

Online Readings for TRA #1a

Essential Elements of Culture (in the course content site):

1. "Two Views of History" (section I(b))
2. "Analyzing the Details of Practice" (section V)

Supplementary Background Reading (*new* RDR/ @ library reserve counter):

3. "Tools of the Mind" (p.39-44)

READING GUIDE KEY:

RED = study questions for each section of the reading

GREEN = terms for TRA

reviewing basic terminology for the study of culture
“Essential Elements of Culture” (on course content site)

(a) “In what different ways might one view history; what does each view lead one to value; and where and through what activities does each view spread?” (section I(b))

archival vs. extractive library vs. mine integration living history

(b) “What precise language can be used to describe practices that support reflection about the unseen?” (section V)

informal roles written records & material artifacts

actions objects words spaces

ideal vs. actual

the history of “intellectual technologies”
“Tools of the Mind” (on SacCT)

(a) “To what extent & in what ways has mapmaking (= cartography) influenced the development of the mind and human will?” (p.39-41, 44)

intellectual maturation maps history

“a particular mode of seeing & thinking” abstract thinking

(a) “To what extent & in what ways have mechanical clocks influenced the development of the mind, belief and human will?” (p.41-44)

“technologies of timekeeping” bells

units of time public vs. personal clocks belief

“abstract framework of divided time”

Content Objectives for Unit 1a: Late Medieval India

By the end of this introduction you should be able to (1-2) describe, and also (3) apply to real-life situations, what you have learned about:

- A. the influence of Muslim rulers & Sufi Islam in India from the 11th century CE, & the corresponding decline of Buddhism, as shown in a court history & memoir of two 16-17th century CE Mughal emperors.
- B. revivals of Vaishnavite Hindu tradition in northeast India during this period, dramatized in one 15th-16th century Bengali legend.
- C. the evolution of northwest Indian Sikh traditions in the 15th-17th centuries, as reflected in collected legends of Guru Nanak.

****w/focus on practice reinforcing (&/or undermining) social web****

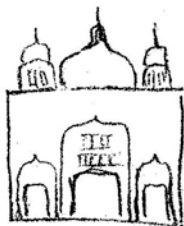
+ choose a ****practice to research**** “for Practice Instructions”

PRACTICE
↻

11TH - 17TH CE INDIA

COMMUNITY
↻

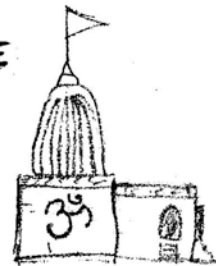
MUSLIM CONQUESTS
& SUFI ORDERS



SIKH SONG &
STORYTELLING



BENGALI VAISHNAVITE
DEVOTIONAL CHANT
& DANCE



Overview of Historical Readings for Unit #1a

Historical Records in Course Reader (RDR) or individual anthologies:

- A. "Akbar Riding the Elephant" & *Memoirs of Jahangir* (**ASA**: RDR, 9-13)
+ "Islamic Influences in Indian Art & Architecture " (on-line PPT)
- B. "Exemplary Devotion of the Servant of Hari" (**RAP**: RDR, 14-20)
- C. "Life of Guru Nanak" (**RAP**: RDR, 21-27)

EB articles (see links on-line & locate **terms marked with *** on pages below):

- A. "India"(intro paragraph ONLY), "vihara," "The Demise of Buddhism in India" (in "Buddhism"), "Mughal Dynasty," "Din-i-illahi," "Agra," "Zawiya," "Goa" (intro paragraph ONLY), "Sufism" (intro paragraph ONLY)
- B. "brahman," "Krishna," "Caitanya sect," "bhakti," "Bhagavata Purana," "Brahma," "qadi," "dhikr"
- C. "Nanak," "Adi Granth," "Khalsa," "fakir."

Suggestions for Use of Reading Guide (REVIEW)

1. Read the unidentified passages on the next page, circling and making notes on clues that might help you to locate them. Keep these clues at the back of your mind as you read, and check back if you think you've found a passage.
2. Locate the reading identified at the top of each subsequent page, read over the questions for each section of the reading, and browse the terms under each question. In the blank spaces, WRITE SEVERAL QUESTIONS of your own about how the terms relate to each other and to the questions under which they are placed.
3. PUT THE READING GUIDE ASIDE, and read the historical record without referring to it. Look for and mark details that provide clues about the **actions, objects** (including use of **body**), **locales, times and words** (recited, spoken sung, etc.) involved in the practice; the **people**, their **roles** and **their relationships**; and **words** that participants might reflect on. You may want to go through a reading several times, looking for different things.
4. Go back to the reading guide and see if you can answer your own questions; if you missed any of the terms in green, go back and annotate them. NOTE: You will ONLY be allowed **your own annotated reading**, NOT this guide, for the End-of-Unit Challenge.
5. Locate the EB articles related to the reading, and search for any terms marked with an asterisk (“*”) in the reading guide. Make notes about relevant details in the margins of your reading, drawing connections to the way the term is used in the reading.

passages to locate in these primary sources:

"At this time you mustn't draw a single breath without remembrance of God, and don't despair of His graciousness. If death grants you quarter, it should be regarded as a reprieve and means for atonement. If your term of life is up, every breath taken with remembrance of Him is a golden opportunity. Do not occupy your mind or worry about those you leave behind, for with us the slightest claim through service is much."

"Bronze shines brightly, but rub it and it sheds an inky black. Though I clean it a hundred times, polishing will never remove its stain, O heedless one! They are my real friends who accompany me now and who will accompany me into the hereafter, Who, where accounts are demanded, will stand and give an account of good deeds done. Houses, temples, and palaces may be colorful without. But let them collapse and they are useless and empty."

"As the courtiers who were witnesses of this dangerous scene were disturbed by its continuance and were unable to remonstrate, it all at once occurred to them that a remedy might be found if...the prime minister were brought, and if he by prayers and entreaties could withdraw His Majesty from this dreadful occupation, the contemplation of which turned the gall-bladder of the lion-hearted to water. When the distracted [prime minister] arrived and saw the state of affairs he dropped from his hand the thread of endurance and bared his head. He cried and lamented like oppressed suppliants for justice. Great and small raised hands of entreaty and implored from God the safety of that sacred person which is the principle of peace and tranquility for mankind."

"Fully realizing that one's birth and lineage are ultimately without meaning, he took birth in a lowly clan at the order of the Lord. If devotion toward [that Lord] can occur in the lowest of classes, how much more the possibilities among the self-consciously righteous, say all of the scriptures. If one is born in to the highest ranks but does not worship [that Lord], what can be done for his clan as he sinks into Hell? In order to bear direct witness of all of these scriptural truths did [he] take birth in a lowly lineage."

EXPANDED KEY for following pages:

RED = study questions for each section of the assigned source

GREEN = terms for End-of-Unit Challenge

**BLUE = terms to pay special attention to for Practice Instructions
(which may also be tested on the End of Unit Challenge)**

[r] = related to reflection | [s] = related to social web

IMPORTANT: * = essential info in EB

**** = related info in on-line PPT or image**

Abul Fazl records events in **Akbar's* court** [s] (RDR, 9-11)
[see also PPT slides 2-13]

Akbarnama Mughal dynasty** religious ideology [=Din-i-illahi* [s] & [r]]

(a) What ideas does **Abul Fazl** stress in his opening & closing eulogies? (p.94 & 96)

Creator = God (=Allah) [r] Khedive/Shahinshah Divine decree [r]

(b) What happens during the elephant battle on **Akbar's* polo ground**? (p.95)

Agra* **Havai** **Ran Bagha** **Ataga Khan** [s]

(c) What are the most important features of **Akbar's* expansion of Sikri****? (p.96)

Fatehpur/Fatehbad** khankah (=khanqah* = zawiya [s] [vs. vihara*])
Shayk Salim [s] or [r]

Jahangir's memoirs of life & death at his court (RDR, 11-13)

Jahangirnama

Mughal dynasty

[beauty] [r]

(a) What kinds of artifacts and paintings does Jahangir collect, and what does he do with them? (p.98-99)

Goa* [s]

masters of painting [s]

turkey

(b) What is Jahangir's relationship to Inayat Khan [s], and what does his counsel him to do? (p.99-100)

God [r]

Doomsday [r]

atonement [r]

Dubois' \$0.02:
“The Hindu Religious Complex”
(vs. 18-19th CE “Hinduism”)

- a complex of three traditions much like J/C/I traditions
- each views ultimate reality (*brahman*) as a different kind of personality, especially through
 - > veneration of statues depicting Vishnu *OR* Shiva (often **paired with a goddess** representing their **power**)
 - > worship integrating hymns, symbols & stories from Veda (words for fire-offering ritual, 1st millennium BCE)
- since 18-19th centuries, some Hindus seek to combine these different layers into a single package: “Hinduism”

Vrndavana Dasa recounts the story of **Haridasa** (RDR, 14-20)
[see also PPT slides 11, 13-17]

Vaisnava *Caitanya Bhagavata* Caitanyites [= Caitanya sect*] [s]
bhakti* [r] dhikr* Sufi*

(a) What do Vaishnavas do when they gather for (sam)kirtana? (p.139-40, 141, 143-46)

Krsna* [r] (=Krishna, “Husband of Lakshmi,” Hari, Govinda --> Visnu** [r])
 Krsna-Caitanya* (= “Golden-Limbed One”)
*Bhagavata Purana** Advaita Acarya (=Advaita)*
 brahman* [s] (= brahmin) vs. Brahma*
 Navadvipa Ganga Phuliya [s]

(b) What events transpire when a Muslim judge brings Haridasa to court? (p.141-45)

qadi* governor [s] prisoners

(c) What is surprising about Haridasa's encounter with the charmer? (p.140, 145, 146-48)

snake charmer [s] Ananta, King of Snakes

janam-sakhi* storytellers recount the story of **Guru Nanak** (RDR, 21-27)

Akal Purakh [r] (=God, Lord, Creator) [divine] Name [r]
Panth Adi Granth* [Harimandir Sahib*] [s]

(a) What is Nanak's approach in relating to both Hindus & Muslims? (p.110-11, 112-14)

Ganga (=Ganges) forefathers
fakirs [s] Mecca namaz mihrab
begging Saidpur Babar (=Babur*) [s]

(b) What does Nanak convey in composing and singing his hymns ? (p.111-12, 114-18)

rabab (=rebec) Mardana Punjab [s]
Kaliyuga [r] [divine] judgment [r]

(c) What details seem intended for later Sikhs who retell these stories and singing the songs that occur in them? (p.110-21)

Kadali (=Kamarupa) Angad Sikh* Khalsa* [s]