CHAPTER IV

RECONSTRUCTION OF INDIAN SOCIETY
4.1 THE PRINCIPLES OF SOCIAL RECONSTRUCTION OF SOCIETY

Reconstruction of society connotes elimination of social scum and defects, to prevent the degradation and degeneration of a society. It aims at purging the society so as establish peace, stability and prosperity.

In the preceding chapters I have made an earnest effort to explore the causes and consequences of Indian state of affairs from the beginning of Indus Valley Civilization to the prominent current crisis in the socio-Cultural spheres. In this chapter, I have ventured to formulate and present principles of social reconstruction as a consequence of my research.

In the 21st century various countries are setting up goals, equipping themselves to emerge successfully in the international arena in aspects of social security, economy, military strength, science and technology etc. In such an environment, India is not lacking behind. India's total software exports in 1983 were only $12 million, in 17 years it multiplied 500 times and now India is being recognized around the world as a major IT power.¹
India’s per capita income has doubled over the past 20 years. The World Bank estimates that India will become the fourth largest economy in the world by 2020.²

Despite this progress, India is unable to achieve its full potential; India is grievous suffering from multitude of turbulences both at domestic and external level.

**Domestic problems**

India is a caste and communal ridden society owing to this vast amount of potential is being wasted. These have become a prominent source of tensions, and sectarian violence. Casteism and communalism have kept India divided into various watertight compartments, according to the census 2001 India has 6 major religious communities³ and has 2399 backward classes out of which 837 are most backward classes⁴ In such great diversity it is difficult to hold all together. We have to bind the varieties into one solid power, so that we can achieve the imagined. We have to ban all parties based on caste and community. Caste titles should be scraped, reservation should be based economic factors, and all those who are below poverty line should be the real claimants to reservations. Serious efforts should be taken to bring the down trodden to the main stream of society. Ultimately the caste reminding privileges should be annihilated. No political party should be allowed to quote

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exclusive welfare of the downtrodden as the agenda of election manifesto, as welfare of downtrodden should be the base imbedded in agenda of welfare programmes of government irrespective of political parties.

To counter communalism, sincere steps are to be taken to spread public awareness on secular lines. Differences among religions are bound to their as they are outcomes of different circumstances. We should not allow the fundamentalists to spread bigotry by projecting their religions to be separate and unique than other other religions. Government should take quick decision to bring all religious institutions such as Temples, Mosques and churches etc. under supervision of special independent body to check the sprout of bigotry and fundamentalism. More emphasis should be laid on celebration of secular festivals such as Independence Day, Republic day; a special grand event should be organised to remember the sacrifices made by our Martyrs, so as to remind citizens at what cost they got freedom. Such festivals will move citizens to introspect and question themselves, their role in nation building.

Despite possessing the world’s largest cadre of agricultural scientists, we have not been able to extend the momentum of Green Revolution to other regions and crops and to update the
scientific practices of our farmers to levels comparable with most other nations.\textsuperscript{5}

Growing Population is a massive burden on our nation; India is the second most populous country in the world sustaining 16.7% of world population on a 2.4% of the world's surface area.\textsuperscript{6}

Population of India was 36 crores in 1951, 102.70 in 2001\textsuperscript{7} At present India's population is approximately more than 110 crores it is steadily increasing every year. India produces population equal to that of Australia every year.\textsuperscript{8} Although it is difficult to accurately predict population growth rates 20 years to the future, it is expected that this number to rise by another 300-350 million, in spite of continuous efforts to reduce fertility rates. By 2020 this the total population would raise to about 1330 million.\textsuperscript{9} Increased levels of population has posed one more giant monster called poverty, which is the mother of all maladies in India and world more than 25 crores of population leave below poverty line World\textsuperscript{10} heavy pressure of population, inequalities, regional disparities, under development, low per capita income and inflation have contribute to the tremendous growth of poverty.

We have to seriously contemplate about this problem, as already we have a large number to feed. According to Human development report India ranks 127\textsuperscript{th} place in Human
Development Index, where as On top of the HDI list are the Nordic countries -- Norway at 1 and Iceland at 2. The United States is at 10 and China well above India, at 85. Among India’s neighbours, Sri Lanka is way ahead at 93, with an HDI value of 0.751.\textsuperscript{11}

Population of world too is growing at alarming rate, in this concern Nobel Price winner Amartya Sen said "It took the world population millions of years to reach the first billion, then 123 years to get to the second, 33 years to the third, 14 years to the fourth, 13 years to the fifth billion, with a sixth billion to come, according to one UN projection, in another 11 years."\textsuperscript{12} We have to gauge the severe impact of growing population on our nation and chalk out necessary plans, like china we have to implement one child policy irrespective of community concerns. We are one nation and we have one constitution, to unite Indians into one bond, we need uniform civil code for all, this is the utter need of our nation, there should not be two different judgments based on religions or castes. History provides ample of examples, that whenever there existed inequalities, crisis and civil wars have resulted. We have to realize that in society fission and fusion can never go together. We may have affiliations to different sects but above all we are Indians. India is our mother, nationalism should be our religion and Indian Penal Code (IPC) should be our holy
scripture. One of the great of India freedom struggle Dadabhai Naoroji rightly said: "... I am an Indian and owe duty to my work and all my countrymen. Whether I am a Hindu or a Mohammedan, a Parsi, a Christian, or of any other creed, I am above all an Indian. Our country is India and our nationality is Indian."

According to White, though India’s tremendous natural beauty and vibrant culture increased the happiness of its people, poverty, malnutrition and illiteracy pulled down the country’s ranking. Indians were primarily unhappy as a result of their inability to provide basic healthcare, food on the table and education to children. People living in contact with the environment in India were found to be happier.

Under utilization of resources, decay of cottage industries over dependence of agriculture (still 58 per cent of Indians are engaged in agriculture), lack of capital, defective educational system has, lack of entrepreneurship all these have contributed to the growing problem of unemployment. The conditions of have fallen to such an extent that India ranks as the 125th place in the ‘world map of happiness-2006’ In aspects of (health, wealth and education), the pathetic condition is that India ranks behind most
of its neighbours: China (82), Sri Lanka (93), Bangladesh (104) and Nepal (119). 16

It is really heart paining condition that smaller nations are leaving behind this great nation, Bangladesh now beats India in a whole range of social indicators in health, education and gender equality. Say whether in cricket (Bangladesh defeated India in World cup 2007) or social development it leading a head. In 1970 Bangladesh was far behind in many aspects for instance the Infant Mortality Rate (IMR) was 145 (to India’s 127) and Under-Five mortality rate was 239 (to India’s 202). But at present it is 46 per 1000 live births while India’s is 63 17 with in 36 years (1971-2007) it is showing development signs.

Japan yet another tiny country Japan which was completely razed to ashes in second World War in 1945 has emerged as Asian power with GDP (purchasing power parity) 4.025 trillion $, where as India’s GDP is 3.611 trillion $,

Singapore was founded as a British trading colony in 1819. It joined the Malaysian Federation in 1963 but separated two years later and became independent in 1965, within short period it has developed successful free-market economy, it enjoys a remarkably open and corruption-free environment, stable prices,
it's a per capita GDP equals to that of the four largest West European countries. \(^{18}\)

**North Korea (DPRK)**

(DPRK) was a colony it got independence on 15 August 1945 from Japan. After decades of economic mismanagement and resource misallocation, the DPRK since the mid-1990s has relied heavily on international aid to feed its population. But in aspects of military strength it has sidelined many developing countries. North Korea's long-range missile development, as well as its nuclear, chemical, and biological weapons programs and massive conventional armed forces, have compelled the international community into major concern. \(^{19}\)

**South Korea**

It suffered massively on the Second World War and in partition; there condition was such having three meals a day was a great achievement. But with in 60 years it has surfaced on international arena it is one of the major global player in fields of steel production, shipping, automobiles and electronics they have emerged as formidable multi national in recent years their per capita income stands at remarkable 10000 US $. \(^{20}\)
One pertinent question often strikes us, why we are lacking behind! Apart from above analyzed causes, I would like to quote the cause researched by His Excellency President A.P.J.Abdul Kalam and co author Y.S Rajan, which we all are subconsciously aware off. According to them “greater tolerance, less discipline, the lack of a sense of retaliation, more flexibility in accepting outsiders, great adherence to hierarchy, and emphasis on personal safety over adventure” are some of the causes.

Un pragmatic economic policies and red tapesim has weakened our nation to a great extent. It takes 71 days and 11 procedures to start a business in India where as it takes just 5 days and 5 procedures in United States.

All these countries got freedom nearly at the same time when India got freedom within six decades they have attained commendable heights but India is still struggling to make impact. India is not only lacking in social sectors but also in Cultural spheres, since 711.A.D India is facing cultural onslaught, spirituality, ethics and values are constantly eroding. Since 1991, after India opened its markets to multinationals there has been a drastic change in attitudes and ways of behaviours. Among all the cause media especially Television, Movie and Internet have played a decisive role, according a survey India is flooded with
108 million Television sets, and 23 million watch Indian movies a day through we can assess its impact on youth. At present we are bitten by western cultural bug, which has clouded us to believe ‘what ever comes from the west is the best’

"Too much of inactivity, too much of weakness, too much of hypnotism has been and is upon our race." 23 Swami Vivekananda rightly pointed out the cause to this turmoil that “There is no power in the universe to injure us unless we first injure ourselves,” 24. This is what exactly we are doing, we have to come out this fantasy.

Right from the beginning of Human beings, his basic need remains same Viz. Food, Clothing and Shelter; hence the objectives of social reconstruction should first target these vital necessities. Social systems are the only entities in and through which such fulfillment are possible, failing which, gives rise to maladies instability, greed, distrust, tension, violence, exploitation destruction misery, suffering and sorrow. In reconstructed social systems, these characteristics should be replaced by selflessness, love, hope, understanding, tolerance, goodwill, benevolence, help, regard, respect, sympathy, satisfaction etc. Social reconstruction implies polar transformation negative aspects in to positive, constructive Culture.
Reconstruction of India implies good institution building at all levels, especially in education, health, commerce, industry, agriculture, services, science and technology; and most important is reformed systems of governance. The World has waited for nearly six decades for India to rise to its potentials. The world and Indian citizens cannot wait for another 60 years for India to rise to its potential. The only way to rebuild India is to reverse the tide and get men and women of quality to reconquer the battlefield instead of running away from it.
End Notes

1. India Vision 2020 Planning Commission Government of India
   New Delhi DECEMBER, 2002 p.55

2. Ibid.

3. India Census 2001

4. Kaka Kalekar Commission Report to the government of India

5. Ibid. India Vision 2020 p55

6. Ibid India Vision 2020 p 29

7. Census India 2001


10. CIA - The World Factbook -- India.htm

11. The Indian Express, September 8, 2005

12. Amartya Sen "Population: Delusion and Reality, essay,


14. The Hindu, July 29, 2006


17. The Human Development Report (HDR) 2005

18. CIA - The World Factbook -- singapore.htm

19. Ibid-Singapore


22. India Today, 21st August 2006


24. Ibid p. 73
The first great expansion of European capitalism took place in the 16th century, following the first circumnavigation of the earth in 1519 to 1521. Globalization is a new term for centuries old imperialism, which was started during the era of Colonization.

In 17th and 18th century India was a major exporter in international trade, it supplied cotton textiles to Europe and Britain, with the beginning of Industrial Revolution, Britain's production drastically improved hence it wanted raw materials for its production and market for finished goods, for this to happen the British Parliament introduced the a policy of one-way free trade in 1813.A.D1 this what, today we call it as Globalization, a new name for old thing, This Economic Globalization proved to be one of the most potent cause for de-industrialization and decline of India in the past, which began on the name of free trade, in fact it was nothing but flushing Indian markets with British goods and at same time crushing India exports through high import duties, exhorbant taxes and excise duties. According to Cambridge historian Angus Maddison, in 1700 India's share of world income was 22.6 per cent, almost equal to Europe's share of 23.3 per cent at that time, which collapsed to as low as 3.8 per cent in 1952. Indian international trade was deliberately reduced
to national, later succumbed at regional level. This made way for a large dependence on agriculture, but were forced to grow commercial crops like Indigo, tea, coffee etc., which was not productive to the farmers, to top it the harassment of landlords supplemented with famines swept millions of Indians; this eventually let to migration of farmers to cities in search of jobs, it resulted in unemployment and poverty at unprecedented scale. The East India Company which started its business with 50,000 pounds, between 1784-1792 it was able to drain £1,014,000 annually from India to Britain² this is the same condition in India and third world even now, in the era of Globalization

Maddison estimates that in 1820 the GDP of the colonial India (including present-day Bangladesh and Pakistan) was about three times that of the United Kingdom.³ Inhumane policies fatally affected the social set up of Indians the crisis in the commerce rapidly spread to other quarters of social life resulting in massive poverty, chronic starvation, undernourishment, diseases, illiteracy and unemployment. The condition of Indian masses can be apprehended through the report of Lord William Bentinck in 1834 "the misery hardly finds a parallel in the history of commerce. The bones of the cotton weavers are bleaching the plains of India" ⁴
In ‘Discovery of India’ Pandit. J Nehru rightly ascribes the economic policies of British to be the basic cause poverty in India. He argued that India became progressively ruralized in the 19th century owing to the destruction of artisanal employment by British factory-made goods, which almost entirely eschewed tariff protection and did nothing to help nurture Indian industry. Having defeated India in its export markets, “after 1813 Lancashire invaded India as well.

Industrial Revolution did not benefit India as it did more than any good. Many well educated Indian today have all the praise for the British for introducing technological innovations in India like the Railways and communication etc., but the fact is these were not introduced for welfare of Indians but to crush them, as they used them to penetrate their trade in the nook and corner of India.

The Industrialized England of 18th century was a backward country in the 16th century England and in 17th century England was oppressed by misgovernment and civil war. It was the wealth drained from the plunder of Bengal enabled for Industrial revolution in England, which consequently spread to Europe, which many fail to acknowledge this fact, Ralph rightly records that “The capital derived from India may have had more to do with the progress of Industrial Revolution than Englishmen have
ever acknowledge..” 8 In the words of Maculay, ‘Treasure flowed to England in oceans; and what was lacking in England to inventions made by Watt and others was supplied by India’ 9

In 17th and 18th century India had enormous wealth. India exported a large quantities of goods in turn for gold. In the early 18th century India was a major player in the world export market for textiles but by the middle of the 19th century, it had lost all of its export market and much of its domestic market...While India produced about 25 percent of world industrial output in 1750, this figure had fallen to only 2 percent by 1900.”10 according to Bruce ‘on the average of ten years, from 1747 to 1757, £ 552,423 was exported to India, but after that year (1757) bullion was no longer exported there” 11

Pandit Nehru rightly states British deindustrialization as real the fundamental cause of the appalling poverty of India.12 It crushed the indigenous industries through enumber of taxes and external duties and obstructed the flow of new technology to Indians. British markets were closed to Indian products and finished British goods filled the Indian markets. Eventually India became a colony of raw materials for industrial England. In the same way it razed the indigenous industries of shipbuilding, metal works, glass, paper and many cottage industries down
According to Brooke Adams "The influx of Indian treasure, by adding considerably and the nation's cash capital, not only increased its stack of energy, but added much to its flexibility and the rapidity of its movements, very soon after Plassey, the Bengal plunder began to arrive in London and the effect appears to have been instantaneous, for all authorities agree that the "Industrial revolution" began with the year 1770... possibly since the World began, no investment has ever yield the profit reaped from the Indian plunder because for nearly fifty years Great Britain stood without a competitor. 13

Prof. Williamson and Clingingsmith have noted that "between 1772 and 1815 there was a huge net financial transfer from India to Britain in the form of Indian goods. The "drain resulting from contact with the West was the excess of exports from India for which there was no equivalent import" included "a bewildering variety of cotton goods for re-export or domestic [consumption], and the superior grade of saltpeter that gave British cannon an edge" Javier Cuenca Esteban estimates these net financial transfers from India to Britain reached a peak of £1,014,000 annually in 1784-1792 before declining to £477,000 in 1808-1815.14 "He also ...puts the "arguably minimum transfers" from India to Britain between 1757 and 1815, Plassey
and Waterloo, at 30.2 million sterling. Separately, Dadabhai Naoroji estimated the economic costs and drain of resources from India to be at least at 12 million per annum. According to K.T Shah annually 219.88 crore rupees was drained to England.

Like all other commentators, Maddison too has mentioned the debilitating effect of the drain of funds from India: "Another important effect of foreign rule on the long-run growth potential of the economy was the fact that a large part of its potential savings were siphoned abroad".

This 'drain' of funds from India to the UK has been a point of major controversy between Indian nationalist historians and defenders of the British Raj. However, the only real grounds for controversy are statistical. There can be no denial that there was a substantial outflow, which lasted for 190 years. If these funds had been invested in India they could have made a significant contribution to raising income levels.

The total 'drain' due to government pensions and leave payments, interest on non-railway official debt, private remittances for education and savings, and a third commercial profits amounted to about 1.5 per cent of national income of undivided India from 1921 to 1938 and was probably a little
larger before that... about a quarter of Indian savings were transferred out of the economy, and foreign exchange was lost which could have paid for imports of capital goods. These inhumane policies fatally affected the social set up of Indians the crisis in the commerce rapidly spread to other quarters of social life resulting in massive poverty, chronic starvation, undernourishment, diseases, illiteracy and unemployment. Besides the famine of 1771 swept over one third population of Bengal and Bihar, millions of Indians died. The condition of Indian masses can be appreended through the 1834, report of Lord William Bentinck “the misery hardly finds a parallel in the history of commerce. The bones of the cotton weavers are bleaching the plains of India” 18 this is the monotonous saga of poverty, deprivity and exploitation of Globalization.

Vicious circle of colonial economic policy (Free Trade) returned to in India in from of Liberalization, Globalization and Privatization (LPG) in July 1991. Hence the modern Globalization is a reincarnation of old economic imperialism, which once shattering the backbone of Indian economy.

According to World Bank “Globalization can be summarized as the global circulation of goods, services, capital, and also of information, ideas and people” 19
Globalization is said to be a process of integration of World’s economies, especially through international trade, Capital and movement of labour as well as revolution in transport and communication. Its Major Supposed benefits are

1. Growth of Indian economy
2. Competitiveness in industrial sectors
3. Development of small-scale industries
4. Reduction in poverty and unemployment
5. Capital flows and
6. Free flow of technology, but in reality, it not so pleasant and pragmatic as it appears to be, History is witness that there has not being no such instances where technologically advanced countries render their hi-tech to other countries unless it is worn-out. This true in cases of India, India has not been recipient of any hi-tech from other countries, but it has developed indigenously for e.g. cryogenic engine and Super computer. The present position of India in the global standing in science and technology is due to sheer hard work and determination of Indian scientists. Technology can be rated in to three classifications: Hi-tech, Intermediate and Zero. The technology which these developed countries infuse in the third world is often rated as zero technology. If Globalization intends to exchange of ideas, then what do does Intellectual property rights by world powers stand for?
Globalization appears to be a systematic sketch worked by capital countries to exploit the third world. One prominent difference between earlier phase of imperialization and current Globalization, is that earlier the flow of capital was either for exchange of goods, services or investments, but now it in the form of speculative money, which flows in and flows out easily destroying economies of countries, for e.g. In 1996-97 East Asia massively suffered net reverse capital flow of $ 105 billion, it shattered the economies of Indonesia, Korea, Thailand and Philippines causing their GDPs drop between 5 to 16%.20

In the name of Globalization, the rich Capitalist countries of Europe, North America and Japan, press for a ‘free market economy’ assuring economic growth, they insist on that economy must be free from government intervention only to safe guard their selfish interests.

The period between 1945 to 1970 is often referred as ‘Golden age of capitalism’ because after the II World War it allowed America to emerge strong as industrial power. In the process of rehabilitating the crumbled economies of Western Europe, and Japan, America started Industrialization of East and south East Asia.
In November 1973 the oil producing countries (OPEC) hiked the oil prices, which resulted in a crisis in all developing countries, excluding Japan, this gave rise to unfair trade. The economic policies were so designed that facilitated cheap export of raw materials to developed countries at the same time price was hiked on import commodities. In such circumstances the developing had no option other than borrowing money from these countries and western banks. Further the interest price of lent money was hiked in 1980, thus began the rising debt of third world countries. India fell in to the debt trap in late 1980s and 1990s\(^\text{21}\) and in 1991 it became bankrupt. On the other side, between 1980 and 1992 the net earnings of World bank rose over 172% to over $1.6 billion. The accumulated retained earnings of the World Bank alone amounted to $ 14 billion.\(^\text{22}\)

There has been no growth in Indian economy From July 1991 to Nov 1996 92555 crores was expected to flow into India but less than 50 % of the expected the money came through hard-money i.e. invested in share market. According to the R.B.I from 1991 to 1989 capital inflow was 1, 400, 53 crores but at the same time there was capital flight of 13930 crores in the form of dollar. It is evident that the capital flow is not two ways but one way i.e from third world countries to capitalistic rich countries of the world.
LPG has not resulted in healthy competition; on the contrary it led to the reindustrialization and surrenderance of native industries to Multinational firms. LPG has ultimately led to shut down of many small-scale industries in India, which has aggravated poverty and unemployment in the nation. Since globalization inequalities between the countries have increased. The five largest multinationals, mostly American, together earn more in a year than all the domestic earnings of India, Pakistan, and Bangladesh put together. The income gap between the fifth living in the richest countries and the fifth living in the poorest jumped from from 30:1 in 1990 to 71:1 in 1997 alone.

Inequality between countries has been characterized by two divergent trends in recent decades. The gap between the richest and the poorest countries has progressively widened as a significant number of countries are falling further behind compared not only to industrial countries but to other developing countries. The income distribution between countries has consequently worsened.

According World Bank report-2000, the share of the population in poverty has declined for developing countries as a whole (from 28.3% in 1987 to 24% in 1998 based on $1/day and
from 61% in 1987 to 56% in 1998 based on $2/day) and in all developing regions except Sub-Saharan Africa and Eastern Europe and Central Asia.

Declines have been pronounced and sustained over a longer time period for the most populous developing countries. For example, the incidence of poverty in India measured by the official poverty line fell from 57% in 1973 to around 35% in 1998, whereas the incidence of poverty fell from 60% to 20% between 1985 and 1998 for Indonesia. More than 40 developing countries with 400 million people have had negative or close to zero per capita income growth over the past thirty years. And the absolute numbers of poor have continued to increase in all regions except East Asia and the Middle East.²⁵

A study estimates that an increase in the ratio of trade to GDP by one percent raises the level of income by one-half to two percent²⁶ According to the Global Development Finance 2005, World Bank India continued to rank eighth among the top ten debtor countries of the world (Table 6.15).²⁶
As result of all such polices both international and national the present India’s eternal debt has raised by $6.2 billion to $142.7 billion at the end of December 2006. India’s debt has increased from $136.5 billion (Rs 6,27,112 crore) at the end of September to $142.7 billion (Rs 6,32,051 crore) as on 31st December 2006. And inflation rate has risen from 3.60 in 2006 to 6.46, in 2007 28

**Spiritual Globalization**

As a result of selfish economic polices, poverty communalism, terrorism etc. have turned earth into crises. Earth today is definitely not a place of peace and prosperity. Since centuries enlightened men and prophets struggled hard to make World a better place for peaceful coexistence by right full living,
but those religions have become a major cause for escalations among religions. All religions may appear to be different only by eternal appearance but at core all religions have same humane ideals; for e.g. Hinduism: "One should never do that to another, which one considers undesirable for one self" (atmanah pratikulani paresam na samacaret-Mbh V:XV.17) \(^{29}\), Jainism: One should treat all creature’s in the World as one would like to be treated, Buddhism: Treat not others in ways that you yourself would find hurtful (Vana Varga, 5-18), Christianity: In every thing, do to others as you would have them do to you; for this is the law and the prophets (Mathew, 7: 12), Islam: None of you truly believes until he loves for his brother what he loves for himself\(^{30}\). Thus all religions preach only two things rightful living and God realization.

Of all religions the embedded nucleus is spirituality, which degenerated into rituality and religion. One major drawback of all human beings in all societies has always been a strong tendency to deviate from the core teaching of the prophets, instead have chosen to stay with the superficial aspect of their religion. The central aim of the missionaries since beginning has always been to convert the indigenous people to their own ideology usually by threat and luring them by monetary benefits, thus betraying the very purpose of their prophets. Like clothes mere change from
one religion to another does not solve the problem of individual in particular and humanity in general. No religion is flawless nor absolutely perfect, dissimilarities are bound to be there as all religions are emergent of strong socio-geographical conditions, hence no single religion cannot be emphasized for emancipation of Humankind, although central teachings of all religions are same. Rig Veda rightly states that “Ekam sad vipra bahudha vadanti” \(^{31}\) which means the Supreme Being is one and ways to attain or approach him or her are many. If World peace has to be established, this ultimate truth has to be realized.

The World has witnessed economic and religious - globalization, which has shattered peace and holocaust and created turmoil in the human society. The religions which were aimed to unite people under one bind have in fact created a wide trench between communities and have become root cause for all turmoil and terror in the world. Religions have created mammoth barriers since beginning of religion, if mankind has to survive on this planet spread of spirituality is in evitable. Spiritual Globalization is created when certain groups spreads ideas or ideologies to the rest of the World and impose their own way of life. The need of the hour is not economic globalization but globalization of spirituality, which can hold human race by a single cord.
Globalization should be ‘a concept of shared value, a global family that we can co-exist with each other peacefully and harmoniously, to appreciate and embrace each other and to bring peace and harmony to this World. Global unification must be based on the realization of practical Global ethics, based on realization of practical values. Prof B.P.Siddharashrama, suggests five basic principles as means usher spirituality all over the globe v.z

1. Self realization
2. Religious Amity and Meta-religious Consciousness
3. Reconstruction of Human society on Spiritual Basis
4. Global peace and Harmony
5. Realization of the lord in the entire creation.  

If mankind has to survive peace is inevitable, as there is nothing greater than humanity, Lord Sri Krsna in Mahabharata proclaims” To you, I declare this holy mystery, there is nothing nobler than humanity” (Guhyam brahma tad idam vo bravini Na manusat srestitaram hi kincit )- Mahabharat XII, 300-20)

Lack of Cultural tolerance is what makes way to fundamentalism, which is a radical refusal to accept the other. Religion is the greatest threat that faces our world.
It is utter important for us to return back to our very source of spirituality—the innate spiritual powers to awaken and to be awakened. This spiritual home, which is our mind, is the ultimate refuge of all lives, and also the basic foundation for all achievements and actualization in life. I believe in globalization of spirituality caring for life with spiritual values will be the only way.
End Notes


2. David Clingingsmith, Jeffrey G. Williamson, India’s Deindustrialization in the 18th and 19th Centuries (Harvard University August 2005). P 11

3. Ibid P.9


5. Ibid P.12.


7. Opcit, Nehru P.295-297


9. Opcit, Quoted in L.L. Rai. P.324

10. Opcit, India’s Deindustrialization in the 18th and 19th Centuries, in preface.

11. Opcit, L.L. Rai. P 320

13. Brook Adams, The Law of Civilization and Decay (1928) Quoted by Kate Mitchel: India (1943) PP, 259-60

14. Opcit, India’s Deindustrialization in the 18th and 19th Centuries. P. 9


17. Opcit, India’s Deindustrialization in the 18th and 19th Centuries. by Maddision .P. 20.


21. Ibid.

22. Ibid P.10
23. Ibid

24. World bank report-2000 P. 4

25. Ibid, P.5


27. Economic Survey 2005-2006 P130 and http://indiabudget.nic.in


31. Op cit, B.P.Siddhasrama ed. Global Spiritualism P.64

4.3 ART, ARCHITECTURE AND CULTURE

Art and Architecture forms concrete integral base of Indian culture, According to Anni Besant “Indian art is a blossom of the tree of the divine wisdom, full of suggestions from words invisible, striving to express the ineffable, and it can never be understood merely by the emotional and the intellectual only, in the light of the spirit can its inner significance be glimpsed.”

Indians artists never built massive structures for mere spectacle it was indeed an expression of the ‘Spirit’ of the soul in artistic form of physical art. The Western artists see nature with their eyes and judge art by intellectual and aesthetic standards. The Indian seeks truth in his inner consciousness and judges of its expression by metaphysical and imaginative standards. Art for him is not to please, but to manifest.” ¹

For an Indian artist his work implied great devotion and dedication rather mere profession, it was realization of ideal in to physical beauty. Shilpashastra’s imply that artist have understood Atharvana Veda and 32 Shilpashastras and Vedic mantras. The artist’s were supposed to be men of character and no sluggard.² Agni Purana, also states that, the night before

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undertaking a great work, artist was supposed to pray to invoke deities to guide him in his undertaking. Ancient artists would meditate for month’s even years before venturing their mission. Hence Indian Art was manifestation of spiritual and intuitive idea into a physical reality. Indian art is a vivid expression of unity in diversity founded in spirituality.

Sri Aurobindo rightly points out that “All Indian art, is a throwing out of a certain profound self vision formed by a going within to find out the secret significance of form and appearance, a discovery of the subject in one’s deeper self, the giving of soul form to that vision and a remoulding of the material and natural shape to express the physic truth of it with the greater possible concentration rhythmic unity of significance in all the parts of an indivisible artistic whole”

Great Rishis and Devas have been great artists; the authorship of some of our art traditions is traced to great sages. The very names given to some of the Deities show how much emphasis was laid upon this aspect of Art. All art expressions in India have a spiritual background for e.g. Nataraja is the arch-dancer, Ranganatha means the stage manager. Unlike modern artists, Indian art is not made by a named artist, but by the artist, incarnated in numerous nameless individual. Art pervades every aspect of Indian life. E. B. Havell says, "Indian Art is always
super ably decorative. "The best Indian Sculpture touched a deeper note of feeling and finer sentiments than the best Greek. There is in this art a depth and spirituality which never entered into the soul of Greece." 4 The legacy of Indian Art and Architecture spans from the beginning of Mesolithic period but concrete evidences are traced from Indus Valley Culture. Regarding Indian art Will Durant says "India has been creating its peculiar type of beauty in a hundred arts. The record is broken and incomplete, not because India ever rested, but because war and idol-smashing ecstasies of Moslems destroyed uncounted masterpieces of building and statuary, and poverty neglected the preservation of others"5 The ruins of Harrapa and Mohenjodaro exhibit remarkable skill in art and architectures; their cities were constructed on a definite blueprint. The city was fairly big and beautiful planned skillfully. The main streets were broad and varied from 9 ft to 34 ft in breadth. Some times they ran straight as far as ½ a mile, and cut each other at right angles, dividing the city into rectangular blocks. The houses of the city were made out of mud as well as burnt bricks. Most of the houses had two or more storeys. Plain bricks were used for pavements. Every house had a separate kitchen, dining hall, bedroom, toilet, bathroom and a well. They had a perfect under ground draining system. Its sanitation and water management, for instance, were of such a level that one wishes our municipal corporations would
follow them today. They also built Great Bath which was 180 ft long and 108 ft wide with 8 ft thick wall, in the center of it exists a swimming pool which is 39 ft long, 23 ft wide and 8 ft deep with the facility of water discharge through a large drain. The Harrapa city comprised of two blocks with an area of 55x43 mts each block has 6 storage halls (granaries) measuring 15x6 mts externally with floor air ducts covered. These people were technically more advanced than their contemporaries. In brief they enjoyed all the luxuries and comforts of a highly developed municipal life.

The bronze image of a dancing girl, terracotta figurines especially the figure of Shakti and seal no. 420 (depicting Shiva) stand testimony to their artistic culture. The images of male and female reveal their precision in anatomical details of these people. Both male and female were found of gold and ornaments, such as hairpins, earrings, nose rings, necklace, pectorals, bracelets, bangles, finger rings, and anklets. They also made terracotta models for the amusement of their children Viz. monkeys, cattle with movable heads, toy carts and whistles shaped like birds. The testimony of these archeological remains can bewilder any modern artist in regard of their remarkable advancement in the field of Art and Architecture.
The Mauryan period

The Mauryan period witnessed remarkable progress in the field of Art and architecture; the artistic marvels can be divided into Rock edicts, Pillar edicts, Caves, Stupas and Palaces which provide valuable information of this epoch.

In west the Rock Edicts of Shahabuzgiri (Pehwar dist.) and Mansehra (Hazara Dist.) reveals that Mauryan culture had spread up to Khandar, Kabul Herat and Baluchistan. The Rummindei Pillar inscription and Lumbini Pillar Edict show his empire spread up to Nepal. Ashoka founded new cities at Srinagar and at Nepal. He also built a magnificent palace at Pataliputra. According to Buddhist traditions he built 84000 stupas at various places of his vast empire. The famous Sanchi Stupa at Madhya Pradesh is an outstanding piece of workmanship. It is 56 ft high with diameter of 110 ft, its carvings on the railings and gateways reflect the mundane activities of man. According to V.A.Smith “It should be difficult to find any country an example of sculpture superior to or even equal to this beautiful work of art”. During this period was highly developed the walls of rock cut caves in Barabar and Nagarjuna hills exhibit the awesome art of polishing, which reflects like mirror. The Topara Pillar of Ashoka reflects the art of engineering of this period. This Pillar was transported by Feroz Shah Tughlaq from Topara to Ambala that required the labour of 8400 men and x42 wheeled cart. According to Rawilson, Indian
art in Mauryan times” reached a standard of technical and artistic perfection unsurpassed say perhaps in Athens, anywhere in the ancient world up to that time”

**School of Arts**

**Ghandhara:** The art, which evolved in the region called Ghandhara or modern Khandar in Afghanistan, is called as Ghandhara School of art. The school of Gandhara, which was more less contemporary with the schools of Mathura and Amravati, developed and reached its zenith in the northwest frontier zones, especially in Afghanistan and in the area now known as Pakistan. During the time of Kushana King Kanishaka it gained prominence and patronage. This art is reflection of amalgamation of Persian, Greek, Roman Saka and Kushana art. It is also called as the Buddhist Art of Ghandhara because it produced marvelous images of Buddha and the Bodhisattvas. The important places of Ghandhara Art were at Jaladad, Hadda and Bamiyan in Afghanistan and Peshwar Dist. in Pakistan.

**Mathura:** Mathura stands on the river Jumuna in western Uttar Pradesh. Mathura art evolved at Mathura, which was an important place of art during Kanishka period. Kanishka beautified this place with statues, sculptures, and monastries.
The well known masterpiece of this period is the statue of Kanishaka, besides the statues of Buddha, the idols of Vishnu, Shiva surya, and Jain Tirthankaras were produced which indicates that other religions than Buddhism were tolerated. Kanishka built many building at Peshwar the prominent being the Bronze Tower called as Shah Ji Ki Dehri. He also founded a city, Kanishkapura that was near Baramulla and Sirsukh at Taxila.

Amravati This art developed on the banks of river Krishna in Andhra Pradesh. It was a place Buddhist activity. Chinese traveller Hiuen Tsang is believed to haves studied the Buddhist scriptures here. The Amravati Stupa in Guntur dist. contains the relics of Buddha; it houses the beautiful description of the life history of Buddha. The scenes depicted at Amaravati are complex and lively, The works at Nagarjunakonda and Amaravati are the out come of the fusion of metaphysical and tactual reality of Indian artists, its unique balance gives Indian art a special place in the history of world art.

Ajanta and Ellora Caves

At a distance of 60 miles from Aurangabad the astonishing Caves of Ajanta are situated which are 30 in number The caves have magnificent paintings vividly describing the unique events in
the life of Buddha, his birth, renunciation, enlightenment, his first sermon at Saranath and his demise.

In Ellora there are 12 Buddhist, 17 Hindu, and 5 Jain caves. These caves were chiseled out of solid rock; almost perpendicular cliffs to a depth of a hundred feet. These caves are elaborately decorated with columns, galleries, and shrines. The caves of India are the most singular fact about Indian art they serve to distinguish it from that of other civilizations. Rock-cut temple at Ajanta and Ellora are, 164 ft. deep, 109 ft. wide, 98 ft. high. Est. 200,000 tons of rock excavated, reputedly using 1" chisels over a span of nearly 100 years. Ellora's Kailasantha cave temple remains one of the true "wonders" of the world of art and a unique monument to Hindu devotion. The finer subtle carving of the temple is beyond description.

The Gupta Art

Gupta period was the Golden Age of Indian Art - of splendor and of the most flourishing artistic resurgence to occur in India. The Guptas evolved indigenous art. During this period new impetus gained in the field of Art, Architecture Painting, Sculpture and creative arts touched new heights during this period, it was a period when Indian art was at its best The Guptas were dedicated to Hindu Trinity of Brahma, Vishnu, Maheshwara. but were
cordial to Buddhism. They built many monuments dedicated to Vishnu, Shiva, Parvati, and Buddha. The survived temples of this period are:

The Vishnu temple at Tigawa in the Jabalpur dist. The Dasavatara temple at Devgraha in Jhansi dist, the walls of the temple beautifully depict the stories of Rama and Krishna. The Shiva temple at Kho is a beautiful ElsaMukhi Lingam Shiva temple at Bhumara. The Parvati temple at Nachna-Kuthara, Bhitargaon temple at Khanpur, Katara Keshav Dev temple at Mathura. Buddhist shrines at Sanchi and Bodhgaya. The eye-captivating paintings of Ajanta and Bagh caves in Gwalior and the Rockcut chambers of Sigiriya in Sri Lanka belong to this period. A Buddha statue at Saranath is regarded as the noblest creations of Gupta sculpture.¹³

Gold and Silver coins bearing the figure of Goddess Laxmi or Durga or Saraswathi and image of the King were in circulation which reflect the prosperity of the empire. The huge iron pillar at Delhi and the copper statue of Buddha at Nalanda are the exquisite wonders of metallurgy of this period. The iron pillar near New Delhi is an outstanding example of Gupta craftsmanship its total height inclusive of the capital is 23 feet 8 inches. Its entire weight is 6 tons.
In the realm of sculpture and painting Gupta art marks the highest reach of the Indian genius. Its influence radiated over India and beyond. By the end of the Gupta period the whole region of South East Asia had been deeply influenced by Indian thought and custom especially in Indian religion. Its keynote is balance and freedom from convention. It is thoroughly Indian in spirit and is marked by classic restraint, a highly developed taste and deep aesthetic feeling. Its ideal was the combination of beauty and virtue. Notable panels such as the Gajendra moksha, Vishnu reclining on Ananta, undoubtedly rank among the best specimens of Hindu sculpture. Samudra Gupta issued no less than eight types of gold coinage of great artistic value. Referring to the coin, which shows Samudra Gupta with the Veena on the observe and Lakshmi on the reverse, Percy Brown says: 'the excellent modeling of the king's figure, the skilful delineation of the features, the careful attention to details and the general ornate ness of the design in the best specimens constitutes this type as the highest expression of the Gupta numismatic art. 14 Dr. Ananda Coomaraswamy, regarded Gupta art as the: "flower of our established tradition, a polished and perfect medium, like the Sanskrit language, for the establishment of thought and feeling. Its character is self-possessed, urbane, at once exuberant and formal...Philosophy and faith possess a common language in this
art that is at once abstract and sensuous, reserved and passionate."15

Post Gupta Art

During the six centuries following the Gupta Age (A.D 600-1200) the chief interest in the history of Indian art was centered on the evolution of different types of temple architecture. A number of temples were constructed. The grandest example of Orissan architecture is the famous Sun temple of Konarak, a symphony in stone, constructed during the reign of Narasimhadeva (1238-64). The temple was conceived on a gigantic scale and was intended to be an architectural replica of the chariot of the sun being whirled along through the heaven by seven stately horses. Around the basement of the temple are twelve giant wheels with beautiful carvings. At the main entrance are two caparisoned steeds straining to drag the chariot through space. The whole building is ornamented with exquisite sculptures presenting an alluring pageant of sculptured magnificence. No wonder, Abul Fazl was struck by the grandeur of the temple and wrote in his Ain-I-Akbari that “even those whose judgment is critical and who are difficult to please stand amazed at the sight.”16
Khajuraho art Hindu artists accepted the sensual and erotic as integral part of life, and death with them accordingly in their carvings, paintings and writing. To some Western eyes, used to Victorian standards, the results may appear offensive, but these have a calm dignity far removed from the more self-conscious efforts of lesser artists. The idea connected with sex symbolism in Hindu art and rituals are generally misinterpreted by those who take them out of the environment of Indian social life. In the Upanishads sexual relationship is described as one of the means of apprehending the divine nature, and throughout oriental literature it is constantly used metaphorically to express the true relationship between the human soul and God. The words of Sir Monier-Williams are very applicable to the whole question of sex symbolism in Indian religious art: "In India the relation between the sexes is regarded as a sacred mystery, and is never held to be suggestive of improper or indecent ideas." 17

South Indian Art

Indigenous art can be found in south India, in fact south India hosts admirable amount of monuments of ancient Indian culture because too some extent it able of protecting itself from manic Muslim rulers. South Indians were very great patrons of art and architecture as consequence they produced some of marvelous specimens of Indian art which defies description
Chola Empire

Chola dynasty ruled from 907 to 1053 in south India. The period was one of comparative peace and prosperity, and saw the production of a considerable amount of notable art. Stone and metal were used as art materials throughout the long history of Cholas. The magnificent temples, which were built in south Indian cities, were not only religious centers, but also as factors in the economic and social unification of the religion. Temples were built in exaggerated manner, rising up very steeply from the plinth to a lofty pyramidal tower ending in a wide cupola. The temple of Shiva at Tanjore, has a tower of 190 feet high rising from a 180 foot base. The tower is surmounted by a slab weighing eighty tons. The gopura, or main doors, also assumed great importance taking on a monumental quality under the succeeding Pandya dynasty. The great temples of South India are marvels of massive construction. All of the southern kingdoms fell before the Moslem invasion of the 14th century. The Muslim invasion in India and their iconoclastic zeal snapped further development of art and gradually choked its perennial flow of inspiration. Because art in all phases thrives only in peace and security. The Meenakshi temple, is a spectacular pastiche of South Indian architecture, the shrine housing the deity dates...
from the 12th century. According to the great Indian historian R. C. Majumdar (1888-1980): "Those monolithic temples wrought out of massive stone, are complete with all the details of an ordinary temple and stand today as an undying testimony to the superb quality of Pallava art." 19

Koranganatha temple, the two temples at Tanjavour and Gangakondalapuram, the Varadaraja temple, the meenakshi temple, the Shrirangam temple, the suchingram temple and Rameshwaram temple are the unrivalled specimens of architectural perfection20

Rajarajeshwara temple at Tanjavore was built by Rajaraja the great one of the greatest ruler of Chola Empire. It took 10 years for its completion. Its main structure is 180 ft long with shikara 190 ft high. Temple of Gangaikonda Cholapurama was built during Rajendra I, the temple is built on a rectangle which is 240 ft long and 110 ft broad and its matapa is supported with 150 pillars.

Whether he be surrounded or not by the flaming aureole of the Tiruvasi (Pabhamandala) – the circle of the world which he both fills and oversteps – the King of the Dance is all rhythm and exaltation. The tambourine which he sounds with one of his right hands draws all creatures into this rhythmic motion and they
dance in his company. The conventionalized locks of flying hair and the blown scarfs tell of the speed of this universal movement, which crystallizes matter and reduces it to powder in turn. One of his left hands holds the fire which animates and devours the worlds in this cosmic whirl. One of the God's feet is crushing a Titan, for "this dance is danced upon the bodies of the dead", yet one of the right hands is making a gesture of reassurance (abhayamudra), so true it is that, seen from the cosmic point of view...the very cruelty of this universal determinism is kindly, as the generative principle of the future. And, indeed, on more than one of our bronzes the King of the Dance wears a broad smile. He smiles at death and at life, at pain and at joy, alike, or rather,...his smile is death and life, both joy and pain...

Sir Edwin Arnold, speaks of the Meenakshi temple at Madura thus: "Each gopuram looks like a mountain of bright and shifting hues, in the endless detail of which the astonished vision becomes lost....Imagine four of these carved and decorated pyramidal pagaodas, each equally colossal and multi-colored with fine minor ones clustering near, anyone of which would singly make a town remarkable!" 21

**Satavahana (30 B.C-203 A.D)** Satavahanas were great builders, who built many rock cut monuments, their technical skill and artistic excellence can be seen at Karle, Battiprolu,
Ghantasala, Jaggayapeta, Amaravathi and Nagarjunakonda. They also built many Buddhist monuments prominent among are the stupa at amravathi, which is worth noting.

**Kadambas (325 A.D-540 A.D)**

The important monuments among the Kadambas are the Jaina Basadi of Kalleshwara temple at Halsi and the Praneshwara temples at Talgundare are important.

**Gangas of Talakad (350 A.D-540 A.D)**

The most outstanding example of Ganga Art is at Sravanabelogala, which houses the famous statue of Gomateshwara, which 11 ft tall.

**Chalukyas of Badami (540 A.D-757 A.D)**

The elegant art of Chalukyas are at Badami, Aihole and Pattadkalu. Aihole has 70 temples of which ladh Khan, the Durga and Hucchimalliguadi are note worthy, it has been rightly called as the cradle of Indian temple architecture. Badami has 4 cave temples dedicated to Vishnu, Shiva and Jina. Pattadkal has ten exquisite temples.
Rastrakutas (755 A.D –973 A.D)

Rastrakutas made remarkable contribution to the field of art, during this period Brahmanical rock cut architecture reached its zenith. The Kailasha temple at Ellora was built by Krishna I, this temple is chiseled of a single solid rock about 100 ft high. Its walls possess beautiful sculptures of Ravana lifting Kailasha and Sculptures of Shiva and Parvathi playing dice. It represents the will power, creative imagination, and intellect eager to take on the greatest of artistic challenges that Indians took. Robert Payne (1911-) an American critic, and author of The splendour of Asia: India, Thailand, Japan, in the Kailasa temple at Ellora, for instance, he sees "nothing less than the mountain of creation. It was here that Siva hammered out the shapes of men and women of fables and mythologies of universes and eternities." he writes. He is awed by the sweep of imagination, the exuberance and tumult of creation itself, depicted in stone. Originally, both exterior and interior of this rock-cut temple carried painted adornment over a thin layer of plaster. In certain areas, three layers of paint are discernible, indicating the continual refurbishment of the mural decoration. Further confirmation of such renewal of the murals come from 16th century Muslim accounts, which speak of the Kailasa as Rang Mahal or Colored Mansion
Richard Lannoy has written ...This representation of Shiva’s mountain home, Mount Kailash in the Himalaya, took more than a century to carve, and three million cubic feet of stone were removed before it was completed.

"The Kailasa Temple, it is safe to say, is one of the most astonishing 'buildings' in the history of architecture. This shrine was not constructed of stone on stone, it was in fact not constructed at all: it was carved, sculpted in toto from the volcanic hillside! A squared, U-shaped trench was first cut into the slope to a depth of close to 100 feet. The 'liberated' mass in the center was then patiently carved from the living rock to produce a freestanding, two-story Hindu temple of dazzling complexity. The temple, which is dedicated to Shiva, the often threatening god of the Hindu trilogy, measures 109 feet wide by 164 feet long. It stands on an elevated plinth to attain greater presence in its tight surroundings. The complex consists of entry, Nandi (i.e. bull) shrine, open porch, main hall, and inner sanctum. Variously scaled panels, friezes, and sculpture highlight many surfaces."  

"The design of the Kailasa remained, for all time, the perfect model of a Shivalinga, - the temple craftsman’s vision of Shiva’s wondrous palace in his Himalayan glacier, where in his Yogi’s cell the Lord of the Universe, the great magician, controls..."
the cosmic forces by the power of thought; the holy rivers, creating the life in the world below, enshrined in His matted locks; Parvati, His other Self, the Universal Mother, watching by His side." 24

Wonders of Elephanta (Gharapuri Caves)

The most outstanding of early caves is located on the small island of Elephanta, outside Mumbai. It is dedicated to Lord Shiva. This is the most elaborate and important large pillared excavation with more than 16,000 square feet of floor space, depicting various aspects of Shiva. He is represented in numerous manifestations, such as the Great Ascetic (Yogishvara), Lord of the Dancers (Nataraja), dual male and female aspect (Ardhanarishvara) and the Descent of the river Ganga (Gangahara). Also impressive among the works are the giant door-guardian figures who stand flanking the four portals to the temple. Unfortunately, these figures, and the majority of the relief panels, have suffered extensive damage, from an early Portuguese military garrison.

The scale and magnificence of the main cave suggests that it was a royal commission. The personal characteristics of the three gods are clearly marked on their faces: they have in common a brooding assurance of their supreme divinity. The
sculptor was a master able to combine the three heads into a homogenous bust to create a unique effigy. While the broad shoulders seem to belong to the central face, they also meld convincingly with the other two heads in profile. The caves of Elephanta, with the powerful and subtle Trimurti, date to Gupta period; the Golden Age of India. The Rock-cut temple at Elephanta near Mumbai resembles Buddhist Chaitya. Before the main entrance there is a splendid sculpture of Mahesha this is described as the one of the finest sculpture in all India. The name Elephanta originated from the large sculpture of an elephant that stood at the entrance to the temple, but has now disappeared. There are altogether seven caves on the island. The central one contains some masterpieces of sculpture representing some of the 16 lila-murtis of Shiva as Nrittamurti (Nataraja), Lakulisa, Andhakasuravadha (Shiva killing Andhaka), Gangadharamurti, Ardhanarisvara, Umamaheshwara murti etc. But the best representation of Shiva is as Maheshamurti, otherwise known as Trimurti. The giant triple-headed Maheshmurti, is 18 foot high sculpture represents the supreme aspect of Shiva, which embodies not only the creator and destroyer but also themaintainer of the cosmos. The three massive heads have been conceived as a psychological and aesthetic whole, with the central serene face providing a focus for the formal design. The central image of the Great God (Shiva Mahadeva) presents a mood which
is detached and other worldly, and represents Shiva in his Tatpurusha aspect, which is the supreme, serene, and beneficent one. According to French art historian, Rene Grousset it is "the greatest representation of the pantheistic god created by the hands of man." He concludes with poetic enthusiasm: "Never have the overflowing sap of life, the pride of force superior to everything, the secret intoxication of the inner god of things been so serenely expressed."\(^{26}\)

Frijof Capra (1939-) the famous theoretical high-energy physicist has observed: "A superb sculpture of Shiva in the Hindu temple of Elephanta shows three faces of the god.....in the center the sublime union, of the two aspects in the magnificent head of Shiva Maheshvara, the Great Lord, radiating serene tranquility and transcendental aloofness. In the same temple, Shiva is also represented in androgynous form – half male, half female – the flowing movement of the god’s body and the serene detachment of his/her face symbolizing, again, the dynamic unification of the male and female.\(^ {27}\)

**Hoyasala (1000 A.D – 1346 A.D)**

The Hoyasala’s built striking monuments prominent among them are the Channakeshava temple at Belur, it is an beautiful piece of work ,it was built ot commemerate the victory of Vishnuvardhana over Chola’s of Talakad. The Hoyasaleshwara
temple at Halebidu is the most important temple built in Hoyasala style, Ferguson adds, "the artistic combination of horizontal and vertical lines, and the play of outline and of light and shade, far surpass anything in Gothic art.

Gravity Pillar

This temple was built in 12th century AD and is an example of medieval art in India. It took 103 years to complete. The temple's exterior is made of beautifully carved stone with sculptures and friezes. Inside, the temple is decorated with richly carved panels and pillars.

There is a tall pillar in the centre of the temple courtyard which is balanced by gravity alone, there is no material cementing it. The 40 foot tall and 20,000 kg stone 'gravity pillar' stands in the courtyard of the Chennakesava temple, built by Vishnuvardhana (1110-1140 A.D) in Belur.

The engineers made a meticulous study of the wind force, at the place, calculating a height and weight for the stone pillar which could stand for all time. The pillar has been without any hole, hook, peg or cementing of any sort to hold it. There is a channel running from end to end at the base, through which one can pass a stick, proving that the pillar neither fully rests on the platform nor is dug into it.
"Hindu sculpture," says E. B. Havell, "has produced a master piece in the great stone alto-relivo of Durga slaying the demon Mahisha, found at Singasari in Java, and now in the Ethnographic Musuem, Leyden. Judge by any standard it is a wonderful work of art, grandly composed, splendidly thorough in technique, expressing the extraordinary power and concentrated passion the wrath and might of the Supreme Beneficence roused to warfare with Spirit of Evil. The student will find in this phase of Indian imaginative art an intensity of feeling - a wonderful suggestion of elemental passion transcending all the feeble emotions of humanity - a revelation of powers of the unseen which nothing in European art has ever approached, unless it be in the creations of Michel Angleo or in the music of Wagner!" 28

Vijayanagara

Vijayanagara was the cradle of many marvelous monuments, which was razed to ruins by the allied Islamic forces what remains now is only ruins and few exceptions, among them are the temples of Vittalaswamy, Krishnaswamy, Hazara Ramaswamy, Kodandarama, Achuthraya and Virupaksha.

Vittalaswamy is the most embellished of all the temples before it is the huge marvelous monument cut in stone. The Hazara Ramaswamy was an exclusive temple meant royal family
and the members of the court the interior walls of the temple depict the glorious scenes of Ramayana. The statue of Ugranarashimha, Vijayanarshimha, Kadlekalu Ganesha, and the Sasvikalu Ganesha represent the excellence of Vijayanagara craftsmanship. A part from this there is a audience hall, throne platform, mint, the elephant and horse stables, the lotus palace, the Queens bath etc.

Martial Arts

When one thinks of Martial Arts first thing comes to mind is of Bruce Lee, Jackie Chan consequently China and Japan. In fact India is the birthplace of Martial Arts and to which the roots of all various styles and schools of martial Arts can be traced. According to the legend Lord Shiva (The Destroyer) is creator of Martial Arts and Warrior Sage Parashurama, One of Shiva’s disciples, is said to have learnt form him and passed it on to his disciples, which culminated in to various styles of Martial arts in India. Martial arts have close affiliation to Yoga in the stretching and meditating exercises of almost every fighting art. It can also be seen in the classical dance of Bharatha Natayam. And Kathakali through its rhythmic movements one can see a close resemblance to the stances, blocks, and strikes in martial arts. Take for example the famous ‘Yin and Yang’ symbol. It represents
a combination of opposites like hard and soft, light and dark, and male and female. The origin of Ying and Yang came from the male and female Hindu deities Siva and Shakti.

In Bharata Natayam, it is said that Siva was the creator of the dance. He is known as the Natarajah, or Lord of the Dance. Likewise, he was known for the creation of scientific martial arts and the healing arts like Varma Cuttiram. Other martial arts of the Tamil peninsula on the Indian sub-continent like Silambam is said to have its roots from Siva’s son, Murugan.

Indian Buddhist monk Bodhidarma (Who is called as Ta-mo in Chinese and Daruma in Japanese) introduced this Indian art into china. In South East Asia martial arts was introduced during the naval expansion of the Chola and Pallava Empires of the Tamil Country between the 2nd and 12th centuries A.D.

Here is a list of fighting systems in each Southeast Asian country which had its roots in Varma Kalai, Kuttu Varisai, Malyutham, Adithada and Silambam.

Burma - Bando, Lethwei (kickboxing)
Thailand - Krabi Krabong, Muay Thai (kickboxing)
Cambodia - Pradal Serey (kickboxing)
Malaya - Bersilat, Silambam
Indonesia - Pentjak Silat (styles vary from island to island)
Philippines - Arnis - Kali - Escrima (stick, knife, and machete fighting), Sikaran (kickboxing), and Dumog (wrestling)

Bodhidarma

Daruma Bodhidharma, the founder of martial arts was the third child of the Pallava king Sugandan of Kanchipuram, Tamil Nadu. At birth he was born with a breathing disorder, hence he was trained in breathing exercises (Pranayama) Dhyana (meditation) and combat, who later became the 28th religious head of Buddhism. When his teacher passed away, he undertook a mission to propagate Buddhism to other countries and moved to China around 525 A.D. With the consent of Wu-Di the emperor of the Liang dynasty, he settled down in the Shaolin Monastery, which is situated in the Henan province (northern China).

During his discourses he realized their distraction and were falling asleep after few hours of his teaching and besides his disciples were in constant threat of bandits who dominated large tracts of then China. He taught them the Indian martial art that later evolved into complex techniques and styles and pervaded entire world. Bodhidarma also introduced the healing art of Varma Cuttiram and herbal medicines from the Tamil country, which evolved into Acupuncture, Tai Chi Chuan, Qi Gong, and Chinese
medicine of today. Many people consider that Kalari-payattu is mother of all martial arts. And there is misconception that Kalari-payattu is the only martial art but the fact is that India produced numerous schools of martial arts which extinguished during Islamic and European Colonization at present few are struggling to survive if not taken proper care these too will extinguish as many ancient Indian arts have already. Few Indian Martial Arts in almost in degeneration to due lack of support and encouragement are as follows:

1. Adithada

Adithada is very similar to Muay Thai of Thailand kickboxing. This art emphasis on the use of feet, hands, knees, elbows, and the forehead at vital points, it is supplemented by Grappling techniques. This ancient Indian art has now evolved into a dynamic fighting sport in Thailand called Muay Thai, which is also called as the King of the full contact Martial arts

2. Bandesh

Bandesh is upholds the sanctity of human life hence an non-violent martial art. In competition, the winner is the one who takes the weapon from the other.
3. Binot

Binot is based on the defence techniques in which an unarmed person defends against an armed opponent.

4. Cheibi-gad-Ga

Cheibi-gad-Ga means stick or wooden sword it is one of the oldest Manipur martial arts that has evolved into a competitive art now. The winner is the person who scores the most points by skillfully striking his opponent. In ancient practice, actual swords and spears were permitted.

5. Gatka

Gatka is one of the most esoteric martial arts. It is a battle-tested, ancient martial art that survives today as part of the Sikh culture. Gatka specializes in sword "shaster" and shield fighting, but includes other weapons, including the staff "lathi," the quoit "chakram," and the exotic "chakar," which looks like a wagon wheel with weights at the end of each spoke. The chakram is the favorite weapon of television's Xena: Warrior Princess. The chakram and chakar are weapons unique to Gatka.
6. Kalari-payattu

The word 'Kalari' means battlefield 'payattu' means "battlefield training." It is an ancient martial art of Kerala. According to its tradition, Sage Parashurama around the 4th century A.D founded this martial art. Kalari-payattu includes both armed and unarmed techniques "verumkai" directed towards 108 marman, or vital points. In combat weapons consist of swords, sword and shield combinations, fighting weapons include knives, daggers, spear, and the "urumi" a type of very flexible double edged sword. Fighting techniques are strengthened by pranayama (coordinated breathing) and "maipayattu" (Physical exercises). Both men and women historically practiced this art. The legendary warriors of this art are the warrior Chieftain Thacholi Othenan of North Malabar, and the legendary heroine Unniyarcha who won many battles through her great skill.

Frank Zarilli' in his "When the Body Becomes All Eyes" states The art of Kalarippayattu is a dynamic fighting system which incorporates a combination of yoga and gymnastics. It trains in an array of weaponry, empty hand combat, pressure point attacks (Marma Adi), and the healing arts of Ayurveda. The Kerala dance of Katha Kali is very close to the
martial art of Kalarippayattu in its posture, stances, and foot movements.

7. Kuttu Varisai,

In this art almost all parts of the body are used such as the fists, elbow, feet, knees, etc. It comprises animal styles of fighting such as the tiger, elephant, snake, eagle, and monkey.

8. Malyutham (Grappling)

Malyutham is similar to western wrestling. Pallava king Mammala is known to have been a master at Malyutham. The art was taught in ancient days by persons belonging to the community of Malliga Chetty. The art reached its zenith in Tamilnadu during the Pallava period.

9. Musti Yudha

Mukki is a lethal form of bare hand fighting without kicks. A warrior could target any part of the body except genitals.

10. Sarit-Sarak

Sarit-sarak is a bare handed combat, emphasizing evasive skills and offensive attack. The manipuri dance’s roots can be traced to this martial art.
11. Silambam

This art originated in Tamil Nadu, it specializes staff fighting. The Chola, Chera and Pandiya Kings of the sub-continent patronized this art. Silambam emphasizes swift and agile footwork supplemented with thrusting, cutting, and sweeping strokes with precision and momentum. A proficient in silambam can efficiently deflect stones thrown by groups or fellow practitioners at him with techniques called as the monkey strike, and the hawk strike, and the snake strike. The soldiers of the King Veerapandia Kattbomman (1760 – 1799) relied mainly on their prowess in Silambam in their warfare with the British Army. Some records trace the origin of this art to the Tamil deity Murugan. Silambam is believed to have traveled from Tamil Nadu to Malaysia, where it is now a popular recreational sport and also a mode of self-defense.

In Competitions staffs ends are dipped in powder, point is awarded to the one who touches the other by leaving a mark on his clothes. One point is awarded for touching below the waist and two for above three unanswered touches or a single touch to the forehead means victory, and the competitor who fails to maintain control of his staff also loses.
12. Thang-ta

In Thang-ta art, sword or spear is used against one or multiple opponents. This particular martial school of weaponry is related directly to Tantric practices and is practiced in three distinct ways. The first is completely ritual in nature; the second is comprised of a series of sword and spear dances, and the third is actual combat. This art is reputed to share a common origin with Sarit-Sarak.

13. Thoda

Thoda is the art of archery; it takes its name from the circular wooden ball used to replace the deadly arrowhead. It is popular in the districts of Shimla, Sirmaur, and Solan. This sport takes place yearly on Baisakhi Day i.e. (April 13th and 14th, which honors the Goddesses Durga and Mashoo). The archers divide themselves into groups called the "saathis" and the "pashi," representing the descendants of the Pandavas and the Kauravas who during Mahabharata frequently fought in the Valleys of Kulu and Manali. Competition takes place on a marked fairground as both groups face each other at a distance of approximately ten yards. In the competition each group turn wise fires its arrows, targeting the opponents' leg beneath the knee. Points are dettracted for hits than specified area The defenders dance jump
side step and kick their legs in an attempt to avoid being hit all the while, observers cheer from the sidelines while participating teams sing and play martial music.

14. Vajramushti

Vajra means Diamond and mushti means fist. "It was developed by the Brahmin Caste of Western India around the 9th or 10th century in Gujrat. In this art blows are permitted to the face and chest only, the contestants wear knuckledusters, which bore the pronged pyramid design (hence the name "diamond fist boxing.") On their right hands to add devastating power to their one hit blows.

15. Deadly martial Arts of India

Varma Kalai and of Tamilnadu and Marma kala of Kerala are most deadly fighting arts, which employ the vital points of human body, through this art one murder or maim his adversary. The Chinese arts of Tai Chi (healing touch) and Dim Mak (death touch) have very close links to these ancient Indian arts. The one specialty of this art is that it can kill and as well cure.
The Islamic Art

They were great builders who often razed the Hindu temples to dust and constructed on the remains or debris, they raised a large number of Mosques, places, forts and other buildings. The Mughal Art is mixture of various styles, both indigenous and foreign. Qutab-ud-din aibak built Quwwat-ul Islam at Delhi, he started the work of Quatab minar meant for Muazzin to call the co-religionists to prayer, but Illtumish completed it. Aibak also laid the foundation for mosque named Dhai Din Ka Jhonpada at Ajmer. Illtumish built an Idgah and Jama Masjid at Delhi. Ala-ud-din Khalji built a new city of Sri. He erected a palace called as “The palace of Thousand Pillars” on the buried thousand heads of Mongols (HIndus). Ghyas-ud-din Tughlaq built the city of Tughlaqabad and his Mausoleum. Muhammad Tughlaq built the fortress Adilabad. Firoz Tughlaq built Kotla Firoz shah, Kali Masjid, Lal Gumbad, and his own Mausoleum. Sikander Lodhi built Mothki Masjid. Babur constructed two Mosques; Kabuli Bagh at Panipat and other the Jama Masjid at Sambal. Humayun constructed a mosque at Fatehabad in the Hissar dist. of Haryana. Sher shah built his Mausoleum at Sasaram, Old fort at Delhi. Akbar built Buland Darwaza, the Jama Masjid, the tomb of Shaik Salim Chisti at fatehpur sikri the house of princes of Ambar, Sonahala Makran
the palace of Turkish sultan and Diwani-khas, Agra fort etc. Shah Jahan was a magnificent builder he built many palaces, forts and mosques at various places of his empire. Better through the famous tomb Taj Mahal (Tejo Mahalaya) which was raised at the cost of three crore rupees at the cost of peoples welfare other important buildings are the Red Fort, at Delhi, Rang Mahal, Moti mahal, Hira Mahal, Khas mahal, Shish Mahal, Diwan-I- am, Diwan-I- kahas (Paradise on earth) it was in this the peacock throne or Takhat-I-Taus was placed which later stolen by Nadir Shah, the famous diamond Koinoor which was embedded in the peacock throne is now in the crown of Queen of Britian. The notorious Aurangzeb didn't pay much attention to architecture he built a pearl mosque in the Red Fort at Delhi, A Badshahi Mosque at Lahore and tomb of his wife Rabia-ud- Durrani at Aurangabad.

**Islamic Regional Kingdoms:** Sikandar Shah built the famous Adina Masjid at Pandua which is one of the largest in the Muslim world. The sharqi Sultans at Jaunpur bull the Atala Devi Masjid The Bahmani Sultan Ala-ud-din II built the Mausoleum of Ahmed shah at Bidar. Mausoleum of Ahmed shah at Bijapur is known as Gol Gumbaz.
The British Period

Britishers built many good monuments on British pattern such as the Victoria memorial Hall, writers building, Fort William at Kolkatta, and the Victoria Terminus Railway station. (Chatrapati Shivaji Terminus) at Mumbai. They also built the Rastrapati Bhavan and the parliament House at New Delhi.
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4.4 MUSIC, LITERATURE PHILOSOPHY AND CULTURE

The music of India is one of the oldest unbroken musical traditions in the world. Sangeet or Music means 'gitam vadyam narrityam trayam sangita muchyete' i.e. vocal instrument and dancing comprise music and one is inseparable from the other.

Indian term for Music is 'Sangeeth'. Music is a technical term used for vocal, Instrumental and Dance music, these combined three is known as Sangeeth or Music. Music in India has a powerful means to express its culture. It owes its genesis to the Vedas especially Sama Veda. Music since Vedic times has accorded a central place in the life of Indians from the chanting of Vedic hymns to well-developed variety of music in India.

Prominence of music in individual's life can ascertained through the verses of Yajnavalkya Smriti, stating that "Even if he be an expert in the revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet." "He who knows the inner meaning of the sound of the lute, who is expert in intervals and in modal scales and knows the rhythms, travels without effort upon the way of liberation."
Alain Danielou (1907-1994) head of the UNESCO Institute for Comparative Musicology wrote: "Unlike Western music, which constantly changes and contrasts its moods, Indian music, like Arabic and Persian, always centers in one particular emotion which it develops, explain and cultivates, upon which it insists, and which it exalts until it creates in the hearer a suggestion almost impossible to resist. The musician, if he is sufficiently skilled, can "lead his audiences through the magic of sound to a depth and intensity of feeling undreamt of in other musical systems." According to the tradition the first expounder of music is Lord Shiva (Nataraja). The treatise on Dramatic Arts, the Natyasastra was composed by Bharata possibly between the 2nd century BC and the 5th century AD, ever since it has exercised an incalculable influence on the development of Indian music, dance, and the performing arts in general.

In India music is an indispensable part of religion, Indian religious traditions we find God's and Goddesses mostly depicted with musical instruments Viz. Goddesses Swaraswati with Veena, Lord Brahma with Omkaranada, Lord Vishnu with Conch, Lord Shiva with Damaru, Lord Krishna with Flute and Naradmuni with Tambura.

Indian Music is basically founded on 22 Srutis and 7 Swaras in due course of time multiplied ragas were evolved. The Seven
Swaras are, sa, ri, ga, ma, pa, dha, ni, are said to occur in the Sama Veda; and in their present order. Their names at length are as follows: Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, Nishada, The seven notes are placed under the protection of seven Ah'hisht'hatri Devatas, or superintending divinities as follows:

1. Shadja, under the protection of Agni
2. Rishabha, of Brahma
3. Gandhara, of Saraswati
4. Madhyama, of Mahadeva
5. Panchama, of Lakshmi
6. Dhaivata, of Ganesa
7. Nishada, of Surya

"The note Sa is said to be the soul, Ri is called the head, Ga is the arms, Ma the chest, Pa the throat, Dha the hips, Ni the feet. Such are the seven limbs of the modal scale."³

The Sangita Makaranda (I 4-6) says: "Sound is considered to be of two kinds, unstruck and and struck; of these two, the unstruck will be first described."Sound produced from ether is known as 'unstruck'. In this unstruck sound the Gods delight. The Yogis, the Great Spirits, projecting their minds by an effort of the mind into this unstruck sound, depart, attaining Liberation."
"Struck sound is said to give pleasure, 'unstruck' sound gives Liberation." (Narada Purana). But "this (unstruck sound) having no relation with human enjoyment does not interest ordinary men." (Sang. Ratn 6.7.12).

Raga - The Basis of Melody

Raga is the basis of melody in Indian music. There are six principal ragas, they are as follows:

1. Hindaul - It is played to produce sweetness and freshness of spring on the mind of the bearer.

2. Sri Raga - It has the quality to affect the mind with the calmness and silence.

3. Megh Mallar - This is believed to be having the power of influencing clouds to rain in times of drought.

4. Deepak - This is a mysterious raga, believed to have the power to light the lamps.

5. Bhairava - This raga has the power to produce the freshness of dawn, the caroling of birds, the sweetness of the air.

6. Malkos - It has the element to produce a feeling of gentle stimulation on the mind.

At present Indian Music can be divided into Karnatak and Hindustani Music, in ancient India there was basically only one
music the prevalent hard divisions can be traced to the Islamic impact during medieval period who are responsible for bifurcation of Indian music into Karnatak (Original indigenous music) and Hindustani Music (Islamic influenced music)\textsuperscript{5}

Music in ancient India was considered as a spiritual art performed especially at temples and religious ceremonies it was considered essential for almost every women but during the medieval period the very perspective changed and it was began to be looked upon as undignified art. Since then is art lost intense interest or glamour.

In Brhaddesi, a work from the 10th century attributed to Matanga, raga, on which Indian music is based, was first discussed. In the 13th century, the theorist In Sarngadeva’s Sangitaratnakara, enumerates 264 ragas; by this time, the Islamic presence was beginning to be felt in India. Some date the advent of the system of classical

Indian music as we now know it to Amir Khusro. Muslim rulers and noblemen freely extended their patronage to music. In the courts of the Mughal emperors, music is said to have flourished, and the composer-musician Tansen was one of the jewels of Akbar’s court. Though songs had traditionally been composed in Sanskrit, by the sixteenth century they were being
composed in the various dialects of Hindi -- Braj Bhasa and Bhojpuri among them -- as well as Persian and Urdu. The great poet-saints who chose to communicate in the vernacular tongues brought forth a great upheaval in north India and the bhakti or devotional movements they led gained many adherents. The lyrics of Surdas, Tulsidas, and most particularly Kabir and Mirabai would henceforth be set to music, and bhajans, or devotional songs, continue to be immensely popular.

By the sixteenth century, the distinction between North Indian (Hindustani) and South Indian (Carnatic) music was also being more sharply delineated. Though music in the north, owing to the strong Muslim presence, had been more open to outside influences, in the eighteenth century South Indian musicians were to show themselves as being quite adept in adopting foreign instruments. Sometime in the mid-eighteenth century, the violin entered the repertoire of South Indian music, an instrument which in the late twentieth century has a dazzling array of extraordinarily brilliant performers. Classical music, both Hindustani and Carnatic, may be either instrumental or vocal: the connoisseurs of music maintain, as one might expect, that the vocalists represent the music in its greatest glory, but instrumental music has at least just as large a following. Though traditionally this music would have been performed in temples,
courts, residences of noblemen and other patrons, and in small gatherings (called baithaks) of music aficionados, today most classical music concerts are held in concert halls.

Dancing:

Dancing can be traced to Lord Shiva who is also called as Nataraja 'king of Dance' who is well known for his 'Tandava Nritya'. The first important treatise on Dance is of Bharatmuni's 'Natyashastra'. Traditionally dancing can be classified into Tandavanritya (Vigorous dance) and Lasyanritya (Soft dance).

There are various schools of dancing in India the prominent are four:

1. Bharatnatyam
2. Kathakali
3. Kathak
4. Manipuri

Others are Kutchipudi of Andhra Pradesh, Yakshagana of Karnataka, Ras lila of Mathura, Bhangara of Punjab, Santhal and Kathal of central of India, Kathputhli of Marwar, Jhora of Kumaon, Garba of Gujarat, Bhagvad mela of Tamilnadu, Mohiniattam of Kerala, Orissi of Orissa etc.

Dancing has nine basic movements of head, eight glances of eye, six of eyebrows, one of neck and about of four thousand of hands and feet movements. Vedas reveal variety of musical
instruments such as Dundhibhi, Veena and Nadi. Probably music attained its greatest heights during Sam Veda period.

**Literature**

Hindu literature is the most ancient and extensive religious writings in the world. No other living civilization in the world has produced such numerous scriptures as ancient Indians have produced. The most important texts include the Vedas, Upanishads, the Puranas, the Epics - Ramayana, Mahabharata and the Bhagavad Gita.

According to Professor Klaus K. Klostermaier: "Since ancient times India has been famous for its wisdom and its thought. The ancient Persians, Greek and Romans were eager to learn from its sages and philosophers. When, in the eighteenth century, the first translations of some Upanishads and the Bhagavad Gita became available to the West, European philosophers rhapsodized about the profundity and beauty of these writings. Here they encountered a fusion of philosophy and religion, a deep wisdom and a concern with the ultimate, which had no parallel in either contemporary Western philosophy or Western religion. Indian philosophy is highly sophisticated and very technical and surpasses in both in volume and subtlety."

Max Muller says: "In thus giving the Noetics the first place, the
thinkers of India seem to have again superior to most of the philosophers of the West."

The English knowing world began to read of the greatness of Indian civilization in the 18th century. Scholars, one after another, caught glimpses of its luster, and becoming curious, slowly unveiled the enveloping shroud and gaze with ever growing wonder at is astonishing extent. Russian, German, Italian, Swedish, French, and American intellectuals also turned their telescopes on the Indian sky during the period, and expressed their appraisal in no uncertain terms. But the bulk of the English educated public of India are still unaware of its rich past.

**Vedic Literature**

The four Vedas form the backbone of Hinduism with the earliest of these, the Rig Veda, being the most important. It is believed that the Vedas are the product of the direct communication between the gods and the sadhus (holy men).

Vedas are the basis of Indian culture and philosophy as they are the foundations of philosophy, ritual practices, civic conducts, social relations, law, and arts. The whole life of Hindu right from conception to cemetery and beyond is based on the knowledge of Vedas. The words of Veda form the bedrock of our
culture 'Satyam Jnanam Anantam Brahama ' which means Brahama is truth, wisdom, and infinite. They are India's proudest and most ancient possessions. They are the world's oldest intellectual legacies. They are the only composition in the universe invested with Divine origin, and almost Divine sanctity. They are said to emanate from God, and are held to be the means for attaining God. Their beginnings are not known. They have been heirlooms of the Hindus from generation to generation from time immemorial. Vedic culture reveals the ideals and practices, which show how deep rooted our culture is.

Professor F. Max Muller says: "The Vedic literature opens to us a chapter in what has been called the education of the human race, to which we can find no parallel anywhere else." Sir William Jones called the Vedas as the fountain of Indian literature: "From the Vedas are immediately deduced the practical arts of Surgery and Medicine, Music and Dancing, Archery, which comprises the whole art of war, and Architecture, under which the system of mechanical arts is included."8

Dr. Nicol Macnicol says, the beginning of 'the brave adventures made so long ago and recorded here, of those who seek to discover the significance of our world and man's life
within it...India here set out on a quest which she has never ceased to follow." 9

A.P.J Abudul Kalam India who reads the Bhagavad Gita and the Koran, said, India should seek to become like the perfect nation defined in Thirukkul the ancient Tamil discourse. He described the Veda as, "They are the oldest classics and the most precious treasures of India. The soul of Bharatiya sanskriti dwells in the Vedas. The entire world admits the importance of the Vedas." 10

Vedic literature can be divided into two blocks Viz. early Vedic and later Vedic; Each Vedas is divided into four main sections: (a) Samhitas or mantras (b) Brahmanas, (c) Aranyakas or "forest books" (d) Upanishads. Early Vedic literature can be divided in to three 1) the Mantra (Samhita) 2) the Brahmans and the sutras.

**The Samhita (Mantra)**

It contains four samhitas or collections Viz:

**Rig Veda**

The word 'Rig' means a verse or mantra. It is a compilation of several works. The Rigveda is verse narrated by over 12 main
rishis. It has 10 Mandalas and there is significant variation in the language and style in the first 8 and the last two namely 9th, 10th mandalas. History of Hinduism

Rig Veda is divided into eight Ashaktas each Ashaktas contains eight Adhyayas and these into several Vargas and each Vargas contains more or less five verses or divided in to ten mandals. Each mandal contains five or more anuvaks and each Anuvaks contains a number of suktas or Verses. The Rig Veda is the Veda par excellence, the real Veda that traces the earliest growth of religious ideas in India. Jawaharlal Nehru wrote: "Rig Veda is the earliest book that humanity possesses. Yet behind the Rig Veda itself lay ages of civilized existence and thought during which had grown all other civilizations..."  

Yajur Veda

The word ‘Yajur’ means a prose passage. It is called as the Veda of sacrificial prayers. It is has two parts Shukla (pure or white), which is free, and Krishna (obscure or dark). Shukla is divided into forty adhyayas and krishna is divided into seven ashtaks or kandas containing five to eight lectures subdivided in to anuvaks. The Yajur Veda, containing 3,988 verses, is a compilation of mantras and methods for use by priests in performing Vedic rituals and sacrifice.
Sama Veda

The word 'Sama' means a song. It is called as the book of chants, it consists of six lessons each containing ten decades of stanzas. The Sama Veda, a collection of 1,540 verses, was wet to music by the Vedic period for chanting during rituals.

Atharva Veda

It is the main book of spells and incantations appealing to the demonic World and teems with notions about witchcraft. It contains twenty kandas further divided into several anuvaks and anuvaks into number of sutras.

The Atharva Veda, a unique collection of 5,977 verses was used to satisfy the daily needs of the people. This included verses deemed necessary for success in agriculture, trade, progeny, health, and general welfare. Other verses are designed to assist in procuring medicine and fighting one's enemy. The Sanskrit word Ayurved means medicine. The Ayurvedic system of medicine, based upon the use of herbs for the treatment of disease, has its roots in the Atharva Veda.

Brahmans

According to Weber the word Brahmans signifies "that which relates to prayer Brahman". These are written in prose and
explain the sacred significance of the different rituals to those who are not already familiar with them. In the initial stage the performance of rituals were simple in due course of time they became exaggerated and complicated

**Aryankas**

The Aryankas contains literature composed for older men who had retired in to forests and were unable to perform rituals elaborately. It is here the contemplation took place, which resulted in the Upanishads, which is the fountain of all philosophy that arose in the World.

**Upanishads**

Etymologically the word Upanishad suggests "sitting down near": that is, at the feet of an illumined teacher in an intimate session of spiritual instruction, as aspirants still do in India today. The word 'Upanishad' means to sit, in front of the Guru to attain Atma gyana or Brahma or rahasay gyana. As mentioned earlier Upanishads are the concluding portion of the Aryankas it also called as the cream of Vedas.

Arthur Schopenhauer, German philosopher and writer, wrote about the Upanishads: "From every sentence (of the Upanishads) deep, original and sublime thoughts arise, and the
whole is pervaded by a high and holy and earnest spirit...."In the whole world there is no study so beneficial and so elevating as that of the Upanishads. They are destined sooner or later to become the faith of the people." He regarded them: "It has been the solace of my life -- it will be the solace of my death."

According to our Indian tradition, there were once 1,180 Upanishads. Of the 108 Upanishads that have been preserved, the following thirteen are generally considered to be the principal Upanishads: The Isa, Katha, Kena, Prasna, Mundaka, Mandhukya, Chandogya, Brhadaranyaka, Taittiriya, Alitareya, Svetasvatara, Kaivalya and Maitri. They are about 112 Upanishads. Out of which only 10 or 11 are considered to be important and authentic on which Sankaracharya has commented are 1) Isha 2) Kena 3) Katha 4) Prasna 5) Mundaka 6) Mundukya 7) Taittiriya 8) Altariya 9) Chandoyoga 10) Brihadaranyaka 11) Svetasvatra.

Free from theology and dogma, the Upanishads remain the primary source of inspiration and guidance for millions of Hindus and non-Hindus alike. They have influenced many Western thinkers, including von Gothe, Arthur Schopenhauer, Ralph Waldo Emerson. The Upanishads are the concluding portions of the Vedas and the teachings based on them are called Vedanta. The Upanishads focus on philosophical questions such as the purpose of life, origin of the universe, concepts of time, space and matter,
as well as concepts of atman, Brahman, maya, immortality, rebirth, karma, and the world.

**Sutras**

Sutra means an aphorism, which were composed to memorize the gist of the vast Vedic literature. The important sutras are the six Vedangas known as pronunciation, metre, grammar, astronomy, etymology, and ceremonial.

**Ramayana:** The Ramayana is India's national epic. The future of her nationhood depends on how this epic lives in and through us. It was written by Maharishi Valmiki. It contains 24,000 slokas in seven books. Since centuries it have been a Perennial stock of supplying model it has been a personification of fulfilling promises, fraternal love and obedience, an ideal king who placed interests of his state above his personal feelings. Unshaken faith of devotee in divine (between Hanuman & Rama) bravery, Pro welfare of subjects and Sita best model of womenhood & fidelity, chastity & bravery. In all these ways Rama has entered the subconscious of India. This is why, so long after its creation, Ramayana remains an essential part of Mother India and the name echoes on a million lips every day.13
Jonah Blank, former editor of Asahi Evening News in Tokyo, and author of Arrow of the Blue-Skinned God observes:

"Imagine a story that is the Odyssey, Aesop's fables, Romeo and Juliet, the Bible and Star Wars all at the same time. Imagine a story that combines adventure and aphorism, romance and religion, fantasy and philosophy. Imagine a story that makes young children marvel, burly men weep, and old women dream. Such a story exists in India, and it is called the Ramayana. This best beloved of Indian epics was sung by nameless bards for ages before being written down by Valmiki in the third century B.C. It chronicles Rama's physical voyage from one end of the Indian subcontinent to the other, and his spiritual voyage from Man to God. "

H. G. Wells has remarked: "The history of India for many centuries had been happier, less fierce, and more dreamlike than any other history. In these favorable conditions, they built a character - meditative and peaceful and a "nation of philosophers such as could nowhere have existed except in India."

Mahabharata:

It was composed by Maharishi Vysa the name "Vedavyasa" originates from the fact that it was Vyasa, a great Vedic scholar, who divided Vedas into different parts. A cave near Rourkela is
believed to have housed the sage who wrote the Mahabharata. It contains 1,000,000 verses and 16,000 supplementary slokas. It is about 4 times the size of the Ramayana, roughly 10 times the size of the Iliad and Odyssey taken together; longer than the Tibetan Epic of King Gesar and the Kyrgyz Manas.

Gita

The Gita opens magnificently: the two armies arrayed, ready to do battle, on the ancestral field of Kuru; pennons flapping in the breeze and horses pawing the ground impatiently. As the conch shell signal the beginning of the battle, and as the armies are about to hurl themselves upon each other, Arjuna has doubts about the bloody deeds he is on the verge of perpetrating - the slaying of his kinsman, teachers, friends - and he voices his doubts to his charioteer, none other than the Lord Krsna himself. Krsna (Vishnu) then tells Arjuna why he must take part in the upcoming battle, why he has in reality, no alternative but to do so (his dharma, his duty as a Kshatriya), Krsna then proceeds to expound the unique philosophy of the Bhagavad Gita, including the essence of practical morality.

The Bhagavad Gita embodies a universal ideal of spiritual warriorship, teaching that freedom lies not in renunciation or
retreat, but in disciplined action performed with self-knowledge and detachment. Before the final battle of Kurukshetra, Arjuna had doubts whether it is right to fight and kill men who are his relations and his old friends; above all is war justifiable? Lord Krishna, after failing to convince him that it is the duty of a warrior to fight in a righteous war, reveals himself to Arjuna and answers his questions on the nature of the universe, the way to God and the meaning of duty. This magnificent dialogue between man (Arjuna) and creator (Krishna) forms the Bhagyad Gita, in which the Hindu doctrine is fully explained.

The Gita does not solve the problem of war: rather it thrusts us right into the heart of the problem of war, any struggle, and shows us by means of one example how easily in actual life we can be drawn into tricky situations and conflicts of conscience the likes of which hardly arise for the ascetics in forests and caves. Lord Krishna, in the Gita is not addressing a sannyasin (a monk; one who has completely renounced worldly life), but a member of the warrior caste who still finds himself right in the midst of life.

He says himself that he manifests himself a new in every age "whenever there is a decline of dharma....for the protection of the good...for the destruction of the wicked.." 18 Good and bad are both aspects of the one divine reality. Good and evil are
relative. The world is not neatly divided here in two halves. It is shown in all its ambiguity in its condition as maya, where all good contain a little evil and all darkness a little light.

The Bhagavad Gita is the greatest testament of the Eternal Religion (Sanatana Dharma), the name by which the Hindus call their spiritual tradition. The Gita proclaims that there are many ways (yogas) of reaching the spiritual goal of life and that one should never disturb the faith of others whose understanding is poor. All the different ways of knowing God have been classified into four broad paths; namely 1. Jnana yoga - the way of wisdom, 2. bhakti yoga, the way of love of God 3. karma yoga, the way of selfless action 4. dhyana yoga, the way of meditation

The Message of the Bhagavad Gita to Modern Man

1. Gita not only a Philosophy but a Code of Conduct: It is a code of conduct for man applicable to varying temperaments, various avocations and various levels of development.

2. Unity of Life and Consequent interdependence of everything in the world

3. Dedicated Action does not bind, it frees the Man

4. Gita's message of Hope: We are Divine in essence, our Divinity is only veiled; rend the veil and let the inner Divinity reveal itself.
5. The Theory of Avatar - Divine Manifestations

In the words of the Gita, the divine manifestations come to restore Righteousness when it has been trampled under the foot by human selfishness and perversity.\textsuperscript{19}

**Development of Literature during Maurayas:**

Chankya wrote Arthashastra, which is a masterpiece on the art administration and Takshashila, the world's oldest university had established itself as a place of learning. Students went there to learn the purest Sanskrit. Kautilya, whose Arthashastra is the classic Indian treatise on statecraft, is said to have been born there in the third century BC. It was Panini a product of Taxila that, compiled a grammar more comprehensive and scientific than any dreamed of by Greek grammarians

The glory for the western world is the library of Alexandria, which was sanctioned by Ptolemy I Soter, the successor of Alexander of Macedonia in around 300 BC. But by then Takshashila had established itself as a place of learning under the Maurya Empire. Euclid (300 BC), Archimedes (287-212 BC), Eratosthenes (276-195 BC) etc were making important science and math discoveries in Alexandria.
Development of Literature during Guptas

The Gupta 'golden age' marked a period of significant cultural development during this period literature, and philosophy ascended to the zenith which makes every Indian proud of. In fact, it was a renaissance of Hindu culture.

It was during this period the Satdarshanas of Indian philosophy developed Viz: Naya (of Gautama sage), Vaiseshika (of Skanda sage), Sankya (of Kapila sage), Yoga (of Pattanjalli sage), Purva Mimamsa (of Jamini sage) & Uttara Mimamsa (of Badrayana sage) during this period Puranas were composed. Puranas means ancient, which is a part of smriti numbering the eighteen with six each attributed to the trinity deicpts Gods and Godess of Hindu culture viz;

**Vishnu Purānās**

Vishnu
Bhagavata
Nāradeya
Garuda
Padma
Varāha
Bhagavata
Nāradeya
Garuda
Padma
Varāha

**Brahma Purānās**
Brahma
Brahmānda
Brahma Vaivarta
Mārkandeya
Bhavishya
Vāmana

**Shiva Purānās**
Vāyu
Linga
Skanda
Agni
Matsya
Kūrma

These puranas are the store house of the Indian philosophy and ancient Indian history which were composed earlier than 6th century BC. 20 were revised and the smritis of Yagnavalkya, Narada, Katyayana and Brishaspati were written. Iswarakrishna wrote a commentary on the Kapila's Sankhya system. Vatsayana wrote Nyaya Bhashya. Prastapada wrote a commentary on the
Skanada’s vaiseshika system. Buddhist philosopher Asanga wrote Yogacharabumisastra & Mahayana Samparigraha Dinga wrote Pramana Samuchchaya and Vasubandha produced many works on Hinayana & Mahayana Philosophies

**Sanskrit literature:**

Some kings of the dynasty were themselves commendable sanskrith scholars such as Samudra Gupta had a title as 'Kaviraja’ which means king of poems. They were patrons of many scholars viz:

**Kalidasa:** He was one of the "Nine Jewels" at the court of Chandragupta II, in the 5th century A.D. Important works are Abhijnanasakuntalam: Ritusambaram: Kumarasambhavamit Meghasandesham Raghuvarsham: Malavikagnimitram and Vikramorvasiyam. His works have inspired many literaturists since centuries and contunies to be fountain of inspiration to the modern scholars of east as well as west.

His marvellous Abhijnanasakuntalam is a romantic tale centering around King Dushyanta and his love Shankuntala. Ritusambaram it deals with desrcribtion of six seasons in connection with beauty. Kumarasambhavamit deals with the courting of Lord Shiva and Parvathi. Meghasandesham is a lyrical poem exceeding 100 stanzas about the message from love-lorn Yaksha to his
beloved wife, and Raghuvamsha: deals with the victories of Lord Rama.

Sudraka: He was the author of a sanskrit drama called as Mrichchakatika which centers around romance of a brahmin Charudutta and Courtesan Vasanthasena

Vishnusharma: the famous author of the Panchatantra

Dandin: he wrote Kavyadarsa and Dasakumaracharitra

Visakadatta: the author of Devichandraguptam and Mudrarakshasa which depicts the administrative excellency of Chanyaka and the debacle of Nanda empire.

Harisena: He wrote the famous Prasasti on Samudra Gupta

Vatsayana: the first systematic literature on Physical intimacy Kmasutra was composed.

Philosophy:

It was during this period the 18 puranas were revised and the smritis of Yagnavalkya, Narada, Katyayana and Brishaspati were written. Iswarakrishna wrote a commentary on the Kapila’s Sankhya system. Vatsayana wrote Nyaya Bhashya. Prastapada wrote a commentary on the Skanada’s vaiseshika system.
Buddhist philosopher Asanga wrote Yogacharabumisastra & Mahayana Samparigraha. Dinga wrote Pramana Samuchchaya and Vasubandha produced many works on Hinayana & Mahayana Philosophies.

**Sciences:**

It produced many pioneers belonging to the field of Astronomy, Astrology, Mathematics, and Medicine viz

**Aryabhatta** presented the 'Surya Siddhanta' which explains the causes for the the solar & Lumar eclipses & planetary changes. He was also the author of Jotishasamahita which deals with Astrology.

**Varahamihira** was the author of 'Brihatsamhita' which deals with astronomy, Botany, and physical Geography. In his Panchasiddhantika he deals with 5,000 astronomical systems, he also wrote Laghu and Brihaj-jataka on horoscopy.

**Brama Gupta** was the great astronomer and Mathematician who was the forerunner of Newton who declared that "All things fall to the earth by a law of nature; for it is the nature of earth to attract and keep the things." Palakapya authored 'Hastyaurveda' which deals with Veterinary sciences.
Gautama Putra satakarni`s (Satavahanas)

Charaka and Susruta were the court physicians of Gautama Putra satakarni`s. There is a false notion that until British invasion India was alien to modern medicine; Middle East, the west in fact the World is really indebted to the pioneer, Indian medical Maestros, Caraka and Susruta. Susruta Samahitas mentions 1,100 diseases, 26 kinds of fever, 8 kinds of Jaundice and 20 kinds of urinary problems. During this period Indian physicians were masters in performing operations such as caesarian, taking foetus out of the womb, removal of stone from bladder, couching for Cataract, curing Fistula and even Plastic Surgery of nose etc.

The Caraka & Susruta Samahitas were translated in to Arabic (8th century A.D and last printed in 1550 A.D), Tibetan & other Asian languages, which introduced and influenced the medicinal practice of Europe and Middle East countries. 22

Modern literature

Modern India has ably produced some of the world's finest scholars of modern times, who have written both in native languages, and English languages. During the colonial period some of the finest works had been translated in to English, German and other languages. In 1893's the World parliament of Religions Swami Vivekananda travelled to America and
participated in the left an indelible impression on the western mind by exposing Indian and Hinduism to the World. India has produced one of the finest literature in the world, but alas! We could get only one Noble Prize in literature, which was bagged by Rabindranath Tagore in 1913 for Gitanjali.
End Notes

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