GSSCORE

An Institute for Civil Services

MAINS TEST SERIES 2023

GS MAINS Q&A

TOPICAL TEST - 10

(5 QUESTION)

HISTORY

Literature And Architecture From Ancient To Modern Times.

HISTORY - 7

Time Allowed: 50 Mins. *Max. Marks: 75*

1. **The Gharana system is the unique aspect of Hindustani music which sustained the diversity of style of singing and provided for traditional modes of musical training and education. Discuss.**
2. **While classical dance in India is linked to its 'divine origins', the origin of Indian theater lies with the people. Illustrate with examples.**
3. **Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. In this light trace the origin, evolution and significance of wall paintings in India.**
4. **'Indian architecture is a synthesis of indigenous styles and external influences which has lent it a unique characteristic of its own'. Elaborate with a particular reference to Mughal & British architecture.**
5. **Religion has such a deep imprint on Indian art, that often entire Indian art is dismissed as religious only, however, there is no dearth of secular art. Elaborate.**

❖❖❖❖❖

GS SCORE

HISTORY - 7

1. The Gharana system is the unique aspect of Hindustani music which sustained the diversity of style of singing and provided for traditional modes of musical training and education. Discuss.

Approach

1. ***Introduce with explaining Gharana concept in Hindustani music (40 words)***
2. ***Enumerate the features of Gharana system emphasizing on its traditional and diverse aspects (170 words)***
3. ***Conclusion (40 words)***

Hints:

In Hindustani music, a Gharana is a system of social organization linking musicians or dancers by lineage or apprenticeship, and by adherence to a particular musical style. A gharana also indicates a comprehensive musicological ideology. There is a rich tradition of Gharanas, which are schools of musical styles, in classical Hindustani music.

Remarkable features of Gharanas:

- Gharanas have their basis in the traditional mode of musical training and education and every Gharana has its own distinct features. The main area of difference between Gharanas is the manner in which the notes are sung.
- The concept of a Guru- Shishya leads to the development of Gharanas. The Gharanas emerge from the creative style of a genius, who gives existing structures a totally new approach, form and interpretation.
- The new approach, form and interpretation apply to include the tone of the voice, the pitch, the inflexions and the intonations, and the specific application of the various nuances.

There is huge diversity of style of singing of various popular Gharanas of Hindustani classical music. These include:

- **Gwalior Gharana:** This is the oldest among all the Khayal Gayaki (vocal) styles. The distinctive feature of this style of singing has been noted as its lucidity and simplicity.

  Founders and important personalities associated: Ustad Hassu Khan, Ustad Haddu Khan, Ustad Nathu Khan, Exponents - Bal Krishna BaIchal Karanjikar, Vishnu Digambar Paluskar, Panditomkar Nath Thakur, Veena Sahasrabuddhe and Malini Rajurkar

- **Kirana Gharana:** It derives its name from the birthplace of Abdul Kharim Khan of Kirana near Kurukshetra. In the Kirana style of singing, the swara is used to create an emotional mood by means of elongation and use of Kana-s.

  Founders and important personalities associated: Abdul Karim Khan and Abdul Wahid Khan, Exponents - Hirabhai Barodekar, Begum Akhtar, Bhimsen Joshi, Gangubai Hangal and Prabha Atre.

GS SCORE

- **Patiala Gharana:** Patiala Gharana is regarded as an offshoot of the Delhi Gharana. The Patiala Gharana is characterized by the use of greater rhythm play and by Layakari with the abundant use of Bols, particularly Bol-tans.

  Founders and important personalities associated: Ustad Fateh Ali Khan and Ustad Ali Baksh, Bade Ghulam Ali Khan, Ajoy Chakravarti, Raza Ali Khan, Beghum Akhtar, Nirmala Deni, Naina Devi, Parveen Sultana and others.

- **Jaipur-Atrauli Gharana:** The most distinctive feature of the Jaipur Gharana can be best described as its complex and melodic form which arises out of the involutedly and undulating phrases that comprise the piece.

  Founders and important personalities associated: Ustad Alladiya Khan, Exponents - Alladiya Khan, Mallikarjun Mansur, Kesarbhai Kerkar, Kishori Amonkar, Shruti Sadolikar, Padma Talwalkar and Ashwini Bhide Deshpande.

Gharanas as traditional modes of musical training and education:

- The other characteristic feature of a Gharana is its special style of presentation; the result of the special and extraordinary creativity and innovation of a highly talented musician.
- The musicians of the Gharana may have their own individual features of presentation, but their training and conditioning in the distinguishing style of the Gharana is bound to leave indelible and recognizable stamps on the presentation of the performer.
- The emergence of the Gharana system in our music and its growing importance in the 18th and 19th centuries had its own impact upon the evolution of Raga.
- Gharana may take the name of the person, family or group, or a place or region. So, gharana are the key for the improvement and continuation of our forefather's techniques in the present-day music world.

Conclusion:

All the singing Gharanas have their peculiar style of rendition and they influence contemporary music too. Moreover, while the fame and popularity of contemporary western music can be in vogue, but renditions of Indian Classical Music perpetuated by the Gharanas are timeless.

2. *While classical dance in India is linked to its 'divine origins', the origin of Indian theater lies with the people. Illustrate with examples.*

Approach

1. ***Briefly introduce about classical dance and Indian theatre (40 words)***
2. ***Discuss the features of classical dance that distinguish it from theatre (170 words)***
3. ***Conclusion (40 words)***

Hints:

Indian classical dance or 'Shastriya Devesh' is an umbrella term for various performance arts rooted in religious Hindu musical theatre styles, whose theory and practice can be traced to the Sanskrit text *Natya Shastra*. Indian theatre on the other hand is one of the most ancient forms of theatre and it features detailed textual, sculptural, and dramatic effects which emerged in ancient times.

Roots of classical dance as found in religious scriptures and texts:

- The earliest treatise on dance available to us is Bharat Muni's Natyashastra, the source book of the art of drama, dance and music.
- Indian classical dances are traditionally performed as an expressive drama-dance form of religious performance art, related to Vaishnavism, Shaivism, Shaktism, pan-Hindu Epics and the Vedic

literature, or a folksy entertainment that includes story-telling from Sanskrit or regional language plays. As a religious art, they are either performed inside the sanctum of a Hindu temple, or near it.

- Bharatnatyam has traditionally been a form of an interpretive narration of mythical legends and spiritual ideas from the Hindu texts.
- In the temple sculptures in Kerala and the frescoes in the Mattancheri temple of approximately the 16th century, dance scenes depicting the square and rectangular basic positions so typical to Kathakali are seen.
- The Vaishnavite cult which swept North India in the 15th century and the resultant bhakti movement contributed to a enriching of classical dance forms. The Radha-Krishna theme proved immensely popular with Manipuri.

However, Indian theatre was never purely religious and rather depicted the folk and social aspects:

- The Indian theatre emerged somewhere between the 2nd century BC and the 1st century AD and flourished between the 1st century AD and the 10th, which was a period of relative peace in the history of India during which hundreds of plays were written.
- While mythology and folk traditions dominated Indian theatre, the themes varied from nature to epics and religious tales. However, theatre was not used for ceremonial purposes and was not performed in temples or before yagnas. Thus, it grew in period of economic prosperity, when it was supported by wealthy patrons during golden age of Indian culture during Gupta Empire.
- Traditional theatre forms incorporate not only the common man's interests but there is also a classical element in them. This classical facet, however, takes on regional, local and folk coloring.
- Most important earlier plays were Mudra-rakshasha by Vishakadutta and plays of Kalidasa. While Mudra-rakshasa was a magical tale like Arabian night stories, plays of kalidasa were based on various themes varying from religion to epics, such as Mâlavikâgnimitram and Abhijanashukantalam.
- Later due to divergence towards poetry, restricted creative spaces, loss of popularity and advent of Muslim rulers led to the decline of Sanskritic theatre forms. Later the Folk theatres boasted the rich tradition of India to various parts of the country.

Conclusion:

Thus, the divine origin of classical dance stands apart from the theatre that derives its origin from the common folk. However, both cultural forms have earned pinnacles of repute for themselves for excelling in their respective domains and for preserving the ancient art forms and refining it to perfection.

3. Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. In this light trace the origin, evolution and significance of wall paintings in India.

Approach

1. ***Introduce with painting as a noteworthy art form (40 words)***
2. ***Trace the evolution of wall paintings since its inception (110 words)***
3. ***Explain the significance of wall painting (60 words)***
4. ***Conclusion (40 words)***

Hints:

Being culturally diverse and distinct, a variety of painting forms have evolved over the years; some untouched by modernisation, some adapting to new paint colours and materials.

Origin and evolution of wall paintings:

- Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge.
- The earliest examples of Indian painting, that we find evidence of, are on the walls of some of the Bhimbetka caves in the Kaimur Range of Central India, Vindhya Hills and some places in Uttar Pradesh. The paintings are primitive records of wild animals, war processions and hunting scenes. They are crudely but most realistically drawn. All these drawings bear a remarkable resemblance to the famous rock shelter paintings in Spain, which are presumed to be the work of Neolithic man.
- The early mural paintings may be assumed to be the prototypes of the carved and painted picture galleries of the subsequent periods of the Buddhist art, such as in the painted cave temples of Ajanta situated in Maharashtra State near Aurangabad. The earliest of them is probably out in the 2nd century B.C. and the latest is sometime in the 7th century A.D.
- The subject matter of these paintings is almost exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars. They are mostly associated with the Jatakas, collection of stories, recording the previous births of the Lord Buddha. The compositions of these paintings are large in extent but the majority of the figures are smaller than life size. Principal characters in most of the designs are in heroic proportions.
- The contours of Ajanta figures are superb and reveal a keen perception of beauty and form. The next series of wall-painting to survive are at Ellora, a site of great importance and sanctity. The composition of the paintings at Ellora is measured out in rectangular panels with thick borders. They have thus been conceived within the given limits of frames that hold the paintings.
- The most important wall paintings in South India are from Tanjore, Tamil Nadu. The dancing figures from Rajarajeswara temples of Tanjore belonging to early 11th century A.D. are beautiful examples of medieval paintings. The wide-open eyes of all the figures are a clear negation of Ajanta tradition of half-closed drooping eyes.
- In today's context, wall paintings serve different purposes. Not only do they bring art into a public space, the artists also receive more recognition. One can find artworks around different parts of the city. They are also used effectively for social causes and political messages.

Significance of wall painting

- The significance of wall painting lies in the expressions they want to convey.
- These paintings tell us about the traditions, customs and various cultural aspects of the different time periods.
- It also conveys the understanding of human feelings and the dominating forces of the time.
- These are the mirror of growth human civilization.

Conclusion:

On India's great painting tradition, this travelled across Asia and created a vision that shaped the culture of the continent. India has one of the greatest traditions of painting of the ancient world. A high degree of technical excellence was achieved even in very early times, and the art, born out of the deep philosophy of the land, was graceful and sublime.

4. 'Indian architecture is a synthesis of indigenous styles and external influences which has lent it a unique characteristic of its own'. Elaborate with a particular reference to Mughal & British architecture.

Approach

1. Introduce with describing briefly about the Indian architecture's uniqueness (40 words)

2. ***Discuss the impacts of Mughal and British styles on Indian architecture and its resultant synthesis (170 words)***
3. ***Conclusion (40 words)***

Hints:

Indian architecture, which has evolved through centuries, is the result of socio-economic and geographical conditions. Different types of Indian architectural styles include a mass of expressions over space and time, transformed by the forces of history considered unique to India. As a result of vast diversities and external influences, a vast range of architectural specimens have evolved, retaining a certain amount of continuity across history.

The indigenous examples of architecture were Harappan the Jain, & Buddhist, Hindu temple architecture among others. Advent of Sultanate rulers, Mughals and Europeans greatly helped in culminating into a unique Indian architectural style.

Impact of Islamic rule on Indian architecture:

- With the advent of the Mughals, the Indian architecture enter-ed a new phase in which the austerity and simplicity of the early Sultans period was subdued and the Persian influence became predominant.
- The Muslim style of construction was based on arches, vaults and domes, on columns and pyramidal towers or slender spires, called trabeate. Impact of Islamic architecture in IndiaThey constructed excellent mausoleums, mosques, forts, gardens and cities. These features can be extensively seen in many Indian monuments.
- The main characteristic features of Mughal architecture are the bulbous domes, the slender minarets with cupolas at the four corners, large halls, massive vaulted gateways and delicate ornamentation.
- While double-dome, char-bagh style was elements of continuity. Influence of provincial architecture, kalash, petra dura style were elements of change. The architecture reached its peak under Akbar in Agra and Shahjahan who built Shahjanabaad in Delhi with several new buildings including Jama Masjid and Red Fort.
- Sher Shah Suri in the interim period also made valuable contribution to the medieval architecture. He built a mausoleum at Sahasram in Bihar which was though Muhammedan in design but its interior is decorated in Hindu style.
- The new style of architecture (representing the combination of the best features of the indigenous and foreign styles) which may be called by the name of Mughal architecture had produced a profound effect on buildings all over the country, including those of the Rajput rulers of Rajasthan.
- Islam doesn't permit images of birds and animals so floral designs, geometric designs came up. Similarly unlike the mural style, or depictions from puranas which was central feature of earlier temple architecture of India, a new calligraphy style was adopted to write Quaranic verses.

Impact of British style on Indian architecture:Impact of British Architecture

- Like all other aspects of society, the colonization of India also had a great impact on architecture. From the mid nineteenth century it became a norm for the Anglo-Indian church builders to follow the model set by the revivers of the many combinations of Gothic art in England.
- British introduced basic modern building construction and planning in India. They started with Forts and administrative buildings; however, later their architecture touched all aspects of life. They built town-halls; city-squares, fountains, clock-tower, light-houses, railway stations, hospitals, bridges, museums and educational institutions, which still reflect and are built in the western style of architecture.
- It was a combination of the Gothic revival style with that of the Neo-Classical, Indo-Islamic and Indian architectural style that was initiated by the British architects in British India during late 19th century and soon became a favoured style.

- The palace architecture changed and adopted Western features with the British conquest and its influence is evident to this day.
- The second half of 19th century saw significant advancement of colonial architecture including development of infrastructures like the 'Rajabai Clock Tower' (modeled on 'Big Ben' in London), the 'University Senate Hall' and the 'University Library' within the premises of 'Bombay University'

Conclusion:

The British not only left an imprint of legacy and culture but also of their unique architectural styles manifested from the colossal and magnificent buildings and infrastructures that are palpable from their erstwhile colonies. Similarly, the Mughal style, which was an amalgamation of many influences, was more sumptuous and decorative than the style that preceded it, and its delicacy and ornamentation furnish a striking contrast to the massiveness and simplicity of the art of pre-Mughal days.

5. Religion has such a deep imprint on Indian art, that often entire Indian art is dismissed as religious only, however, there is no dearth of secular art. Elaborate.

Approach

1. ***Introduce by writing about influence of religion on Indian art. (30 words)***
2. ***Elaborate by giving such examples pertaining to different religions. (95 words)***
3. ***Bring out evidence reflecting the secular nature of Indian art and substantiate that it is not the only driving factor and Indian art is equally secular. (95 words)***
4. ***Conclusion. (30 words)***

Hints:

Religion has always had a greater impact and influence on the lives of Indian people, their culture and Indian art. Since art is the material manifestation of values, beliefs and thinking of human beings, Indian artists were inspired from Mythological tales of dominant religions like Hinduism, Buddhism, Islam, Sikhism to carve out sculptures, paintings, dances and various other forms of art.

Influence of religion on Indian art:

- The primary purpose of paintings with religious influences was to convey the message and preachings of a particular religion.
- During Indus valley civilization, religious depictions like Pasupathi seal, sculptures of mother goddess, bust of a bearded priest at Mohenjo-Daro can be seen.
- Mauryan Empire has witnessed construction of Buddhist stupa such as Sanchi stupa; rock cut caves such as barabar and nagarjuni caves in Bihar were generally used as viharas i.e. living quarters by the jain and Buddhist monks. Famous sculptures of Yakshas and Yakshinis (like the ones found at Didarganj, Bharhut) were objects of worship related to all 3 religions- Jainism, Hinduism and Buddhism.
- During post Mauryan period, torans of stupas were decorated and carved with jataka stories. Three prominent schools of sculpture - gandhara, Mathura and Amravati- developed in this period
- The Gupta period saw the emergence of the iconic nagara style of temple architecture. Other examples include Rock cut caves at Ajanta and ellora.
- The Shore temple at Malappuram constructed by the Pallavas symbolizes early Dravidian architecture, with its monolithic rock relief and sculptures of Hindu deities.
- With Mughal rule, Islamic architecture and art came into light. Example, construction of mosques like Jama masjid of Delhi and mandu; dargahs of Sufi saints like Salim chisti at Fatehpur Sikri.

Secular art in India:

- During Stone Age, Bhimbetka cave paintings mainly focused on natural elements like wavy lines, geometrical designs hand linked dancing human figures, animal motifs and hunting scenes.
- During Indus valley civilization there were terracotta figures of animals and toy carts, seals made of steatite, bronze dancing girl, pottery making, beads and jewellery.
- Mauryan dynasty saw the tradition of installing pillars to commemorate battle victories and propagate imperial sermons. Example, lion capital of sarnath pillar has been adopted as national emblem. Hathigumpha inscriptions shows military campaigns of king kharvela
- During post-Mauryan times, Mural paintings of dying princess and dying apsara were found at Ajanta caves having no religious connotation.
- Secular literature like abhijnanshakuntalam by kalidasa, Svapnavasavadattam by Bhasa, Devichandraguptam by Visakhadatta were written during Gupta period.
- Being a naturalist, Jahangir focused on themes like animals and gardens. Miniature paintings depicting court activities, war scenes are secular too. Calligrapphy works, techniques of pietra dura, intricate jaali works and use of lotus flower motifs are some other examples of secular elements of indo-Islamic architecture.
- During the British raj, the fusion of Indian traditions with European style was evident from Raja Ravi Varma's oil paintings.
- Indian folk paintings like warli, kalighat, paitkar, manjusha and phad paintings depict secular themes.

Conclusion:

On its way to modern times, Indian art has had cultural influences like Indus valley, Hellenistic, tribal as well as religious influences such as Hinduism, Buddhism, Jainism and Islam. Therefore, putting them into the religious template alone is not justified.

❖❖❖❖❖

GS SCORE