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MEDIEVAL HISTORY

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IMPORTANT THEMES FOR MEDIEVAL HISTORY & ART AND CULTURE

Student Notes:

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1. Literary Traditions of Medieval Period

1.1. Development in Persian Language and Persian Literature

The development of Persian literature in medieval India was a gradual and multifaceted process that evolved over several centuries, shaped by various dynasties and cultural interactions.

Early Beginnings (11th-13th Century)

- **Ghaznavid Influence:** Influenced by the **Samanid culture**, the Ghaznavids favored Persian for **literary expression and official bureaucracy**. **Lahore** emerged as a key center for Persian literary cultivation, attracting poets like **Firdausi** and scholars such as **Al-Beruni**.
- **Ghurid Contributions:** The Ghurids, who established **Delhi as their capital in 1192**. They oversaw the production of **Persian prose literature**, including genealogies, histories, ethical treatises, and biographies.
- **Delhi Sultanate:** The period solidified Persian's role as the **language of governance**. This period saw an **influx of Persian scholars and artists**, especially after the Mongol conquests in Central Asia. Scholars and artists like **Amir Khusrau** innovated **Persian poetry** by incorporating Indian themes.

Expansion and Transformation (14th-16th Century)

- **Timurid Invasion and Aftermath:** The post-Timurid period witnessed the "**linguistic indigenization of Persian**," as it incorporated **local terms and languages**, leading to the adaptation of Persian literary genres into vernacular literature.
- **Regional Courts:** Courts in regions like **Kashmir, Gujarat, and Malwa** became centers of patronage for Persian literature.
- **Translation Efforts:** This period also saw significant translations of **Sanskrit texts into Persian**, facilitating cultural exchanges between Hindu and Islamic traditions. Notable figures like **Zia Nakkshabi** translated Sanskrit and wrote Persian poetry.

Mughal Era (16th-18th Century)

- **Akbar's Patronage:** Akbar made Persian the **official language in 1582** making it a language of power and high culture. This period witnessed a surge in Persian literary production. **Jahangir's autobiography *Tuzuk-i-Jahangiri*** was an important outcome of the period.
- **Sanskrit Translations:** The Mughals commissioned translations of major Sanskrit epics like the **Mahabharata and Ramayana** into Persian, aiming to synthesize the two traditions. Some important translations were undertaken by **Dara Shikoh**, namely:

Work	Description	Significance
Sirr-i-Akbar (The Greatest Secret)	Persian translation of 52 Upanishads from Sanskrit , aiming to find common ground between Hinduism and Islam.	Made the spiritual wisdom of the Upanishads accessible to Persian-speaking Muslims, promoting philosophical dialogue between the two religions .
Majma-ul-Bahrain (The Mingling of the Two Oceans)	Comparative study of Hindu and Islamic philosophies , highlighting similarities and promoting interfaith dialogue.	Reflected Dara Shikoh's belief in the essential unity of religious truths , fostering interfaith understanding.
Bhagavad Gita	Persian translation of the <i>Bhagavad Gita</i> .	Facilitated cultural and philosophical exchanges between Hinduism and Islam.

- **Literary Fusion and Urdu:** The interaction between **Persian and vernacular languages** led to the emergence of new literary forms, such as **Rekhta**, characterized by **alternating lines of Persian and Hindi**. This linguistic fusion ultimately contributed to the development of **Urdu as a distinct language**.

Persian literature left a lasting legacy on Indian culture, influencing literary forms and enriching the vocabulary of local languages. The proverb "*hath kangan ko aarsi kya, padhe likhe ko Farsi kya*" illustrates how **being educated became synonymous with knowing Persian**.

1.2. Development of Urdu Language and Literature

The development of the Urdu language and literature in medieval India reflects a synthesis of cultural influences:

Origins and Early Development	
Emergence	Urdu developed in the Delhi region around the 12th century , evolving from local dialects and the languages of Muslim conquerors, primarily Persian, Arabic, and Turkish. Initially known as " Hindavi " or " Rekhta ," it served as a lingua franca (common language for communication).
Linguistic Roots	Urdu shares grammatical structure with Hindi but differs in vocabulary, drawing from Persian and Arabic, while Hindi incorporates more Sanskrit terms.
Sufi Influence	Sufi saints like Nizamuddin Auliya and poets like Amir Khusrau used a blend of languages in their poetry, promoting Urdu as a language of spiritual and poetic expression.
Literary Evolution	
Early Works	In the 14th and 15th centuries , poets like Amir Khusrau and Mulla Wajhi (author of Sabras) helped establish Urdu's literary presence, focusing on themes of mysticism and love .
Dakhni Urdu	In the Deccan, Dakhni Urdu emerged as a distinct dialect, with poets like Nizami contributing to its development.
Mughal Influence	
Court Patronage	The Mughals supported Urdu poetry and prose, elevating its status. Poets like Ghalib , Mir Taqi Mir , and Zauq flourished under Mughal patronage.
Administrative Language	Urdu became the language of administration and high culture, enriched by Persian and Arabic vocabulary.
Colonial Era Development	
Colonial Impact	The British period saw a divide between Urdu and Hindi . Institutions like Fort William College standardized Urdu prose with works like Mir Amman's Bagh-o-Bahar.
Modern Literature	The 18th and 19th centuries marked the golden age of Urdu poetry , with contributions from poets like Ghalib and prose writers like Premchand .

Urdu's evolution reflects a blend of linguistic and cultural elements, from its origins in medieval India to its status as a major literary language today.

Student Notes:

2. Literary Accounts of Medieval Period

Sultanate Era		
Name and Major Works	Background	Key Contributions and Observations
Al-Beruni Kitab fi Tahqiq ma li'l-Hind (The Book of Investigation into What Pertains to India)	Persian polymath; expert in various disciplines, including astrology, astronomy, geography, and mathematics.	Traveled extensively in North India, learned Sanskrit, and immersed himself in Indian culture. Noted parallels between Sufism and the Yoga Sutra of Patanjali. Described India's geography, religions, literature, and customs.
Ibn Battuta Kitab ur-Rehla (The Travels of Ibn Battuta)	Moroccan traveler; known for extensive journeys documented in simple, straightforward writing.	Visited India during the Delhi Sultanate under Muhammad bin Tughluq . Described the road between Delhi and Daulatabad and praised the cities of Calicut and Cambay.
Ziauddin Barani Tarikh i Firoz Shahi (The History of Firoz Shah)	Indian historian ; disciple of Sufi saint Nizam al-Din Auliya; associated with poets Amir Hasan and Amir Khusrau.	Chronicled the history of the Delhi Sultanate from 1259 to 1359. Focused on the history of kings, policies, administrative systems, and warfare. Did not address social or economic conditions.
Vijaynagar Empire		
Niccolò de' Conti	Italian merchant and traveler.	Described the city's fortifications and the large army maintained by Deva Raya I . Highlighted the wealth and bustling activity within the markets filled with precious stones and luxury goods.
Abdur Razzaq	Persian diplomat from the court of Shah Rukh.	Provided a vivid description of the city's concentric walls, palaces, and temples. Attended the Mahanavami festival , detailing the ceremonies and display of wealth and power.
Domingo Paes	Portuguese traveler.	Offered a detailed description of the empire during Krishnadevaraya's reign , focusing on the city's infrastructure, markets, and the Virupaksha Temple .

Fernao Nuniz	Portuguese horse trader.	Focused on the history and governance of the empire, its founding, dynastic changes, and conflicts.
Mughal Era		
Francois Bernier	French physician and traveler . Served as Dara Shikoh's personal physician.	Documented happenings of the Mughal court, the beauty of the Taj Mahal, and the vibrant merchant communities. Noted differences in architecture between India and Europe.
Jean-Baptiste Tavernier	French jeweler and traveler. Visited India six times during Shah Jahan and Aurangzeb's reigns.	Provided detailed accounts of the diamond trade and the wealth of the Mughal court. Documented the grandeur of the empire and its thriving trade in precious stones.
Rodolfe Acquaviva	Jesuit missionary who visited during Akbar's reign.	Engaged in religious dialogue with Akbar . Provided insights into Akbar's interest in different religions and philosophies.
Abul Fazl Akhbarnama, Ain-i-Akbari	Court historian and close advisor to Akbar.	Provides a comprehensive account of Akbar's reign , administration, culture, and policies of religion.
Abdul Qadir Badayuni Muntakhab-ut-Tawarikh	Historian and translator at Akbar's court.	Offers a critical perspective on Akbar's reign , contrasting with Abul Fazl's accounts. Critiqued Akbar's religious policies.

2.1. Cultural Contributions of Amir Khusrau

Khusrau (1253-1325), was an Indian-born Turk. Known as the “**Tuti-i Hind**” or “Parrot of India,” he innovated Persian literary and musical forms **within the Indian context**.

Persian Poetry and Innovation

- Blended traditional **Persian themes with Indian elements** to create a syncretic cultural identity.
- He experimented with literary styles such as **Iham** (double entendre) and **Khayal** (poetic imagination).
- He used the **masnavi format** to weave narratives from a historical perspective.
- Khusrau also developed a new style of epistolography, contributing to Persian literature in unique ways.

Hindavi Poetry and Language

- Khusrau is credited with advancing Hindavi poetry, a **precursor to modern Hindi and Urdu**.
- He wrote in a **mixed form of Hindi**, which later evolved into **Khari Boli or Hindustani**.
- His poetry made use of local idioms and imagery, broadening its appeal to the common people. Khusrau's **Rekhta poetry**, alternating Persian and Hindi lines, significantly influenced the developing Urdu language.

Notable Works

- **Nuh Sipihr:** A work that praises India's cultural and intellectual achievements, discussing its languages, literature, art, and music.
- **Miftahul Futuh:** Describes the military campaigns of Jalaluddin Khalji.
- **Qiran us Sa'dain:** A historical romance about a meeting between Sultan Kaiqubad and his father Bughra Khan.
- **Tughlaqnama:** Chronicles the victory of Ghiasuddin Tughluq over Khusrau Khan.

Musical Contributions

- He is believed to have developed several musical genres, including **Qawwali**, a form of Sufi devotional music, and the **Tarana**, which uses mnemonic syllables.
- His **integration of Persian and Indian musical styles** laid the foundation for many modern South Asian musical forms.

Historical Insights

- Although primarily a poet, Khusrau's writings provide valuable **historical insights into the Delhi Sultanate**, documenting the political and social events of his time.
- His works serve as a historical record of courtly life, Sufi devotional practices, and the evolution of Perso-Islamic culture in India.
- Documented **Alauddin Khalji's conquest of Deogiri**.
- Along with Barani supporting Nizam al-Din and the Chishti order, they **indirectly promoted the policies and ideology** of the Delhi Sultanate.

Amir Khusrau's literary and musical innovations have left a lasting legacy, influencing generations of poets and musicians. His ability to blend different cultural elements and create a unique Indo-Persian identity has made him a celebrated figure in the history of Indian literature and music.

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3. Sultanate Period Architecture

During the **Sultanate period** in India, from the **13th to the 16th century**, architecture underwent significant changes. The **arrival of the Turks** introduced new styles and techniques, such as the **use of arches and domes**. They brought a **distinctive decorative style** that avoided human and animal figures, instead using geometric and floral designs. The architectural innovations of this period set the stage for the later Mughal architecture and have left a lasting impact on India's architectural heritage.

Key Architectural Elements Introduced by the Turks

Arches and Domes

Features	Summary
Widespread Use and Significance	<ul style="list-style-type: none"> The introduction of true arches and domes was a revolutionary change in Indian architecture, allowing for large, open interiors without numerous columns. Arches provided flexibility in design, while domes added structural stability and aesthetic appeal.
Origin from Roman Architecture via Arabs	<ul style="list-style-type: none"> Arches and domes, initially central to Roman architecture, were adapted by Arab architects. The Turks introduced these to India, marking a shift from traditional post-and-lintel systems. True arches allowed for larger and more ambitious structures by distributing weight effectively.
Use of Strong Cement like Lime Mortar	<ul style="list-style-type: none"> The Turks introduced lime mortar for constructing arches and domes, providing necessary strength and durability for complex structures. This innovation enabled the creation of larger and more intricate buildings, advancing Indian architectural techniques significantly.
Limited Previous Use in India	<ul style="list-style-type: none"> Prior to the Turks, Indian architecture used post-and-lintel construction, limiting structural size and scope. Corbelled arches were used but lacked the structural advantages of true arches. While some Buddhist stupas had dome-like structures, they were less advanced.

Decorative Style

Features	Summary
Avoidance of Human and Animal Figures	<ul style="list-style-type: none"> Islamic art during the Sultanate period avoided depicting sentient beings due to religious beliefs. Instead, artists focused on geometric patterns, floral designs, and calligraphy, allowing for beautiful works without figural representation.
Use of Arabesque technique	<ul style="list-style-type: none"> Floral motifs, or "Arabesque," feature interwoven stems, leaves, and flowers, used extensively in Sultanate architecture and other art forms. It often incorporated Hindu motifs such as the bel, swastika, and lotus showcasing a fusion of Islamic and Hindu traditions

Panels with Quranic Verses	<ul style="list-style-type: none"> • Calligraphy adorned architectural elements and objects with Quranic verses. • Arabic script served as both a religious expression and a decorative element, integrated into geometric and floral compositions.
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Phase wise architectural developments:

Qutb ud-din Aibak

Monument	Description
Qutub Minar	<ul style="list-style-type: none"> • Qutb ud-Din Aibak initiated the construction of the Qutub Minar around 1192–93 in the Qutb complex, Delhi however, he could not get it completed. It was completed under the reign of Iltutmish. • Scholars argue that this minaret was designed as a symbol of the establishment of Muslim rule in India. It features intricate carvings and calligraphic inscriptions in red and buff sandstone.
Quwwat-ul-Islam Mosque	<ul style="list-style-type: none"> • Aibak commissioned the construction of the Quwwat-ul-Islam Mosque in Delhi in 1193 CE. • This was the first mosque built in Delhi constructed using materials from 27 demolished Hindu and Jain temples.
Adhai Din Ka Jhonpra	<ul style="list-style-type: none"> • Another significant mosque attributed to Aibak is the Adhai Din Ka Jhonpra in Ajmer, Rajasthan. • Originally a Sanskrit college, it was converted into a mosque under Aibak's direction in 1199 CE. The mosque features a facade with seven arches and incorporates elements from earlier Hindu structures.

Iltutmish

Monument	Description
Quwwat-ul-Islam Mosque	<ul style="list-style-type: none"> • During the reign of Iltutmish (1211–1236), significant expansions were made to the Quwwat-ul-Islam Mosque in the Qutb complex, Delhi. • The ruler got addition of screens and colonnades enclosing the original structure.
Tomb of Iltutmish	<ul style="list-style-type: none"> • Constructed in 1235 CE within the Qutb complex, the Tomb of Shams-ud-Din Iltutmish is a notable example of early Indo-Islamic architecture. • The square sandstone structure features entrances on three sides and a richly decorated interior with Kufic and Tughra scripts and Quranic inscriptions. • The squinch arches denote the existence of a dome, which has not survived.
Hauz-i-Shamsi	<ul style="list-style-type: none"> • Iltutmish constructed the Hauz-i-Shamsi, a reservoir in Mehrauli, Delhi, in 1230 CE. • It is said that this water tank was built at the site revealed to Iltutmish in a dream and served as a crucial water source for the area.

Balban

Student Notes:

Monument	Description
Tomb of Ghiyas ud-Din Balban	Located in the Mehrauli Archaeological Park in Delhi, the tomb of Balban is significant for introducing the first true arch in Indo-Islamic architecture in India . It showcases a transition from corbelled arches to true arches , although the original dome has not survived.
Fortifications and Military Outposts	Balban constructed a series of fortresses and military outposts to defend against Mongol invasions and suppress local rebellions. He built forts around Delhi and other strategic locations to enhance security and maintain control.

Khaljis

Monument	Description
Jamaat Khana Masjid	<ul style="list-style-type: none">• Built by Ala ud-Din Khalji's son, Khizr Khan, at the dargah of Nizam-ud-din Auliya, the Jamaat Khana Masjid is a significant example of mosque architecture from the Khalji period.• This mosque, located in Delhi, is noted for its three domes and the use of red sandstone in its construction.
Siri Fort	<ul style="list-style-type: none">• The Siri Fort, constructed by Ala ud-Din Khalji in Delhi, served as a defensive structure and his capital.• It was built to protect against Mongol invasions and showcased the military architectural style of the period. The fort's massive walls and bastions are characteristic of Khalji's emphasis on defense.
Tomb of Ala ud-Din Khalji	<ul style="list-style-type: none">• Located within the Qutb Minar complex, the Tomb of Ala ud-Din Khalji is part of an L-shaped madrasa complex built around 1315.• This tomb-madrasa combination is the first of its kind in India, inspired by Seljuk architecture, and reflects the fusion of educational and funerary architecture.
Alai Darwaza	<ul style="list-style-type: none">• Completed in 1305, the Alai Darwaza serves as the southern gateway to the Qutb complex.• It is notable for its intricate architectural design, featuring a horseshoe arch, and extensive use of red sandstone and white marble, showcasing a blend of Indian and Islamic styles.
Alai Minar	<ul style="list-style-type: none">• An ambitious project by Ala ud-Din Khalji, the Alai Minar was intended to surpass the Qutub Minar in height. However it remains incomplete

Tughlaqs

Monument	Description
Khirki Masjid	<ul style="list-style-type: none">• The Khirki Masjid, constructed under the reign of Firoz Shah Tughlaq, is a unique example of mosque architecture that combines Islamic and indigenous styles.• Located in South Delhi, it is notable for its fortified appearance and the use of both open courtyards and covered sections, creating a distinctive layout.

Kalan Masjid	<ul style="list-style-type: none"> Built during the reign of Firoz Shah Tughlaq, the Kalan Masjid features domed bastions at its angles and cylindrical minarets, highlighting the Tughlaq architectural style's emphasis on grandeur and defensive elements.
Firoz Shah Kotla	<ul style="list-style-type: none"> The Firoz Shah Kotla, built by Firoz Shah Tughlaq in Delhi, served as his capital complex. This architectural complex included a palace, mosque, and gardens, emphasizing both administrative and residential functions. It was part of the fifth city of Delhi, Firozabad, showcasing Tughlaq's focus on urban planning and architectural innovation.
Tomb of Ghiyas ud-Din Tughlaq	<ul style="list-style-type: none"> Located in Delhi, the Tomb of Ghiyas ud-Din Tughlaq is a fortress-like structure featuring sloping walls and a dome made of white marble. The tomb's design reflects a fusion of Islamic and Hindu architectural elements, and it is surrounded by a perimeter wall with bastions.
Tomb of Firoz Shah Tughlaq	<ul style="list-style-type: none"> Situated in the Hauz Khas Complex, Delhi, the Tomb of Firoz Shah Tughlaq is a square building surrounded by battering walls and topped with a dome, illustrating the Tughlaq architectural style's simplicity and strength.
Tughlaqabad Fort	<ul style="list-style-type: none"> Built by Ghiyas ud-Din Tughlaq, the Tughlaqabad Fort was a massive defensive structure designed to protect against invasions. The cyclopean walls and bastions exemplify the Tughlaq dynasty's architectural emphasis on defense and strength.

Lodi

Monument	Description
Tomb of Sikandar Lodi	<ul style="list-style-type: none"> Built by Ibrahim Lodi in 1517–1518, and is located in Lodi Gardens. This tomb features an octagonal design surrounded by an enclosure wall with bastions, representing a blend of Persian and Indian styles. It is also one of the earliest examples of a garden tomb in India.
Tomb of Bahlul Lodi	<ul style="list-style-type: none"> The Tomb of Bahlul Lodi, located in Delhi, is characterized by its simple design and square plan, reflecting the austere and functional approach of the Lodi architectural style. This tomb features a single dome and is surrounded by an open courtyard.
Lodi Gardens	<ul style="list-style-type: none"> The Lodi Gardens in Delhi, encompasses several important architectural structures, including the tombs of Sikandar Lodi, Shisha Gumbad, and Bara Gumbad. Given the limited architectural remnants from the Sayyid and Lodi periods, Lodi Gardens stands as a crucial site for understanding the architectural legacy and historical context of these eras.

4. Mughal Period Architecture

Mughal period architecture is famous for its **beauty and intricate details**. It combines elements from **Persian, Indian, and Islamic traditions**, creating a unique style. This architectural style began in the **16th century** with the Mughal Empire and introduced new building techniques and designs that emphasized **symmetry and elegance**.

Key Architectural Features

Student Notes:

Feature	Description
Symmetry and Balance	<ul style="list-style-type: none"> Mughal architecture emphasizes symmetry and balance, often using geometric layouts. Gardens, palaces, and mausoleums feature carefully proportioned designs, reflecting harmony and order. The Taj Mahal exemplifies this perfect symmetry.
Charbagh Layout	<ul style="list-style-type: none"> This quadrilateral garden layout is divided by walkways or water channels, symbolizing paradise in Islamic tradition. It is a hallmark of Mughal gardens, as seen in Humayun's Tomb and the Taj Mahal's surrounding gardens. Mughal gardens and palaces are adorned with elaborate water features, including fountains, reflecting pools, and canals. These elements enhance the beauty of the spaces and provide a cooling effect. Example: The Shalimar Gardens
Use of Marble and Red Sandstone	<ul style="list-style-type: none"> White marble and red sandstone create striking visual contrasts in Mughal architecture.
Decorative Inlay Work (Pietra Dura)	<ul style="list-style-type: none"> Pietra dura involves inlaying precious stones into marble to create intricate floral and geometric designs. The Taj Mahal's decorative inlay work is famous for its beauty and precision. Intricate Carvings and Calligraphy using detailed carvings and Quranic inscriptions adorn major Mughal buildings, adding spiritual and aesthetic depth.
Arches and Domes	<ul style="list-style-type: none"> Large, bulbous domes and arches are prominent in Mughal architecture, enhancing scale and grandeur. Bulbous Double Domes, starting from Humayun Tomb is a recurring feature of Mughal architecture
Chhatris and Jharokhas	<ul style="list-style-type: none"> Chhatris, or dome-shaped pavilions, and jharokhas, projecting balconies, add decorative flair. They reflect Indian architectural traditions and are integrated into structures like the Agra Fort and Fatehpur Sikri.
Grand Entrances and Gateways	<ul style="list-style-type: none"> Monumental gateways create imposing entrances, symbolizing imperial power. The Buland Darwaza at Fatehpur Sikri is a prime example, designed to impress and awe with its sheer size and ornate detailing.

Architectural Developments Phase wise

Ruler	Architectural Creations
Babur	<ul style="list-style-type: none"> Babur is attributed with the introduction of Persian-style gardens, known as charbagh. Aram Bagh in Agra, one of the earliest examples of Mughal gardens, featuring symmetrical layouts divided by water channels.

Humayun	<ul style="list-style-type: none"> Although not constructed by him, the architectural uniqueness of the Humayun Tomb set a precedent for later tomb architecture. It features the first major use of the double dome, red sandstone with white marble inlays, and a charbagh layout.
Akbar	<ul style="list-style-type: none"> Emperor Akbar played a significant role in developing Fatehpur Sikri, a planned city. Key structures like the Buland Darwaza, Jama Masjid, and Panch Mahal in Fatehpur Sikri reflect Akbar's cultural synthesis, combining Hindu elements like trabeate construction and chhatris with Islamic arches and domes. Akbar also initiated the construction of the Agra Fort using red sandstone
Jahangir	<ul style="list-style-type: none"> He emphasized garden architecture, with Shalimar Bagh and Nishat Bagh in Kashmir featuring terraced layouts and water features. Tomb of Itimad-ud-Daulah in Agra is a major monument of his period showcasing pietra dura inlay work and extensive use of white marble.
Shah Jahan	<ul style="list-style-type: none"> Taj Mahal in Agra, the pinnacle of Mughal architecture, known for its perfect symmetry, marble construction, and intricate inlay work. He also initiated the construction of Red Fort in Delhi, featuring massive red sandstone walls and marble palaces as well as the Jama Masjid in Delhi which is one of India's largest mosques.
Aurangzeb	<ul style="list-style-type: none"> Aurangzeb's architectural style emphasized austerity and simplicity, influenced by his conservative beliefs. He focused on building religious structures rather than grand palaces. Main Monuments of his period are: Moti Masjid in Delhi, Badshahi Mosque in Lahore, and Bibi Ka Maqbara in Aurangabad,
Later Mughals	<ul style="list-style-type: none"> Safdarjung's Tomb in Delhi, marks the last significant Mughal garden tomb, built in 1754 with declining architectural innovation.

5. Regional Architecture

Bengal

Feature	Description
Adaptation and Fusion	Architecture in Bengal from 1352 to 1576 was marked by a fusion of Turkish architectural forms with local traditions .
Use of Brick and Mortar	Brick and mortar were the primary materials due to the abundance of clay in the region. This reliance on brick allowed for intricate terracotta ornamentation , a hallmark of Bengali architecture.
Sloping and Curvilinear Roofs	Broad, sloping arches known as 'drop' arches , and curvilinear roofs were significant features. The Adina Mosque at Pandua is an important example of the same.
Single-Domed Structures	Bengali mosques typically featured single-domed brick buildings with engaged corner towers.

Gujarat

Student Notes:

Feature	Description
Indo-Islamic Style	<ul style="list-style-type: none">The architecture of Gujarat during the Sultanate period was characterized by the fusion of Islamic architectural elements with indigenous Maru-Gurjara(Solanki) style. It resulted in elaborate carvings, decorative pillars, and intricate stone work in various monuments.
Jalis and Calligraphy	<ul style="list-style-type: none">The use of intricately carved stone screens, known as jalis, was a defining feature of Gujarat's architecture.These screens allowed light and air to penetrate while maintaining privacy and were often decorated with calligraphic inscriptions and geometric patterns.
Slender Turrets and Ornate Brackets	<ul style="list-style-type: none">The architectural style featured distinctive elements such as slender turrets and highly ornate brackets. Examples of these can be seen in structures like the Jama Masjid and the Tin Darwaza in Ahmedabad.
Prominent Mosques and Structures	<ul style="list-style-type: none">The Jama Masjid in Ahmedabad, constructed in 1424, is a prime example of this architectural style, featuring a vast pillared prayer hall and lotus-shaped domes. Other notable structures include the Sidi Saiyyed Mosque, famous for its stone latticework, and the Bhadra Fort.
Use of Stepwells	<ul style="list-style-type: none">Stepwells combined functionality with elaborate architectural detailing, reflecting both aesthetic and practical concerns. These structures were integral to water management in the region.
Jaina Temples at Shatrunjaya and Palitana Hills	<ul style="list-style-type: none">These hills in Gujarat were important sites for Jain temple construction during the Sultanate period. These temples are made of marble and feature detailed spires and domes with a raised platform and a central shrine or garbhagriha

Malwa

Feature	Description
Massive Structures on Lofty Plinths	<ul style="list-style-type: none">Malwa's architecture is distinguished by its massive scale, often built on exceptionally high plinths. For example, Hoshang Shah's Tomb is known for its grandeur, featuring a massive dome and intricate marble work.
Use of Colored and Glazed Tiles	<ul style="list-style-type: none">The architecture extensively employed colored and glazed tiles, adding visual variety and richness to the structures. The Jama Masjid and Jahaz Mahal at Mandu exemplify this style, showcasing the vibrant use of tiles to enhance aesthetic appeal.

Influence of Timurid Architecture	<ul style="list-style-type: none"> Malwa's buildings, influenced by Timurid architectural traditions from Central Asia, feature imposing structures, intricate vaulting, and large domes. This influence is evident in the Jama Masjid and Jahaz Mahal's monumental designs, emphasizing visibility and grandeur.
Absence of Indigenous Architectural Continuity	<ul style="list-style-type: none"> Unlike Bengal and Gujarat, where local traditions were continued or revived, Malwa architects experimented with forms without local precedents, indicating a deliberate adoption of external architectural elements. An example is the Hindola Mahal, known for its innovative sloping walls that create an illusion of motion.
Ecological Setting and Raw Materials	<ul style="list-style-type: none"> The climate and plateau landscape of Malwa significantly influenced its architectural features. The availability of building materials like sandstone shaped construction techniques and styles, exemplified by the use of local stone in the Jahaz Mahal and Hoshang Shah's Tomb.

Deccan States

Feature	Description
Massive Structures and Dome Innovations	The Deccan sultanates are renowned for their grand structures and innovative engineering, particularly in dome construction . The Gol Gumbaz in Bijapur features one of the largest domes in the world, showcasing the architectural prowess of the Deccan builders.
Iranian Influence	Persian architectural styles heavily influenced Deccan architecture, exemplified by the Mahmud Gawan Madrasa in Bidar , which features Iranian elements such as glazed tile decoration and a blend of local styles.
Military Architecture	The Deccan sultanates excelled in military architecture, constructing impressive forts with advanced defensive features. The Golconda Fort and Bijapur Fort are prime examples, featuring massive walls, bastions, and complex gate systems designed for defense.
Ornate Detailing	Many buildings from the Deccan Sultanate period feature elaborate ornamentation and intricate carvings . The Ibrahim Rauza in Bijapur , known for its delicate minarets and beautiful arches, exemplifies this decorative approach.

6. Vijayanagara Period Architecture

Vijayanagara architecture is the **distinctive Dravidian style** emerging between **1336 and 1672** under the Vijayanagara Empire. This architectural tradition is characterized by its **grand temples**, which feature towering **gopurams** (entrance towers), expansive **mandapas** (pillared halls), and **elaborate carvings**. The architecture of this period also included **grand urban planning**, with features designed for royal processions and public ceremonies, emphasizing the power and legitimacy of the Vijayanagara rulers.

Key features of Vijayanagara Architecture

Student Notes:

Feature	Description
Zenith of Dravidian Temple Architecture	Temples from this period, such as the Virupaksha Temple and Vittala Temple in Hampi, are among the largest Hindu temples, featuring towering gopurams (entrance towers), mandapas (pillared halls), and elaborate sculptures . The gopurams are notable for their height and intricate carvings of deities and mythological scenes.
Hybridization of Styles	Some historians have asserted that the Vijayanagara architecture blended Dravidian styles with Persianate influences , incorporating features like arches, domes, and stucco reliefs . This fusion is evident in the Lotus Mahal in Hampi , which showcases Indo-Islamic architecture through its unique design, including arched openings and decorative plasterwork.
Influence of the Nayakas	The Nayakas developed a distinctive architectural style that emphasized large pillared halls, slender gopurams with multiple stories, and intricate carvings depicting deities and historical figures. Examples include the Ranganathaswamy Temple in Srirangam and Meenakshi Temple in Madurai , where the Nayaka rulers added significant structures like halls and towers, enhancing the temples' grandeur and complexity.
Grand Urban Planning	Vijayanagara architecture included grand processional streets, large tanks (reservoirs), multi-pillared halls, and colonnades designed for royal ceremonies . The city of Hampi , the Vijayanagara capital, featured long chariot streets like Hampi Bazaar Street.
Kalyana Mandapam	The Kalyana Mandapam was a prominent feature of Vijayanagara architecture , serving as a ceremonial hall for divine marriage rituals within temple complexes . Known for its intricately carved pillars and spacious design, it facilitated large gatherings, with the Vittala Temple in Hampi being a prime example of its artistic and architectural excellence.
Monolithic Sculptures	The period is noted for large monolithic sculptures, such as the Lakshmi Narasimha and Badavilinga statues in Hampi , carved from single granite blocks and incorporated into temple complexes.
Material Use	Vijayanagara architecture utilized granite for durability and soapstone for detailed carvings , highlighting the builders' technical skills. The Stone Chariot at the Vittala Temple in Hampi, carved from granite, is a notable example of this craftsmanship.

7. Mughal Painting

Mughal painting, which flourished between the 16th and 18th centuries, is distinguished by its blend of Persian, Indian, and European influences. This art form is known for its intricate details and vibrant colours, which are often displayed in miniature. Emperor Humayun established the Mughal painting school by bringing Persian artists to India and laying the groundwork for its future development. This art form left a lasting impression on Indian art, influencing later traditions such as the Rajput and Pahari schools while also enriching the Indian subcontinent's cultural heritage.

Origins and Development

Student Notes:

Period	Key Developments	Description	Key Artists and Projects
Humayun (1530–1556)	Introduction of Persian artists and establishment of the tradition of painting in the Mughal Empire	Persian features, like intricate detailing, enhanced the sophistication of Mughal art, while Indian influences, such as naturalism and realism, contributed to a fusion that made the Mughal School of art unique	Mir Sayyid Ali and Abd al-Samad were the key artists to begin the fusion style at Mughal court
Akbar (1556–1605)	Expansion of the Tasveer Khana (Imperial Workshop)	Akbar expanded the Imperial Workshop and integrated Indian elements into Mughal art, fostering a fusion of styles. This period saw the creation of many illustrated manuscripts and paintings depicting court life, battles, and historical narratives.	Notable projects include the Hamzanama, Tutinama, and Akbarnama. Prominent artists were Basawan, Daswanth, and Kesu Das.
Jahangir (1605–1627)	Emphasis on realism, portraiture, and naturalism	Jahangir focused on realism and portraiture, incorporating European techniques such as shading and perspective. He had a keen interest in flora and fauna, leading to detailed studies by artists.	Ustad Mansur excelled in depicting plants and animals. Jahangir's reign also saw the development of Symbolic and Figurative paintings.
Shah Jahan (1628–1658)	Artistic focus on luxury, romance, and architectural grandeur	Shah Jahan's era emphasized luxury and romance, with paintings characterized by gold embellishments and intricate details. During Shah Jahan's reign, Mughal artists embraced European techniques like perspective and shading for depth and realism. They also incorporated European elements such as halos.	Notable works included the Padshahnama. Prominent artists like Chitarman, Govardhan, and Mansur contributed during his phase.

Aurangzeb (1658–1707)	Religious conservatism and reduced patronage for the arts	Aurangzeb's conservative approach led to a decline in royal patronage for painting . Many artists migrated to regional courts , where they influenced the development of local styles.	The decline in Mughal patronage encouraged the growth of regional styles such as Rajput and Pahari painting .
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Key Features of Mughal Art

Key Feature	Description
Miniature Painting	Primarily created as small, detailed artworks , often illustrating manuscripts or serving as standalone pieces. Miniatures depicted court scenes, battles , and social life, characterized by meticulous execution and rich color palettes .
Narrative and Historical Themes	Featured illustrations of Indian epics , historical events, and courtly life. Notable works like the Akbarnama and Jahangirnama detailed the reigns of Mughal emperors and significant events.
Portraiture	It refers to the creation of detailed and realistic depictions of individuals , often focusing on emperors, courtiers, and significant figures of the Mughal court. There was emphasis on realism and detail , often depicting emperors and courtiers with expressive features and elaborate costumes.
Coloring and Ornamentation	These paintings are known for vibrant color palettes using natural pigments. Gold and silver were frequently used for embellishment , adding luxury to the paintings.

7.1. Regional Schools of Art

The rise of regional schools of painting after **Aurangzeb's reign** was largely due to his conservative policies and reduced patronage for the arts, which led to the **decline of the centralized Mughal art workshops**. Many **artists who depended on the royal court for support sought opportunities in regional courts**, where they found new avenues for artistic expression. This decentralization of talent allowed regional schools to develop distinctive styles, incorporating Mughal techniques. The Rajput and Pahari courts, for instance, became **centers of artistic innovation**, benefiting from **diverse cultural influences** and blending Persian, Mughal, and indigenous Indian elements. **Regional rulers promoted art that reflected local customs and cultural identity**, contributing to the diversification and expansion of Indian art.

Pahari Schools of Painting

Sub-School	Features	Themes	Characteristics
Basohli School	It is known for its vibrant, bold colors and expressive faces ; features strong geometric patterns and	Often depicts Hindu deities and scenes from epics like the Ramayana and Mahabharata , focusing on Radha-Krishna	Uses bright primary colors and unique techniques like applying beetle wings to create a shimmering effect . Example:

	stylized forms.	love stories and other mythological narratives.	<i>Rasmanjari</i> and <i>Gita Govinda</i> series
Guler School	It is characterized by refined drawing and sophisticated use of color and shading ; acts as a precursor to the Kangra style .	Focuses on poetic and romantic themes , often depicting Radha and Krishna, royal life, and delicate courtly scenes.	Features soft colors and intricate details , creating elegant and refined compositions. Example: Guler portraits of <i>Raja Goverdhan Chand</i>
Kangra School	It emphasizes a naturalistic style with delicate brushwork , capturing human emotions and serene landscapes beautifully.	Centers around themes of Love and Devotion from texts like the <i>Gita Govinda</i> .	Known for lush greenery, gentle skies, and emotional depth . Kangra paintings are renowned for their lyrical elegance , depicting female figures with delicate facial features and graceful postures.
Mandi School	It is noted for its dramatic compositions with strong colors and bold lines; includes dynamic movement and expression .	Includes religious subjects, particularly the life of Krishna and Shiva, as well as local legends and vibrant storytelling.	Known for vibrant colors and bold artistic vision, with dynamic portrayals of deities and mythological scenes . Examples include depictions of Shiva's tandava and Krishna.

Rajput Schools of Painting

Sub-School	Features	Themes	Characteristics & Examples
Mewar School	The school features bold lines, vivid colors, and narrative clarity emphasizing expressive storytelling and cultural themes .	Depicts religious themes, particularly stories from Krishna's life , local festivals, and traditional Rajasthani culture.	Lacks perspective but excels in clarity and emotion . Examples include Ragamala paintings and Amaru Shataka.
Marwar School	It is known for its energetic compositions and rich use of color and emphasizes dynamic action and vibrant storytelling.	Commonly portrays court scenes, hunting expeditions, and local legends , highlighting the valor and lifestyle of the Marwar royals.	Characterized by vivid colors and dynamic action, often with intricate details . Examples include Marwar Ramayana and hunting scenes of Maharaja Man Singh.
Kishangarh School	It is famous for its lyrical and romantic style , often depicting divine love with elegance and grace.	Centralizes the divine love of Radha and Krishna , often set in expansive, idyllic	Known for elongated features and dreamy expressions . Nihal Chand was a prominent

		landscapes, and poetic imagery.	artist, and examples include the iconic Bani Thani and Radha-Krishna paintings .
Bundi School	It highlights picturesque landscapes and dramatic skies and integrates nature and architecture into narrative scenes.	Covers court scenes, festivals, hunting expeditions, and religious festivals , often in vibrant and detailed compositions.	Rich in color and detail, with emphasis on harmony between human figures and natural settings . Example Hunting scenes of Rao Ratan Singh.
Kota School	It is recognized for dynamic hunting scenes and vivid colors, emphasizing spontaneity and realism in portrayal .	Focuses primarily on hunting, wildlife, and courtly life, capturing the excitement and grandeur of royal pursuits and the natural environment of Kota.	Features realistic portrayals of landscapes and animals with bright colors and detailed brushwork. Examples include Kota Shikar series and landscapes of the Chambal river.

8. Sculpture and Bronze Tradition

Chola Nataraja Bronze Sculpture Art

The **G20 Leaders' Summit** held at New Delhi, featured an impressive **27-foot Nataraja sculpture**, the world's tallest representation of Lord Shiva in his dancing form.



Nataraja Sculpture at Bharat Mandapam

Key Highlights of the Nataraja Statue at Bharat Mandapam

- **Craftsmanship:** The Nataraja statue is crafted from an **Ashtadhatu** (eight-metal alloy) and weighs 18 tonnes.
- **Design Inspiration:** The statue draws inspiration from three revered Nataraja idols: the **Thillai Nataraja Temple** in **Chidambaram**, the **Uma Maheswarar Temple** in **Konerirajapuram**, and the **Brihadeeswara Temple** in **Thanjavur**, a UNESCO World Heritage Site.

- **Construction Method:** The statue was made using the traditional **Lost Wax technique**.

- **Chola Dynasty's Contribution:** The Chola dynasty (9th-11th centuries AD) played a pivotal role in the development of Nataraja's cultural and religious significance. They were devout **Shaivites**,

emphasizing Shiva worship and constructing grand temples.

Lost Wax Technique

The lost wax method involves creating a **detailed wax model**, coating it with clay, heating to melt away the wax, and filling the mold with molten metal. This technique was used to create the **intricate sculptures during the Chola period**.

The **Dancing Girl of Mohenjo Daro** and other ancient artifacts were crafted using this method, showcasing its historical significance and technical sophistication.

- **Materials Used:** Made from an **alloy of five metals**—copper, silver, gold, tin, and lead—characteristic of South Indian solid metal sculptures, differing from the hollow ones in North India.

Artistic Details and Symbolism of the Medieval Era Chola Nataraja Art

- **Cosmic Circle of Fire:** Shiva is depicted dancing within a cosmic circle of fire, symbolizing the continuous cycle of **creation and destruction of the universe**. The circle represents the cosmos encompassing mass, time, and space. It illustrates the **endless cycle of annihilation and regeneration**, reflecting the universal laws of nature.
- **Position and Gestures:** **Upper Right Hand** holds the *damaru* (drum), which syncopates the **cosmic act of creation** and marks the passage of time.
 - **The Lower Right Hand** exhibits the **Abhaya mudra**, with the palm facing outward towards the viewer, offering blessings and protection to the righteous.
 - **Lower Left Hand** extends diagonally across his chest towards his raised left foot, symbolizing spiritual grace and the achievement of enlightenment through meditation and control over base desires.
 - **Upper Left Hand** holds the *agni* (flame), representing the **force of destruction** that annihilates what has been created, complementing the sounds of the damaru.
- **Foot Position:** Shiva's right foot presses down upon **Apasmara**, the **dwarf demon** representing ignorance, signifying the overcoming of ignorance through divine wisdom.
- **Hair:** The flowing hair of Shiva, characteristic of a yogi, spreads across the **halo of fire**, adding to the dynamic and ethereal depiction of the deity.
- **Facial Expression:** Despite the dynamic and chaotic activities around him, Shiva's facial expression remains serene, described as "**the mask of God's eternal essence**," which reflects the divine calm amidst the cosmic turmoil.



A Typical Chola Nataraja Bronze Sculpture

This detailed representation not only highlights Shiva's role as the Lord of Dance but also emphasizes his function as the maintainer of the cosmic balance through the rhythmic play of creation and destruction.

9. Bhakti Movement and Literature

The Bhakti movement, whose **origin is traced to South India**, emerged between the **7th and 10th centuries**. It was a profound socio-religious movement that emphasized personal devotion to a chosen deity while avoiding rigid rituals and caste distinctions. It advocated for a **direct and emotional relationship with the Divine**.

Origins Of Bhakti

Geographical and Temporal Factors

- The Bhakti movement emerged in South India's Tamil-speaking regions between the **seventh and tenth centuries**.
 - The **Alvars** (devotees of Vishnu) and **Nayanars** (devotees of Shiva), were early proponents of this movement. These saints composed devotional hymns in **Tamil**.
- The Bhakti movement **gradually spread north to Karnataka and Maharashtra by the 12th and 13th centuries**.
 - Saints such as **Basava and Akkamahadevi** founded the Shiva-worshipping **Lingayat** sect in **Karnataka**.

- In **Maharashtra**, figures such as **Jnaneshwar, Namdev, and Tukaram** popularized the **Varkari** tradition, which emphasizes devotion to **Vithoba**, a form of **Vishnu**.
- By the **15th century**, the movement had spread to **North India**, with significant contributions from saints such as **Ramananda, Kabir, and Guru Nanak**, who promoted personal devotion and **spiritual egalitarianism**.

Socio-Economic and Religious Factors

Aspect	Details
Personal Devotion and Salvation	<ul style="list-style-type: none"> ● The Bhakti movement introduced this transformative approach to spirituality that transcended social and caste barriers, promoting an inclusive and egalitarian spiritual practice.
Direct Relationship with God	<ul style="list-style-type: none"> ● Bhakti saints like Kabir, Guru Nanak, and Chaitanya Mahaprabhu preached that God is accessible to all who seek with genuine devotion, thus democratizing spiritual practice.
Rejection of Ritualism and Priestly Intermediaries	<ul style="list-style-type: none"> ● Central to the Bhakti movement was the rejection of elaborate rituals and priestly mediation, emphasizing true devotion and personal connection with the divine. This approach made spiritual practices more accessible to common people, democratizing religious experiences and fostering direct, personal devotion.
Love and Devotion as Paths to Salvation	<ul style="list-style-type: none"> ● The Bhakti movement emphasized love (prema) and devotion (bhakti) as the main paths to salvation, encouraging personal prayer, hymn singing, and community worship. Its literature is filled with poetic expressions of divine love, highlighting this fundamental principle.

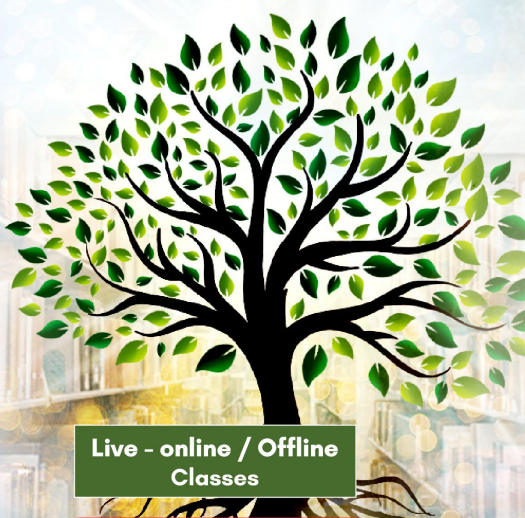
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Bhakti Literature in Regional Languages

Student Notes:

Region	Authors/Saints	Examples
Tamil	Alvars and Nayanars	<ul style="list-style-type: none"> • Alvars composed hymns in praise of Vishnu, compiled into the "Nalayira Divya Prabandham." • Nayanars composed hymns dedicated to Shiva, known as the "Tevaram."
Marathi	Sant Dnyaneshwar, Namdev, Tukaram	<ul style="list-style-type: none"> • Dnyaneshwar wrote the "Dnyaneshwari," a commentary on the Bhagavad Gita. • Namdev composed numerous Abhang in Marathi, focusing on devotion to Vithoba. • Tukaram's Abhangas emphasize pure devotion and love for God, using simple Marathi language.
Hindi	Kabir, Tulsidas, Surdas, Ravidas	<ul style="list-style-type: none"> • Kabir's dohas blend Hindu and Islamic ideas, use straightforward language, and include paradoxical statements with the Ulat Bansi method to provoke deeper reflection. • Tulsidas's "Ramacharitmanasa" is a retelling of the Ramayana in Awadhi. • Surdas's "Sursagar" depicts the life of Krishna. • Ravidas's hymns focus on social equality and devotion to God.
Punjabi	Guru Nanak	<ul style="list-style-type: none"> • The founder of Sikhism, Guru Nanak's hymns emphasize devotion to one God and social equality. His works form a significant part of the Guru Granth Sahib, the central religious scripture of Sikhism.
Kannada	Basava	<ul style="list-style-type: none"> • Basava founded the Lingayat sect and composed Vachanas advocating a personal connection with Shiva.
Bengali	Chaitanya Mahaprabhu	<ul style="list-style-type: none"> • Chaitanya Mahaprabhu's followers composed numerous hymns and songs in Bengali.

Notable Work: Ramayana and Regional Variations

Ramayana	Author	Language	Details
Valmiki Ramayana	Sage Valmiki	Sanskrit	<ul style="list-style-type: none"> • The original version, consisting of 24,000 verses divided into seven books (Kandas). It is considered the authoritative source of the Rama story, covering his life, exile, the abduction of Sita, and the battle with Ravana.
Ramcharitmanas	Tulsidas	Awadhi	<ul style="list-style-type: none"> • The 16th-century rendition, highly popular in North India, focuses on devotion (bhakti) and presents Rama as an ideal king and person. Written in poetic form, it is often recited in religious gatherings and public readings.
Kamba Ramayanam	Kambar	Tamil	<ul style="list-style-type: none"> • A 12th-century Tamil version, known for its literary beauty and poetic embellishments, includes local cultural elements and has had a

			significant influence on Tamil culture and literature , making the epic more relatable to Tamil audiences.
Adhyatma Ramayana	Traditionally attributed to Vyasa	Sanskrit	<ul style="list-style-type: none"> Part of the Brahmanda Purana, this version provides a spiritual and philosophical interpretation of the Ramayana. It emphasizes Rama's divine nature and includes teachings on devotion and spirituality, presenting the epic from a mystical perspective.
Bhavarth Ramayana	Sant Eknath	Marathi	<ul style="list-style-type: none"> A devotional and philosophical rendition written in the 16th century, it makes the Ramayana's teachings accessible to Marathi speakers, emphasizing moral and spiritual lessons and encouraging personal devotion to Rama.
Jain Ramayana	Various Jain scholars	Prakrit, Sanskrit, regional languages	<ul style="list-style-type: none"> Jain versions, such as the Padma Purana by Ravisena, present Rama, Lakshmana, and Sita in a manner that aligns with Jain values and principles. These texts focus on reinterpreting and moralizing the narrative within a Jain framework rather than making a historical assertion about their religious identity.

Impact and Influence of Bhakti

Social Reforms: Challenge to the Caste System and Promotion of Social Equality

- Equality Before God:** Bhakti saints emphasized that in the eyes of God, all human beings are equal. This fundamental tenet of the Bhakti movement directly challenged the hierarchical structure of the caste system. For instance:
 - Kabir:** A prominent Bhakti poet, Kabir **vocally opposed caste discrimination**. He proclaimed that **true devotion to God does not recognize caste distinctions**.
 - Ravidas:** Born into a lower caste, Ravidas used his devotional songs to **advocate for social equality and criticize caste-based discrimination**. His poetry often highlighted the idea that spiritual purity and devotion are far more important than one's caste.
- Rejection of Rituals and Priestly Intermediaries:** The Bhakti movement's rejection of elaborate rituals and the mediation of priests was a significant step towards social equality. By advocating for direct personal devotion to God, **the movement diminished the control of the priestly class**, which was traditionally dominated by the higher castes.
 - Guru Nanak:** The founder of Sikhism, Guru Nanak emphasized the oneness of God and the brotherhood of mankind. He preached against the caste system and ritualistic practices, promoting a direct and personal relationship with the Divine.
- Inclusive Community Practices:** Bhakti **gatherings and practices were inherently inclusive**, bringing together people from different castes and backgrounds to participate in communal worship and singing of devotional hymns.
 - Ramananda:** A Bhakti saint who was **instrumental in bridging the gap between the North and South Indian Bhakti traditions**. He accepted disciples from all castes, including the lower castes, thus promoting an **inclusive spiritual community**.
- Promotion of Vernacular Languages:** The use of vernacular languages in Bhakti literature made spiritual **teachings accessible to a broader audience**, including those who were not literate in Sanskrit, the language of the elite.
- Legacy and Impact:** The **egalitarian principles** of the Bhakti movement influenced later social and religious reforms. The movement's emphasis on equality and direct devotion contributed

to the formation of new religious traditions like Sikhism, which continued to challenge caste-based discrimination.

Student Notes:

Prominent Bhakti Saints in News

Saint	Birth and Early Life	Teachings and Contributions
Ramanuja	<ul style="list-style-type: none"> Born around 1017 in Sriperumbudur, Tamil Nadu. He began his theological study under Advaita Vedanta but developed his own philosophical system. 	<ul style="list-style-type: none"> Established the Vishishtadvaita (qualified non-dualism) school of Vedanta, promoting bhakti as a means to attain moksha. His major works include the Vedartha-Samgraha, Sri Bhashya, and Bhagavad Gita Bhashya.
Shankaracharya	<ul style="list-style-type: none"> Born around 788 CE in Kalady, Kerala, he mastered the Vedas at a young age. He renounced worldly life early and studied under Govinda Bhagavatpada. 	<ul style="list-style-type: none"> He consolidated the doctrine of Advaita Vedanta (non-dualism), his key works include commentaries on the Upanishads, the Brahma Sutras, and the Bhagavad Gita. He emphasized the unity of Atman and Brahman.
Ravidas	<ul style="list-style-type: none"> Born in the 15th century in Varanasi, Uttar Pradesh, into a family of leather workers, he became a renowned poet-saint and social reformer. 	<ul style="list-style-type: none"> His poetry emphasizes the unity of God and the importance of a personal connection with the Divine. His verses are part of the Guru Granth Sahib of Sikhism. He opposed caste discrimination and preached equality.

10. Sufi Movement and Literature

Historical Context of Rise of Sufism

The rise of the Sufi movement in medieval India was deeply intertwined with the cultural context of Islamic expansion and its integration with local traditions. As Islam spread through trade and interactions from the 7th century onwards, the establishment of the Delhi Sultanate in the 13th century created a stable environment for Sufi saints to thrive. **Sufism emphasized mysticism and spirituality**, aligning with existing Indian spiritual traditions like Hinduism and Buddhism.

Characteristic	Description
Mystical Union with God through Emphasis on Love and Devotion	<ul style="list-style-type: none"> Sufis seek a direct experience of the divine through Wahdat-al-Wajud, emphasizing the unity of God and creation, blurring Creator and creation distinctions. Love and devotion to God are central to Sufism, often expressed through poetry, music, and rituals aimed at evoking ecstasy and divine connection
Organization in Silsilahs	<ul style="list-style-type: none"> Sufis are organized into silsilahs (orders) that trace their spiritual lineage back to a founding saint. Each order has

	distinctive practices and teachings but shares the common goal of seeking union with God.
Establishment of Khanqahs	<ul style="list-style-type: none"> Khanqahs served as centers for Sufi activities, providing a space for spiritual guidance, communal gatherings, and charitable works. These centers were integral in spreading Sufi teachings and practices, fostering a sense of community and service.
Importance of the Pir (Guide)	<ul style="list-style-type: none"> The relationship between the pir (spiritual teacher) and murid (disciple) is central to Sufi practice. The pir guides the disciple on their spiritual journey, providing instruction, support, and blessings as a spiritual mentor.
Sama (Musical Gatherings)	<ul style="list-style-type: none"> Some orders, like the Chishtis, used music and poetry to induce spiritual ecstasy, a practice known as sama.

Prominent Sufi Orders in India

Order	Name of Founder	Key Teachings	Famous Saint
Chishti Order	Khwaja Moinuddin Chishti	Emphasis on love, tolerance, support for the poor, use of music (Qawwali) and poetry to induce spiritual ecstasy	Nizamuddin Auliya, Baba Farid
Suhrawardi Order	Baha-ud-din Zakariya	Synthesis of spirituality with social service, community welfare, and political involvement	Baha-ud-din Zakariya
Qadiri Order	Abdul Qadir Jilani	Strict adherence to Sharia, focus on Sufi rituals, harmonious blend of legalistic piety with spiritual devotion	Syed Ghaus Ali Shah
Naqshbandi Order	Khwaja Bahauddin Naqshband	Silent dhikr (remembrance of God), orthodox Sunni Islam practices, purification of the heart and mind	Sheikh Ahmad Sirhindi (Mujaddid Alif Sani)

Influence on Society and Culture

Interfaith Dialogue

- Sufi saints engaged in **meaningful dialogue** with Hindu mystics, leading to a **fusion of spiritual ideas and practices** that enriched the spiritual landscape and contributed to syncretic traditions. While **Bhakti had older roots**, its **interaction with Sufism** emphasized personal devotion to God and **challenged caste hierarchies**. Like Sufism, Bhakti stressed love and devotion as paths to spiritual fulfillment.
- Saints like **Kabir** drew from both traditions, advocating a universal spirituality that transcends religious boundaries.

Cultural Integration

- Sufi practices emphasized equality and brotherhood, appealing to people of diverse backgrounds and faiths. **Sufi khanqahs and dargahs**, such as those established by

Nizamuddin Auliya in Delhi and Khwaja Moinuddin Chishti in Ajmer, served as centers of social interaction and community support, promoting unity and mutual respect.

Student Notes:

Literature and Poetry

- **Emergence of Devotional Poetry:** The Sufi movement greatly enriched the literary landscape by promoting a tradition of devotional poetry and music. Sufi poets used **vernacular languages** to make their teachings accessible to the common people. The themes of love, divine union, and the inner journey toward enlightenment are found in all Sufi works.
- **Impact on Language and Culture:** Sufi poets enriched regional languages by writing in local dialects. Amir **Khusro** played a pivotal role in developing **Urdu and Hindavi, incorporating Persian styles**. His introduction of the "Ghazal " and "Qawwali " helped establish Urdu as a key language of poetic expression, impacting the literary landscape of the Indian subcontinent.



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Aditya Srivastava

16

in **TOP 20** Selections in **CSE 2023**

from various programs of **Vision IAS**



2
AIR

**Animesh
Pradhan**



5
AIR

Ruhani



6
AIR

**Srishti
Dabas**



7
AIR

**Anmol
Rathore**



9
AIR

Nausheen



10
AIR

**Aishwaryam
Prajapati**

39
Selections

in **TOP 50**

in **CSE 2022**



1
AIR

**Ishita
Kishore**



2
AIR

**Garima
Lohia**



3
AIR

**Uma
Harathi N**

1
AIR



SHUBHAM KUMAR
CIVIL SERVICES
EXAMINATION 2020



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Apsara Arcade, 1/8-B 1st Floor,
Near Gate-6 Karol Bagh
Metro Station

DELHI

MUKHERJEE NAGAR CENTER

Plot No. 857, Ground Floor,
Mukherjee Nagar, Opposite Punjab
& Sindh Bank, Mukherjee Nagar

GTB NAGAR CENTER

Classroom & Enquiry Office,
above Gate No. 2, GTB Nagar
Metro Building, Delhi - 110009

FOR DETAILED ENQUIRY

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PUNE



RANCHI