled for the production of any great work of architecture. Moreover, Humayun had to spend fifteen long years of his life in exile in Persia during the ascendancy of the Sur dynasty in Delhi. However, two mosques from among several other buildings erected during the first phase of his reign survive. One of these lies in ruinous condition at Agra. The other is at Fatehabad (Hissar). But both these structures are devoid of any architectural distinctiveness much in the same manner as the mosques of Babur.

Humayun's return to Delhi in 1555 was shortlived. There are in fact no notable buildings of this time. Mention may however be made of Humayun's tomb as a structure which was inspired by the Persian culture imbibed by Humayun during his exile. This building is in fact a landmark in the development of the Mughal style of architecture. The construction began in 1564 after Humayun's death under the patronage of his widow, Hamida Banu Begum. The architect of the building was Mirak Mirza Ghiyas, a native of Persia. He brought many Persian craftsmen to Delhi to work on the structure and their skills and techniques were liberally employed. The tomb has thus become representative of an Indian rendition of a Persian concept.

iii) Akbar's Architecture

Akbar's reign can be taken as the formative period of Mughal architecture. It represents the finest example of the fusion of Indo-Islamic architecture.

The architecture of the reign of Akbar represents encouragement of the indigenous techniques and a selective use of the experiences of other countries. The chief elements of the style of architecture that evolved under Akbar's patronage can be listed thus:

- a) the buildings mainly used red sandstone as the building material;
- b) a widespread use of the trabeated construction;
- c) the arches used mainly in decorative form rather than in structural form;
- d) the dome was of the 'Lodi' type, sometimes built hollow but never technically of the true double order;
- e) the shafts of the pillars were multifaceted and the capitals of these pillars invariably took the form of bracket supports, and
- f) the decoration comprised of boldly carved or inlaid patterns complemented by brightly coloured patterns on the interiors.

Akbar's building projects can be divided into two main groups, each representing a different phase. The first group comprised buildings of forts and a few palaces mainly at Agra, Allahabad and Lahore. The second group related basically to the construction of his new capital at Fatehpur Sikri.

iv) Architecture Under Jahangir and Shah Jahan

In the sphere of the building art, Jahangir's and Shah Jahan's reigns were an age of marble. The place of red sandstone was soon taken over by marble in its most refined form. This dictated significant stylistic changes which have been listed below:

- a) The arch adopted a distinctive form with foliated curves, usually with nine cusps;
- b) Marble arcades of engrailed arches became a common feature;
- c) The dome developed a bulbous form with stifled neck. Double domes became very common;
- d) Inlaid patterns in coloured stones became the dominant decorative form, and
- e) In the buildings, from the latter half of the Jahangir's reign, a new device of inlay decoration called *pietra dura* was adopted. In this method, semi-precious stones such as lapis lazuli, onyx, jasper, topaz and cornelian were embedded in the marble in graceful foliations.

v) The Final Phase

Aurangzeb had none of his father's passion for architecture. Under him, the generous encouragement given by his predecessors to the arts was almost withdrawn. The architectural works during the reign of Aurangzeb were less numerous and of a lower standard than those executed under any previous Mughal ruler. In Delhi itself, the capital city of the Empire, very few buildings are associated with his name. The major buildings include the mausoleum of his wife *Rabia ud dauran* in Aurangabad, the *Badshahi Masjid* in Lahore and the *Moti Masjid* at Lal Qila, Delhi.

After Aurangzeb's death in 1707, the collapse of the Empire was only a matter of time. The few buildings that were built during the first half of the eighteenth century amply testify the decadent conditions that ensued.

The *Safdar Jang's* tomb at Delhi is the most important building of this period. It is located amidst a large garden and copies the plan of the *Taj Mahal*.

C: Christian and the Sikh Architecture:

The Portuguese settlements on the western coast produced an architecture that was distinctly Gothic in character. Some important places where this architecture may be seen are listed:

- Goa - Old Churches, Fort Aguada
- Bassein - Old Churches, Fort
- Daman - Remnants of the old Portuguese township
- Diu - Fort

The most prominent Sikh architecture belonging to this period is none other than the famous *Golden Temple* at Amritsar. The temple was built in the seventeenth century and incorporated prevalent architectural styles. The place is worth a visit by the tourist.

26.3 PUBLIC BUILDINGS

You must have noticed that in our discussion of the development of architecture, we made references mostly to royal structures like palace-citadels, tombs or mosques. This however, is not to suggest that other kinds of buildings were non-existent or that they were insignificant.

Contrary to the popular opinion that the number of structures other than royal buildings was abysmal, we in fact notice that such structures far outnumber royal buildings. The majority of these buildings comprised **sarai**, bridges, dams, **kacheri** (administrative buildings), prison-houses **kotwali** (police stations), **dak-chauki** (post-stations), **hammam** (Public baths), and **katra** (market places), etc. Since almost all these types were intended for public and civic purposes, we group them collectively under **public buildings and public works**.

Sarai is perhaps the most conspicuous of these public buildings. It was introduced in India by the Turks in the 13th century. The main features of these **sarais** may be listed thus:

- Square or rectangular disposition, enclosed on all four sides by masonry walls, with entry through one or sometimes two gateways.
- Series of rooms fronted by small vaulted spaces along all the four sides inside the enclosure. Warehouses in the corners of the enclosure.
- Existence of a small mosque and one or more wells in the open courtyard within the enclosure.

The **sarai** structures that survive in Delhi are at Badarpur and Maharamnagar (in Palam Village).

Bridges were another important category of public buildings. However, only small and medium sized rivers were provided with masonry bridges. Major rivers such as the Ganga and the Yamuna were provided with bridges made of boats. We are fortunate in having at least two masonry bridges of this period surviving even today. One is located at Chittorgarh over the Gamdheri river. The other was built over Sahibi, a tributary of Yamuna, at Wazirabad Delhi.

Sarais and bridges are only the two most common specimens from a rather rich and miscellaneous order of public buildings. Weirs and step-wells, too, are a part of the architecture. For example, **gandhak ki baoli** built by Iltutmish at Mehrauli (Delhi) is one of the step-wells.

CHECK YOUR PROGRESS - 2

- 1) Describe the main elements of decoration in the architecture of the Turks and Afghans.
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- 2) Mark (✓) or (×).
 - i) The arches in the screen of Quwwatul Islam Masjid are corbelled.
 - ii) Dome in Iltutmish's tomb was raised by placing crossbeams at the corners of the tomb-chamber.
 - iii) Openings in Balban's tomb are corbelled.

- 3) List three main features of the Khalji architecture.

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- 4) Answer each of the following in one line

- i) Why was pointed horse-shoe arch abandoned in the Tughluq period?

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- ii) How are the walls and bastions of Tughluq period different from the preceding structures?

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- iii) What difference do you notice in the building material of the Tughluq buildings?

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26.4 MUSEUMS

Museums are repositories of great cultural wealth. Our heritage in this regard is shared by museums almost as much as by standing monuments.

26.4.1 History of Indian Museums

The British were the pioneers in establishing the museums in India, around the 19th century. They began by setting up institutions like the Geological Survey of India and the Botanical Survey. Soon however, British Officers, and scholars fascinated by India's ancient past, established Archaeological Survey and the Asiatic Society. Their purpose was to explore the old and rich culture of India. Gradually as the collections grew, the British took the initiative to set up museums. The first Indian Museum was established in Calcutta in 1875.

Lord Curzan, the Viceroy of that time and Sir John Marshall the head of the Archaeological Survey, together contributed and established site museums. These are specialised in content and have collections of archaeological findings of a particular region, like of Sanchi, Sarnath, and Khajuraho.

The individuals belonging to the educated upper classes due to the nationalist sentiments started collecting materials which they already had access to. The pioneering work done by these individuals can be seen in Ashutosh Museum of Indian Art in Calcutta, the Tata Collection in the Prince of Wales Museum, Bombay, the Calico Museum in Ahmedabad and Raja Kelkar Museum in Pune.

26.4.2 TYPES OF MUSEUMS

During the last four - five decades a variety of museums have been set up in India. We briefly mention some important ones here.

The National Museum - The collections which are exhibited here are originally the items which were sent to London in 1947 for an exhibition at Royal Academy. All these collections were housed at Rashtrapati Bhavan before shifting to its present building in 1960. The collection of items which were brought back after exhibition from Britain were not sent back

to their respective owners or museums. Instead it was decided to display them at the National Museum. This museum consists of over 150,000 works of arts.

The National Museum has different galleries. These galleries have been arranged according to the general historical and chronological sequences. The museum has the collection starting from the Indus Valley Civilization. It also has the collection of sculptures of Mauryan dynasty and Sunga art. The art of Gandhara and the sculptures from Mathura in Uttar Pradesh have been displayed. The Gupta period had an influence on many regional styles of art. During this time the first Hindu temple was built. The museum has sculptures of Buddha, Vishnu and many others from this period.

The museum also has the collection of objects discovered and found along the silk routes. These items like Indian textiles, decorative arts, ivory work, tribal art, metal images, antique jewellery etc which were found by Sir Aurel Stein, have been housed here.

The Crafts Museum

The artists and craftsmen have tried to keep their traditions alive all these centuries. Thus the Crafts Museum has the collection of Indian crafts of different media ranging from clay, wood, textiles, basket work, cane and bamboo to metal and others.

The National Gallery of Modern Art

This is exclusively dedicated for Indian paintings and sculptures of the post 1857 era with permanent displays in some galleries. Other galleries in this museum are used to exhibit contemporary art.

The museum also has famous paintings by Ravi Verma, M.F. Pithawala, Nandlala Bose and many others. It also displays sculptures by Ramkinkar, Venkatappa, Asit Kumar Halder and others.

The Gandhi Memorial Museum at Raj ghat: This museum has been dedicated to Mahatma Gandhi. Two museums and a monument relate to the story of his life.

The Gandhi Memorial Museum at Raj Ghat has a collection of photo documents and the life of Gandhi. This also includes his belongings like documents, letters, paintings, books, records, etc.

The other called the Gandhi Smriti Museum at Birla House is a place where he was assassinated. This consists of belongings like one simple bed, a mat on the floor, his spinning wheel, books and his spectacles. This museum also displays the pictures of his wounded body and other related to it.

In the same way, the official residence of India's first Prime Minister, Jawaharlal Nehru, has been converted into a museum where his personal belongings correspondence and everything has been displayed for the public.

The Calico Museum: It is located in Ahmedabad. Founded in 1949, the collection shows rare exhibits of exquisite fabrics from different parts of India.

The Utensils Museum: Ahmedabad boasts of another unique museum - the Utensils Museum. It is the brainchild of Surendra Patel and is exclusively concerned with Indian utensils.

The Salarjung Museum: Hyderabad's Nizams have made a fantastic collection in their museum. It has a variety of objects that excite one's curiosity. The range of its collection is amazingly diverse, a variety of clocks is just one example.

26.5 LET US SUM UP

The monuments and museums are together, in the true sense, the flag-bearer of India's cultural heritage. Fortunately we have a large number of monuments which can be called "live" structures. Similarly India has a number of good museums displaying a variety of cultural objects. As a professional in tourism sector it is earnest upon you to simultaneously

work for the protection and preservation of this treasure trove, besides using it for professional purposes.

It should be noted here that practically each region in India has its own monumental wealth, for example forts and palaces of Rajput rulers in Rajasthan, the monasteries in Ladakh or Himachal Pradesh or the British architecture in Bombay, Calcutta or Delhi. You must have a sound knowledge about the monuments in your area.

26.6 KEYWORDS

Apsidal: building with a ground plan of semi-circular termination

Arch: a self-supporting structure made of bricks or of stone blocks and capable of carrying a superimposed load over an opening.

Baoli: step-well

Bhoga-mandapa: the reflectory hall of a temple

Bracket: a support projecting from a wall — —

Colonnade: a row of columns

Cupola: a domical roof over a polygonal space.

Dome: a convex roof built over a square; octagonal or circular space in building

Eaves: slight projection of roof

Engrailed arch: foliated arch

Facade: a course of bricks or stones projecting from a wall as a continuous structure

Garbha-griha: sanctum sanctorum, the most sacred part of a temple

Gopuram: monumental gateway

Jagamohana: hall in front of the sanctum

Kalasha: water-pot; pitcher-shaped element in the finial of a temple

Mandapa: large open hall

Nata-mandir: dancing/festive hall, usually in front of the jagamohana

Pietra Dura: an ornamental mosaic of lapis-lazuli, marble etc. — —

Ratha: literally a temple chariot used on ceremonial occasions in South Indian temples; also applied incorrectly to the mololithic Pallava structures at Mahabalipuram

Shikhara: spire, tower

Stucco: ornamentation done by carving lime plaster

Trabeate: an architectural form in which the main openings are made by beams supported on pillars

Vimana: towards sanctuary containing the cell in which the deity is enshrined

26.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress - 1

- 1) See Sub-sec.26.2.1.
- 2) See Sub-sec.26.2.3.
- 3) **Bhitargaon, Khajuraho and Konarka Temples** are specimens of Northern Style.

Mahabalipura, Badami and Pattadakel are specimens of Southern Style. See Sub-sec.26.2.3.

Check Your Progress-2

- 1) Calligraphy, Geometrical designs and foliation. See Sub-sec. 26.3.1
- 2) i) ✓ ii) X, iii) X
- 3) See Sub-sec. 26.3.2.
- 4) i) Because of the constraint of increasing the space in the openings
ii) These are battered, made of rubble and plastered
iii) It is stone-rubble unlike the cressd masonry of the other periods.



UNIT 27

LIVING CULTURE AND PERFORMING ARTS

Structure

- 27.0 Objectives
- 27.1 Introduction
- 27.2 What is Living Culture?
 - 27.2.1 Cultural Life in India
 - 27.2.2 Handicrafts
 - 27.2.3 Textiles
- 27.3 The Ritual Arts
- 27.4 Performing Arts
 - 27.4.1 A Definition
 - 27.4.2 Dance
 - 27.4.3 Music
 - 27.4.4 Theatre
- 27.5 Let Us Sum Up
- 27.6 Keywords
- 27.7 Answers to Check Your Progress Exercises



27.0 OBJECTIVES

The objectives set out by us in this Unit are to:

- define the living culture and the performing arts of India,
- provide you details on the different aspects of living culture and performing arts, and
- give you some idea of the ritual arts of India.

This, we hope, would enable you as a professional to understand and promote cultural tourism successfully.

27.1 INTRODUCTION

In the two preceding Units (25 & 26) we discussed the use of history in cultural tourism as well as the significance of India's rich monumental heritage in promoting cultural tourism. Here we are providing you details on two more essential ingredients of cultural tourism viz. the living culture and the performing arts of India. You will understand and appreciate how India's vast and fabled heritage has survived in the form of living arts practised in almost all parts of India both in the countryside as well as in the urban areas. The Unit starts with defining living culture and goes on to mention its various constituents. It also explains what is meant by Ritual and Performing arts along with their relevance in promotion of cultural tourism.

27.2 WHAT IS LIVING CULTURE?

A customary presentation of Indian culture relates it mainly to a study of arts within the tradition bound parameters of styles, chronology or schools. In consequence the creativity inherent in the culture and the throb of life as its central metaphor tend to get into background. **The living culture is essentially this creativity, this throb.** It manifests itself in myriad patterns—all related to a tradition that lives on.

27.2.1 Cultural Life in India

Collective vitality subsisting on a rich repertoire of myth, symbol, and song is an important identifying feature of India's cultural life. It has strong local and regional flavours. Yet its

rituals and reticences possess an underlying commonality. Viewed in its totality, the Indian culture is bewilderingly diverse. But these varied traditions have profoundly influenced each other. Sometimes they merge. Sometimes they mingle inseparably. And in what has come to us as the living culture of India, the rural and tribal vernacular traditions have interacted quite meaningfully with the classical traditions. Even under an incessant pressure of modernity and, economically speaking, the compulsions of employment, the culture of India has lived on. It must be stressed here that much of the living culture has survived outside of the academia and is in the form of art that is practised by its people. For this reason, as also for its eternal value, tourism has an interest in the living culture though serious attempts to understand and document it have so far been lacking.

27.2.2 Handicrafts



Indian handicrafts represent perhaps the oldest tradition of living culture. The continuity of the traditional crafts still offers creative expression to the great mass of our people. The Indian craftsman uses his medium for rendering creative expression of his inner self. The main mediums in which the crafts are practised are stone, wood and metal. Almost all clusters of villages have their own craftsmen who work on these mediums. The diversity of Indian cultural tradition is aptly reflected in the tradition of handicrafts. Some notable centres of handicrafts production have been shown in Chart-1.

CHART - 1

Region	State	Handicrafts
Northern India	Kashmir	Silverware, Carpets, Ivory Items, Paper-machie, Shawls
	Punjab	Woodcraft, Metalware
	Himachal	Shawl, Woodcraft
	Uttar Pradesh	Silverware, Brocades, Pottery, Woodcraft, Embroidery
Eastern India	West Bengal	Terracotta, Woodcraft, Embroidery
	Orissa	Scroll painting, Woodcraft
Central India	Madhya Pradesh	Stonecraft, Embroidery
Western India	Rajasthan	Pottery, Stonecraft
	Gujarat	Woodwork, Embroidery
Southern India	Andhra Pradesh	Metalware, Stonecraft
	Karnataka	Ivory Items, Glazed Pottery
	Tamil Nadu	Matting, Puppets, Woodcraft
	Kerala	Basketry, Masks, Woodcraft

27.2.3 Textiles:

The textile tradition of India goes back, beyond doubt, to the 2nd millenium B.C. The textual reference to cotton appears in the post-Vedic period, though references to weaving also abound in Vedic literature. The introduction of machine weaving, fortunately, did not result in the death of the very old tradition. The textile tradition in the form of a craft has lived down to our own period and certainly maintains a continuity from its remote past. We shall give you brief notices of some of the more prominent textile forms in existence in India even today.

1) Patola:

Patola is the double-ikat silk fabric, mainly of Gujarati origin. It was a popular item of Indian export around the 13th century. The name **patola** seemingly derives from **pattakula** (Sanskrit, meaning silk fabric). The patterns of **patola**, a precious silk sari, were considered to be clear and reasonably permanent. "Here the weaving is done so that the elements of pattern and colour on the warp are made to juxtapose exactly with those of the weft so that the colour combination and design sequence of the predetermined pattern are kept intact. A slight irregularity in outline creates the 'flame-effect' which forms the essence of the beauty of **patola**." (Jyotindra Jain, Aarti Aggarwala, National Handicrafts and Handlooms Museum, New Delhi, Ahmedabad, 1989). **Patolas** were once woven in several centres in Gujarat such as Ahmedabad, Surat, Cambay and Patan. Today true **patola** is made only in Patan by a couple of Salvi families.



2) Jamdani

Jamdani is "figured-muslin". It was traditionally woven in Dacca, West Bengal and Tanda in Faizabad, Uttar Pradesh. The cotton fabric in **jamdani** is brocaded with cotton and sometimes with zari threads. Today **jamdani** sari is woven in West Bengal.

3) Kantha

Kantha is "patched cloth" embroidery of Bengal. **Kanthas** are filled with lively motifs of birds, animals, trees etc. The making of **Kantha** saris is practised in West Bengal even today.

4) Bandhej

Bandhej is tie-dyeing practised in Rajasthan and Gujarat by Hindu and Muslim Khatris even now. Jaipur and Jodhpur are big centres of production as well as markets for this craft produce.

CHECK YOUR PROGRESS - 1

1) Write 50 words on the handicrafts of India.

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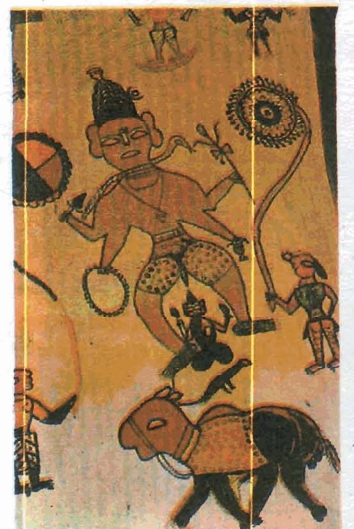
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2) To which states/places do the following belong:

- a) **Patola**
- b) **Jamdani**
- c) **Kantha**
- d) **Bandhej**



27.3 THE RITUAL ARTS

The ritual art in India is located mostly within the confines of domestic ambience. It is in fact an essential aspect of the celebrations in the family. Almost invariably the ritual art is practised only by women and takes the form of drawings on the floor or on the walls of the house. Some of these drawings are a daily ritual (such as the **Kolam** of South India) while others are made only on religious festive occasions.



"These purely abstract drawings are known under different names in the different parts of the country: **mandna** in Rajasthan, **rangoli** in Gujarat and Maharashtra, **sathya** in Saurashtra, **aripan** or **aypan** in Bihar, **aipan** in the Kumaon, **alpana** in Bengal, **jhunti** in Orissa, **cauka rangana** or **cauk purna** or **sonarakhna** in Uttar Pradesh, **muggu** in Andhra Pradesh, **kolam** in South India." (Stella Kramrisch in Aditi, *The Living Arts of India*, Washington, 1986).

The ritual art is a tradition handed down from mother to daughter in succeeding generations. The drawings are without image, figure, or narrative. The material used is mostly rice powder coloured in different shades and believed to possess magical powers.

Different from the traditional floor drawing, the drawings made on the walls of the houses have figurative character. They are colourful, rich in symbols and full of mythical elements. The **madhubani** painting of Bihar is a fine specimen of this kind of figurative ritual art.

27.4 PERFORMING ARTS

The tradition of the performing arts in India goes back to the most ancient past and India has a rich heritage of the same – dance, music and theatre. In the following Sub-Sections we take a look at this heritage and explore its relevance to the promotion of tourism today.

27.4.1 A Definition

A simple and obvious definition of the performing art would make it an art that lives / survives only when it is performed. "You can write down a piece of music, you can tape it and give it a new, altogether different, lease of life. But the music is really in the hearing, not in the score or the tape A dance can be video-taped or filmed, but the real magic is in the dancing itself, ... and so with theatre. Theatre is not cinema. Both are legitimate and exciting forms. But the theatre is a living thing." (Narayana Menon, "The Performing Arts - a definition" in *Aspects of the Performing Arts of India*, ed. Saryu Doshi, Marg Publications, 1983).

The performing arts provide a different kind of experience in which the audience begins to feel some kind of a union with the performer/s. The performing arts are not mere spectacles. They certainly strike at an inner cord located in the realm of emotion and feeling.

There has been a close connection between the performing arts in India and the religion. It is the mythology with enduring cultural patterns that has sustained the tradition of performing arts. Its strength lies in the fact that the performing arts in India have an almost uninterrupted tradition spanning several centuries.

27.4.2 Dance

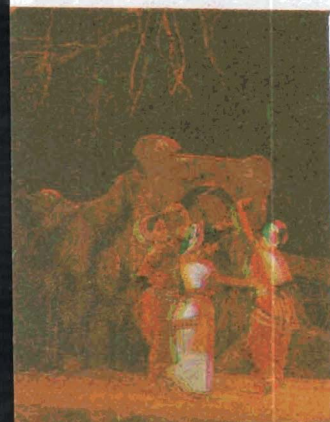
The Indian mythology suggests that the dance originated with Siva's **tandav**. Thus dance as a performing art has an age old tradition. Almost all classic dance forms in India have originated from folk traditions. The classical dances of India revolve around a few cardinal principles. "They have elements of facial expression (**sattvik**), verbal expression (**vachik**), manual gestures (**angile**) and costumes and jewellery (**acharya**)". (Utpal K Banerjee, *Indian Performing Arts*, New Delhi, 1992). These are reflected in the classical dances of all regions of India. Some important dance forms have been listed below:

1) Bharatnatyam

From Tamil Nadu with centres in Thanjavur and Kanchipuram. Performed by women and men both as a solo item.

2) Odissi

From Orissa with centres in Puri and Bhubaneswar. Performed as a solo dance.



3) **Katthak**

From Uttar Pradesh and Rajasthan with centres in Lucknow, Mathura - Vrindavan and Jaipur. Performed by men and women both as solo item.

4) **Kathakali**

From Kerala with centres in the temples there. Performed by men wearing make-up and emphasising on facial expressions.

5) **Kuchipudi**

From Andhra Pradesh centering around the town of Kuchipudi. Performed by men in the form of dance-drama.

6) **Manipuri**

From Manipur. Performed by a group of men and women enacting the drama of Krishna and Radha's lives.

The country is also extremely rich in the dance forms that are inspired by folk traditions. In fact an inventory of such folk dances may run into several sheets of paper. We shall, therefore, mention only two of the more important folk dances here.

1) **Bhangara**

Bhangara, interestingly, has become the flag-bearer of Indian folk tradition. This dance form belongs to the region of Punjab and is performed by both men and women attired in colourful costumes in a group form. The drum is an important musical instrument used in this dance to increase the tempo of the participant.

2) **Garba**

Of late, Garba has gained tremendous popularity as a group dance mainly in the region of Gujarat. Performed during the nine nights of Navratri, both men and women participate quite enthusiastically in this dance. The songs sung during the dance are mainly in honour of goddess Durga.

27.4.3 Music

Music, considered a vehicle for communion with God, has been an essential ingredient of our culture. Emanating from folk tunes and attaining the status of a classical art, music has been in vogue from times immemorial. Later two distinct forms of musical style developed in India. The more codified and text based form came to be called the **Carnatic** system of music. On the other hand a loose and flexible musical form practiced mostly in the northern parts of India came to be identified as the **Hindustani** system of music. A great fillip to this art form was given by Turkish and Mughal rulers in the medieval period, many of whom were themselves great connoisseurs of music.

The classic music has gained a lot of popularity in recent times. It is being practised in North India under the guardianship of a few great performers claiming descent from traditional houses called **gharanas** of music. Some of the more important **gharanas** have been listed here:

1) **Maihar**

Set up by the doyen of classical Indian music Ustad Alauddin Khan. Famous artists of the **gharana**; Ustad Ali Akbar Khan, Pandit Ravi Shankar, Late Pandit Nikhil Banerjee.

2) Kirana

Set up by Sawai Gandharva. Famous artists: Pandit Bhimsen Joshi, Smt. Gangubai Hangal, Pandit Jitendra Abhisheki.

3) Atrauli

Set up by Ustad Faiyyaz Khan. Famous artists: Late Ustad Sharaft Husain Khan, Ustad Mohammad Shafi.

4) Patiala

Set up by Ustad Chand Khan. Famous artists: Late Ustad Bade Ghulam Ali Khan, Late Ustad Munawwar Khan.

The Carnatic Music too has a host of eminent artists as listed below:

1) Vocal

Ms M.S. Subbulakshmi, Sri. M. Balamurlikrishna, Late Maharaj Kumar Santhanam.

2) Instrumental

Smt. N. Rajam (Violin), Late Sri. S. Balachander (Veena), Late Sri T. Mahalingam (Flute).

27.4.4 Theatre:

India has a unique theatre tradition which is marked by both, its antiquity and aesthetics and imagination. Ever since primitive and mythic ages the theatre has been an integral part of Indian life. Probably the art of theatre began with religious or social rites and ritualistic festivals, and gradually progressed into becoming a distinct art form. During the past two-three thousand years the theatrical arts have undergone fundamental changes. An important phase in this development was during the 19th century when as a result of an encounter with the West certain profound changes came about in the art. This theatre was "almost entirely an imitation of the western theatre". (Nemichandra Jain, *Indian Theatre*, New Delhi, 1992).

The concerns of the post-independence India were, however, different. What we have today as Indian theatre is in fact a sequel of this concern. By the sixties of the post-independence period a national theatre movement was born. Slow disintegration of the family as a viable social unit, new and demystified political stances, disillusionment of the urban middle-class, etc. were some important new themes that gained precedence in the plays written during this period. Some land-mark plays of this period were:

- | | | |
|---------------------------------|---|-----------------|
| ● Adhe Adhure | - | Mohan Rakesh |
| ● Evam Indrajit,
Pagla Ghoda | - | Badal Sircar |
| ● Tughlaq | | Girish Karnad |
| ● Sakham Binder | - | Vijay Tendulkar |

In recent times there has again been a shift. "At the moment, it appears that the preparation for a new stage is on in many ways, in many forms and at many levels. The main factor in this situation is the increasing contact, and familiarity with an assimilation of the theatrical methods of the ancient Sanskrit and medieval theatres in our contemporary activities" (Nemichandra Jain, *op.cit.*). Evidently the contours of this newly emerging form have not been shaped yet. But perhaps in the next five or six years, it may take place. Another theatre form gaining popularity is the "street plays" or "street theatre".



CHECK YOUR PROGRESS - 2

1) Match the contents of List A with List B:

List A

- a) Mandna
- b) Rangoli
- c) Sathya
- d) Jhunti
- e) Kolam

List B

- a) South India
- b) Andhra Pradesh
- c) Uttar Pradesh
- d) Saurashtra
- e) Gujarat
- f) Rajasthan
- g) Orissa

2) Name the states to which the following dance forms belong:

- a) Bharatnatyam
- b) Kathak
- c) Odissi
- d) Kuchipudi

3) Write the names of the gharanas to which the following exponents of classical music belong:

- a) Ustad Alauddin Khan
- b) Pandit Ravi Shankar
- c) Smt. Gangubai Hangal

4) Give the names of the playwrights in each of the following case:

- a) Pagla Ghoda
- b) Tughlaq
- c) Saktharam Binder

27.5 LET US SUM UP

India's rich and varied heritage makes it a fabled land for living culture and performing arts. We gave you details about the different kinds of this cultural tradition and their prevalent forms. We also defined for you the meaning of living culture and performing arts. In one section we dealt with the ritual arts of India. All this information is a valuable tool for a practicing tourism professional. You will appreciate the significance of using these tourism products for promoting both domestic as well as foreign tourist.

27.6 KEYWORDS

Eternal: everlasting

Fable: story

Fabric: cloth

Manifest: to show

Metaphor: application of special name to an object

Ritual: religious rites

Repertoire: regularly performed pieces of drama

Throb: show pulse beat

Vital: essential

27.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress - 1

- 1) See Sub-sec.27.2.2.
- 2) a) Gujarat; b) Dacca, West Bengal and Tanda (Uttar Pradesh);
c) West Bengal; d) Rajasthan and Gujarat.

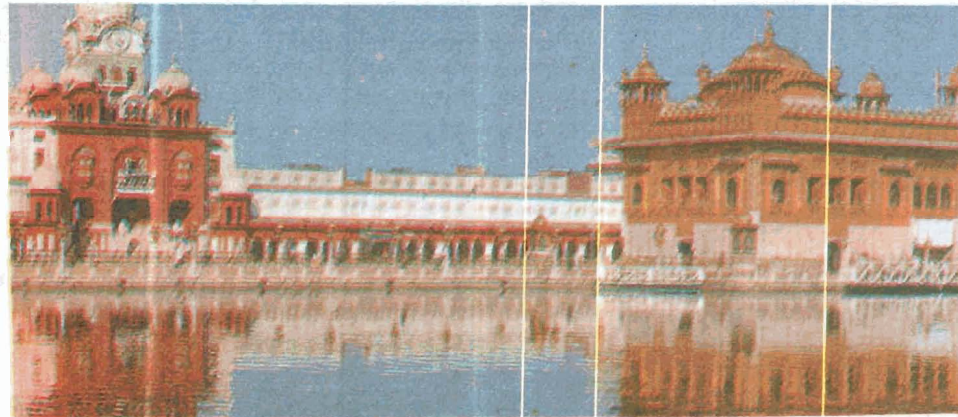
Check Your Progress - 2

- | 1) | List A | List B |
|----|--------|--------|
| | a | f |
| | b | e |
| | c | d |
| | d | g |
| | e | a |
-
- 2) a Tamil Nadu
b Uttar Pradesh and Rajasthan
c Orissa
d Andhra Pradesh
 - 3) a Maihar
b Maihar
c Kirana
 - 4) a Badal Sircar
b Girish Karnad
c Vijay Tendulkar



Structure

28.0	Objectives
28.1	Introduction
28.2	Religious Diversity in India
28.3	Hinduism
28.4	Islam
28.5	Buddhism
28.6	Jainism
28.7	Christianity
28.8	Sikhism
28.9	Let Us Sum Up
28.10	Answers to Check Your Progress Exercises.

**28.0 OBJECTIVES**

In this Unit we will discuss the main religions currently practiced in India. The religions selected for this study are Hinduism, Islam, Buddhism, Jainism, Christianity and Sikhism. After going through this Unit you will:

- be able to appreciate the pluralistic character of Indian society,
- know the basic belief systems of the religions listed above, and
- be able to acquaint yourself, with main customs and practices of various religions.

28.1 INTRODUCTION

India has a large number of belief systems, religions and sects. Some of these are quite organised with well defined theoretical framework and philosophy while a large number of these lack such features. Nevertheless all these have their own religious practices, ways of worship and customs.

It may not be feasible to go into the details of such a large number of belief systems. We have therefore, decided to confine our discussion to some of the important religions. For this Unit we have selected Hinduism, Islam, Buddhism, Jainism, Sikhism and Christianity for a detailed treatment. Our selection has been guided primarily by the popularity and geographic spread of these religions. Barring Islam and Christianity all the others from this list had their origins in India. The Islam and Christianity originated outside but have come to stay here and in the process, have been influenced by Indian culture and philosophy. They have also in turn influenced in a big way the religions prevalent in India.

We feel that as a student of tourism you should be familiar with the rich religious tradition in India. Here we will not be going into the details of philosophical complexities as also the intricacies of comparative merits of these belief systems. Our purpose is to focus our discussion on a description of the basic features of these religions.

We propose to discuss each of the above mentioned religions in a separate Section. Under each of these we will first discuss the basic belief systems. This will be followed by their social organisations and institutions. We will also highlight some specific features from the tourism perspective wherever required.

We feel that as a person involved with tourism and travel you will come across people belonging to different faiths and religious beliefs from India and abroad. We hope that the study of this Unit will enrich your basic knowledge of the multi-religious Indian society and equip you as a tourism personnel.

28.2 RELIGIOUS DIVERSITY IN INDIA

As indicated in the introduction India has a number of religions spread throughout the length and breadth of the country. Anthropological Survey of India has undertaken a major study called **People of India** project. Data pertaining to religion from the project gives interesting information. A notable feature of this study is that each of the religions is practiced by a number of communities. A detailed table providing religionwise spread, number of communities and percentage of population subscribing to each religion based on **People of India** project is being provided here. Apart from six major religions figures are available for many others like Jews and Zoroastrians.

Religious Communities

Sl. No.	State/UT	All	Hindu	Muslim	Sikh	Jain	Buddhist	Christian	Jew	Parsi	Other
1.	Andhra Pradesh	386	340 (88.1)	28 (7.3)	3 (0.9)	1 (0.3)	3 (0.8)	29 (7.5)	0 (0.0)	1 (0.3)	20 (5.2)
2.	Assam	115	84 (73.0)	7 (6.1)	2 (1.7)	1 (0.9)	11 (9.6)	23 (20.0)	0 (0.0)	0 (0.0)	23 (20.0)
3.	Bihar	261	197 (75.5)	41 (15.7)	1 (0.4)	3 (1.1)	0 (0.0)	5 (1.9)	0 (0.0)	0 (0.0)	46 (17.6)
4.	Gujarat	289	186 (64.4)	87 (30.1)	1 (0.3)	13 (4.5)	2 (0.7)	0 (0.0)	1 (0.3)	1 (0.3)	9 (3.1)
5.	Haryana	82	70 (85.4)	7 (8.5)	17 (20.7)	1 (1.2)	2 (2.4)	1 (1.2)	0 (0.0)	0 (0.0)	1 (1.2)
6.	Himachal Pradesh	116	91 (78.4)	19 (16.4)	8 (6.9)	2 (1.7)	6 (5.2)	3 (2.6)	0 (0.0)	0 (0.0)	2 (1.7)
7.	Jammu & Kashmir	111	41 (36.9)	59 (53.2)	5 (4.5)	1 (0.9)	6 (5.4)	2 (1.8)	0 (0.0)	0 (0.0)	1 (0.9)
8.	Karnataka	300	247 (82.3)	27 (9.0)	1 (0.3)	8 (1.0)	1 (0.3)	22 (7.3)	0 (0.0)	1 (0.3)	1 (0.3)
9.	Kerala	225	199 (88.4)	10 (4.4)	1 (0.4)	0 (0.0)	0 (0.0)	13 (5.8)	1 (0.4)	0 (0.0)	7 (3.1)
10.	Madhya Pradesh	342	285 (83.3)	26 (7.6)	0 (0.0)	18 (5.3)	0 (0.0)	5 (1.5)	0 (0.0)	0 (0.0)	16 (4.7)
11.	Maharashtra	305	239 (78.4)	25 (8.2)	3 (1.0)	17 (5.6)	1 (0.3)	14 (4.6)	1 (0.3)	1 (0.3)	25 (2.8)
12.	Manipur	29	4 (20.7)	1 (3.4)	0 (0.0)	0 (0.0)	0 (0.0)	23 (79.3)	0 (0.0)	0 (0.0)	18 (62.1)
13.	Meghalaya	27	16 (59.3)	6 (22.2)	1 (3.7)	1 (3.7)	2 (7.4)	15 (55.6)	0 (0.0)	0 (0.0)	9 (33.3)
14.	Nagaland	25	7 (28.0)	2 (8.0)	0 (0.0)	1 (4.0)	1 (4.0)	19 (76.0)	0 (0.0)	0 (0.0)	19 (76.0)
15.	Orissa	279	259 (92.8)	2 (0.7)	1 (0.4)	2 (0.7)	2 (0.7)	7 (2.5)	0 (0.0)	0 (0.0)	58 (20.8)
16.	Punjab	95	71 (74.7)	13 (13.7)	38 (40.0)	2 (2.1)	1 (1.1)	2 (2.1)	0 (0.0)	0 (0.0)	0 (0.0)
17.	Rajasthan	228	166 (72.8)	44 (19.3)	4 (1.8)	17 (7.5)	1 (0.4)	2 (0.9)	0 (0.0)	0 (0.0)	4 (1.8)
18.	Sikkim	25	18 (72.0)	1 (4.0)	0 (0.0)	0 (0.0)	7 (28.0)	1 (4.0)	0 (0.0)	0 (0.0)	2 (8.0)
19.	Tamil Nadu	364	299 (82.1)	23 (6.3)	1 (0.3)	3 (0.8)	0 (0.0)	65 (17.9)	1 (0.3)	1 (0.3)	13 (3.6)
20.	Tripura	78	64 (82.1)	3 (3.8)	0 (0.0)	0 (0.0)	3 (3.8)	12 (15.4)	0 (0.0)	0 (0.0)	19 (24.4)
21.	Uttar Pradesh	307	231 (75.2)	70 (22.8)	4 (1.6)	2 (0.7)	9 (2.9)	1 (0.3)	1 (0.3)	1 (0.3)	8 (2.6)
22.	West Bengal	203	161 (79.3)	21 (10.3)	2 (1.0)	1 (0.7)	7 (3.4)	10 (4.9)	1 (0.5)	1 (0.5)	39 (19.2)
23.	Andaman & Nicobar Islands	20	11 (55.0)	3 (15.0)	1 (5.0)	0 (0.0)	1 (5.0)	9 (45.0)	0 (0.0)	0 (0.0)	6 (30.0)
24.	Arunachal Pradesh	66	4 (6.1)	0 (0.0)	0 (0.0)	0 (0.0)	18 (27.3)	23 (34.8)	0 (0.0)	0 (0.0)	49 (74.2)
25.	Chandigarh	42	30 (71.4)	7 (16.7)	15 (35.7)	1 (2.4)	0 (0.0)	1 (2.4)	0 (0.0)	0 (0.0)	0 (0.0)
26.	Dadra & Nagar Haveli	14	6 (42.9)	1 (7.1)	0 (0.0)	0 (0.0)	0 (0.0)	1 (7.1)	0 (0.0)	1 (7.1)	6 (42.9)
27.	Delhi	147	111 (75.5)	30 (20.4)	20 (13.6)	8 (5.4)	4 (2.7)	4 (2.7)	1 (0.7)	1 (0.7)	1 (0.7)
28.	Goa	35	27 (77.1)	1 (2.9)	0 (0.0)	0 (0.0)	0 (0.0)	6 (17.1)	0 (0.0)	0 (0.0)	1 (2.9)
29.	Lakshadweep	7	0 (0.0)	7 (100.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)
30.	Mizoram	17	2 (11.8)	0 (0.0)	0 (0.0)	0 (0.0)	3 (17.6)	15 (88.2)	0 (0.0)	0 (0.0)	4 (23.5)
31.	Pondicherry	67	49 (73.1)	10 (14.9)	0 (0.0)	1 (1.5)	2 (3.0)	5 (7.5)	0 (0.0)	0 (0.0)	2 (3.0)
32.	Daman	28	22 (78.6)	3 (10.7)	0 (0.0)	1 (3.6)	0 (0.0)	1 (3.6)	0 (0.0)	0 (0.0)	2 (7.1)
	Total	4635	3539 (76.4)	584 (12.6)	130 (2.8)	100 (2.2)	93 (2.0)	339 (7.3)	7 (0.2)	9 (0.2)	411 (8.9)

Note: The figures in parentheses represent percentage of population practicing that religion.

A very interesting aspect brought to light through this study is that there are a number of communities who follow more than one religion. According to the study "there are 27 communities who follow both Hinduism and Sikhism, 116 both Hinduism and Christianity, 35 Hinduism and Islam, 21 Hinduism and Jainism and 29 communities who are both Hindu and Buddhist." (K.S. Singh, **People of India: An Introduction**, pp.82-83)

Apart from established religions there are a number of local forms of religion. As an instance may be cited the **Ponyi Polo** (religion of Sun and Moon in Arunachal Pradesh) **Sarna Dharma** or **Jahera** (followed by Munda and Santal tribes), **Sanamali** cult among the Meitei in Manipur.

The existence of a large number of religions and their spread in the country has given rise to various forms of social organisations, institutions, rituals etc. Since most of these diverse religions and communities regularly interact with each other, some unique social institutions

customs and practices have emerged. A number of new socio-religious movements have also taken place.

A number of rituals related to birth, marriage and death are common in most of these religions. Similarly, observance of festivals has a lot in common in specific regions. Dress and lifestyle too have common features in most of the regions.

It is an interesting feature of Indian society that it permits conversions from one religion to another. According to **People of India** study change of religion is reported in the case of around 15 percent of communities. Even here preconversion practices are maintained by the converts in many cases. All this provides a great diversity to Indian society.

In the following Sections we will study the salient features of the major religions of India.

28.3 HINDUISM

It is very difficult to describe a single belief system as comprising Hinduism. The term Hindu was not applied to the followers of religion from the beginning. The word 'Hindu' was used by the foreigners coming to India and meant the people inhabiting Indus valley. Later on Hindu was used to describe the people following a particular faith. In historical -religious literature the terms used to signify the faith were **Vaidikadharma** (the religion of the Vedas) and **Sanatanadharma** (the eternal faith)

As such it is very difficult to identify a single concept of God, holy book, or even religious practice to define Hinduism. There are a set of belief systems that seem to constitute Hinduism. Innumerable cults and deities are there in Hinduism. It is flexible enough to absorb various belief systems within its fold. In spite of this diversity there does exist common threads binding a large number of people following Hinduism.

The religion is followed by the majority of the people of India. Large number of its followers are spread even in Bangladesh, Sri Lanka, Nepal, Bhutan, Burma, Indonesia, Guyana, Fiji, Mauritius, Pakistan and other parts of the world.

Belief Systems

It is one of the oldest belief systems of the world. Saivism dates back to pre-vedic period. Through its development over ages a number of sects and sub - sects kept emerging from it. Similarly, a number of belief systems kept entering its folds.

We will discuss here characteristics that majority of Hindus share as common.

Brahman and Atman

Hindus believe in an eternal, infinite and all embracing ultimate force called **Brahman**. The **Brahman** is present in all forms of life. The relationship between the **Brahman** (the universal soul) and **Atman** (the individual soul) has been the main concern in Hinduism. There are diverse views on this relationship. One view is that there is no existence of God and the **Brahma** is absolute. However, most other views recognise the existence of God.

The **Atman** is considered indestructible and passes through an endless migration or incarnations of human, animal or super human forms. The nature of its incarnation depends on good and bad **karma** (deeds) in previous births. Good or bad is defined according to **Dharma**.

Dharma

Dharma has many meanings. In the religious context, it includes cosmological, ethical, social and legal principles that provide the notion of an ordered universe. In the social context **Dharma** refers to the rules of social intercourse laid down for all the categories of people. It prescribes a code of conduct considered appropriate for various categories of people.

Purusartha

A complete life according to Hinduism pertains to four pursuits: i) **Dharma** ii) **Artha** (material pursuits) iii) **Kama** (love desires) and iv) **Moksha** (salvation). A successful life should be able to integrate these four pursuits.

A Hindu has certain obligations in life - to God, to sages, to ancestors and to fellow human beings.

Karma, Rebirth and Moksha

Karma in simple terms is spending life according to the code laid down by **dharma**. One is expected to lead a life where good deeds are performed. It is believed that after death the body perishes but **atman** (soul) survives to take rebirth in another human or animal form.

This rebirth depends on one's **Karma**. If deeds are good rebirth is in a superior form otherwise one is reborn in some inferior form. The ultimate success of life is in attaining **Moksha** or salvation from the cycle of birth, death and rebirth.

Scriptures

There are a number of religious texts and books which are considered holy scriptures in Hinduism. Here we will provide a brief sketch of these in chronological order.

Vedas are the earliest texts. There are four **Vedas** - **Rig Veda**, **Yajur Veda**, **Sama Veda** and **Atharva Veda**. These are in the form of verses.

Brahmanas are theological treatises. They are written in prose form and they explain the religious significance of rituals.

Aryanakas or the forest treatises were written by sages who retired to forests. They deal with matters of meditation.

The **Upanishads** form a part of **Aranyakas** and contain the themes of Indian Philosophy. There are around 200 **Upanishads**. Some important ones are : **Isa**, **Kena**, **Prasna**, **Mundaka**, **Taittiriya**, **Aitoraya**, **Chandogya**, **Snetasyatara** and **Maitreyi**.

The **Vedas**, including the **Brahmanas**, **Aranyakas** and **Upanishads** are called **Sruti** or revelation.

The second category of texts is called **smrti**. These works derive their authority from the **srutis**. These are considered as of human origin. The period of their composition is from 600 B.C. to A.D. 1200. (Some **Puranas** are later). In this category we can include **Vedangas**, **Puranas**, **Epics**, and **Sutras**.

The **Vedangas** comprise **Kalpa** ceremonials **siksha** (phonetic), **chendas** (prosody), **vyakaran** (grammar), **nirukta** (etymology) and **jyotisa** (astrology). **Kalpasutra** is an important **Sutra**. **Manusmriti** appeared in a codified form much later.

The epics such as **Ramayana** and **Mahabharata** belong to the early **smrti** period (600 B.C. to A.D. 200). The teachings of **Upanishads** were brought to common masses through epics. The **Ramayana** is considered an earlier work than **Mahabharata**.

The **Bhagwat Gita** forms a part of the 6th book of the **Mahabharata**. It contains the nature of self, perishable nature of the body, the state of **samsara** (embodiment) and the means for liberation explained by Srikrishna to Arjun in the battle field of **Kurukshetra**. It emphasises on doing the duty without the expectation of fruits.

Bhagwad Gita is one of the most popular text among Hindus for centuries. It has been the source of inspiration for the development of many schools of philosophy.

To the period of **smrutis** also belong **Puranas**. They deal with creation, dissolution, re-creation, divine geneologies etc. Traditionally 18 **Puranas** are considered important and are called **Maha Puranas**. Some **Puranas** represent devotional sects and are classified as **Vaishnava**, **Saiva** and **Sakta Puranas**.

A number of scriptures and texts have their regional variations and attachments to a number of sects etc.

28.4 ISLAM

The followers of Islam trace their faith from the origin of the world, and claim that it was preached from time to time by a large number of the messengers of God.

The Islam as it is practiced today originated around fourteen hundred years ago in Saudi Arabia. Prophet Muhammad is considered the last prophet who preached the present faith of Islam. The followers of Islam are called Muslims. The earliest contact of Muslims with India dates back to 8th century, with Arab sea merchants arriving at the southern sea coast. The second contact was after the Muslim invasions on the North-West frontier region. In early 8th century the Arabs under Muhammad Bin Qasim invaded Sind. From 10th century onwards a number of invasions from Central Asia followed. Towards the beginning of the 13th century the Turks under Muhammed Ghori established themselves as rulers of Delhi. This was followed by a wave of sufisaints from Central Asia who came to India and many of them settled here. Shaikh Muinuddin Chishti is one of the earliest to come and settle here in Ajmer. His mausoleum at Ajmer is visited by lakhs of people belonging to different faiths from India and abroad.

According to the tenets of Islam a Muslim must have faith in:

- 1) One God who has no partner and who is omnipotent and omnipresent.
- 2) The books of God revealed to different prophets from time to time of which the **Quran** is the last.
- 3) All the prophets including Moses and Christ were sent as messengers by God. Most crucial is the belief that prophet Mohammad was the last messenger of God sent on earth.
- 4) The day of Judgement when the world will come to an end and the people would be rewarded or punished for the deeds done in their life. This includes the concept of heaven and hell.
- 5) Angels of God - that the angels are not the partner of God but worship God and perform the tasks assigned by God.

Apart from the above stated tenets of Islam, its followers have certain religious duties.

The Religious Duties of Muslims

- 1) **Prayers:** A muslim must pray five times a day as per prescribed procedure. (at dawn, mid-day, mid-afternoon, after sunset and one and a half hour after sunset). A special prayer at mid-day in the mosques on Fridays where the congregation of the community takes place is also compulsory.
- 2) **Paying Zakat:** A muslim must pay 2 & 1/2 percent of his assets for prescribed religious and charitable purposes.
- 3) **Fasting:** Fasting for one month during **Ramzan** (month of Arabic calendar).
- 4) **Pilgrimage (Haj):** Every muslim of substantial means must pay a visit to **kaaba** in Mecca (Saudi Arabia) to perform **Haj** atleast once in the life time.

Main Sects

There are a number of sects and sub-sects among Muslims. Here we will not go into the details of all these sects but confine ourselves to two major well defined sects i.e., the **Sunnis** and the **shias**.

- i) **The Sunnis:** They believe that after Prophet the succession by Caliphs (Khalifas) was as per the tenets of Islam and traditions layed down by the Prophet. (The Prophet was succeeded by Caliphs - Abu Bakr, Umar, Usman and Ali in this order). They believe in the authority of **Quran** and the **sunna** (tradition) of Prophet only. They recognise no other authority as legitimate and above these two.

- ii) **The Shias:** While accepting the supremacy of Quran and the traditions of Prophet, the **shias** differ with the **sunnis** in the matter of succession after Prophet. They believe that the Prophet should have been succeeded by Ali (who was also the cousin and son-in law of the Prophet). The other three Caliphs the **shias** believe held their position against the spirit of Islam. In due course a number of minor differences arose giving rise to a well defined separate sect. The **shias** consider Ali and his heirs as the **Imams** (leader of community). A total of 12 **Imams** are recognised. The **shias** also believe that the post of Imam is a special favour given by God to the chosen few.

A number of sects among both the **sunnis** and the **shias** emerged in and outside India with minor and major differences during the last fourteen hundred years. We will not go into the details of these sects here.

CHECK YOUR PROGRESS-I

- 1) Describe the concept of **Brahma** and **Karma** in 50 words.

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- 2) Write a 50 word note on the main scriptures of Hinduism.

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- 3) Describe the five basic tenets in which a Muslim must keep faith.

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- 4) Write 50 words on the main sects in Islam.

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28.5 BUDDHISM

Buddhism developed in India around 2500 years ago. Gautam Buddha was the founder of this religion. Its followers are spread in various parts of India, Ceylon, South East Asia etc. **Puranas** claimed Buddha as an **avatara** or incarnation of Vishnu. This led many scholars to view Buddhism as a reform movement within Hinduism and not a separate religion. However, now it is generally accepted as a separate religion different from Hinduism.

The Teachings of Buddha

Gautam Buddha did not recognise the authority of gods, scriptures, and priests and rejected rituals. He criticised the system of caste and creed. He emphasised the equality of high and low, men and women in matters of **dharma** (religion)

The fact of human misery or **dukha** was accepted as universal and Buddha showed a way out of it. The ideas of **karma**, rebirth and **moksha** (salvation) were central to his teachings. After Buddha's death his followers elaborated and interpreted his basic teachings. In due course a number of sects and sub-sects developed. We will discuss all these in this section.

THE ESSENCE OF BUDDHISM

Concept of Dukha

According to Buddhism **dukha** or pain or human misery is an integral part of life and nobody can escape from it. This is evident in sickness, old age, death, reparation, non fulfilment of one's desires. Buddha noticed these suffering as existing all around.

Reason for Dukha

Buddha said that the reason for misery or pain is the desire for wealth, power, pleasure and continued existence etc.

Ending Desire

To put an end to disappointment and suffering one must stop desiring. Buddha said that a person keeps taking new births to fulfill unsatisfied desires in one's life. To achieve **nirvana** or salvation from the cycles of birth one should put an end to desires.

Way to Stop Desires - Eight fold Path

Buddha suggested **Ashtang marg** or eight fold path to put an end to desires. These paths are right views, right intentions, right speech, right conduct, right livelihood, right effort, right mindfulness and right concentration.

If a person follows these and other precepts he/she can be free from the cycle of births and deaths and attain **nirvana** or salvation.

Code of Conduct for Buddhists

Buddhism divides its followers into two categories - i) ordinary followers and ii) monk mendicant members. There are strict rules for the latter. Every person entering the Buddhist fold is to be initiated through a simple ceremony and has to stop subscribing to any other creed. They have to take a sort of vow by declaring.

I go for refuge to the Buddha

I go for the refuge to the **dharma**

I go for refuge to the order

Five Precepts

The ordinary members have to follow five precepts. These relate to abstinence from:

- i) taking life
- ii) stealing
- iii) adultery
- iv) telling lies or untruthfulness and
- v) taking intoxicants

Ten precepts

The mendicant members or monks have to forsake family, occupation and society and lead a solitary life. They have to follow ten Precepts. These are abstinence from:

- i) taking life
- ii) stealing
- iii) sexual intercourse in any form
- iv) telling lies
- v) taking intoxicants
- vi) eating at wrong hours
- vii) enjoying dancing, singing and instrumental music
- viii) using jewellery and ornaments
- ix) sleeping on high luxurious beds
- x) taking money

Major Sects

The Hinayana

After the death of Buddha a number of councils were held to decide the questions of faith and religious order. One group claimed to adhere to the original traditions. This group came to be called as **Hinayan** (lesser vehicle). This group had a fixed canonical literature and was an orthodox body. Their main literature was limited to **tripitaka** (three baskets). These are **Vinay Pitaka** (Basket of Discipline), **Sutta Pitaka** (Basket of Discourses) and **Abhidhamma Pitaka** (Basket of Scholasticism). Its followers are mainly spread in East Asia, Srilanka, Burma, Thailand, Laos, Vietnam, Cambodia, and various parts of India.

Mahayana

The other group claimed their own doctrines and practices as belonging to **Bodhisatva** (Enlightenment being). They called themselves as **Mahayana** (greater vehicle) **Bodhisatva** according to them was potential **Buddha** and everybody could achieve it. But all of them stop at the **bodhisatva** state and could not achieve the status of **Buddha**. They believed that accumulated merit of **bodhisatva** could be transferred to help those who were struggling to escape from their various states of miseries. This way it could take larger numbers towards salvation. The followers of **Mahayana** are spread in Nepal, Sikkim, China, Korea, Japan and in India.

The Hinayana do not recognise deity worship and doctrine of God. The **Mahayana** introduced the idea of deity into their religion. **Bodhisatva** intervenes and saves from danger and death and protects the weak and helpless.

Vajrayana or Tantrayana

The followers of **Vajrayana** incorporate a magical and mystic dimension. The followers of this stream believed that salvation could be achieved through acquiring magical powers. They focussed on feminine divinities who were considered the source of **sakti** (power) behind the male divinities. Its followers are spread in Tibet, Mongolia parts of Bihar and Bengal in India.

Buddhism, to begin with had opposed the Brahminical social order or caste hierarchies. In contemporary India it is being used as an instrument for ending social inequality. Dr.B.R.Ambedkar led the mass revival of Buddhism (he himself converted to Buddhism). He interpreted Buddhism as the ideology to bring social justice and equality for the oppressed. As a result large number of people belonging to scheduled caste got converted to Buddhism.

28.6 JAINISM

According to Jain Philosophy there are twenty four great circles of time. In each of these circles one great thinker has come to the world. These thinkers are called **Tirthankaras** or teachers or "ford-makers" by the followers of Jainism.

Bhagwan Mahavira is considered as the 24th **Tirthankara**.

The Belief System

The central doctrine of the Jainism is that there is life in the whole of nature. Even the non-living things have **jiva** (soul). No person should therefore indulge in injuring the **jiva**. One can achieve **nirvana** or eternal peace by not injuring the living things. Thus **ahimsa** (non-violence) occupies the centre stage in Jainism.

Teachings of Jainism

The 23rd **Tirthankara Parsvanantha** gave four vows of restrain. Lord Mahavira added the fifth and these became the teachings in Jainism. These are:

- i) **ahimsa** - non-injury to any living being
- ii) **sunrta** - not to speak untruth
- iii) **arteya** - not to take what is not given
- iv) **aparigraha** - not to be attached to worldly possessions
- v) **brahmacharya** - chastity

According to Jainism **karma** or action binds the self to the body. Ignorance of truth (**mithyatva** or **avidya**) causes the rise of passions (**kasaya**). The passions which are anger (**krodha**), greed (**lobha**), pride (**mana**), and deceitfulness (**maya**) are harmful to the **karma**. By the practice of right knowledge (**samyag-jnana**), right faiths (**samyag-darshan**) and right conduct (**samyag-carita**) one can liberate from bondage and **nirvana** can be achieved.

The Way of Life Prescribed for Jains

The adherents of Jainism are categorised into two - the ordinary followers and the **yatis** or monks. The ordinary followers are allowed certain practices which are forbidden for **yati** as ascetics.

The adherence to **triratva** - right faith, right knowledge and right conduct - is expected from both. The **yatis** are to take the vow not to inflict injury on life, not to marry and not to take food or drink at night. The general code of conduct includes:

- i) non-violence
- ii) truthfulness
- iii) charity
- iv) cultivating right state of mind
- v) regularly practicing meditation
- vi) fasting on the eighth and fourteenth days of moon's waxing and waning period
- vii) not to touch intoxicants
- viii) recitation of scriptures and mantra.

CHECK YOUR PROGRESS-2

- 1) Discuss briefly the essence of Buddhism.

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- 2) Describe the main sects of Buddhism.

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- 3) Discuss the main teachings of Jainism.

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28.7 CHRISTIANITY

According to tradition Christianity entered India after 50 years of its inception through Thomas one of the apostles of Christ. Thomas landed on the coast of Kerala around 52 A.D. and established seven churches in that area. These early christians were generally confined to Kerala. With the advent of European missionaries in early 16th century Christianity spread to all parts of India. The Portuguese were the first followed by the Dutch, the French, the British and other European and American missionaries. According to 1991 census christians in India number 16.77 million or 2.43 percent of the total population and are spread throughout the country. Their main concentration is in Kerala, Tamil Nadu, Goa, Nagaland, Mizoram, Meghalaya, Manipur and Tripura.

The Beliefs

Christianity is also considered as a revealed or divine religion (like Islam and Judaism). The religious precepts of Christianity are contained in their holy book called the Bible.

The Christ

Jesus christ is considered the central figure in christian faith. He was born around two thousand years ago. During his life he performed miracles, healed the sick and even gave life to the dead. He was crucified by his enemies at the young age of 33 years. According to christian belief he rose again on the 3rd day of his burial and ascended into heaven. He is

considered as a true man and true God by his disciples. He commanded his followers to spread his mission to all parts of the world.

Concept of God

According to Christian faith God is one but has revealed himself as three persons - the Father, the Son and the Holy Spirit. This concept of God is described as Unity in Trinity. Jesus is God, the Son, born of the Virgin Mary who conceived the Holy Spirit. According to the Christian belief the incarnation of Christ as a human being is a part of the divine plan for the atonement of the sins of mankind.

The Bible

The Bible is the holy book followed by the Christians. It consists of two collections of books: i) the Old Testament and ii) the New Testament.

The Old Testament contains the sacred scriptures of the Jews as well as the early Christian scriptures. The Old Testament was originally written in Hebrew.

The New Testament was written in the 2nd half of the first century A.D. By the end of the second century the greater part of the New Testament was accepted as authoritative. It consists of 27 books and was originally written in Greek. It contains the life and deeds of Christ, the works of his companions and other saints and covers a wide range of things.

Sin and Evil

According to the Bible the God created heaven and earth and the first human beings Adam and Eve as the ancestors of human race. Adam and Eve were disobedient to their creator and brought sin and evil in this world. All mankind became heirs to the sin and lost the privilege of being the children of God. The suffering and death of the sinless man Jesus could atone the sins of mankind. God had sent his beloved only son to save the mankind from eternal damnation. Jesus is therefore called the saviour of mankind. God punishes the evil and rewards the good. The biggest good deed is to forgive the persons who sin against other person.

Body, Soul and Salvation

According to the Christian belief man has a body and a soul. The former perishes while the latter survives eternally. Salvation means the continued existence of individual into heaven after death. The Christianity does not believe in the transmigration of souls. Individual's salvation is possible only if he/she accepts Jesus as saviour.

Communion

Sunday is considered 'Lord's day' and worship service is organised in the churches. The worship service consists of religious instruction, preaching, prayer and the breaking of bread. The last practice follows from what Jesus did at his last supper on the night before his death. The symbol of a cross reminds the Christians of the crucifixion of Christ to save mankind.

Baptism

According to Christian faith nobody is considered a born Christian. One has to enter into the faith through a religious ceremony called baptism. This applies to the children born to Christians as well to the followers of other religions who become Christians. Spreading the message of Jesus and enrolling people from other faiths into Christianity is considered a religious duty. The act of spreading the gospel of Christ is termed evangelisation.

Major Sects and Divisions

Christians in India have two major denominations - Catholics and Protestants. The Protestants emerged as a separate denomination during the 16th century. They claimed that the church and society was in a state of crisis. They demanded reforms in such a situation and came to be called as Protestants. The Catholics on the other hand felt that there was no crisis and ascribe the rise of Protestantism to the interplay of certain complex and powerful forces. The Protestants do not believe in the authority of the Pope which Catholics consider him as the main authority. The main Protestant sects in India are Calvinist, Anglican and Anabaptist. The main Catholic sects in India are Syrian Church, Latin Church and Malankara.

28.8 SIKHISM

Sikhism as a religion developed gradually over a period of around 200 years. The origin of Sikh faith is traced to Guru Nanak Dev (1469-1539). He is considered the founder and the first Guru (teacher) of the faith. Guru Nanak was followed by a chain of **gurus** ending at Guru Gobind Singh (1666-1708) the tenth **guru**. The way Sikhism is practiced to-day evolved according to the teachings of these ten **gurus**.

Beliefs and Religious Practices

The Sikhs follow a well defined belief system and prescribed religious practices. These are as follows:

- i) Belief in one God, Ten Gurus and Guru Granth Sahib.
- ii) They are supposed to recite the **Guru-Mantra - Waheguru** (God you are wonderful)
- iii) No plunder, gambling or exploitation of the poor.
- iv) Use of intoxicants like alcohol, tobacco, drugs, opium etc., is forbidden.
- v) Every Sikh is to be initiated into the faith through Amrit ceremony.
- vi) Sikh ceremonies are to be followed on occasions of birth, marriage or death in the family.
- vii) Worship of Idols, graves, tombs, or monasteries is forbidden.
- viii) Sikhs should follow five symbols or **Panj Kakars**
- ix) In case of violation of religions code, like removal of hairs, use of tobacco, adultery etc., a Sikh has to take Amrit again.

Amrit Ceremony (Baptism)

Guru Gobind Singh initiated this practice in 1699. The ceremony is generally performed when the boys and girls are old enough to understand the obligations of religion. Five baptised sikhs (**Panj Piare**) are chosen to perform the ceremony in a congregation.

Amrit (nectar) is prepared by mixing sugar in water by stirring it with a **khanda** (double edge sword) and recitation of selected passages of the scriptures. The persons to be baptised take the vow of the faith by reciting loudly. Amrit is splashed in their faces. After baptism they are supposed to adhere to five symbols.

Five Symbols

All baptised Sikhs have to follow the following five symbols of sikhism.

- i) **Kesh** (hair): Sikhs are not to trim, shave or cut any hair on any part of their body.
- ii) **Kara**(iron bangle): The iron bangle is to be worn in right hand. It is supposed to remind Sikhs to follow the code of conduct.
- iii) **Kirpan**(sword): This is to be worn by Sikhs as a weapon for self defence and protect the weak and helpless.
- iv) **Kangha**(comb): to keep long hair neat and clean. This is to be kept in the hair-knot.
- v) **Kachcha** (drawer / underwear): It is a sign of chastity and strict morals. It also symbolises that **Kachcha** wearer is always ready for struggle.

Method of Worship

Sikhs believe in the worship of **Akal** (time less God) and are opposed to idol worship. Their place of worship is called **Gurudwara**. The doors of **Gurudwaras** are open to people belonging to all religions and faiths. It is considered not only a religious place but also a refuge and shelter for the needy. One has to enter the Gurudwara after washing feet and covering the head. Inside Gurudwaras 'Guru Granth'- the holy book-is installed on a high

pedestal. here the recitation of Guru Granth Sahib is done. A common kitchen or **langar** serves food and **prasad** to the devotees and visitors.

Various Streams of Thought

In due course there developed various streams in Sikhism like any other religion:

- i) The Nirankari Baba Dayal was the founder of Nirankari movement. He opposed the innovations like idol worship, grave worship and other rituals and asked his followers to worship only one Nirankar (God).
- ii) **Namdhari**: Namdhari movement was started by Bhagat Jawarhermal and Baba Balak Singh. However, it was popularised by one of the later disciples Baba Ram Singh. They taught worship of one God and opposed the social evils like caste system, infanticide, early marriage and barter of girls in marriage. It developed into a sect later on.

CHECK YOUR PROGRESS-3

- 1) Write a 50 word note on the Bible.

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- 2) Discuss the main beliefs and religious practices followed in Sikhism.

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- 3) Describe the variant streams of Sikhism.

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28.9 LET US SUM UP

We have seen the veritable character of India as a land of many religions in the sections described above. The diversity so acquired by India has also proved to be one of its mainstays over the developments and growth of civilisation here over the last several millenia.

28.10 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress - 1

- 1) The **Brahma** is an infinite all embracing force present in all forms of life.
Karma is spending life in accordance with the code of **dharma**. For details see Sec. 28.3 .
- 2) Some of the main scriptures are: **Vedas, Brahmanas, Upanishads** etc. For details see Sec. 28.3 .
- 3) These are: a) Omnipotent God, b) **Quran**, c) Prophet Muhammad, d) The day of judgement, and e) Angels of God. See Sec. 28.4
- 3) See Sec. 28.4.

Check Your Progress - 2

- 1) It is composed of the concept of **dukha**, and the eight fold path. See Sec. 28.5.
- 2) The three sects are **Hinavana, Mahavana, and Vairavana** See Sec. 28.5.
- 3) See Sec. 28.5.

Check Your Progress - 3

- 1) The Bible has two collections, the Old Testament and the New Testament. See Sec. 28.6.
- 2) The Sikhs have belief in one god, in **Gurumantra**, in prohibiting use of intoxicants etc. See Sec. 28.7.
- 3) They are: Nirankaris and Nalmdharis. See Sec. 28.7.

SOME USEFUL BOOKS FOR THIS BLOCK

Aditi, **The Living Arts of India**. Festival of India in America, 1985-86, Washington, 1986.

Aspects of the Performing Arts of India, ed. Saryu Doshi, Marg Publications, 1993.

A.L. Basham: **The Wonder That Was India**, Rupa, 1990.

B.D. Misra: **The Forts and Fortresses of Gwalior and its Hinterland**, New Delhi, 1993.

Joan L Erdman (ed): **Arts Patronage in India, Methods, Motives and Markets**, new Delhi, 1992.

H.H. Wilson, et.al.: **The Theatre of the Hindus**, Calcutta, 1955.

IGNOU, BDP Electives, Sociology, ESO-5, Block-5, ESO-2, Block-2.

J.C. Harle: **The Art and Architecture of the Indian Sub- continent**, Penguin, 1986

Nemichandra Jain: **Indian Theatre**, New Delhi.

Robert Baird (ed): **Religion in Modern India**, New Delhi, 1994

Shobita Punja, **Museums of India**, Hong Kong, 1990

Utpal K Banerjee: **The Performing Arts**, New Delhi, 1992

ACTIVITIES FOR THIS BLOCK

Activity-1

Take a tour of your city/town and prepare a list of the following structures dating at least one hundred years or more:

- a. Temples
- b. Mosques
- c. Buildings of the following category:
 - i) Sarai
 - ii) Step-well
 - iii) Bridge

Activity-2

From the list made in Activity 1 above, prepare the following inventories:

- i) Structures which use trabeate style exclusively
- ii) Structures which use arcuate style exclusively
- iii) Structures which use a mixture of both trabeate and arcuate styles

Activity-3

Prepare a list of the handicrafts that are practised in your city/town. Write five line notes on each.

Activity-4

Write a 100 word note on the textile typically made in your state/city/town.



