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ANSWER WRITING WORKBOOK

Art & Culture

GS PAPER 1

Complete Revision of Art & Culture through **40+ Question & Answers**

- ✓ Preparation Approach
- ✓ Micro Detailing of UPSC Syllabus
- ✓ 5 Practice Sets and Model Hints
- ✓ Previous Year Questions & Solutions

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PREFACE

While current affairs changes every year there are some parts in syllabus which do not change and a candidate requires conceptual understanding and a good grip over these topics. The purpose of this workbook is to serve as one stop destination for students. It will help in building a base of knowledge and conceptual clarity

GS answer writing workbook aims to function as a standalone product that will promote self-learning habits in students and help in maximum syllabus coverage of the static portion.

Features of Workbook

The workbook has following features that aim to resolve various issues faced by students in an efficient and holistic manner.

Feature	Issue resolved
Static Topics from syllabus	Conceptual clarity
Topic wise sets	Syllabus coverage
Question & Answer format	Answer writing practice & Time management
Approach before each answer	Structuring of answers
Previous Year questions	Analysis
Blank Page at the end of each set	Self-note making

• How to optimally make use of workbook

In order to gain maximum out of it, a student must first attempt each of the set by himself and then compare his answers with model hint given. This exercise will help them to gain confidence in answer writing, in enrichment of their answers and in better management of time.

The approach given at the beginning of each answer is also aimed to give him an idea about how to approach an answer. Before going into the answer, he must first build his own answer around the approach and then compare with the given answer.

Any extra point to be remembered, revised or any other extra additions can be made at the Blank Page given at the end of each set.

• About GS score Art and Culture workbook

It consists of total 5 sets that are designed according to broad topic division under UPSC art & culture syllabus. Focus is given on maximum topic coverage along with framing thematic questions along the lines that are asked in UPSC mains examination. It is intended to serve as a reliable source of information about facts, ideas related to Indian art and culture and linking of these ideas that are extremely important from the point of view of UPSC mains and prelims examination. It is essential that you must optimally utilize it as per steps given above, to extract maximum out of it.

APPROACH TO PREPARE INDIAN ART & CULTURE FOR UPSC

Indian society is a multicultural society, its diversity and vastness is a subject great interest and study. Art and culture under UPSC examination demands awareness of various facts about Indian culture and also develops an overall understanding about the richness and uniqueness of Indian art and culture. It is important to understand the evolution of art and culture in India through different stages of Indian history, to assess the impact of different foreigners and tribes that came to India and made it its homeland and the role of various kings who made an immense contribution towards development of syncretic cultural traditions of India

GS paper 1 under UPSC civil services examination gives good amount of importance to Indian art and culture, so it is a section that aspirants cannot afford to miss out. A little bit of focus and planning can made a huge amount of difference in their o verall marks in GS paper 1.

Preparation of Indian Art and Culture under UPSC civil services in based on 3 pillars

- Study of past year papers
- Books and resources
- Strategizing

• Study of Past year papers

Looking at past year papers we can observe that questions demands candidates to appreciate the diversity of Indian culture and also develop a clear understanding of different phases of visual, performing and literary arts in India. Religion has come to play an important role in development of Indian architecture, sculptures, and paintings etc. Study of these aspects is also essential to be able to answer in a holistic manner.

Areas from where questions have been asked include

- Rock cut architecture
- Role of Indian philosophy and traditions
- Gandhara art
- Travellers who visited India
- Bhakti movement

Thus as we can see above that what is required is point to point coverage of syllabus. Areas that have been asked require a broad overview, thus a candidate must keep in mind the syllabus at all times during preparation. For this purpose we are providing a detailed syllabus in form of micro detailing of UPSC syllabus. It would help in ensuring that an important aspect of syllabus is not left out.

• Books and Resources:

Like other subjects under UPSC mains examination, art and culture is also a very dynamic subject. Reading of NCERTs is essential to know about the various facets of Indian art and culture. The following NCERT books must be referred to strengthen the basics. Remember that to understand art and culture of a particular period it is important to know the

- Selected chapters of Class 11th NCERT Ancient India by RS Sharma: Chapter 6, 7, 8,9 , 11, 13, 14, 15, 16, 17, 20, 22, 23, 24, 25, 27
- Selected chapters of class 11th NCERT Medieval India by Satish Chandra: Chapter 3, 4, 9, 11, 14, 17.
- NCERT class 11th: Introduction to fine arts

Advance Books and Resources:

- Ignou material
- Online Study Materials and PDFs provided by GS Score
- Relevant yojana
- Newspapers like The Hindu and The Indian Express for current updates and any analytical writings on different aspects of Indian art and culture.

Strategy to Cover Indian Art and culture

Indian art and culture is a vast topic in itself. Looking at the prevalent diversity in India, it can seem to be a never ending one, as there is always more to know and learn about it. However keeping the requirements of UPSC examination in mind, it is important to devise a strategy that will serve the purpose of securing good marks in UPSC mains.

After going through past year papers and relevant chapters of NCERTs and other standard material, it is important to engage in regular revision and consistent answer writing. It will help you to write to the point and broad answers. Under art and culture there are lot of names and places to be remembered. Adding to that vocabulary is also equally important to convey your point across.

This workbook will immensely help you in these aspects. It will help in building your approach towards answers. Important places, chronology, ideas, concepts, their interlinking have been covered which will help you in comprehensive coverage and revision.

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SYLLABUS

MICRO DETAILING

SUB TOPIC LISTING (Art & Culture)

UPSC Syllabus

- Indian culture will cover the salient aspects of Art Forms, Literature and Architecture from ancient to modern times.

Salient Features of Indian Art & Culture

1. Culture & Heritage of India

- Aims and objectives of performing arts and their development through various stages.
- Utility of performing arts during the ancient and the medieval period.
- Appreciate the contribution of classical dances, folk music as well as folk dances in Indian culture and Challenges faced by performing Arts
- Development of drama through various phases in India and recognize the contribution of folk theatre
- Examine the importance of the three art forms in the development of human personality.
- Religious and secular Art in India

Visual Arts

2. Architecture In India

- Architectural Style of Harappan Civilisation
- Influence of Buddhism and Jainism on Indian architecture
- Stupas, Chaityas and Viharas
- Impact of Persian and Greek invasion on Indian culture
- Mauryan Architecture (322-182 BC)
- Post Mauryan Architecture
- Gandhara and Mathura school of Art
- Cultural development during Gupta Age
- Temple Architecture and Sculptures
  - Nagara and Dravida Styles
  - Early Temples
  - Rock Cut temples
  - Monolithic Temples
  - Free Standing Temples
  - Pallavas as great temple builders
  - Emergence of Nalanda as centre of learning
- Medieval Period architecture
  - Delhi Sultanate
  - Regional Kingdoms (Mandu, Jaunpur etc)
  - Vijaynagara Architecture
  - Mughal Architecture
  - Evolution of temple construction in India
  - Indo Islamic Architecture
- Colonial Architecture
- Utility of Architectural structures today and in Past
- Conservation and Preservation of Architectural Structures
- Spread of Indian Culture to Southeast Asia

3. Bronze Sculptures In India

- Harappan “Dancing Girl”

- Jain Tirthankaras Bronze Images
- Buddha bronze Images (ex Guptas and Vakatakas)
- Pala school of Art (Bronze images, Manuscripts)
- Pallava Bronze Images
- Chola Bronzes
- Nataraja

4. Paintings In India

- Prehistoric Rock Paintings
- Ancient Period
  - Murals Paintings
  - Bagh Caves
  - Sittanavasal Paintings
  - Armamalai caves
- Medieval Period
  - Pala school of miniature paintings
  - Mughal miniature paintings (synthesis of Indian and Persian style)
  - Role of Akbar and his successors
  - Development of Pahari, Rajput and Deccan Paintings
  - Theme of paintings in Medieval period
- Modern Period
  - Bengal school of Art
  - Renaissance or revivalist painting
  - Madras School of Art
- Decorative Art
  - Madhubani
  - Kalamkari
  - Kalighat
  - Warli
  - Pattachitra
  - Theme of decorative paintings in India
- Theatre Forms of India
  - Significance of Traditional folk theatre in India
  - Different forms of traditional folk theatre in India
  - Sanskrit theatre in India
  - Challenges faced by theatre in India
- Puppet forms in India
  - Themes of puppetry in India
  - Forms of Puppetry

Perfoming Arts

5. Music

- Evolution of Indian Music
- Contribution of Some personalities : Amir Khusro, Mohammad Shah
- Hindustani Music evolution, features and impact
- Carnatic Music evolution, features and impact
- Hindustani and Carnatic music differences and similarities
- Regional music and its impact
- Modern Music

6. Dance

- Tracing Evolution of Dance (Rig Veda, Harappa, Nataraja)
- Classical Dances of India, their evolution and Theme
- Well known Classical dancers of India.
- Themes in Indian folk dances

7. Drama

- Introduction (Natyashastra)
- Evolution of Drama in India
- Various texts relating to Drama period wise (ex Mahabhasya, Mrichhakatika)
- Famous Modern Dramas and Dramatists.

Religion, Philosophy and Literary Arts

8. Languages & Literature

- Vedic Literature
- Tamil language and Sangam Literature
- Classical languages : Evolution & impact on society
- Trends in Medieval Literature
- Modern Indian Literature
- Religious Philosophies
  - Buddhism and its impact
  - Jainism and its impact
  - Sufism and its impact
  - Vedanta Philosophy
  - Bhakti Traditions

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PRACTICE QUESTIONS

SET: 1 - 5

SET-1: QUESTIONS

SALIENT FEATURES OF INDIAN ART & CULTURE

Q1. **Indian society's strength lies in its ancient roots, capacity of its culture to assimilate and carry out reforms needed with changing times.**

Q2. **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.**

Q3. **India, with several millennia of history, boasts of a rich and diverse cultural heritage, which can be utilized for economic gains while meeting development objectives in a more sustainable manner. Elaborate.**

Q4. **Culture is a tool to transport technology, but technology also transports cultural images. Elaborate the statement in the context of modern world.**

Q5. **Western culture has enlightened us in several ways but it has also destroyed the hold of early Hindu culture. Analyse the statement highlighting the distinctive features of traditional India**

Q6. **Devotion and art forms have maintained a beautiful synthesis in India. Elucidate.**

Q7. **Indian festivals showcase the shared cultural history and diversity of the Indian sub-continent on the one hand, and are the lamppost of unity in diversity on the other. Elucidate**

Q8. **To what extent did trade play a role in disseminating Indian culture abroad in ancient times? Illustrate.**

Q9. **India's ancient inscriptions and temples do not just have religious and cultural value; lessons can be drawn from these to solve the crisis like water stress and drought. Discuss**

Q10. **Although Indian folk music and dance form present themselves in a wide variety of forms, they share common themes and concerns. Elucidate**

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SET-1: ANSWERS

1. Indian society's strength lies in its ancient roots, capacity of its culture to assimilate and carry out reforms needed with changing times.

(250 words)

Approach

1. **Introduce Indian civilization with its ancient roots** ***(50 words)***
2. **Explain how it evokes confidence & pride** ***(75 words)***
3. **Explain assimilation power of Indian culture** ***(75 words)***
4. **Explain reforms taken** ***(50 words)***

Hints

Indian civilization is very ancient and it has evolved by learning and growing through cooperation and conflict over the years. It dates back to prehistoric ages and grown through the Indus Valley Civilisation, Maurayan and Gupta era, Moghul period and imperial rule to name a few examples from a long and chequered history. India survived external aggressions and internal conflicts because its culture had two great traits- assimilation and capacity to reform. Interaction, learning and growing

Evoking Confidence and Pride

- The past evokes pride and confidence which is very important for a developing country. The Gupta period is called the Golden Age of India and was marked by extensive inventions and discoveries in science, technology, engineering, art, dialectic, literature, logic, mathematics, astronomy, religion and philosophy that crystallized the elements of what is generally known as Hindu culture.
- The mark of the period is still clearly observed in many of the day-to-day activities and culture. Scholars of this period include Varahamihira and Aryabhata, who is believed to be the first to come up with the concept of zero, postulated the theory that the Earth moves round the Sun, and studied solar and lunar eclipses. Kalidasa, who was a great playwright, who wrote, plays such as Shakuntala, which is said to have inspired Goethe, and marked the highest point of Sanskrit literature is also said to have belonged to this period.
- The famous Sushruta Samhita, which is a Sanskrit redaction text on all of the major concepts of ayurvedic medicine with innovative chapters on surgery, dates to the Gupta period. The ancient Gupta text Kama Sutra is widely considered to be the standard work on human sexual behavior in Sanskrit literature written by the Indian scholar Vatsyayana. Aryabhata, a noted mathematician-astronomer of the Gupta period proposed that the earth is not flat, but is instead round and rotates about its own axis. The developments in Gupta era convince the Indian citizens, particularly youth that India was a great culture and even today it can do great things as it did in the past.

Assimilation

- The Gandhara period was a great period of assimilation. The Kingdom of Gandhara lasted from the Vedic period (c. 1500-500 BC). As a centre of Hindu culture, Greco-Buddhist culture, Jewish &Parsi culture it attained its height from the 1st century to the 5th century under the Kushan Kings.
- Gandhara is noted for the distinctive Gandhara style of Buddhist art, which developed out of a merger of Greek, Syrian, Persian, and Indian artistic influence. In the early 16th century, northern India, being then under mainly Muslim rulers, fell to the superior mobility and firepower of the Mughals.
- The resulting Mughal Empire did not stamp out the local societies it came to rule, but rather balanced and pacified them through new administrative practices and diverse and inclusive ruling elites, leading to more systematic, centralized, and uniform rule. Eschewing tribal bonds and Islamic identity, especially under Akbar, the Mughals united their far-flung realms through loyalty, expressed through a Persianised culture.
- The "classic period" of the empire started in 1556 with the ascension of Akbar the Great to the throne. Under the rule of Akbar and his son Jahangir, India enjoyed economic progress as well as religious harmony, and the monarchs were interested in local religious and cultural traditions. Mughal influence can be seen in cultural contributions such as:
- Centralised, imperialistic government which brought together many smaller kingdoms.
- Persian art and culture amalgamated with Indian art and culture.
- New trade routes to Arab and Turkic lands.
- The development of Mughlai cuisine.
- Mughal Architecture found its way into local Indian architecture, most conspicuously in the palaces built by Rajputs and Sikh rulers.
- Landscape gardening

Reforms

- Under Mauryan ruler Chandragupta and his successors, not only internal and external trade, agriculture and economic activities thrived and expanded across India but the era saw marked improvement in social harmony, religious transformation, and expansion of the sciences and of knowledge after the Kalinga War of Ashoka. The period also saw reactions to ritualistic Brahmanical religious system giving birth to alternative religious systems like Budhdhism and Jainism.
- The Mauryas contributed a lot in administration. The slave dynasty did many market reforms, especially Alauddin Khalji. Then Moghuls brought Mansabdari System which developed 'nobility' (mansabdars) to look after administration, but took steps to ensure that there was always an element of insecurity and dependence on the king or centre of power- can be dubbed as beginning of federal administration. The Afghan ruler Sher shah Suri is also known for administrative reforms. These reforms have an imprint on India administration even today.
- In the social arena there were reform movements called Bhakti Movement collectively. The Bhakti movement was a Hindu religious movement of the medieval period that promoted the belief that salvation was attainable by everyone. The movement is closely related to Islamic Sufism, which appeared around the same time: both advocated that a personal expression of devotion to God is the way to become at one with him. The
- Bhakti movement emphasised an individualistic relationship with a personal deity rather than the more rule-bound strictures of traditional Vedic Hinduism. Customarily discussed as a unified whole, the movement's message was expressed in diverse ways. At the core was the idea that salvation was attainable by all who believed, thus challenging the Vedic system that claimed it was limited to male members of the Brahmin, Kshatriya and Vaishya caste groups. Women and members of the Shudra and untouchable communities were included rather than excluded.

Conclusion:

India's unity in diversity is because of its past heritage and the manner in which it has evolved. We can conclude that modern principles of liberty, equality and fraternity originated at least in this part of the world due to these movements. India remains infallible and united because of its ancient roots; there is no doubt in this.

2. 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.

(250 words)

Approach

1. **Introduce religious and secular art of India** ***(50 words)***
2. **Elaborate influence of religion on Indian art** ***(75 words)***
3. **Elaborate on how secular art is equally prevalent in India** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

India is the birthplace of major religions of the world like Hinduism, Buddhism and Jainism; these have inspired most of her art. Its artistic traditions are ancient and deeply rooted in religion.

While at the same time art with secular themes giving vivid description of life and society of that period also formed an important part of Indian heritage.

Influence of religion on art:

- The primary purpose of paintings with religious influences was to convey the message and preaching's of that particular religion.

Buddhism

- Huge rock cut sculptures and tomb paintings dedicated to the teachings of Gautama Buddha clearly depict the influence he had on the country.
- Queen Maya's dream, preceding the birth of the Buddha, is also a major theme on the railing of the Bharhut stupa. Satvahana kings were Hindus but patronized Buddhism as well & built Buddhist rock cut caves in Western India, particularly the Pune-Nasik-Mumbai region.
- Buddhist art came to prominence during the Mauryan period with Viharas Chaityas being constructed. The caves at Ajanta, Karle, Bhaja and elsewhere contain early sculpture, often outnumbered by later works such as iconic figures of the Buddha and Bodhisattvas.
- Images of both Standing Buddha and sitting Buddha flanked by Bodhisattvas are a major feature of Kanhericaves in Maharashtra.

Hinduism

- The depiction of Hindu gods and goddesses is quite evident in various Indian arm forms. In fact, Tanjore and Mysore paintings are famous worldwide for their beautiful depiction of episodes from Hindu epics.

- The Indian artists visualized the qualities of various gods and goddesses as mentioned in scriptures and infused these qualities into their idealised figures of man and woman. Kandariya Mahadev Temple in Khujraho temple is embellished with ornate carvings and sculptures and is dedicated to Hindu Lord Shiva,
- Art of painting in Central India, Rajasthan and the Pahari region etc. is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes.
- The cults of Vaishnavism, Saivism and Sakti exercised tremendous influence on the pictorial art temples in India. Kailashnath temple here the deities belong to both the Shaivite as well as Vaishanv faith. The grand sculpture of Ravana attempting to lift Mount Kailasa, the abode of Lord Shiva is a landmark in Indian art.
- The Shore temple at Malappuram constructed by the Pallavas symbolizes early Dravidian architecture, with its monolithic rock relief and sculptures of Hindu deities. They were succeeded by Chola rulers who were prolific in their prolific pursuit of arts
- Badami caves temples of Karnataka; Dashavatara temple in Deogarh is famous for Vishnu reclining on the serpent Shesha (Ananta) on a side panel.

Jainism

- Armamalai Caves and Sittanvasal Caves in Tamil Nadu potrays theme from Jain religion.
- The Gupta period saw the emergence of the iconic carved stone deity in Hindu art, as well as the Buddha-figure and Jain Tirthankara figures, these last often on a very large scale.
- The five Jain caves at Ellora belong to the Digambara sect. These caves show dimensions of Jain philosophy and tradition and reflect a strict sense of ascetism.

Secular art:

- On its way to modern times, Indian art has had cultural influences (Indus valley and Hellenistic) as well as religious influences such as Hinduism, Buddhism, Jainism and Islam.
- The rock cut architecture and art in India mainly focused on natural elements. The paintings in these sites like Barabar caves, Bhimbetkacommonly depicted scenes of human life alongside animals, and hunts with stone implements.
- During Indus valley civilization there were animal depictions, religious depictions like Pashupathi.
- Mughal paintings were uniquely secular in nature. It evolved from the synthesis of Indian and Persian arts. Paintings from Akbarnama Tutinama, Hamzanama depicted life at court, hunting scenes etc.
- Apart from Persian books of fables, themes from Mahabharata were also selected. Indian scenes and landscapes came into vogue. Emperors like Jahangir portraits of birds, animals and flowers were portrayed in a realistic manner.
- With Delhi Sultanate and coming Mughal rule Islamic architecture and art came into light. It introduced use of delicate carvings, true arches, domes. Presentation of human figures, sculptures and imagery were prohibited in Islam structures.
- The walls of a mosque are decorated in geometrical patterns in different coloured marbles, plaster, stucco, paints and glazed tiles. Art and architecture was no longer confined to temples but many other structures were built like forts, palaces, gardens, and town gates Ex Buland Darwaza, Qutub Minar, Alai Darwaza, Golgumbaz in Bijapur etc.
- Other secular structures included step-wells or vavs. These wells were common in the towns of western India.

- The practice of construction of step-wells was there even earlier to Islams ruling. Muslim rulers also continued the tradition. They were meant to meet water needs public. Eg Dada Hari Vav in Ahmadabad built during 1501.
- During the British raj, the fusion of Indian traditions with European style was evident from Raja Ravi Varma's oil paintings.
- Other artists, such as Rabindranath Tagore and Gaganendranath Tagore as well as new artists of the early 20th century such as Amrita Shergill were responsible for introducing Avant Gardewestern styles into Indian Art.
- Many other artists like Jamini Roy and later S.H.Raza took inspiration from folk traditions.

Conclusion:

Thus Indian culture is a storehouse of both religious and secular art. But what remains important is that during her long history India experienced many foreign races and cultures who exercised some influence on Indian art forms,

3. India, with several millennia of history, boasts of a rich and diverse cultural heritage, which can be utilized for economic gains while meeting development objectives in a more sustainable manner. Elaborate.

(250 words)

Approach

1. **Brief Intro on India's cultural heritage** ***(25 words)***
2. **Various dimension of cultural heritage** ***(100 words)***
3. **How cultural heritage can contribute in economic and development objective** ***(100 words)***
4. **Conclusion** ***(25 words)***

Hints

India's diverse and rich cultural heritage which includes both tangible (such as buildings, monuments, landscapes, books, works of art, and artifacts) and intangible (such as folklore, dance, music, traditions, language, and knowledge) can be leveraged for economic gain through tourism dollars as well as opportunities for craftsmen and local communities.

Various dimension of cultural Heritage for economic gain and development:

- Promoting various types of tourism: Religious tourism Buddhist Circuits, Sufism, Melas like Kumbha Melas.
- Spiritual Tourism through centers like Art of Living and Isha Foundation and Other meditation and spiritual centers
- Health Tourism: Appealing to rich Indian tradition of Yoga and AYUSH.
- Exploration of Indian architecture like wide variety of temple across India, Mughal architecture (Ex. Taj Mahal, Fatehpur Sikri), Caves (ex, Ajanta Ellora), other structures like Ashokan Pillar,

Gothic Architecture, Lutyens architecture.

- Educational: Nalanda university as well book fests like Jaipur Lit Festivals which showcase rich legacy of literature in India.
- Indian Music: Both Hindustani and Sangam which has rich Indian cultural heritage.
- Cuisine: The diverse and delicious Indian cuisine that reeks of rich heritage in India

How they can contribute:

- Heritage buildings everywhere utilize local materials; the skills to work upon these are in the local communities. Obviously, any conservation effort then has to source locally—creating employment and economic opportunities. "Make in India" objectives will thus be met by any well planned and implemented conservation effort while simultaneously creating an economic asset that continues to pay rich dividends for years to come.
- Besides being used as hotels or museums or libraries, heritage buildings could also easily be adapted to serve as schools or clinics—lending economic value to local communities.
- The cultural heritage like lifestyle, folkdances of Gujrat, Rajasthan attracts tourist and giving them real time experience through schemes like Bed and Breakfast will yield further gains
- Bilateral cultural exchanges like India celebrates Nile river festival and Egypt celebrates ganga river festival, also the same is being done among Indian states like between Andhra Pradesh and Haryana which can promote exhibitions, fairs, exposure etc.
- Promotion and Advertisement in a more persuasive manner, refining Tourism courses like Indian Institute of Tourism & Travel Management providing high quality tourist facilities like hotels, rest rooms at different cultural heritage sites will help in spreading the word of best Indian services by tourist to attract furthermore tourist.
- Natural heritage: India have the 10 Natural UNESCO heritage sites that include the Rhino Site of the Kaziranga and Tiger reserves of the Sundarbans. There are many other such natural sites like Living root bridges of the Meghalaya and Backwaters of the Kerala which have potential to attract millions of tourists.
- Promoting songs through digital media: availability of traditional and classic songs at digital platform make them in reach of everyone.
- Online cultural extravagant of Indian paintings and embroidery with real life and 3D experience can boost online tourism
- Leveraging on Indian strengths like Ayurveda, Yoga providing these facilities in special packages will not only rejuvenate and spread them across world but also benefit India with revenues and Forex.

Conclusion:

However, several structures considered to be of national/state importance in India and protected as such remain under threat from urban pressures, neglect, vandalism and, worse, demolition, only for the value of the land they stand upon mainly due to the inability of those entrusted with their care and management. To unlock the economic potential of these sites and demonstrate that conservation efforts can lead to meeting development objectives in a more sustainable manner need to be undertaken.

4. Culture is a tool to transport technology, but technology also transports cultural images. Elaborate the statement in the context of modern world.

(250 words)

Approach

1. **Introduce culture in wider context.** ***(25 words)***
2. **Elaborate on relation between technology and culture** ***(25 words)***
3. **Culture's influence on technology** ***(100 words)***
4. **Technology's impact on culture** ***(100 words)***

Hints

Culture arises from observation of what human beings do and what they refrain from doing as a consequence of being brought up in one group as opposed to another. In the broader sense, culture represents a way of life.

As new technology is introduced into a society, the culture reacts in a positive or negative way and is thus changed forever. Consequently, as cultures change, so does the technology they develop.

Culture is a tool to transport technology:

- The culture of a society determines the nature, form and content of technological development and the evolving technological culture. Technology is thus a cultural enterprise which exists in varying degrees in all societies.
- A technology capable of a cultural shift can only have come from the culture itself. Without the culture's choice to refine the technology, the practical applications would have been left as only fleeting ideas; technology will only be developed if the culture has some immediate and apparent use for it.
- **Technology developed in response to local needs for acceptance:**
- Uber had to be adjusted when it arrived at India:
- Some technologies like cloning, genome mapping is still not entirely acceptable to the people as they impact their core values.

Technology also transports cultural images:

- Technologies are adapted, tailored to the cultures of each group of people, **meaning that the culture is intact, unchanged by the new developmen**t because the technology was made to fit in.
- The introduction of a new technology often creates new social situation, which in turn, creates new needs and values. Thus, stimulating further technological development.
- The technology that powered the industrial revolution created the industrial society.
- The mass production of automobiles created a culture of commuters, vacationers, and the suburbs.
- A television set brings programmes of cultures like music, dance to the people.
- Satellite technology and computers transport the western world of film and fashion to Asian homes.

Conclusion:

Thus, the relationship between technology and culture is cyclical. Logically, a culture will develop technologies based on the needs or desires of the people, because this is where the creative influences lie. As technology spreads and is absorbed into the people's lives, it affects their culture and way of life. This change in lifestyle also occurs when a technology developed outside a culture is introduced into the culture, providing an external influence.

5. Western culture has enlightened us in several ways but it has also destroyed the hold of early Hindu culture. Analyse the statement highlighting the distinctive features of traditional India

(250 words)

Approach

1. **Brief introduction** ***(25 words)***
2. **Distinctive features of traditional India** ***(50 words)***
3. **Elaborate how western culture has influenced Indian culture** ***(75 words)***
4. **Traditional culture also influenced western culture in many ways** ***(75 words)***
5. **Conclusion** ***(25 words)***

Hints

Despite 500 years of occupation and some conversions, Islamist rulers could not influence the Hindu culture any significantly. In the 200 years of British rule, it transformed the early Hindu culture considerably.

Characteristics of traditional culture:

- Political and social features:
  - Inherently democratic
  - Decentralized power town, village and clan based
  - Public goals (good of group over individual)
  - No preponderance of bureaucracy
  - Community cohesion where consensus, family and pluralism were important.
- **Lifestyle:**
  - Spiritual focus and informal social control.
  - Subsistence strategy related to ecology, population size and structure and settlement pattern
  - Limited but nutritious diet.
  - Production is for use or subsistence, division of labour is generally based on age and sex.
  - Units of production are family, clan, village, age-group. Unit of distribution and consumption too is socially-based.
  - Consumption is to satisfy basic needs.

Western culture impact on Traditional culture:

- **Negatives:**
  - In the 200 years of British rule there were significant conversions to Christianity, particularly in the tribal areas and the urban centers.
  - Moreover, there was a much deeper conversion to the European culture. It was mainly done through capture and control of education.
- Modern education had less to do with disseminating scientific, rational thinking and more to do with an acquiescence of West's superiority.
  - Traditional land structure and agriculture of India was destroyed due to western influences.
  - The British influence has changed the way Indians look at themselves and has stripped Indians of a confidence that comes naturally to a people belonging to an ancient and great civilization.
- **Positives:**
  - India was able to get inspired by modern political ideals like equality before law due to western influences.
  - With British, new ideas such as liberty, equality, freedom and human rights from the Renaissance, the Reformation Movement and the various revolutions that took place in Europe came to India
  - Food, clothing and basic amenities have been influenced and India got access to latest technologies as well
  - In the 19th century, certain social practices like female infanticide, child marriage, sati, polygamy and a rigid caste system became more prevalent. British contributed in curbing these.
  - Spread of English language and western education helped Indians to adopt modern, rational, democratic, liberal and patriotic outlook.
  - The early British administrators in India like Warren Hastings, William Jones, Jonathan Duncan and others glorified India's ancient past.
  - For the first time great ancient Sanskrit writers like Kalidasa became known to the world through translation of their monumental work into English.

Traditional culture impact on modern western culture

- In fact, some of the traditional features have already been adopted under modern garb and the value of many others is being recognized.
- For instance, political features are being emulated now like in a federal structure and the panchayat system. Similarly, the importance of work leisure balance in lifestyle management is being emphasized now. World has incorporated the above subsistence strategy into our sustainable development plan.
- Vegetarianism has its roots in the civilizations of ancient India. Vegetarian diet was closely connected with the idea of nonviolence towards animals (ahimsa), and was promoted by religious groups and philosophers.
- Texts of Aryabhata and Bhaskaracharya contain calculus that was written many centuries before Newton. All mathematical calculations and theories of modern science are based on two fundamental discoveries of ancient science of India. These are the concept of zero and the principle of place value in powers of the radix.
- Traditional medical sciences like Ayurveda and herbal medicines are till today very successfully applied in curing many ailments in India and even in developed countries. Further, home remedies to cure diseases and ailments that employ certain spices, vegetables, or other common domestic items are making a strong comeback.

- India's contribution in literature, poetry, drama as also music, dance, painting and sculpture is immense, to say the least. Indian culture has given many gifts to the world. Yoga, for example, or at least its more physical aspects like asanas and pranayama, is spreading like wildfire around the world. Meditation is another gift.
- Indian cuisine is now popular all over the world.

Conclusion:

India's cultural heritage is not only one of the most ancient but it is also one of the most extensive and varied. Indian culture is often labelled as an amalgamation of several segments of cultures, including traditions that are several millennia old. It spans across the entire Indian sub-continent. Many elements of India's diverse cultural segments have had a profound impact across the world. In its collective form these cultural traits are identified as Indian cultural heritage

6. Devotion and art forms have maintained a beautiful synthesis in India. Elucidate.

(250 words)

Approach

1. **Briefly give an introduction about the various art forms in the context of its synthesis with Devotion.** ***(25 words)***
2. **Discuss with examples the various art forms maintaining its synthesis with devotion.** ***(200 words)***
3. **Conclusion** ***(25words)***

Hints

Indian art forms have been historically significant in conveying the language of soul and prevailing socio-economic setup. The various art forms like architecture, sculpture, painting, music, dances have beautifully expressed its synthesis with devotion in India.

Examples of various art forms maintaining a synthesis with devotion:

Architecture:

- In India, temple architecture and the devotional aspect related to it is integrated.
- Example: Nagara temples of north India like Jagannath temple of Odisha, Khajuraho temple of MP, etc. depicts devotion to Lord Jagannath.
- Similarly, Dravidian style temples like Brihadeshwara temple depict devotion to Lord Shiva. Subsequently, various Hindu temple architectures traced to the remains in Aihole and Pattadakal were constructed for the devotion of various gods and goddesses.
- The Chaitya Hall (place of worship), the Vihara (monastery) and the Stupa (hemispherical mound for worship/ memory) – exemplified by the extraordinary caves of Ajanta and Ellora, were built for the devotion of Buddhism.
- Further, exhibiting architectural brilliance, Jain temples at Ranakpur and Mount Abu in Rajasthan and remnants of the rock-cut cave architecture (Udaigiri-Khandagiri) found in Odisha, meant for the Jain monks are among the architectural masterpieces, built for the devotion of Jainism.

Paintings:

- Madhubani Painting: Also known as Godhna, Maithili, and Chaitra figure painting, deal with the Hindu deities, nature and social events of the time.
- Kalamkari Painting: This style of painting evolved in the Mughal rule and was patronized by the Golconda Sultanate. The subject of these paintings are narratives from Ramayana, Mahabharata and the Puranas.
- Patachitra Painting: Paata Paintings or Patachitra, is a devotional art form worshipping Lord Jagannath, originating from the state of Orissa. The themes are usually religious, mythological, and folklore. Needless to say, most of the motifs are centered on tales from the Krishna Leela and Lord Jagannath.
- Warli Art: The central motive of each painting is a square in which resides the mother Goddess of fertility, Palaghata.
- Ajanta Painting: Deals with Jataka stories of Buddha, reflect devotion to Buddhism.

Sculpture:

- Gandhara School and Mathura school gave Buddha a human figure. Jaina and Hindu images of the Mathura school are carved in the same style as the Buddhas.
- The Elephanta Caves are known in particular for their Hindu rock art, featuring sculptures of many figures from the Hindu pantheon, such as Shiva, Vishnu, Parvati, Brahma, Ravana and Shiva's elephant-headed son Ganesha. The most important sculpture in the caves is the Trimurti (or Maheshmurti).

Performing Art Forms:

Music:

- Qawwali: A form of Sufi Islamic devotional music performed at Sufi shrines or dargahs.
- Bhajan: Song with religious theme or spiritual ideas. Ideas from scriptures, legendary epics, the teachings of saints and loving devotion to a deity are the typical subjects of bhajans.
- Kirtan: A genre of religious performance arts, connoting a musical form of narration or shared recitation.
- Gurbani: Refer to various compositions by the Sikh Gurus and other writers of Guru Granth Sahib.

Dance:

- Bharatanatyam - Traditionally performed by mandir (Hindu temple) Devadasis. Many of the ancient sculptures in Hindu temples are based on Bharatanatyam dance postures Karanas.
- Kathakali, (Katha for a story, Kali for performance or play) is a form of dance-drama, is a spectacular combination of drama, dance, music, and rituals. Characters with vividly painted faces and elaborate costumes re-enact stories from Mahabharata and Ramayana.
- Mohiniaattam is a traditional dance from the South Indian state of Kerala. Mohini is an Apsaras in the Hindu mythology and Aattam in Malayalam means dance. So Mohiniaattam essentially means "dance of the enchantress". The theme of Mohiniaattam is love and devotion to god. The costumes worn by the dancers are typically white-colored Kasavu saree with golden borders.
- Kathak dance form arose from the Vaishnava devotees dancing to the episodes from Krishna's life.
- Sattriya, dance is believed to be a creation of the great Vaishnavite (bhakti) guru.

Conclusion:

Thus, it is observed that the devotional aspect of Indian art is profound. The several religions which include Hinduism, Buddhism, Christianity, Islam, and others at different times have immensely contributed in shaping the various styles of Indian art, synergizing the diverse spiritual inspiration of religious beliefs with unique nature of various Indian art forms.

7. Indian festivals showcase the shared cultural history and diversity of the Indian sub-continent on the one hand, and are the lamppost of unity in diversity on the other. Elucidate

(250 words)

Approach

1. **Briefly explain about the homogeneity of Indian society which is the result of an amalgamation of different religious views and sects.** ***(50 words)***
2. **Explain briefly about different inter-religious festivals and some which belong to a particular religion but are celebrated by people from different religions.** ***(150 words)***
3. **Conclude with the importance of festivals in maintaining social harmony in India and how they have played an important role in maintaining unity in diversity.** ***(50 words)***

Hints

Indian society is an amalgamation of people from different religions, sects, colour, creed and regions. This has led to the formation of a homogeneous culture in Indian society which equally respects all religion and becomes part of their celebrations. This culture has led to a few festivals which are inter-religious in nature while others attract people from different religions to celebrate. Few religions are celebrated differently by members of the same religion across the country. This makes festivals the torchbearers of unity in diversity and showcases the shared cultural traditions of India.

Inter-religious festivals in India

- Phool Walon Ki Sair is an annual celebration by the flowers sellers of Delhi. It is a three-day festival, generally held in September, just after the rainy season in Mehrauli. It is an example of the composite culture of Delhi, which has bolstered an environment of communal harmony in the city. Even today the festival is celebrated by both Hindus and Muslims alike.
- Similarly, almost all harvest festivals such as Baisakhi, Kichdi, Pongal, Bihu, etc., are equally celebrated by farmers and people from all religions.

Religions which are owned by one community and celebrated by others

- Festivals like Id-ul-Fitar, Deepavali, and Christmas are celebrated by people from different religions in India. Effects of Indian culture can be seen in rituals too. In Christmas, rituals with elements from Hinduism, such as chanting of religious songs, can be observed which is different from Christmas in other countries.

- People of different religions live in society, hence, visit each other during festivals and participate in their celebration.
- Some festivals are pan-Indian and are celebrated across different states like Id-ul-Fitar and Deewali. This underlines the importance of festivals which spread social and religious harmony in the country.

Conclusion:

Festivals in India not only promote social harmony but also promote a sense of oneness due to their diverse nature and celebration across different regions. Globalization and urbanization also play an important role in spreading oneness as people from different background meet and celebrate festivals together. Thus, festivals bind together people from diverse backgrounds into a singular society and promote a sense of brotherhood among them

8. To what extent did trade play a role in disseminating Indian culture abroad in ancient times? Illustrate.

(250 words)

Approach

1. **Briefly describe about status of trade in ancient India** ***(50 words)***
2. **Explain how trade played important role in spreading Indian trade abroad such as silk road and trade with south east Asia** ***(75 words)***
3. **Briefly discuss factors like religious, education, etc. that helped in the dissemination of culture** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

India established trade relations with outside world since as early as during the Indus Valley civilization in the third millennium BC. Spread of Indian culture through trade has been called as remarkable because it didn't involve forceful imposition of culture or violence, rather was voluntary adopted between parties.

Trade played a significant role in disseminating Indian culture abroad in ancient times in the following manner:

- Strategic location of India and vicinity near the ancient silk route gave India the advantage of being a centre for cultural admixture.
- Kuchi, a kingdom in central Asia witnessed flourishing of Indian culture. The trading of silk, jade, horses was accompanied with transmission of Indian culture in the form of ancient stupas, temples, monasteries, paintings and images found there.
- Khotan, another ancient trading centre contained ancient coins bearing Prakrit text in Kharoshti script, Sanskrit manuscripts and Buddhist texts.
- Traders from Kashi, Mathura, Ujjain, Pataliputra and port cities of Mammalapuram, Kaveripattanam and Puri travelled extensively in South East Asia in search of trade opportunities, especially to Indonesia, Java, Malaya, Sumatra, Cambodia.

- Indonesia and surrounding regions came to be known as Suvarnadweep as traders travelled in search of gold there. Indonesia housed many Shaivite and Vaishnavite temple. Mahabharat and Ramayan also became quite popular over there which was later represented in the form of Wayung puppetry.
- Similarly, Malaysia too adopted Ramayana and Jataka stories in their folklore. Brahmi script was modified and adopted as script of Malaysia in ancient times.
- The Hindu temples and Buddhist sculptures were also found in Cambodia and Vietnam, eg. The temple of Angkor Vat.
- Traders of Kalinga established cultural links with Srilanka and helped in disseminating Buddhist culture.
- Apart from south East Asia, travelers like Suleman, Al Masudi, Ibn Hauqual and Al Idrisi attest the flourishing trade relations of India with Arab world.
- Arab traders took home astronomical and mathematical treatises by Aryabhatta and Varahamihira, translating it into Arabic. Decimal system, notation and use of zero was widely spread and popularized by Arab traders.
- Merchants from south India traded with Roman empire in items like pepper, betel, spices, scents and precious stones. The Tamil kings even employed 'yavanas' (people belonging to Western Asia and the Mediterranean) as guards. The Yavanas settles in parts like Kaveripattinam and absorbed Indian culture as well spread their culture with the indigenous people.

Other factors that led to spread of Indian culture abroad in ancient times:

- The universities were the most important centres of cultural interaction. They attracted large numbers of students and scholars. Students and teachers from such universities carried Indian culture abroad along with its knowledge and religion.
- Nalanda , Valabhi, Vikramshila and Odantapuri (Bihar) universities were quite active in cultural transmission. The Chinese pilgrim Huien-tsang has given ample information about his visit to Nalanda and Valabhi universities.
- Along the silk route, there were resting places for monks and missionaries, for pilgrims and merchants and later these became famous centres of Buddhist learning. These monasteries and resting places like Khotan (present day China) transmitted religion and philosophy, ideas and beliefs, languages and literature, and art and culture.
- Indian rulers like King Ashoka made great efforts to propagate Buddhism outside India. He sent his son Mahendra and daughter Sanghamitra to Sri Lanka to spread the message of the Buddha.

Conclusion:

Cultural exchange was a two way process with India adopting foreign culture such as cooking styles, apparels (Shakas and Kushans introduced turbans, tunics and trousers), coins by Indo Greek and so on. The exchange of culture between India and outside world helped in diversification and development of many cultural aspects like language, food, religion, architecture styles and so on.

9. India's ancient inscriptions and temples do not just have religious and cultural value; lessons can be drawn from these to solve the crisis like water stress and drought. Discuss

(250 words)

Approach

1. **Briefly introduce ancient Temples and inscriptions as guiding sources on water issues** ***(25 words)***

2. **Exemplify various inscriptions and temples on issue of water** ***(100 words)***
3. **Discuss on the lessons taught by these examples to solve present water issues** ***(100 words)***
4. **Conclusion** ***(25 words)***

Hints

Country is facing severe water crisis and disputes related to sharing of water resources across states. India's past also faced such issues and mentioned ways of resolving the water crisis and disputes in form of inscriptions and temple records. Temple inscriptions were always documents connected with the sale, transfer and maintenance of irrigated lands. These records now can be utilized as a lesson to be learned to solve the issue of water conservation and its management. Following are some examples:

- Inscriptions on Tamil Nadu's temples record administrative and social decisions from a time when they were a seat of authority for the local community. Inscriptions connected to irrigation in Tamil Nadu concern two broad zones, the Cauvery delta and the Tamirabarani delta.
- Discovery of a recent inscription of eighth century Chola period has thrown light that the Sivaganga tank, built the Raja Chola, was actually a rain water harvesting system to collect water for the famous Big Temple at Thanjavur.
- The chaste Sanskrit inscription of Rudradaman in Saurashtra Gujrat talks about the Sudarshana lake built by him. It was repaired for number of times and provided water for scarce region.
- An inscription, over 1,100 years old, was found at the Sri Arunachaleswarar temple in Tiruvannamalai. The inscription, according to archaeologists, is believed to be the second oldest found in the temple. It stated that 20 gold coins were donated for maintaining a water body there.

Lessons to be learned from inscription and temple records:

- Reverence for the resource: Today, we consider water to be a right. However, in the older traditions, it was a representation of god that residents were duty-bound to protect and conserve. Further, the respect for water transcended the public sphere and was part of individual homes as well.
- Participatory and local management approach: In the Pandya empire, water conservation was a completely local affair. The entire community, through the elected temple mahasabha, managed it. This meant that there was constant supervision, ownership and responsibility. All systems and processes were sustained through an emotional connection with the resource.
- Some inscriptions show that maintenance was a local responsibility and not that of the king. In fact, many capital-intensive projects were funded by the dancing women of temples.
- Peaceful resolution of dispute: They talk about disputes related to water sharing and taxes; deaths that happened during desilting; and fights over excess water for more rounds of crops. However, these disputes were quickly resolved and, in a way, that the river or tank was respected.
- Care for the local terrain: Every tank in Tamil Nadu region had multiple weirs, always built in consonance with the local terrain, to drain out excess water. Using these, farmers irrigated the fields. There were complex calculations on allocation by turns (murai) and hours of supply (nir naligai). The interests of the boatmen in the lower estuaries and ports were also taken care of so that there was enough water there to permit them to bring boats up the river.

Conclusion:

Today, we may have advanced in technology, but we could pick some best practices from long ago. History always teaches lessons if we are capable enough to learn them for better present and prosperous future and same apply to water conservation.

10. Although Indian folk music and dance form present themselves in a wide variety of forms, they share common themes and concerns. Elucidate

(250 words)

Approach

1. **Underline the importance of Indian folk music and dance and how they have linked past with the present and different regions with common themes.** ***(100 words)***
2. **Describe the different types of folk dances and music forms which have a common theme but different ways of presentation across different regions.** ***(100 words)***
3. **Conclude with the remark that different types of folk songs and dance reflect the shared and common cultural heritage of India.** ***(50 words)***

Hints

India has a diverse cultural heritage where people from different regions, religions, race and caste share common cultural heritage and rich tradition. These diverse group of people have different folk music and dance forms which are different from each other but have common themes. These folklores are not only part of the daily lives of people but also are part of the development of personality and character of individuals from these communities.

Some of the differences and similarities of different types of folk music and dance forms are:

Harvest folk dances and music forms:

- There are many folk dances and music which are performed during harvest season across different regions with a common theme.
- Jawara is the harvest dance popular in Bundelkhand, Madhya Pradesh. The dance includes balancing a basket full of 'Jawar' on the head, and is accompanied by heavy instrumental music.
- Jhumar is a popular harvest dance, performed by the tribal people of Jharkhand and Odisha.
- Bihu is the popular dance of Assam, performed in the group by both men and women. It is performed during harvest season.

Mythological folk dances and music forms:

- There are different dance forms and music which are based on folklores which characterize different mythological characters.
- Many folk dances and music forms depict religious folklores and are performed to honour deities across the country.

- Garba is a popular folk dance of Gujarat, held at the time of Navaratra. This dance is practised by dancing around an idol of goddess Durga, the feminine form of divinity to honour her.
- Dandiya Raas which is an energetic, lively dance form in which polished sticks or dandiyas are used. It represents a mock fight between Durga and Mahishasura. It is also performed in Gujarat.
- Braj Raslila is a popular folk dance of the region of Uttar Pradesh, revolving around the adolescent love stories of Radha and Krishna.

Folk dances and music based on the natural environment:

- Many folklores which are based on the natural environment and its element are made alive through dance and music. These folk forms may consist of different living creatures such as snakes, peacocks, etc., and natural entities such as rivers and wind.
- Chhau is a form of mask dance that uses vigorous martial movements to narrate mythological stories. Some narrations also use natural themes such as Sarpa Nritya (serpent dance) or Mayur Nritya (peacock dance). It is performed in tribal regions of West Bengal and Jharkhand.
- Tarangamel is the folk dance of Goa that celebrates the youthfulness of the region. It is performed during Dussehra and Holi. The use of rainbow-like costumes with multi-coloured flags and streamers make it a visual spectacle.
- Kalbelia is a sensuous folk dance performed by the women of the Kalbelia community of Rajasthan. The costumes and dance movements are similar to those of the serpents.
- Gaur Maria is an important ritualistic dance form of the Bison Horn Maria tribes who live in the Bastar region of Chhattisgarh. The dance imitates the movements of a bison and is performed in a group by both men and women.
- Mayilattam is a folk dance of Kerala and Tamil Nadu in which young girls are dressed as peacocks, with colourful headgears, beaks, and feathers.

Folklores depicting Human emotions and skills:

- Some folk dances and music are based on folklores which showcases human pain, sufferings and skills.
- Biraha dance along with its variant, Bidesia, is a popular form of entertainment in rural Bihar. It is a portrayal of the pain of the women, whose partners are away from home. However, this dance form is practised solely by males, who play the role of female characters as well.
- Paika is a martial folk dance performed in the southern parts of Odisha. The dancers are armed with wooden spears and shields and show off their skills and agility in infantry like formations. It has a martial art character.
- Jat-Jatin is popular in the northern parts of Bihar, especially in the regions of Mithila. This dance form is unique in its representation of the tender love and quarrel of a married couple.

Conclusion:

Although different folk music and dance forms are based on different folklores and are performed differently across the country, they share common themes which revolve around natural environment, emotions, skills and festivities of people and their imagination. Hence, these folk art forms are different from each other but are common in character in different ways, imbibing common and shared culture and tradition of the country.

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NOTES

SET-2.1: QUESTIONS

VISUAL ARTS (INDIAN ARCHITECTURE & SCULPTURES)

Q1. The Gupta age shows the transitions from cave temples and monolithic shrines to glorified architecture. Discuss with examples.

Q2. 'The medieval and modern architecture in India is a mixture of the elements from different parts of the world, while the indigenous elements are very few and far in between'. Comment.

Q3. Rock cut architecture is one of the incredible achievements of Indians in the field of temple architecture. Discuss the key characteristics and evolution of Rock cut temple architecture of Pallavas.

Q4. Vijayanagara School of Architecture has some unique features and styles as it freely incorporated various elements from Chalukyas, Pandyas, Cholas and Islamic architecture. In this regard, discuss the key features of Vijayanagara School of Architecture.

Q5. It is rightly said that Mughal architecture is an amalgamation of Persian, Arabic, Turkish and native Indian architecture. Discuss

Q6. Aihole-Badami-Pattadakal groups of temples represent a high watermark in the field of architecture in India. Discuss.

Q7. In the field of architecture, art historian Fergusson commented that Cholas conceived like giants and finished like jewellers. Comment

Q8. The Shunga art grew out of folk-art and rooted to the grass-root level. Explain the key features of sculptural art during Shunga period.

Q9. The Satavahana rulers are popular for their contribution to Buddhist art and architecture. Discuss the key features and developments of Buddhist art and architecture during their rule.

Q10. Discuss the major influences over the style and architecture of temple construction in India? Also examine the Influence that merchants and kings had over the temple construction?

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SET-2.1: ANSWERS

1. The Gupta age shows the transitions from cave temples and monolithic shrines to glorified architecture. Discuss with examples.

(250 words)

Approach

1. **Introduce Gupta age as the "golden age"** ***(50 words)***
2. **Show the transition of various forms of architecture that developed during Gupta period** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Gupta Age ushered in a golden age of Indian civilization. It is remembered as the period during which literature, science, art and architecture flourished in India as never before. The construction of Stupas, Chaitya Halls, monasteries, cave-temples and cave dwellings continued during the Gupta period. Magnificent palaces and other buildings justify that the art of architecture flourished greatly during this period.

Different forms of Architecture developed in Gupta Period

Buddhist Architecture

- Buddhist art had flourished during the Gupta period. A famous rock-cut monastery in Ajanta caves consists of several Chaitya halls and numerous residential Viharas.
- Amongst existing Buddhist buildings, the Stupa at Rajagiri and the Dhamekh Stupa at Sarnath are the most prominent ones. Remnants of Viharas have been discovered at Nalanda as well.
- Buddhist stupas which stand as prototypes of stupa architecture from this period. The "Mirpur Khas Stupa" built in the 4th century AD consisted of a variety of arches.
- Nasik caves, Junagad caves.

Temple Architecture

- The Gupta Age indicated a new era in the history of temple architecture. Free standing sculptural temple were the chief features of temple architecture during the Gupta period.

Cave Temple

- The earliest examples of religious architecture were cave-temples. Notable examples are found at Udayagiri in Madhya Pradesh where one cave bears a date mark of 401 CE.

- Here in one shrine is a celebrated relief showing Vishnu in his incarnation as the boar-headed Varaha. It is emerging from the cosmic waters, having defeated a snake-like monster and rescued the goddess Bhudevi (Earth).

Beginning of Temple Building

- For the first time they initiated permanent materials like brick and stone, instead of perishable materials like bamboo, wood etc.
- The remnants of these temples have been found at Jubbulpore, Bhumara and Udayagiri. A temple of Vishnu has been found at Tigawa in Jubbulpore district.
- It has flat roof and the doorway has been beautified by engravings of the figures of the Ganga and the Yamuna on its walls.
- The Siva temple at Bhumara in Nagod State and temple of Parvati in Ajaigarh State also belong to this period. The Siva temple of Bhumara has the images of Ganesa, Kartikeya, and Surya etc. on its walls.
- Among the most interesting examples are also a brick temple at Bhitargaon and the Vishnu temple at Deogarh built entirely of stone. Dashavatara Temple was the first North Indian temple with tower or shikhara

Dashavatara temple, Deogarh

- The stone temple in Deogarh of Dasavatara with its excellent carvings and panels on the walls is extant remains of Gupta architecture. The 'shikara' or top of the temple are the chief attractions about these constructions.
- It is encircled by four Mandaps while most of the temples of the Gupta-age have only one Mandap.
- Besides, the entrance-pillars of the temple have been beautified by constructing many images on them based on the stories of the Puranas.
- Sheshashayi Vishnu reclining on the serpent-bed of Shesha; Vishnu in sitting posture under the serpent's hood; Nara Narayana panel; depiction of five Pandavas and Draupadi of the Mahabharata legend etc are beautifully sculpted on the walls of the temples.
- The temples which were constructed during the early period had no domes while the ones constructed during later times had domes. These temples were merely shrines for images of gods and goddesses.

Rock Cut Architecture

- Rock-cut architecture defines the practice of creating a structure by carving it out of solid natural rock. The craftsman removes rock not part of the structure until the architectural elements of the excavated interior constitute the only rock left.
- Early examples of rock cut architecture include the Buddhist and Jain cave basadi, temples, and monasteries, many with chandrashalas
- The Gupta architects had invented an artistic standard, which became the general rule of temple construction in the successive ages.
- Both the Nagara and Dravidian styles of art evolved during this period. The temples became the symbol of wealth & power.

Conclusion:

Art, architecture and sculpture of the Gupta period scaled new heights. The Architecture of Dashavatara Temple speaks a lot about the extensiveness and grandeur of the design. The high level of workmanship, combined with a ripeness and wealthy refinement, led to compelling presence of Guptas in the field of temple architecture

2. 'The medieval and modern architecture in India is a mixture of the elements from different parts of the world, while the indigenous elements are very few and far in between'. Comment.

(250 words)

Approach

1. **Give short introduction on medieval and modern architecture stating its origin** ***(30 words)***
2. **Discuss the background of medieval and modern architecture in India** ***(50 words)***
3. **Discuss salient features of medieval and modern Indian architecture with origin from different regions of the world** ***(70 words)***
4. **Discuss various indigenous features of medieval and modern Indian architecture** ***(60 words)***
5. **Conclusion** ***(40 words)***

Hints

The advent of Islamic rulers at the throne of Delhi is marked as the onset of the Medieval period which is dated back to 12th century AD until arrival modern architecture from around 17th century AD. With the coming of Islamic rulers at throne in India, architecture from that period is stated as medieval architecture which certainly brought in many external features in architectural styles but many of them were also picked up from the local art. While the modern architecture in India is seen to have a lot of European influence in its making with some local taste in it.

Features in medieval and modern Indian architecture from different regions of world:

- Islamic architecture during medieval period has a lot of influence of Persian and central Asian features of architecture:
  - ○ Various features like bulbous dome (eg. Gol Gumbaj in Bijapur), char bagh pattern of gardens (e.g. Agra fort), fine Pietra Dura works (e.g. tomb of Itmad-ud-daulah), jaali work and arabesque patterns (eg. Salim Chisti's tomb at Fatehpur Sikri), calligraphy and foresightening technique (e.g. Taj Mahal), use of water channels (eg. Taj Mahal), concept of Persian badgir/ wind-catcher(e.g. Panch Mahal at Fatehpur Sikri).
  - One or the other above mentioned features have been found in every Mughal architecture made during medieval time.
- Kashmiri temple architecture during medieval period has several Greek and Gandhara influence in it:
  - Trefoil arches, gateway with two chambers are Gandhara features at temples like Martand Sun temple and Awantipora temple.
  - Column walls and triangular pediments are some of prominent Greek features in Kashmiri temple architecture.
- Several notable structures in modern architecture are built in Iberian style of architecture of Portuguese and show concept of 'Baroque style'. Some constructions in this style are: Basilica of Bom Jesus and Goa, St. Paul's Church at Diu.

- Puducherry is a prominent city in modern Indian architecture showing prominent French architectural influence in its city buildings which involves architecture with simple facade without much ornamentation or design.
- British architectural influence was the most seen in modern Indian architecture as India was British colony for about more than a decade. British used the Gothic style of architecture for many constructions and post 1911 most of the architectural planning involved Neo-Roman architectural style.
  - Some of Gothic architecture features involved in modern Indian architecture are thinner walls, pointed arches, large windows, and crucified ground plans for building churches e.g. Victoria Memorial in Kolkata and Gateway of India in Mumbai.

Indigenous feature in medieval and modern Indian architecture:

- Sikh style of architecture during the medieval period has the most prominent architectural features which are indigenous in nature.
  - Harminder Sahib in Amritsar has many indigenous features such as use of multiple chhatris at top of construction, use of shallow cornices, buildings with fluted domes covered with brass and copper.
  - Qadam Rasul mosque in Gaur and Adina mosque are medieval constructions having indigenous architectural features of 'Bangla roofs' which was previously used for temples.
  - Malwa School of architecture during medieval period used to build structures like Rani Roopmati Mahal pavilion, Jahaz Mahal used a prominent indigenous architectural feature of using different coloured stones and marbles in building.
  - Hawa Mahal, built in Rajput architectural style, has one architectural feature of hanging balconies constructed in different shapes and sizes which is completely indigenous in nature.
- Mass housing concept by Laurie Baker in modern Indian architecture is completely indigenous in nature. Some features of his architectural style are:
  - Construction of environment friendly buildings by using locally available material.
  - Concept of filler slab construction to reduce consumption of steel and cement.
  - Emphasis to ventilation and thermal comfort arrangement in construction.

Conclusion:

Medieval and modern Indian architecture has inspirations from different parts of the world. It also reflects the eclecticism made by rulers and architects of backgrounds and religions. Indeed, the medieval architecture had a lot of external architectural influences, still Indian architecture during these periods had several indigenous features which were introduced by people according to their cultural backgrounds and needs. This makes architecture made during medieval and modern times a unique mixture of the best elements from around the world combined with the ingenuity Indian architects had to offer, designed for the Indian conditions.

3. Rock cut architecture is one of the incredible achievements of Indians in the field of temple architecture. Discuss the key characteristics and evolution of Rock cut temple architecture of Pallavas.

(250 words)

Approach

1. **Give a brief introduction of Rock cut architecture.** ***(50 words)***
2. **Write down the features evolved during the two phases of Pallava Rock cut architecture. Try to support with examples.** ***(150 words)***
3. **Conclude briefly.** ***(50 words)***

Hints

Rock-cut architecture occupies a very important place in the history of Indian Architecture. Most of the rock-cut structures were closely associated with various religions and religious activities.

- Remarkable Buddhist and Jain rock-cut structures were built in areas such as Bihar in the east and Maharashtra in the west. E.g. Barabar Caves, Jogeshwari caves, Kanheri and Bhaja Caves and Ajanta and Ellora caves etc.
- Caves occur naturally but a rock-cut cave is a man-made piece of architecture. The rock-cut caves are associated with Hinduism, Jainism and Buddhism and were made for the followers of these religions.
- Making a rock-cut cave was risky and labour-intensive. If the craftsman made a mistake, there was no alternative as you cannot change the plan.
- Some prominent rock-cut structures of ancient India are Chaityas, Viharas, temples etc
- Pallava architecture is mainly categorised in two phases that is Rock cut temple phase and free standing or structural temple phase.

Rock cut phase is further subdivided into two phases:

Mahendravarman phase (610-630 A.D.)

- This is first phase of Pallava architecture.
- The best examples of Mahendra group of monuments are the cave temples at Mandagapattu, Pallavaram and Mamandur.

Features

- The temples build under this stage were basically rock-cut cave temples.
- The monuments of this group are invariably pillared halls drawn out of mountain faces.
- These pillared halls or mandapas follow the prototype of Jain temples of the period.
- The rock cut temples of the Mamallapuram show the influence of Buddhist rock cut caves.
- Influence of Vaishnavism and Shaivism is seen. In the Adivarahacave, a panel showing Varaha lifting the earth goddesses is seen. The Brahma and Shiva is also sculpted around the main Varaha.
- Icons of Dwarapals had been found in cave temples(ex: Mandagapattu cave temple) which became a characteristic of Dravidian temple architecture.
- The concept of common group of Pantheistic nexus, the Shanmata (six major deities are worshipped) was an inimitable feature found in some cave temples.

Narsimvarman 1 or Mamalla phase (630-668 A.D.)

- This represented second phase of the development of rock cut architecture. Here the temples took the shape of Rathas and hence called as Ratha temples.

- Saptapagoda at Mahaballipuram are the great examples of this architecture. Saptpagodas are: DraupadiRatha, DharmarajRatha, BhimaRatha, ArjunaRatha, Nakul SahadevRatha, GaneshaRatha, PindariRatha and ValaiyanKunthaiRatha.

Features

- The Ratha temples were cut out of Granite rocks using top-down approach.
- Though it appears that the entire Ratha can move but in reality it is fixed.
- Some ratha temples follow the Buddhist Vihara model and some rathas (Bhima, Sahadeva, and Ganesh) follows Chaitya model.
- Central square hall in some temples is supported by pillared roof.
- The square ground storey with open verandas in Dharmarajaratha marks the beginning of pyramidal square of Dravidian tradition.
- Curvilinear and overhanging roof in some Rathas show the influence of traditional Bengali hut. So, Dravidian shikhara might have its origin from the bamboo hut.
- Outer wall of Rathas contain large number of images. Ex: DraupadiRathahave Goddess Durga images.
- Another important architecture achievement is Arjuna Penace or Descent of the Ganges, a monument at Mamallapuram. It is a giant open-air rock relief carved on two monolithic rock boulders.

Conclusion:

- These outstanding features show that the Rock-cut architecture under the Pallavas constituted the high water-mark of South Indian temple architecture.
- The Pallavan monuments and they show a remarkable amalgamation of natural elements, culture, and religion in their rock reliefs and sculptures.
- They were the founders of what later came to be known as the 'Dravidian Style', which became the style prevalent all over South India during the medieval times.

4. Vijayanagara School of Architecture has some unique features and styles as it freely incorporated various elements from Chalukyas, Pandyas, Cholas and Islamic architecture. In this regard, discuss the key features of Vijayanagara School of Architecture.

(250 words)

Approach

1. **Introduce Vijaynagar school of Architecture.** ***(50 words)***
2. **Write down its features to show the influences of other Kingdoms under different headings.** ***(150 words)***
3. **Conclude briefly.** ***(50 words)***

Hints

The rulers of Vijayanagara were great patrons of art and architecture and incorporated various elements from other kingdoms. Interaction between these states led to sharing of ideas, especially in the field of architecture. The rulers of Vijayanagara borrowed concepts and building techniques which they then developed further resulting in the evolution of a unique architectural style

Features due to Chalukyan influence

- During the early phase (in 14th century), monuments were deeply influenced by Deccan style flourished under Chalukyas of Badami.
- Temples of this phase are simpler without much ornamentation.
- The monuments have features of both Dravida and Nagara architectural style.
- Examples are Vidyashankar temple and Jaina shrine at Hampi

Features due to Cholas influence:

In 15th century, a typical Vijayanagar style of architecture emerged known as Provida style that is an evolved form of Chola architecture. Key features of Provida style were:

- New structure as a residence of chief goddess of temple i.e. Amman shrine was added.
- New structure i.e. Kalyan Mandapa for the marriage or ceremonial union of chief god and goddess.
- A 1000 pillared hall called VasantaMandapa was added for gathering of devotees. Pillars have image of attacking horse.
- Gateways were made massive and were known as Raya Gopuram.
- Examples are Hazara Rama temple, Vithala Swami temple, Virupaksha temple.

Features due to Pandyas influence

- After the defeat of Vijayanagara Empire in battle of Talikota, a new style of temple architecture called as Nayaka temple was emerged under the patronage of Nayakas.
- Temples were made smaller in size but had intricate carvings. Example: Meenakshi temple.
- There was presence of huge corridors called Prakarams in the portico around Garbagriha along with roofed ambulatory passages.

Feature due to Islamic influence and led to evolution of secular character:

- Lotus temple at Hampi built by Krishnadeva Raya exhibits the influence of both Hindu as well as Muslim architecture.
- Concept of secular buildings inside the temple premises was introduced.
- Guard quarters, elephant stable and queen's bathing place are example of secular architecture.

Conclusion:

Thus Vijayanagara architecture is seen as an amalgamation of Chalukyas, Pandyas, Cholas and Islamic architecture .Ruling elites in these areas had extended patronage to elaborate temples such as the Brihadishvara temple atThanjavur and the Chennakeshava temple at Belur. The rulers of Vijayanagara built on these traditions and carried them to new heights.

5. It is rightly said that Mughal architecture is an amalgamation of Persian, Arabic, Turkish and native Indian architecture. Discuss

(250 words)

Approach

1. **Give a brief introduction about the Mughal architecture.** ***(50 words)***
2. **Under the headings, write down the inherited characteristics from all i.e. Persia, Arabia, Turkish and Native India.** ***(150 words)***
3. **Give a concluding statement.** ***(50 words)***

Hints

Mughal architecture is an Indo-Islamic architectural style which was developed in India under the patronage of the Mughal Empire.

Turkish and Persian influence

- Persian influence was introduced to the Indian subcontinent by Turkish rulers and its elements are also taken in Mughal architecture.
- A huge Indo-Persian influence is visible in Humayun tomb. Bulbous dome (Humayun tomb) is a Persian influence.
- Turks brought line mortar which enabled them to construct arches and dome.
- Hashtbahisht (a Persian feature)- type of floor plan consisting of a central hall surrounded by eight rooms
- Hammam system (Turkish bathroom).
- Nashtaliq styles (in Persian)
- Pietra-dura technique (for the inlay of precious stones and gems into stone walls), massive vaulted gateways and cupolas (at four corners) are other features which were brought by Turks.

Arabian influence

- Principles of geometry for decoration and imbibing a sense of symmetry.
- Arabesque method (use of geometrical vegetal ornamentation) for decoration.
- Arabic calligraphy used on the walls.
- Charbagh (Turkish) style of gardening but influenced by Persian gardens.

Local influence

- Material used was from India i.e. red sandstone and white marble.
- Chajja (projection), Jharokha (balcony) and Chattri (canopy) were adopted from Rajput architecture.
- The use of elephant-shaped column brackets in buildings of the Lahore Fort reflects Hindu influences on Mughal Architecture during the reign of Akbar.
- Jali works for ventilation.
- Turks had to employ Indian masons which were habitual in Indian style.
- Puranaqila built by Humayun is a unique blend of Hindu, Jain, Buddhist and Muslim school of art.

- While Humayun liked Persian style and used it increasingly in his buildings but Akbar modified the Persian ideas to the tradition of Indian craftsmanship.

Conclusion:

Thus Mughal architecture is amalgamation of many influences which added to the grandeur and splendour of Indian art.

6. Aihole-Badami-Pattadakal groups of temples represent a high watermark in the field of architecture in India. Discuss.

(250 words)

Approach

1. **Give a brief introduction about the style of these temples.** ***(50 words)***
2. **Give examples of all three places and write down the key features of all these temples.** ***(150 words)***
3. **Conclude briefly.** ***(50 words)***

Hints

- Aihole-Badami-Pattadakal group of temples come under the Vesara or Karnataka School of architecture.
- Under the royal patronage of Chalukhyas and Rashtrakutas: Mahakuta, Aihole, Pattadakal and Badami became centres of experimentation in temple building.
- The school combined the features of both Dravida and Nagara school and resulted in a hybridized style.

Temples at Aihole:

Famously termed the **'Cradle of Hindu Rock Architecture'**, Aihole is one of the oldest settlements in India.

- The temples and architecture in Aihole are closely associated with Hindu mythology, exhibiting the involvement of our ancestors in mythical stories and religious practices
- Examples are RavanPhadi cave, Lad Khan temple, Durga Temple complex, Buddha Chaitya cave and Meguti Jain temple, KontiGudi etc.

Temples at Pattadakal:

Pattadakal was the prestigious capital where a king would be crowned. It is thus home to the finest Chalukyan architecture, monuments and carvings.

- The ochre colour of the stones of the region may unite the landscape of all the three capitals but Pattadakal stands out for its sheer sophistication.
- UNESCO has described Pattadakal as "a harmonious blend of architectural forms from northern and southern India" and an illustration of "eclectic art" at its height
- Hindu temples are generally dedicated to Shiva, but elements of Vaishnavism and Shaktism theology and legends are also featured.

- The friezes in the Hindu temples display various Vedic and Puranic concepts; depict stories from the Ramayana, the Mahabharata, the BhagavataPurana, as well as elements of other Hindu texts, such as the Pancharatna and the Kiratarjunīya.
- The Jain temple is only dedicated to a single Jina. **Jain Narayan Temple**
- The most sophisticated temples, with complex friezes and a fusion of Northern and Southern styles, are found in the **Papanatha** and Virupaksha temples.
- The **Virupaksha temple** is an active house of Hindu worship. It has amazing carvings and sculptures depicting the stories of Hindu scriptures Mahabharata and Ramayana.
- There is a massive stone statue of Nandi bull inside the four-pillared Nandimandapa.
- It is believed that the architecture of Virupaksha temple served as the inspiration and model for Krishna I, the Rashtrakuta ruler, to construct the famous Kailasha temple at Ellora Caves.
- **Mallikarjuna Temple, Jambulingeshwara temple, Kadasiddheshwara temple, Galaganatha Temple etc** also represents the pinnacle of temple architecture

Temples at Badami:

Situated on the bank Agastya Lake.Badami cave temples are a group of four temples carved out of mountains of Karnataka. One of the four caves is dedicated to Jainism, believed to mark the beginning of Jain temple architecture in India.

- **Mahakuta temple:** Famous as the Dakshin Kashi, it is an ancient pilgrimage place for followers of Shiva and Shakti.
- Bhutanath temple, Shivalayas (Shiva temples)

Distinctive characteristics

- Presence of both cave temples and structural temples design.
- Emphasis was on Vimana and Mandapa which were joined by Antarala.
- Presence of open ambulatory passageway.
- The pillars, doorways and ceilings were decorated with intricate carvings.
- Many plans are used that is square, octagon and the apse or circular.
- Cornice was used in temples for downward movement of rainwater or for protection from scorching heat.
- Use of stellate plan (star shaped or northern stepped diamond plan).
- Soapstone was used for intricate carvings.
- Reduced temple height.
- Two or more entrances to the Mandapa.
- In many temples, domical ceilings on the Mandapa are very fascinating.
- The semi-circular structures of the Buddhist Chaityas are also incorporated in some of the temples of this style.

Conclusion:

The variety, diversity and hybridization shown in the Chalukyan architecture took the Indian architecture to its zenith at that time.

7. In the field of architecture, art historian Fergusson commented that Cholas conceived like giants and finished like jewellers. Comment

(250 words)

Approach

1. **Introduce Cholas as splendid temple builders.** ***(50 words)***
2. **Give some examples to prove that chola temples were massive and refined** ***(150 words)***
3. **Conclude briefly.** ***(50 words)***

Hints

Cholas represent an outstanding creative achievement in the architectural conception of the pure form of the Dravida type of temple (characterized by a pyramidal tower).

- Under them Dravidian architecture flourished. Height of Vimanas was increased enormously high to show the power and prestige of king.
- Massive temples were built to commemorate their victories. The wonderful designs of the gopurams in temple were decorated with sculptural depictions of various Hindu gods and goddesses
- A number of subsidiary structures were built near Garbhagriha to house the images of Gods, Goddesses, kings and queens resulting in the formation of temple complex.
- Temple complex was mainly surrounded by a peripheral wall and Gopurams were built in all the four directions. Well dressed granite was excessively used.
- The temple walls are embellished with exquisite mural paintings. On the inside, artists capture scenes from the royal court, stories from the Puranas, gods, goddesses and large and small creatures.

Following Chola temples are known for their marvellous architecture:

Brihadisvara Temple at Thanjavur

- It was built by Chola king Raja I. Entire temple has been built using granite, displaying the engineering and architectural marvel of that time.
- The Brihadisvara temple houses a 3.7 meter tall linga of Lord Shiva and the tallest vimanam (height 66 m) in the world.
- There is a big statue of Nandi (sacred bull), carved out of a single rock.
- Wonderful designs of the gopurams in temple are decorated with sculptural depictions of various Hindu gods and goddesses. The massive proportions and simplicity of design of the temple is believed to have provided inspiration for other buildings
- It is also famous for the quality of its sculpture

The Temple of Gangaikonda Cholapuram

- This temple was built by Rajendra Chola, son of Chola King Raja Raja I, to memorialize his conquest over northern kingdoms.
- Other attractions of the temple are the colossal representation of Navagrahas. These auspicious nine deities are placed in a circle.

- The temple is famous for its bronze sculptures, art work on its walls, the Nandi and the scale of its curvilinear tower.

The Airavatesvara Temple at Darasuram

- The temple was built by Raja Raja II in the 12th century CE. Like the other temples, Airavatesvara temple is also known for its architecture.
- The mythical creatures called Yalis are sculpted on the pillars of the temple.
- The front mandapam is in the form of a huge chariot drawn by horses.

Conclusion:

It is rightly said that the size of the Chola temples was massive and at the same time, the refinement level was at its peak which added to the architectural splendour of the Chola capital.

8. The Shunga art grew out of folk-art and rooted to the grass-root level. Explain the key features of sculptural art during Shunga period.

(250 words)

Approach

1. **Provide brief overview of Shunga Art** ***(50 words)***
2. **Write down the key features of the sculptural art.** ***(150 words)***
3. **Conclude briefly** ***(50 words)***

Hints

Though Shunga rulers were Brahmana, Buddhist art enjoyed one of its greatest creativity during this time.

They differed from the Maurya style of art, which was influenced by Persian art. In contrast, old elements of folk art and cults of the Mother goddess appear in the Shunga style. Thus Shunga style was thus seen as 'more Indian' and is often described as the more indigenous.

Sculptural art during Shunga Period

- During the Shunga period, the Sanchi-Stupa was enriched by the addition of stone railings and four gateways of stones.
- The railings and gateways of Stupa were embellished with jataka stories from Buddha's life, decorative designs, human and animal sculptures of infinitive variety and charm.
- The representation of goddesses in human appearance, flourished in the school of art of Shunga Empire.
- The sculpture consecrates the beauty and the sensuality of the woman body decorated by jewels.
- Some themes represented the Shakti cult and its fertility practices. Chandraketugarth goddess of fertility, Shunga woman with child of 2nd–1st century BCE are depicted in sculptures,
- Elephant, black deer represent the fauna and the lotus, peepaltree; creepers represent the floras which were sculptured on the railings.

- Thus Sunga art is mainly grew an art of folk inspiration and a documentation of popular life and cult beliefs and Buddhist art during this period rooted itself strongly in the tribal and peasant culture.
- Most of the sculptures are loaded with heavy ornaments and drapery.
- Local cult centeringyaksha, yakshi, nagas, nagins and Kuber played an important part as shown by profile sculptures of the monuments of Bharhut and Sanchi. The joy of life is fully expressed in the smile of yakshi.

Conclusion:

- Thus Sunga rule marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.
- The sculptors strived at mastering their art, especially of the human body, which was carved in high relief and bore heaviness and vig
- There was an increase in the usage of human figures and symbols in art during this period.

9. The Satavahana rulers are popular for their contribution to Buddhist art and architecture. Discuss the key features and developments of Buddhist art and architecture during their rule.

(250 words)

Approach

1. **Give a brief introduction about Satavahana Buddhist art and architecture.** ***(60 words)***
2. **Write down the main features and Centres of Amravati school of art.** ***(80 words)***
3. **Give some examples of important themes and sculptures.** ***(70 words)***
4. **Conclude briefly.** ***(40 words)***

Hints

The powerful Satavahana Kings of South India were great builders and from the 2nd century B.C. to 2nd century A.D. They studded their empire with several splendid monuments which were richly embellished.

- They excavated cave temples and monasteries along the Western Coast of India and erected several Buddhist stupa
- The school of Buddhist art belonging to Satvahanas was known as the Amaravati school of Art.

Main Features of Amaravati School of Art:

Artistic elements mainly belong to Buddhism. Throughout the sculptures, the main theme is of showing various episodes revolving around the Buddha and his life.

Architecture

- In the Satavahana phase many temples and monasteries were cut out of the solid rock in the north-western Deccan or Maharashtra with great skill and patience. Chaityas and Viharas built are impressive specimen of massive rock cut architecture.
- Rock-cut architecture is also to be found in Andhra in the Krishna-Godavan region, but Language the region is really famous for independent Buddhist structures. The most famous of them are Amaravati and Nagarjunakonda.
- Nagarjunakonda not only contains Buddhist monuments but earliest brick temples also. Amravati is full of sculptures depicting various scenes from life of Buddha.
- At Amravati, there is a beautiful scene showing Buddha's feet being worshipped. The scene, showing Buddha preaching at Nagarjunakonda, is pervaded with serenity and calm.
- They also constructed a large number of stupas at Goli, Jaggiahpeta, Gantasala, Amravati Bhattiprolu, and Shri Parvatam.
- Ashokan Stupas were enlarged, the earlier bricks and wood works being replaced with stone works. The most famous of these monuments are the stupas,
- Most famous among them being the Amravati Stupa and the Nagarjunakonda Stupa.
- The Amaravati School had started the practice of depicting the Buddha as a divine being and receiving worship.
- Secular images were also made in the form of female images, trees, animals and birds.
- Art is indigenous in character mainly and the initial style of sculpture underwent sea change when this school started depicting Gautama Buddha in human form.

Sculpture

- Its sculptures of Amravati show a mastery of stone sculpture. They represent the architectural development of the Satavahana periods. They built Buddhist stupas in Amravati.
- The technical excellence of sculptures in caving plants and flowers, particularly the lotuses at Amaravati are most admirably represented in this school.
- Eroticism is also a predominant feature of these Satavahana sculptures.
- Spontaneous energy, grace, and dynamism oozes out of the carved stone figures. White marble was extensively used for making images.
- Popular and famous Chaitya hall built at Karle is another example of magnificence of Satavahana Sculptures.

Art of Amravati

- Thus the Satavahana rulers are remarkable for their contributions to Buddhist art and architecture.
- The stupas were decorated in marble slabs and sculpted with scenes from the life of the Buddha, portrayed in a characteristic slim and elegant style.
- The Amaravati style of sculpture also influenced the sculpture of Southeast Asia.
- Caves IX and X, containing Ajanta paintings, were patronized by Satavahana, and the painting throughout the caves appear to have started with them.
- In the Ajanta caves , Cave Nos. 8,9,10, 12 and 13 were mostly carried on the Satavahana period. The oldest paintings in the Ajanta caves especially in cave No. 9and 10 belong to Satavahana period

- Goli, Jaggayapeta, Ghantasala, Bhattiprolu, Amaravati and Nagarjunakonda are important centres of Amravati art and architecture

Among the events of Buddha's life, the most popular to be depicted are:

- His descent from heaven in the form of a white elephant, queen Maya's conception,
- The casting of his horoscope after his birth,
- The great renunciation,
- The transportation of Gautama's head-dress to heaven,
- The scene of temptation,
- The Naga- Muchalinda protecting the Buddha from rain
- The first sermon and the mahaparinirvana represented by the stupa

Conclusion:

- Thus the Satavahanas were great patrons of Buddhist art and architecture which led to the creation of a great number of graceful and elongated figures.
- They reflected the best and supreme quality in each area of cave temples, paintings and architecture

10. Discuss the major influences over the style and architecture of temple construction in India? Also examine the Influence that merchants and kings had over the temple construction?

(250 words)

Approach

1. **Mention the practice of worship during Indus Valley civilization, Vedic period and later period and its final culmination to temple architecture.** ***(100 words)***
2. **Mention how improvement of the skills of the craftsmen led to the improvisation of temple architecture.** ***(100 words)***
3. **In the last part, give the information about the patronage provided for the temple making.** ***(50 words)***

Hints

Since times immemorial India is being described and perceived as the land of temples. Architecture of places of worship has evolved with changing form of worship, technology and skill of workers and patronage and funding by kings and merchants.

Types of worship practices and development of temples

- In the Indus valley civilization, forces of nature were primarily worshipped. Spiritual and mystical thought have been found but there is no conclusive evidence of temples.

- However, during the Vedic period fire worship — yagna — involving an altar, lighting fire within it and chanting of hymns while pouring offerings, was practiced.
- As people began to build basic refuges with locally available material that afforded shelter from the rain and sun, they did the same for the cult images worshipped. Wooden beams, both flexible and bent, were used to build structures which later transformed to those of stone.
- The early Buddhist Stupas are foremost example of it.

Beginning of Stone Temples

- After this, it was improvement in the skills that fueled the evolution. The Sanchi Stupa is a prime example of how the earlier existing wooden designs were copied and translated into stone.
- Mauryan period is considered as the one which laid the foundation of stone architecture. Patronage and funding of Buddhist places of worship was prominent during the times of Ashoka.

Rock Cut Temples

- The next phase was chiseling a giant rock into a temple. The Kailash Nath Temple at Ellora is epitome of this architectural style.
- These simple one room structures which over centuries became elaborate temples as the master craftsmen became more comfortable in making lofty structures by balancing stone on stone in dry masonry.

Free Standing Temples

- The next stage of evolution is like the Aihole in Karnataka from rock-cut temples to freestanding ones.
- At Mahabalipuram, near Chennai one can see right from the early cave temples to monolithic rocks and finally the freestanding structures.
- Several temple styles were developed by funding provided by rulers in different part of the country. Khajuraho style by Chandel rulers' support, Solanki style of Gujarat and Rajasthan with the help of Solanki rulers, Dravida style of temple architecture flourished under the patronage of Chola rulers.

Development of Craftmanship

- The work was led by a chief architect. The construction superintendent was equal in his authority.
- Other important members were stonemason chief and the chief image-maker who collaborated to complete a temple. The sculptors were called shilpins.
- Women participated in temple building, but in lighter work such as polishing stones and clearing.
- Hindu texts are inconsistent about which caste did the construction work, with some texts accepting all castes to work as a shilpin.
- The brahmans were the experts in art theory and guided the workmen when needed. They also performed consecration rituals of the superstructure and in the sanctum.
- In the earliest periods of Hindu art, from about the 4th century to about the 10th century, the artists had considerable freedom,
- This is evident in the considerable variations and innovations in images crafted and temple designs.

Role of rich patrons and kings

- Jain temples in Rajasthan and Karnataka were funded by rich merchants. Nagara style of architecture which flourished during Gupta period was also a product of patronage and funding of kings and rich merchants.
- As each new dynasty came to power, kings/emperors wanted to emphasize their moral right to be rulers. Ex Cholas, Pallavas, Guptas
- So, constructing places of worship provided rulers with the chance to proclaim their close relationship with God, especially important in an age of rapid political change.
- The evolution of temple making can be attributed to improvement in the skills of the craftsmen and the increase in funding provided by kings and rich merchants.

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NOTES

SET-2.2: QUESTIONS

VISUAL ARTS (INDIAN PAINTINGS, POTTERY & HANDICRAFT)

Q1. 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 and development of wall paintings in India and their significance

Q2. Stylistically the tradition of mural painting represents an extension of the tradition of mural painting from Ajanta to Badami in South India. Comment

Q3. The greatest contribution of Bengal School was restoration of pride of educated Indians to their rich culture and heritage and sweeps them away from imitating western culture. Elaborate

Q4. Examine the impact of realism on the traditions and techniques that European artists brought to India during 18th and 19th Centuries and highlight, how Indian artists reacted to imperial art.

Q5. Buddhism came up as a religious revolution in 6th Century BCE, but at the same time it has enormous contributions towards various fields of arts. Comment on the statement with a special reference to Thangaka paintings.

Q6. Though Paintings has been part of regional culture throughout India, yet diversity of schools of painting of Rajasthan is unique in itself. Discuss

Q7. Indian pottery has been one of the most tangible and iconic elements of Indian art. Elucidate

Q8. As with other art forms, Kutch embroidery has had to evolve with modern times and it successfully did so. Considering the above statement discuss about Kutch embroidery art.

Q9. Give an account of how folk and tribal paintings, apart from representing the artistic acumen and aesthetic side of folk life, narrate their social and cultural aspects.

Q10. Though the tradition of crafts in India has grown around religious values, needs of the common people and also the needs of the ruling elites, but it was under the Mughals when the Indian handicraft touched a new height. Elucidate

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SET-2.2: ANSWERS

1. 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 and development of wall paintings in India and their significance

(250 words)

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, which 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.

2. Stylistically the tradition of mural painting represents an extension of the tradition of mural painting from Ajanta to Badami in South India. Comment

(250 words)

Approach

1. **Introduce murals of Ajanta and Badami** ***(50 words)***
2. **Explain how murals of Ajanta and Badami are point of reference for later murals** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Murals are a way of telling story through colours on stony caves and temple walls. The paintings of Ajanta are possibly the finest surviving picture galleries from the ancient world. The fragment remains of the Badami murals too evoke the images of splendour and magic of the bygone era.

While the paintings of Badami are among the earliest surviving in Hindu temples, paintings at Ajanta paintings are the earliest Buddhist and Jain mural.

Tradition of Ajanta and Badami Paintings

- The paintings of Ajanta are a landmark of transcendental importance in Indian art. Murals at Badami
- Eg the secular paintings of Badami closely resemble the Ajanta paintings, carrying forward the tradition of the **Chitrasutra of the Vishnudharmottara Purana**. Many artists like early colonial officers, Nandalal Bose and Abanindranath Tagore have attempted to reproduce murals from Ajanta and Badami, illustrating that they closely resemble in style.
- The **remains of the Shiva and Parvathi murals** and of other characters from the Puranas (in cave 3) strongly resemble the figures painted in Ajanta.
- According to an inscription dated 578 AD records, in Kannada language; the wall paintings of Badami were executed during the reign of King Mangalishwara (aka Mangalesha) son of Pulikeshin I.
- Some other paintings in **cave 4** might belong to a later period (6-7th century) and they appear related to paintings in **Cave 1 of Ajanta**, depicting the **visit of a Persian emissary to the court of Pulakshin in 625 AD.**
- The gracefully drawn faces of the king and the queen at Badami remind us of the style of modelling in Ajanta. Their eye-sockets are large, eyes are half-closed, and lips are protruding.
- In the coming centuries, the tradition of painting extended further down south in Tamil Nadu in the preceding centuries with regional variations during the regimes of Pallava, Pandya, and Chola dynasties.

Conclusion:

Thus the sophisticated style of art that is seen in the paintings of Ajanta is also found in surviving wall paintings and in fragments of murals in many parts of India. In fact, the wide spread of these great traditions of art is one of the marvels of the ancient period in India.

3. The greatest contribution of Bengal School was restoration of pride of educated Indians to their rich culture and heritage and sweeps them away from imitating western culture. Elaborate

(250 words)

Approach

1. **Introduce Bengal school of Paintings** ***(50 words)***
2. **Explain how it helped in restoration of pride of Indians** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

In the late eighteenth and early nineteenth centuries, paintings comprised semi-westernized local styles, which were patronized by British residents and visitors.

- Themes were generally drawn from Indian social life, popular festivals, and Mughal monuments. These reflected the improvised Mughal traditions.
- In the later nineteenth century, art schools on the European model were established in major Indian cities like Calcutta, Bombay, and Madras.

- Rabindranath Tagore, Abanindranath Tagore, E.B. Havell, and Ananda Kehtish Coomaraswa my, played an important role in the emergence of the Bengal school of Art

Contribution of Bengal School

- The Bengal School had a great flowering at Shantiniketan, where Rabindranath Tagore set up the Kala Bhavan.
- Talented artists like Nandalal Bose, BinodBehari Mukherjee, and RamkinkarBaij rendered training to aspiring artists.
- Nandalal often derived inspiration from Indian folk art, and also from Japanese painting, while Binod Behari Mukerjee was deeply interested in oriental traditions.
- Jamini Roy, another great painter of this period, drew inspiration from Orissa's patta painting and Kalighat painting of Bengal.
- Amrita Shergil painted on Indian themes in bright colours, especially Indian women and peasants.
- Nanda lal Bose was inspired by the murals of Ajanta, and typically painted scenes from Indian mythology, women and village life.
- Asit Kumar Haldar, another renowned artist of the Bengal School, was inspired by Buddhist art and Indian history, and took a lyrical and poetic approach in his painting.
- Gradually, some deeper changes took place in the thinking of the English educated urban middle class, which began to be reflected in the expressions of the artists.
- Increasing awareness about British rule, ideals of nationalism, and the desire for a national identity, led to creations, which were distinct from earlier art traditions.
- One of the most iconic paintings from the Bengal School is 'Bharat Mata' (Mother India) by Abanindranath Tagore, in which he depicted a young woman with four arms, holding objects symbolic of India's national aspirations.
- In 1943, during the period of the Second World War, Calcutta painters led by Paritosh Sen, NirodaMajumdar, and PradoshDasgupta formed a group, who depicted the condition of the people of India through new visual language, and novel techniques.

Conclusion:

- Thus the Bengal school arose as an avantgarde and nationalist movement reacting against the academic art styles previously promoted in India by bringing 'Swadeshi' values to Indian Paintings.
- Led by reformers and artists like E.B. Havell and Abanindranath Tagore, the Bengal School of Art originated in erstwhile Calcutta and Santiniketan, but spread across the country as a voice against western influence.
- In this way it helped in preserving the pride of Indians in the rich Indian cultural heritage.

4. Examine the impact of realism on the traditions and techniques that European artists brought to India during 18th and 19th Centuries and highlight, how Indian artists reacted to imperial art.

(250 words)

Approach

1. What is realism and its importance in art ***(50 words)***

2. Mention the techniques and traditions brought by Europeans ***(150 words)***

3. Highlight the reactions of Indian artists ***(50 words)***

Hints

Colonial rule brought with it several new art forms, styles, and techniques to Indian subcontinent. Idea of realism, also known as naturalism, is one of them. It eventually found place in works of Indian artists.

- Contrary to romanticism, realism is a technique which aims to depict everyday subjects and situations in contemporary settings. It is portrayal closest to reality.
- In India, British encouraged the style as they needed artists to paint Indian landscapes for recording purposes.
- These paintings of the time helped forming western perception of India. Like other art techniques, realism contributed in shaping the ideas of the time.
- Under its influence, glorification of British officials in paintings was reduced. In post-independent, artists like Bikash Bhattacharya and Sanjay Bhattacharya took the technique forward.

Painting tradition and techniques brought by Europeans were:

- **Idea of realism**: This was a belief that artists had to observe carefully and depict faithfully what they saw. Thus, the art was expected to be look real and lifelike.
- **Technique of oil painting**: It was not familiar with Indian artists. It enabled artists to produce images that looked real.
- **Technique of engravings**: A picture printed onto paper from a piece of wood or metal into which the design or drawing has been cut. For example – The albums of engravings by Thomas Daniel and William Daniel were eagerly bought up by British public keen to know about Britain's empire.
- **Style of Portraiture**: The portraits of European artists were big unlike the miniature paintings of Medieval Indian paintings.
- **Tradition of Painting history**: They were called history painting. This tradition sought to dramatize and recreate various episodes of British imperial history and thus celebrated their power, victories and supremacy.
  - For example – Scenes after Battle of Plassey was painted by Francis Hayman, in which Robert Clive being welcomed by Mir Jaffar and his troops in submissive way.

Reaction of Indian artists to imperial Art:

- Local Indian artists, mostly working in courts, were at the whims and fancies of the Indian rulers. Artists accepted and resisted influence of imperial arts depending on the inclination of the Indian ruler.
- Some rulers accepted cultural and political superiority of British and started commissioning oil portraits by European painters.
- But, eventually, with growing British influence and power, many local artists lost their earning source from the court and turned to British for living. Artists were found to be painting number of images of local plants and animal which was highly valued in Britain.

Artists outside the court reacted in following ways:

- **Opposition to the British themes** –The Image of British rule bringing modern civilization to India is powerfully emphasized in the numerous pictures. This was opposed by Indian artists.
- **Adoption of New themes** – The native artists responded to the world around and produced painting on social and political themes, which was earlier restricted to religious and mythological themes.
- **Mocking and ridiculing of changing social norms**– The Indian artists mocked British officials and criticized the corrupt priests.
- **Use of Perspective was adopted** – Perspective is the way that objects appear smaller when they are further away, and the way parallel lines appear to meet each other at a point of distance. It was done with the help light and shades to make the figures look life like and real.
- **New Studios were set up** – Many artists trained in British art school in new methods of life study, oil painting and print making- set up their presses
- **Search for national art** – Many styles tried to develop a style that could be considered both modern and Indian.

For example – Raja Ravi Verma was one of the first artists who tried to create such style. He mastered the western art of oil painting and realistic life study, but painted themes from Indian mythology. His painting became very popular among Indian Princes, art collectors, their palace and art galleries.

5. Buddhism came up as a religious revolution in 6th Century BCE, but at the same time it has enormous contributions towards various fields of arts. Comment on the statement with a special reference to Thangaka paintings.

(250 words)

Approach

1. **Introduce Buddhism as a religious revolution** ***(50 words)***
2. **Examine how it contributed towards field of art** ***(150 words)***
3. **Discuss influence of Buddhism on Thangaka paintings** ***(50 words)***

Hints

Buddhism emerged as a religious reform movement. It was a protest against the ritualistic domination of priestly class and challenged the previliges enjoyed by them. It gave the people of lower varnas to uplift themselves.

Contribution of Buddhist art:-

- Buddhism played an important role in development of art and architecture in India. Some of the earliest cave excavations, rock cut architecture, paintings and the spread of this art forms to other countries (china, Bhutan, east Asia) are a contribution of Buddhism religion
- **Literature:** the Various Buddhist teachings written in the form of pitikas in Pali language made immense contribution to the literature and grammar of the language.

- **Sculptures**: Probably the first human statues worshipped in India were those of Buddha. The various life events of Buddha were depicted in various schools like Sarnath, Mathura, Amaravti and Gandhara schools.
- **Mahayana school of Buddhism** which worshipped Buddha in human form gave birth to the Gandhara School of art that was an amalgamation of the Greco-Roman and India schools. The influence of this art also spread to Mathura that became the centre of indigenous art.
- **Stupa:** the original stupas of earlier times were greatly enlarged and beautified during the times of Shakas, Sungasetc
- The **Bharhut stupa and Sanchi stupas** were enlarged by adding large circumambulatory paths and elaborately decorated thorns depicting the scenes from Jatakas, the life events of Buddha etc.
- **Nagarjunakonda and Amaravati School flourished** with Buddhist art where a numerous portrayed Buddha stories carved out in marble.
- **Caves**: The rich heritage of cave architecture was largely contributed by the Buddhists. The **viharas and chaityas** of Buddhism gave rise to some of the beautiful caves. Ex the Karle caves, Kanheri, Bedsa, Nasik caves, etc.
- The **Ajanta caves** consisting entirely of Buddhism consists of three forms of art- Architecture, sculpture and paintings.
- **Paintings**: The residence of monks rooms hewn out of rocks cave rise of cave architecture with beautiful paintings.
- The **Ajanta and Bagh paintings**: The paintings depict the life events of Buddha and previous Buddhas. They are life-like and natural and the brilliance of their colors is seen even till today. Ex fresco of dying princess, rang mahal paintings in Bagh caves.

Thangaka Paintings

- Thangka are a typical type of paintings from Vajrayana school of thought, which is a result of intermingling of Indian Tantra School, Mahayana Buddhism, and native Bom religion of Tibet, through which the highest ideals of Buddhism are evoked.
- They depict images of different deities and philosophies related to Buddhism.
- The Thangka depicted the life of Buddha, his birth, his disillusionment with life, his search for enlightenment and his understanding of life. They also painted various influential lamas and bodhisattvas.
- This art form which was mostly depicted it in scroll paintings and was easy to carry to far flung areas. Thus Indian tantric art form spread to areas of China, Japan, etc. example Mogao caves on the ancient silk route in China.
- Thangka painting are used as a meditating tool and are seen in Bhutan, Tibet, China,

6. Though Paintings has been part of regional culture throughout India, yet diversity of schools of painting of Rajasthan is unique in itself. Discuss

(250 words)

Approach

1. Introduce diversity of Indian paintings ***(50 words)***

2. Explain diversity and uniqueness of Rajasthani paintings ***(150 words)***

3. Conclusion ***(50 words)***

Hints

Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and color. Various regional schools of art emerged and depicted the diversity, culture and life of these regions however; school of Rajasthan has the most diversity and uniqueness.

Rajasthani Paintings

The Rajasthani Paintings are broadly of two types, viz. Courtly and Literary. The paintings of courtly type include the portraits of the rulers holding different states of Rajputana. Most of these rulers have been depicted either as holding the courts or doing some past time such as hunting. The literary paintings on the other hand show the intimate connection with the text. Rajasthani paintings deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes. The cult of Krishna was the most popular one which inspired the patrons and artists.

Mughal influence is seen in the refining of drawing and some element of naturalism introduced in figures and trees. Each school of painting has its distinct facial type, costume, landscape and color scheme. Diverse schools of painting in Rajasthan were:

- MEWAR: The earliest example of Mewar painting is a series of the Ragamala painted in 1605 A.D. at Chawand, a small place near Udaipur, by Misardi. Most of the paintings of this series are in the collection of shriGopi Krishna Kanoria. Another important series of the Ragamala was painted by Sahibdin in 1628 A.D. later paintings depicted life at court at Mewar and city in unprecedented details.
- BUNDI: The Bundi style of painting is very close to the Mewar style, but the former excels the latter in quality. Painting in Bundi started as early as circa 1625 A.D. A painting showing BhairaviRagini, in the Allahabad Museum is one of the earliest examples of Bundi painting. Some examples are, an illustrated manuscript of the Bhagawata.
- KOTAH: A style of painting very much akin to the Bundi style also prevailed in Kotah a place near Bundi, during the late 18th and 19th centuries. Themes of tiger and bear hunt were very popular at Kotah. In Kotah paintings, most of the space is occupied by the hilly jungle which has been rendered with a unique charm.
- KISHENGARH: Developed under the patronage of Raja Savant Singh (1748-1757 A.D.) who wrote devotional poetry in praise of Krishna, under the assumed name of Nagari Das. Unfortunately, only a small number of Kishengarh miniatures are available. Most of them are believed to have been done by the master painter Nihal Chand who, in his works, has been able to create visual images of his master's lyrical compositions. The artist has executed types of human figures, delicately drawn, with slender bodies and up-tilted eye. Nihal Singh painted "Bani-Thani" which represents Radha known as Mona Lisa of India.
- BIKANER: Some of the Mughal artists during the latter half of the 17th century was given patronage by the Bikaner court and were responsible for the introduction of a new style of painting having much similarity with the Mughal and the Deccani styles. One important artist Ali Raza "the Ustad (master) of Delhi", was employed by Raja Karan Singh of Bikaner in about 1650 A.D. Some other noteworthy artists who worked at the Bikaner court were Ruknuddin and his son Shahadin.

- MARWAR: One of the earliest examples of painting in Marwar is a series of the Ragamala in the collection of Kumar Sangram Singh, painted by an artist named Virji in 1623 A.D. at Pali in Marwar. The miniatures are executed in a primitive and vigorous folk style and are completely uninfluenced by the Mughal style.

Conclusion:

The Rajasthani style of painting is marked by bold drawing, strong and contrasting colors. The treatment of figures is flat without any attempt to show perspective in a naturalistic manner. Sometimes the surface of the painting is divided into several compartments of different colors in order to separate one scene from another. The themes from the Ramayana., the Mahabharata, the Bhagavata the Gita Govinda of Jayadeva, the Rasamanjari of Bhanudatta, the Bihari Satasayee and the Ragamala etc., provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting.

7. Indian pottery has been one of the most tangible and iconic elements of Indian art. Elucidate

(250 words)

Approach

1. **Briefly describe pottery as archaeological evidence** ***(50 words)***
2. **Describe its evolution and different forms** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Pottery is an important source of archaeological evidence which has evolved over centuries giving information about contemporary time. It reflects the social, economic and environmental conditions, a culture thrived in, which helps the archaeologists and historians in understanding the past. It holds significant value in understanding cultures where the script was either absent or remains undeciphered.

Evolution of pottery

Pre-Harappan and Harappan period

- The first evidence of pottery can be traced back to the Neolithic era, whose evidence can be found in Mehrgarh. These pottery were handmade initially but later foot wheel was used to make them.
- During the Chalcolithic period, a wide variety of pottery was used such as red and black ware with white lining and red ware with black designs on them.
- Ochre Coloured Pottery was also used during the Chalcolithic period in the Ganga-Yamuna doab area.
- During the Harappan period, both polished and unpolished type of pottery were found. These pottery were both handmade and potter wheel made.
- These pottery were well fired and were multi-colored with the depiction of flora and fauna on them.

- Existence of burial pottery has also been observed at Harappan sites which signifies the belief of Harappan people in life after death.

Vedic period and Later Vedic period

- The Vedic period was marked by Painted Grey Ware (PGW) pottery. Black-and-red ware, black-slipped ware, painted grey ware and red ware were found in the later Vedic period.
- At the end of later Vedic period, emergence of a new type of pottery called Northern Black Polished Ware (NBPW) was observed during sixth century BC which continued till the time of Mahajanpada.

Mauryan period and Post-Mauryan period

- Northern Black Polished Ware (NBPW) was still used during the Mauryan period and continued until the end of the era. It became the hallmark of the early phase of the Mauryan period due to its fine texture and appearance.
- In the later phase, a grey and sometimes of red hue pottery was used.
- Also during Sunga period, NBPW was used with the varied form of art inscribed on them.

Kushan Period

- A unique and distinct style of pottery evolved during the Kushana period which was marked by ceramic craft, a unique red polished ware with stamped design along with a large number of dull or sturdy redware.

Gupta Period

- Redware pottery evolved during the Gupta period which were depicted with different forms of gods and goddesses inscribed on it. It was a reflection of contemporary literature and tradition.
- Vishnu, Kartikeya, Surya, Durga, Kubera, Nagas and other gods and goddesses were inscribed on pottery during the Gupta period.

Turko-Mughal period

- Turko-Mughal period which started in the 12th century AD saw the beginning of glazed pottery. This pottery later evolved to current era Blue Pottery of Jaipur, which is widely recognized as a traditional craft of Jaipur, though it is Turko-Persian in origin.

Pottery in the modern era

- Modern era pottery has changed its form. It is now used for decoration as well as utility purpose.
- Porcelain is the most famous pottery form in the modern era which is made by heating kaolin at a very high temperature.
- Glazed pottery in the modern era is widely used for decoration purpose. However, the utility of mud made pottery has reduced significantly due to the use of more durable materials such as plastic and hardened plastics for pottery casting.

Conclusion:

Evolution of Indian pottery imbibed vast cultural heritage and changing socio-economic conditions with changing time. Use of Northern polished Black Wares signified the presence of a class with influence. Gupta era pottery signified the impact of religion on society. As a whole, Indian pottery signified the march of society through a different historical era.

8. As with other art forms, Kutch embroidery has had to evolve with modern times and it successfully did so. Considering the above statement discuss about Kutch embroidery art.

(250 words)

Approach

1. **Introduce Kutch embroidery** ***(50 words)***
2. **Explain how it has evolved in modern times** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

- The Kutch Embroidery is a handicraft and textile signature art tradition of the tribal community of Kutch District in Gujarat, India.
- This embroidery with its rich designs has made a notable contribution to the Indian embroidery traditions.
- Historically, it is said that Kutch embroidery was brought about by 'Kathi' cattle breeders who later settled down and created some fine needlework which displayed a variety of elements, designs, themes, patterns and moods.
- The art form became a vocation for women of Kutch not only to meet their own clothing requirements but also to make a living, in view of severe dry and very hot conditions of Kutch. It became a generational art with the skills taught from mother to daughter.
- The embroidery is generally done on fabrics of cotton, in the form of net using cotton or silk threads. In certain patterns, it is also crafted over silk and satin.
- signature effect of the colourful embroidery sparkles when small mirrors called abhla are sewn over the geometrically shaped designs.
- Depending on the tribal sub groups of Rabari, GarasiaJat, and Mutava involved with this craft work many hand embroidered ethnic styles have evolved. These six styles: Suf, khaarek, paako, Rabari, GarasiaJat, and Mutava.
- They embroidered clothes for festive occasions and to decorate deities and to create a source of income.
- This embroidery product of Kutch has been registered for protection under the List of Geographical indication of the Trade Related Intellectual Property Rights (TRIPS) agreement.

Modern times:

- Kutch embroidery has never lost its sheen and this colourful craft has considerably gained popularity over the years.
- There is a constant flow of new designs and innovations in Kutch embroidery along with new merchandise such as waistcoats, purses, bags, back bags, jhola bags, jootis, sandals, skirts, scarves and belts. Home furnishings are also available in Kutch embroidery.
- Kutch embroidery has a worldwide appeal and is being incorporated into modern wear.
- Various fashion designers create Kutch inspired clothing to display on a global platform.

Conclusion:

The origin of Kutch embroidery can be traced back to the sixteenth century when people were still migrating from all over the world to India. These places included places like Greece, Afghanistan, and Iran. The center of the immigration was Gujarat where all these people from different cultures met.

9. Give an account of how folk and tribal paintings, apart from representing the artistic acumen and aesthetic side of folk life, narrate their social and cultural aspects.

(250 words)

Approach

1. **Introduce about folk paintings** ***(50 words)***
2. **Discuss the social and cultural importance of folk art such as social sentiments and religious customs.** ***(140 words)***
3. **Describe its artistic features** ***(60 words)***

Hints

Folk paintings refer to the local paintings popularized in countryside, representing rural setting, daily life, nature and mythological subjects. They have their own style and pattern of art, which is known as folk art. Tribal paintings are done by the indigenous tribal people as an expression of aestheticism and ritual and religious beliefs. Different regions in India have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there.

Artistic acumen of some folk and tribal paintings:

- Madhubani painting is characterized by line drawings filled in by bright colours and contrasts or patterns. These paintings are popular because of their tribal motifs and use of bright earthy colours. Floral, animal and bird motifs, geometrical designs are used to fill up all the gaps.
- Warli paintings makes use of circles, triangles and squares to form numerous shapes and depict daily life activities like fishing, hunting, festivals, dance and more. These are eco-friendly paintings painted on an austere mud base using one colour, white, with occasional dots in red and yellow. This colour is obtained from grounding rice into white powder.
- Pattachitra painting done on canvas is manifested by rich colourful application, creative motifs and designs, and portrayal of simple themes, mostly mythological in depiction.
- Phad painting of Rajasthan is a scroll painting and artists need to be extremely skilled, adhering to techniques taught by ancestors.
- Phad style of painting is traditionally done on a long piece of cloth or canvas called as phads , having narrative images of folk deities and are painted with vegetable colours.
- Paitkar paintings are scroll paintings and the artists make the palm leaves as the base of the art and the brushes are made from the hair of squirrel and goat.

Social and cultural significance of folk and tribal art can be depicted from following features of these paintings:

- The tradition of folk paintings is passed from one generation to the next which symbolises how the art form is treasured as well as an element of inheritance is attached with it, example, Thangka, Madhubani paintings etc
- The Thangka paintings of Sikkim represent the Buddhist culture of the region and represent Buddhist teachings and ideals which are often used for offering for deities and for meditation.
- Social sentiments are reflected in Kalighat paintings of Kolkata. The artists travelled from place to place with their Kalighat paintings and sang the scenes from the epics depicted in the paintings during village gatherings and various festivals.
- The Patua paintings of Bengal are used to transmit social and political message along with religious tones.
- The Warli paintings of the Warli tribe of Maharashtra are wall paintings done on special occasions like harvesting and life events like weddings.
- The Paitkar painting of Jharkhand are linked to the social and religious customs involving giving alms and holding Yagnas.
- Gond paintings are characterised naturalistic features; these are vibrantly coloured paintings, depicting mainly flora and fauna.
- The Gond people have a belief that viewing a good image begets good luck. This belief led the Gond people to decorate the walls as well as the floor of their houses with traditional motifs. Gond paintings have also been used by the tribal people as a way to record their history.
- Pithora is a highly ritualistic painting done on the walls by several tribes such as the Rathwas and Bhilalas of Gujarat and Madhya Pradesh.
- These paintings in their homes bring peace, prosperity and happiness. The rituals are performed either to thank God or for a wish or a boon to be granted.

Conclusion:

While maintaining a balance between being elaborative and simple, folk paintings represent the folk life in the best graphical form one can offer. The folk paintings of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage.

10. Though the tradition of crafts in India has grown around religious values, needs of the common people and also the needs of the ruling elites, but it was under the Mughals when the Indian handicraft touched a new height. Elucidate

(250 words)

Approach

1. **Briefly introduce Indian handicrafts** ***(25 words)***
2. **Crafts before Mughals** ***(100 words)***
3. **Crafts under Mughals** ***(100 words)***
4. **Conclusion** ***(25 words)***

Hints

The history of Indian handicrafts goes back to almost 5000 years from now. The tradition of crafts in India has grown around religious values, needs of the common people and also the needs of the ruling elites. In addition to this, foreign and domestic trade has also played an important role in the evolution of different craft forms in India.

Craft before Mughals

- In Indus valley civilization we find a rich craft tradition and a high degree of technical excellence in the field of pottery, sculpture (metal, stone, and terracotta), jewelry, weaving, etc. The Harappan craftsmen not only catered to all the local needs but traded with the outside world via sea routes.
- In the Vedic age (1500 B.C.), we find numerous references in the Vedas of artisans involved in pottery making, weaving, woodcraft, etc. The Rig Veda refers to a variety of pottery made from clay, wood, and metal. There is a reference of weavers and weaving.
- In the Mauryan age, we find sculpture which has beautiful stone carving and relief work is done on it. Numerous sculptures from Bharhut, Mathura, Amravati, Vaishali, Sanchi, etc show female figures adorned with a display of jewelry, it continues to inspire contemporary jewelry making.
- During the Kushana period jewelry, sculpture, textile making, leather products, metal working, etc. were the main handicrafts that assimilated foreign influences and used them in accordance with the Indian setting.

Handicraft under Mughals

- With the entry of Mughals in India, the country not only saw some extraordinary designs of architecture and its craftsmanship but also saw the growth of populace of Mughal art and handicrafts.
- The Mughal period was the golden period in the history of Indian art, craft and culture. The Mughals introduced methods like inlay work, glass engraving, carpet weaving, brocades, enameling, etc.
- The muslin cloth, which is used to weave Jamdani Sarees, the famous traditional sarees of Bengal, was brought in India during the Mughal period.
- They are also renowned for bringing in the culture of Pearl jewelry in India.
- Mughal art is a blend of Persian and Indian culture. Mughal paintings are mostly court arts, which depicts different stories of the reign of Akbar in India. These paintings are well crafted on paper, wood and terracotta pots and are still considered as an authentic range of Mughal age handicrafts.
- They exported textile, both silk and cotton, and some woolen garments and cloth, shawls and carpets.
- The famous Peacock Throne of the Mughals is one of the finest examples of gem inlay work and metal craft, having few parallels in world art.
- These craft traditions have withstood the ravages of time and numerous foreign invasions and continue to flourish till date owing to the assimilative nature of Indian culture and broadmindedness of the handicraftsmen to accept and use new ideas.

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NOTES

SET-3: QUESTIONS

PERFORMING ARTS

Q1. What are the unique features of Kuchipudi dance? What are the similarities and differences between Kuchipudi and Bharatanatyam?

Q2. Explain the historical and social significance of Indian puppetry. Describe the types of puppetry in India.

Q3. Elaborate the contribution of following in development of Indian Music.

- **a. Tabla,**
- **b. Thyagaraja,**
- **c. Purandara Dasa,**
- **d. Allauddin Khan,**
- **e. Amir Khusro**

Q4. Rukmini Devi Arundale was one of the greatest exponents of Bharatanatyam. Write her contributions to this classical dance.

Q5. While classical dance in India is linked to its 'divine origins', the origin of Indian theater lies with the people. Illustrate with examples.

Q6. Traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. In this reference, Drama i.e. traditional theatre in itself is a complete art-form. Elaborate

Q7. Musical instruments are the tangible and material representation of music which is an auditory art. In this reference discuss major categories of Musical Instruments prevalent in India taking reference from Natya Shastra, compiled by Bharat Muni

Q8. Gharana system is the unique aspect of Hindustani music which sustained the diversity of style of singing and provided for traditional mode of musical training and education. Discuss

Q9. From the vedic era to the medieval period, the performing arts remained an important source of educating the masses. Discuss

Q10. Elucidate the contribution of trinity of Carnatic music namely Tyagaraja, Muthuswami Dikshitar and Syama Sastri.

SET-3: ANSWERS

1. What are the unique features of Kuchipudi dance? What are the similarities and differences between Kuchipudi and Bharatanatyam?

(250 words)

Approach

1. **Discuss unique features of Kuchipudi Dance** ***(50 words)***
2. **Explain how it is different from Bharatnatyam** ***(75 words)***
3. **Explain how it is Similar to Bharatnatyam** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

Unique features of Kuchipudi:

- The technique of Kuchipudi makes use of fast rhythmic footwork and sculpturesque body movements.
- Stylized mime, using hand gestures and subtle facial expression is combined with more realistic acting occasionally including dialogue spoken by the dancers. In this blend of performance techniques, Kuchipudi is unique among the Indian classical dance styles.
- Another unique feature of Kuchipudi is the Tarangam, in which the performer dances on the edges of a brass plate, executing complicated rhythmic patterns with dexterity,
- While sometimes also balancing a pot of water on the head. At the end of the dance, typically, the dancer extinguishes the candles and washes his or her hands with the water from the vessel.
- Another unique feature is the tala chitra nritya in which dancers draw pictures on the floor with their dancing toes.
- Vachika abhinaya (use of words/dialogues) is also aspecial feature of the Kuchipudi style

Similarities:

- The dances are accompanied by songs which are typically Carnatic music.
- Kuchipudi and Bharatanatyam have many mudras in common.
- The sequence of items in both Kuchipudi and Bharatanatyam seem to be alike, invocation, jatiswaram and shabdam, etc.
- Both dances orchestra contains mridangam, violin and cymbal player.

- The common pieces in both nritya abhinaya are javalis, padams, and kirtans.
- Both the dances have their origin from south India.

Differences:

- Bharatanatyam is a form of Classical dance from Tamil Nadu whereas Kuchipudi is a classical dance form from Andhra Pradesh.
- Bharatanatyam is a dance forms primarily inspired by the sculptures of the antique Chidambaram Temple.
- On the other hand, Kuchipudi or 'Koochipoodi' which is the traditional pronunciation is an initiated dance form that primarily originated from the creations and contributions of the original Brahmin dancers.
- Bharatanatyam is precisely known for its elegance, grace, softness, clarity and sculptured poses. On the other hand, most of the poses in Kuchipudi are brisk, flat-footed, dazzling and overall curved having more rounded poses.
- Bharatanatyam is termed as the fire dance replicating the inner fire within the human body. On the other hand, Kuchipudi replicates man's undying desire to unite with God.

Dressing:

- The Bharatanatyam costumes have three fans of dissimilar lengths. But the Kuchipudi dresses have a single fan that is lengthier than the lengthiest fan in the former.

Origin:

- Kuchipudi is relatively younger than Bharatanatyam in its origin.
- In Bharatanatyam Lot of focus to the "aramandi". In Kuchipudi Dancers don't sit low on ground.

Jewellery:

- Bharatanatyam dancers wear a unique set of jewellery known as "Temple Jewellery" during the performance.
- In Kuchipudi Ornaments worn by the artists are generally made of a light weight wood called Boorugu.

Difference in the presentation

- The main difference lies in the abhinaya. The graceful, lasya oriented Kuchipudi gives importance to Vakyarthaabhinaya go together.
- Bharatanatyam on the other hand is Mudraoriented and gives importance to Padartha abhinaya, each word interpreted through mudras

Conclusion:

- Similar to all leading Indian classical dance forms like Bharatanatyam of Tamil Nadu, Kuchipudi too has evolved as a religious art rooting back to the age-old Hindu Sanskrit text 'Natya Shastra' and connects traditionally with temples, spiritual faiths and travelling bards.
- Earlier it was male actors who impersonated female characters. However it was Lakshminarayan Shastry (1886-1956) who introduced many new elements including solo dancing and training of female dancers in this dance style.

2. Explain the historical and social significance of Indian puppetry. Describe the types of puppetry in India.

(250 words)

Approach

1. **Introduce puppetry art form in India** ***(50 words)***
2. **Discuss the historical significance of puppetry by giving reference from Mahabharata , Natyashastra, etc** ***(70 words)***
3. **Discuss its socio-cultural significance like medium of mass communication, linkage between customs and religious beliefs, etc.** ***(70 words)***
4. **Describe the types of Indian puppetry** ***(60 words)***

Hints

Puppetry is a form of theatre or performance that involves the manipulation of puppets – inanimate objects, often resembling some type of human or animal figure that are animated or manipulated by a puppeteer. Called as "Kathputli" in India, it has been an ancient and popular form of folk entertainment.

The historical significance of puppetry:

- Puppetry in India is believed to have been originated earlier than 5th century B.C.
- Several literary sources report the existence of puppetry in ancient times. Puppetry is mentioned in the Mahabharata, in Panini's grammar (4th century BC), and in Patanjali's texts (2nd century BC).
- In the 2nd century, the Tamil poet Thiruvalluvar mentioned about `marionettes moved by strings` in his compositions. The mention of the `Pavai koothu` in the Tamil epic Silappadhikareita by Ilango Adigal is also very significant regarding the history of puppetry.
- Natyashastra, written during 2nd century BC to 2nd century AD, mention about 'Sutradhar' meaning the holder of strings.

Social significance of Indian puppetry:

- Indian puppetry is a subject as varied as the many cultural traditions of India and the several regional genres make puppetry one of the richest heritages of India displaying the diversity of cultures.
- Mythological stories about puppetry as well as the divine origin of puppetry in India stresses on a strong linkage between customs and religious beliefs and forms of entertainment and culture.
- For example, Pavakoothu of Kerala draws inspiration from Kathakali and depicts the fables of Ramayana and Mahabharata.
- Role of puppetry as a medium of mass communication is immense and is becoming a potent tool for spreading social awareness. Puppets have been used to create awareness about. They spread awareness about HIV/AIDS, drug abuse and related issues in the past.
- Puppetry has played an important role in disseminating knowledge in most parts of the world. Since Puppetry is a dynamic art form that appeals to all age groups, this medium of communication has been selected to serve as an aid for imparting education in schools.
- Puppetry is a form of entertainment for common man and is often organised in village fairs.

Types of puppetry in India:

- **String puppets:** The puppets in this form have jointed limbs, controlled by strings allowing for more flexibility. Rajasthan is famous for Kathputli. The string puppets of Karnataka are called Gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theatre form of the region.
- **Shadow puppets:** The Shadow puppet theatre is practiced in the states of Andhra Pradesh (Tholu Bommalata), Karnataka (Togalu Gombeyata), Kerala (Tolpavakoothu), Maharashtra (chamadyache Bahulya), Orissa, and Tamil Nadu (Tolpavaikoothu). In Tholu Bommalata, themes of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas. Orissa's Ravanachhaya shadow puppetry is the most theatrically exciting puppet show.
- **Rod puppets:** Rod puppets are an extension of glove-puppets, but are often much larger and supported and manipulated by rods from below. The traditional rod puppet form of West Bengal is known as Putul Nautch. They are carved from wood and follow the various artistic styles of a particular region. The traditional rod puppet of Bihar is known as Yampuri.
- **Glove puppets:** Found in Orissa, Uttar Pradesh, Kerala, and West Bengal, the themes and the delivery of the glove puppetry skit varies a great deal. In Uttar Pradesh, stories are often based on social themes while in Odisha majority of the shows put together narrate the tales of Radha and Krishna. Pavakoothu, a glove puppetry form from Kerala, draws inspiration from Kathakali depicts the fables of Ramayana and Mahabharata.

Conclusion:

Emerging from the grassroot levels, puppetry in India has its own unique identity depending on its region of origin. Over the years an amalgamation of regional styles of paintings and sculptures are reflected in them making it more holistic. The performing art is however neglected over the years and needs serious attention for its revitalisation and popularisation especially in the digital age.

3. Elaborate the contribution of following in development of Indian Music.

a. Tabla,

b. Thyagaraja,

c. Purandara Dasa,

d. Allauddin Khan,

e. Amir Khusro

(250 words)

Approach

1. Introduce in brief about Indian music. ***(50 words)***

2. Explain in detail each and every personality. ***(150 words)***

3. Conclusion ***(50 words)***

Hints

The music of India includes multiple varieties of Punjabi Music, classical music, folk music, Bollywood music, Indian rock, and Indian pop. India's classical music tradition, including Hindustani music and Carnatic, has a history spanning millennia and developed over several areas. Music in India began as an integral part of socio-religious life.

Tabla:

- The tabla, a membrane phone percussion instrument, is often used in Hindustani classical music.
- The Dayan (right hand drum), is almost always made of wood. The bayan (left hand drum), may be made of iron, aluminium, copper, steel, or clay; yet brass with a nickel or chrome plate is the most common material.
- It was invented by Amir Khusro, to be used as principal percussion accompaniment with vocals and instruments.

Thyagaraja:

- He was one of the greatest composers of Carnatic music or Indian classical music. He was a prolific composer and highly influential in the development of the classical music tradition.
- Thyagaraja composed thousands of devotional compositions, most in praise of Lord Rama, many of which remain popular today.
- Of special mention, are five of his compositions, called the Pancharatna Kritis, which are often sung in programs in his honor.

Purandara Dasa:

- Purandara Dasa was a prominent composer of carnatic music. He formulated the primary lessons of teaching carnatic music, by structuring graded exercises known as Swaravalis and Alankaras,
- He introduced the Raga Mayamalavagowla as the first scale, to be learnt by beginners in the field. He also composed Gitas (simple songs), for novice students.
- Purandara Dasa addressed social issues in addition to worship in his compositions, a practice emulated by his younger contemporary, Kanakadasa.
- Purandara Dasa's carnatic music compositions are mostly in Kannada; some are in Sanskrit.

Allauddin Khan:

- Allauddin Khan was a Bengali shorodi and multi-instrumentalist, composer, and one of the most renowned music teachers of the 20th century in Indian classical music.
- During his lifetime, he composed several ragas and laid the foundation of a modern Maihar gharana. He was awarded the Padma Vibhushan, India's second highest civilian honor in 1971,
- Prior to that in 1954; the Sangeet Natak Akademi awarded him with its highest honor, the Sangeet Natak Akademi Fellowship for lifetime contribution to Indian music.

Amir Khusro:

- Amir Khusro was a Sufi musician, poet, and scholar. He wrote poetry primarily in Persian, but also in Hindavi. He is regarded as the 'father of Qawwali', and introduced the Ghazal style of song into India.
- He is also credited with introducing Persian, Arabic and Turkish elements into Indian classical music, and was the originator of the khayal and tarana styles of music.
- He has written many verse forms including Ghazal, Masnavi, Qata, Rubai, Do-Beti, and Tarkibhand.
- His contribution to the development of the ghazal is significant. Amir Khusro is reputed to have invented certain musical instruments like the sitar and Tabla

Conclusion:

Thus it can be concluded that influences of class , caste , religion , gender , geography etc has moulded Indian music to current shape where all dimensions exists but it more emotive than spiritual.

4. Rukmini Devi Arundale was one of the greatest exponents of Bharatanatyam. Write her contributions to this classical dance.

(250 words)

Approach

1. **Introduce Rukmini Devi Arundale as pioneer of Bharatanatyam** ***(50 words)***
2. **Discuss her Contribution** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Rukmini Devi Arundale is considered one of the most important revivalists in the classical dance, Bharatanatyam, from its original sadir style- solo dance prevalent among the temple dancers or devadasis - to puritan art form.

Contribution of Rukmini Devi Arundale

- At the behest of Anna Pavlov she learned bharatnatyam from Meenakshi Sundaram Pillai.
- She espoused the cause of Bharata Natyam, which was considered a low and vulgar art in the early 1920s.
- Originally known as sadhir, the Indian classical dance form of Bharatanatyam owes its current name, to E Krishna Iyer and Rukmini Devi Arundale, who has been instrumental in modifying mainly the Pandanallur style of Bharatanatyam and bringing it to the global attention.
- She removed the extraneous sringaar and erotic elements from the dance, which were the legacy of its devadasi association in the past, thereby raising it to the status of puritan art form.
- She was the pioneer in introducing musical elements like violin to Bharatnatayam.
- She designed costumes that were artistic and design exquisite jewellery and ornaments inspired from temple architecture.
- She was the first one to create dance dramas based on Indian epics like Valmiki's Ramayana, Jayadeva's Geeta Govinda etc. some of the famous dance drama are Sita Swayamvaram, Kumara Sambhavam etc.
- To institutionalize and teach this dance form, she later established Kalakshetra in 1936 where she developed her own, Kalakshetra, style of Bharatanatyam is an arts and cultural academy dedicated to the preservation of traditional values in Indian art and crafts, especially in the field of Bharatanatyam dance and Gandharva-veda music.
- The institute has got national and international recognition producing some of the world famous dancers like Yamini Krishnamurthy, Leela Samson etc.

Conclusion:

- On the larger context Rukmini Devi Arundale, considered one of the 100 people who shaped India and has made immense contribution to Indian classical dances and art forms.

- She resolved to erase the stigma and social stereotypes connected with the dance and challenged Devadasi system. In this way she gave Bharatnatyam its contemporary form which is respectable and unique.

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

(250 words)

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.

6. Traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. In this reference, Drama i.e. traditional theatre in itself is a complete art-form. Elaborate

(250 words)

Approach

1. **Introduce traditional art forms** ***(50 words)***
2. **Explain traditional theatre as complete art forms** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Living traditions occupy a prominent place in the Indian social system. Any living tradition has a natural flow. There can be no doubt about the fact that traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. Drama in itself is a complete form of arts. It includes in its framework acting, dialogue, poetry, music, etc.

Traditional Theatre as Art form

- In community living, the art of singing has its own importance. In all the traditional theatre-forms, songs and the art of singing have an important role to play. Traditional music of the theatre is an expression of the feelings of the community.
- The traditional theatre-form also include the creativity of language and natural kind of rhythm in the expressions. In this art form, sorrow, joy, frustration, hatred and love have their role and place.

- In different regions of India, there are religious festivals, fairs, gatherings, ritual offerings, prayers, almost throughout the year. During these occasions, traditional theatre forms are presented. They reflect the common man's social attitudes and perceptions. In this social portrayal, there is also the individual's role which is given due importance.
- 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.
- In traditional theatre forms, there are special styles of dance portraying the entry on to the stage or platform, narrative and descriptive roles. The best example of descriptive acting is the Bidapatnaach. In this traditional theatre form, emphasis is not on beauty but on acting itself and narrative and descriptive skills.
- Dance as a narrative art is the base of theatre form which can be seen in the traditional theatre form of Bhavai of Gujarat. In this form, quick or slow foot movement is a means of narration. The art of making the entry by dancing has been perfected in the traditional Kashmiri theatre form, BhandJashn. The way each character walks and enters the platform, identifies him. In Koodiyaattam and AnkiaNaat, the entry by dancing itself is complicated and artistic. In the forms, the tempo and basic posture and gesture identifies the role of the character.

Conclusion:

Traditional theatre forms have definitely been influenced by industrial civilization, industrialization, and urbanization. The socio-cultural aspects of these influences should be carefully studied. There was a time when Kanpur became the center of the traditional theatre Nautanki. Artists, dancers and singers produced plays based on local heroes, their popularity and traditional love stories. Thus, a local theatre form acquired significance in the field of entertainment.

7. Musical instruments are the tangible and material representation of music which is an auditory art. In this reference discuss major categories of Musical Instruments prevalent in India taking reference from Natya Shastra, compiled by Bharat Muni

(250 words)

Approach

1. **Introduce musical traditions in India** ***(25 words)***
2. **Discuss Natyashastra reference to musical instruments** ***(200 words)***
3. **Conclusion** ***(25 words)***

Hints

India is the inheritor of one of the most ancient and evolved music systems in the world. The continuity of the musical traditions of India is established through a study of musical texts and numerous visual references one finds of musical instruments in painting and sculpture from prehistoric times to the present day.

In the Natya Shastra, compiled by Bharat Muni dated 200 B.C.-200 A.D., musical instruments have been divided into four main categories on the basis of how sound is produced.

- The Tata Vadya or Chordophones- Stringed instruments: The tatavadya is a category of instruments in which sound is produced by the vibration of a string or chord. These vibrations are caused by plucking or by bowing on the string which has been pulled taut. The length of the vibrating string or wire, the degree to which it has been tightened, determines the pitch of the note and also to some extent the duration of the sound. exampleVeena and Sarangi
- The SushiraVadya or Aerophones- Wind instruments: In the SushiraVadya group, sound is produced by blowing air into a hollow column. The pitch of the note is determined by controlling the air passage and the melody is played by using the fingers to open and close the in the instrument. The simplest of these instruments is the flute. Generally, flutes are made of bamboo or wood and the Indian musician prefers these due to the tonal and musical attributes of these materials.
- The AvanaddhaVadya or Membranophones: Percussion instruments: In the AvanaddhaVadya category of instruments, sound is produced by striking the animal skin which has been stretched across an earthen or metal pot or a wooden barrel or frame. The earliest references to such instruments have been found in the Vedas where there is mention of BhumiDundhubhi; this was a hollow pit dug in the ground and covered with the hide of a buffalo or ox which was stretched across the pit. The tail of the animal was used for striking the animal hide and thus sound was produced. Examples include Oordhwaka, Ankya, Alingya and the waisted or the Damaru family of drums.
- The Ghana Vadya or Idiophones- The earliest instruments invented by man are said to be the Ghana Vadya. Once constructed, this variety of instrument does not need special tuning prior to playing. In early times, these instruments were the extension of the human body such as sticks, clappers, rods, etc. and were also closely related to objects of utility in daily life such as pots and pans, jhanj, falams, etc. They are principally rhythmic in function and are best suited as accompaniment to folk and tribal music and dance.

Conclusion:

These musical instruments are the tangible and material representation of music which is an auditory art. A study of these helps in tracing the evolution of music and also explains many aspects of the material culture of the group of people to which these instruments belong. For instance, the hair used for making the bow, the wood or clay used for making the drum, or the hide of animals used in the instruments, all these tell us about the flora and fauna of a particular region.

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

(250 words)

Approach

1. **Introduce gharana system of Hindustani music** ***(25 words)***
2. **Discuss the evolution of gharanas** ***(50 words)***
3. **Discuss popular gharanas and their features** ***(150 words)***
4. **Conclusion** ***(25 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 in classical Hindustani music. The music Gharanas are also called styles. These schools or Gharanas have their basis in the traditional mode of musical training and education. 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 includes

- Gwalior Gharana - This is the oldest among all the KhayalGayaki (vocal) styles. The distinctive feature of this style of singing has been noted as its lucidity and simplicity. Founders – Ustad Hassu Khan, Ustad Haddu Khan, UstadNathu Khan, Exponents - Bal Krishna BaIchal Karanjikar, Vishnu DigambarPaluskar, PanditomkarNath 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 - Abdul Karim Khan and Abdul Wahid Khan, Exponents – Hirabhai Barodekar, Begum Akhtar, Bhimsen Joshi, GangubaiHangal and PrabhaAtre.
- 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 - UstadFateh Ali Khan and Ustad Ali Baksh, Exponents - The major singers of the Patiala Gharana are 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 – Ustad Alladiya Khan, Exponents - Alladiya Khan, Mallikarjun Mansur, Kesarbhai Kerkar, Kishori Amonkar, Shruti Sadolikar, Padma Talwalkar and Ashwini Bhide Deshpande

Conclusion:

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.

9. From the vedic era to the medieval period, the performing arts remained an important source of educating the masses. Discuss

(250 words)

Approach

1. Brief description of performing arts ***(50 words)***

2. Explain different performing arts as a mode of education ***(150 words)***

3. Conclusion ***(50 words)***

Hints

In India, performing art has deep linkages with religion and philosophy. The Indian performing art has its origin in Natya Vedas. The intellectual content of Rigveda, the music of Sam Veda, abhinaya or mime from Yajur Veda and rasas from Atharvaveda have been brought together in Natyaveda to embody moral and spiritual truth. Thus the art was not only a source of recreation and entertainment but also to instruct and inspire discipline and righteousness. Complex philosophies are explained through performing art.

Drama and theatre as a medium to spread education

- Kalidasa's drama Malavikagnimitram drama depicts human nature based on three fundamental qualities (Traigunyodbhava Lokacharitam), raja, tama, and satva of Sankhya philosophy.
- Likewise, the categorization of men and women into three types, uttam (superior), madhyam (middling) and adham (inferior) made by Bharata, seems to have been based on the same fundamental qualities propounded by the Sankhya philosophy.
- The law of Karma - Karma Siddhanta - has deeply influenced Indian playwrights. The aim of human actions (karma) is to achieve four supreme goals of human existence, namely Dharma, Artha, Kama and Moksha.
- Mudiyettu a ritualistic dance drama depicts the triumph of good over evil.
- Bhavai incorporates topical issues and hold up the mirror to society and thus function as a mirror to society and functions as a creator of public opinion.
- Raasleela and Ramleela depict the episode of Krishna and Rama's life.

Dance as a medium to spread education

- The dancing Shiva Nataraja represents in his art creation, preservation, destruction, release from bondage and cycle of life and death.
- Bharatanatyam, Kathakali, Kathak re-enact stories from Mahabharata, Ramayana and Krishna's life.
- Folk dances are a common possession which is used to spread folklore legend and myth.

Music as a medium to spread education

- Based on the principles of Nava Rasas (nine emotions – Love, Humour, Pathos, Anger, Heroism, Terror, Disgust, Wonder and Serenity) of Rishi Bharata, the Indian music tradition stresses upon treating Riyaj (musical practice) as devotion and worship.
- With the help of Raga, Tala, and Shruti, musicians evoke a variety of feelings and moods before the audience.
- Qawwali, Bhajan, Kirtan, Gurbani imparts the feeling of oneness and togetherness.

Conclusion

Thus, from Vedas to bhakti movement, from temples to dargah the performing art has played an important role in raising community consciousness, equality, and feeling of togetherness.

10. Elucidate the contribution of trinity of Carnatic music namely Tyagaraja, Muthuswami Dikshitar and Syama Sastri.

(250 words)

Approach

1. **Briefly explain about Carnatic and introduce about the trinity of Carnatic music** ***(50 words)***
2. **Discuss the different parts of Carnatic music and briefly explain them** ***(70 words)***
3. **Discuss the contribution of Tyagaraja, Muthuswami Dikshitar and Syama Sastri** ***(80 words)***
4. **Conclusion** ***(50 words)***

Hints

Carnatic music is one of the two offshoots of Indian Classical music, the other being the Hindustani music. It is most popularly followed in southern Indian states. The Trinity of Carnatic music, also known as 'The Three Jewels of Carnatic music', refer to the outstanding trio of composer-musicians in the 18th century, being Tyagaraja, Muthuswami Dikshitar and Syama Sastri. They were specialized in different styles of Carnatic music.

Carnatic Music

The Carnatic branch creates music that is played in the traditional octave. The music is kriti-based and focuses more on the Saahitya or the lyrical quality of the musical piece. The Kriti is a highly evolved musical song set to a certain Raga and fixed Tala or rhythmic cycle.

Every composition in the Carnatic style has several parts to it:

- Pallavi: The first or the second thematic lines of the composition are referred to as 'Pallavi'. This portion is often repeated in each stanza. This is considered to be the 'Piece de Resistance' or the best part of the Carnatic composition called 'Ragam Thanam Pallavi' where the artist has great scope for improvisation.
- Anu Pallavi: Two lines called Anu Pallavi follow the Pallavi or the first line. It is sung in the beginning and sometimes also towards the end of the song, but it is not necessary to repeat it after every stanza or Charanam.
- Varnam: This is the composition usually sung at the beginning of a recital. This reveals the raga of the recital to the audience. It is further made up of two parts: Purvanga or the first half and Uttaranga or the second half.
- Ragamalika: This is usually the concluding part of the performance. This part is extremely important as the soloist is allowed to freely indulge in improvisation. But all the artists have to return to the original theme at the end of the composition.

Contribution of the trinity of Carnatic Music:

Tyagraja:

- Tyagaraja composed thousands of devotional compositions, most in Telugu and in praise of Lord Rama, many of which remain popular today.

- Of special mention are five of his compositions called the Pancharatna Kritis ("five gems"), which are very famous till date.
- His compositions focused on expression, rather than on the technicalities of classical music. He also showed a flair for composing music such as "Namo Namo Raghavayya".
- His compositions are mainly of a devotional (bhakti) or philosophical nature. His songs feature himself usually either in an appeal to his deity of worship (primarily the Avatar Rama), in musings, in narratives, or giving a message to the public.
- He has also composed krithis in praise of Krishna, Shiva, Shakti, Ganesha, Muruga, Saraswati, and Hanuman.
- Tyagaraja composed two musical plays in Telugu, the Prahalada Bhakti Vijayam and the Nauka Charitam.

Muthuswami Dikshitar

- Muthuswami Dikshita or Dikshitar was a South Indian poet, singer and Veena player, and a legendary composer of Indian classical music, who is considered one of the musical trinity of Carnatic music.
- His compositions, of which around 500 are commonly known, are noted for their elaborate and poetic descriptions of Hindu gods and temples and for capturing the essence of the raga forms through the vainika (veena) style that emphasises gamakas.
- They are typically in a slower speed (chowka kala). His compositions are widely sung and played in classical concerts of Carnatic music.
- Dikshitar composed music mainly for Mrugan the deity of the temple at Tirutani. Dikshitar later composed kritis in all the eight declensions on the Lord. These are mostly with epithets glorifying Muruga in the ascetic/preceptor form and have very few references to specifically the deity in the saguna form, as at Thiruthani.
- Muthuswami Dikshitar attained mastery over the veena, and the influence of veena playing is evident in his compositions, particularly the gamakas.

Syama Sastri

- Syama Sastri was the oldest among the Trinity of Carnatic music, Tyagaraja and Muthuswami Dikshitar being the other two.
- Although Úyâma Úastri did not compose as so many kritis as his two prolific contemporaries, his compositions are still well known due to the literary, melodic and rhythmic proficiency observed in them. It is said that he composed about three hundred pieces in all.

Conclusion:

Among the two styles of Indian classical music, Carnatic music is indigenous and is followed across southern India. The contribution the trinity has made it more popular and is revered across the globe in modern time too.

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NOTES

SET-4: QUESTIONS

RELIGION, PHILOSOPHY & LITERARY ARTS

Q1. Yoga is one of the most unique schools of philosophy. Discuss its contribution to Indian religious thought in context of above statement

Q2. "India has always excelled in religious philosophies, but these philosophies not only always dealt with spiritual affairs, but also with social problems." Taking into account the given statement evaluates the contribution of Buddhism to contemporary society. How far do you agree that these ideologies are capable enough in solving the problems of present day society?

Q3. Indian spirituality is deeply rooted in ancient philosophical and religious traditions of the land. Comment

Q4. Sramana movement was the result of evils emanating from Vedic Hinduism. Critically analyze

Q5. In 6th and 5th century BC Buddhism not only provided an alternative social and religious system, but also supported the changing economic conditions. Comment

Q6. Sanskrit literature reached its climax during Gupta Period. Discuss

Q7. The literature of ancient provides a vivid example that ancient India not only indulged in metaphysical things, but also involved in statecraft and science. Examine

Q8. Elaborate on the concept of Sufism in India and its relevance in present context. Highlight the influence of Indian tradition on Sufism.

Q9. Indigenous literature along with the foreign accounts helps to know the political and social scenario of the Indian historical times. Discuss

Q10. Bhakti movement gave impetus to the growth of vernacular literature in India. Explain

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SET-4: ANSWERS

1. Yoga is one of the most unique schools of philosophy. Discuss its contribution to Indian religious thought in context of above statement

(250 words)

Approach

1. **Introduce Yoga as a school of philosophy** ***(50 words)***
2. **Explain what is the unique contribution of Yoga to Indian religious thought** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

The origin of yoga is found in the **Yogasutra of Patanjali** believed to have been written in the second century BC. This school of philosophy provides systematic studies to uplift oneself **physically, mentally and spiritually** and has influenced all other schools of Indian philosophy.

Unique Contribution of Yoga to Indian Philosophy

- Yoga provided a **disciplinary aspect to Indian religion**. While yogic activities and thought certainly did exist in Vedic period, it was coded into a specific body of principles by Patanjali in post-vedic period.
- In yoga, consciousness is at the heart of the practice. According to Patanjali's Yoga Sutra, the contents of our consciousness—perceptions, thoughts, emotions, memories, fantasies, even dreams are in constant fluctuation.
- Thus Yoga offers a way through Yogic techniques to control the body, mind and sense organs. This philosophy is also considered a means of achieving freedom or mukti.
- Practising self-control (yama), observation of rules (niyama), fixed postures (asana), breath control (pranayama) and dhyana is an important part Yoga philosophy which is not found in other schools.
- Many concepts of modern Hinduism can be traced directly to the traditions Purusha (Consciousness) and Prakriti (matter). Other concepts relating to senses, tattvas, attachment, buddhi, are peculiarly Indian and found nowhere else, but in every religion and philosophy that originated in the Indian subcontinent.

Conclusion:

The understanding given by Yoga school of human mind and nature is of distinctive nature which is not found in other schools of Indian philosophy.

The concepts such as the fusion of Dharana, Dhyana and Samadhi is Sanyama – the path to Moksha or Kaivalya given by Yoga school are still integral to Indian religious thought and discourse.

2. "India has always excelled in religious philosophies, but these philosophies not only always dealt with spiritual affairs, but also with social problems." Taking into account the given statement evaluates the contribution of Buddhism to contemporary society. How far do you agree that these ideologies are capable enough in solving the problems of present day society?

(250 words)

Approach

1. **Introduce India as land of different religions** ***(50 words)***
2. **Explain contribution of Buddhism to contemporary society** ***(75 words)***
3. **Discuss how different ideologies have fallen short of solving social problems** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

India is the motherland of several religions like Hinduism, Buddhism, Jainism and tolerant host of Islamism, Zoroastrianism, Christianity etc. These religious philosophies enriched the culture of India and contributed towards the socio- economic fabric of the nation.

Buddhism originated in the Sixth Century AD by Gautam Buddha. It advocated the middle path philosophy for attaining moksha or nirvana.

Contribution of Buddhism to contemporary society:

- Resistance to caste system- It vehemently opposed the caste system and treated all persons equally. Mahatma Gandhi and Ambedkar both were inspired from Buddha in their fight against caste system.
- Character Building: Buddhism focused on non-violence, non-possession, compassion, brotherhood to build up the human character.
- Growth of art and architecture- Many stupas, chaityas, pillars were built on their themes. Sanchi, Sarnath, Dhauli, Kanheri, Mathura, Gandhara all bear the imprint of Buddhism.
- Geopolitical dimension- Ashoka sent his daughter Sanghamitra and son Mahendra to preach Buddhism in Ceylon, present day Sri Lanka. It also spread to Myanmar, Thailand, Malaysia etc. increasing the soft power of India.
- Emancipation of women- the women were admitted in sangha as nuns. They were given an equal status in Buddhism.
- Vedic Culture- it gave an alternative to Vedic culture and freed the people from its oppressive customs and traditions. It opposed idol worship and higher status to priests.

But the philosophy fell short of meeting its objectives:

- The caste system is still prevalent in India even after 15 centuries.
- The women' position is still inferior as compared to men. We still witness the cases of girl infanticide, dowry, lower status of girls etc.

- The Buddhism divided itself into Mahayana and Hinayana which created confusion among followers about their path to salvation.
- Urban crime, refugee crisis, terrorism, climate change all show problems in the society today.

Conclusion:

- These ideologies can help a lot in solving the problems of the society as they motivate the humans to become a better version of themselves. They promote universal brotherhood. They bring about the required behavioral change amongst humans. They eventually help in the transformation of the society.
- But we can't rely on these philosophies solely to bring about the change as they also require affirmative action from the people. The people from different religions should come together and uphold humanity at all costs to solve the problems of the society.

3. Indian spirituality is deeply rooted in ancient philosophical and religious traditions of the land. Comment

(250 words)

Approach

1. **Brief description of spirituality** ***(50 words)***
2. **Explain its relationship with philosophy and religious traditions** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Spiritualism is the science of soul or Adhyaatmavidya, the higher knowledge which helps man to rise above the worldly agonies and hence is a way of life which enables a human to realize his true nature and attain Moksha. Spiritualism is a metaphysical belief that the world is made up of at least two fundamental substances, matter, and spirit.

Indian Spirituality and its relation with Philosophy and Religious traditions:

- The evolution of Indian spiritualism can be traced back to the Vedic age and the same spirit was further nurtured by great spiritual thinkers like Yajnavalkya, Maitereyi, Gargi, and Nachiketa.
- The Upanishads are the Vedic literature comprises the philosophy of Vedic sages about the nature of the Ultimate Reality, the process of Creation, the nature of the Self and its relation with the Ultimate Reality, the highest Value of life, and the Right Way of living.
- The Ramayana and the Mahabharata depict ethical and philosophical teachings.
- The Bhagavad-Gita emphasized that one can attain moksha in three ways "By acquiring Gyan (the highest knowledge); by devotion to God (bhakti); and by action, i.e. selfless performance of one's duties (karma) without caring for a reward.
- Important philosophical systems which also affect Indian spirituality are Jaina, Buddha, Vaisesika, Nyaya, Samkhya, Yoga, Mimamsa, and Vedanta.
- The Yoga presents a practical path for the realization of the self, whereas the Samkhya emphasizes the attainment of knowledge of the self by means of concentration and meditation. Releasing Purush from Prakriti by means of physical and mental discipline is the concept of Yoga.

- Nyaya philosophy relies on several pramanas for spiritual experiences like pratyaksha pramana (the knowledge obtained through the 5 senses), anumana (inference, through which we can obtain true knowledge) and shabda pramana (a statement of an expert).
- Vedanta, on the other hand, says that the world is unreal, Maya. Vedanta is monistic, in other words, it says that there is only one reality, Brahman. Vedanta lays emphasis on brahma-gyan, hence relies on the Upanishad part of the Vedas.
- Jainism and Buddhism emphasize on the law of karma to attain Kaivilya and Nirvana using 3 fold path and 8 fold path, respectively.

Conclusion:

Spiritualism in India is a complete philosophy of human life, the correct way of living and right way of thinking. A spiritual man is one who is detached from the dual effects of karma (success or failure); who is devoid of self-interest, egohood and sees God everywhere, permeated in all the beings; who keeps himself in continuous communication with God, and hence is a messenger of God and the benefactor of mankind. Spiritualism if adopted at large by people, would usher in a civilization that is socially just (Satyam); emotionally integral (Shivam); and aesthetically beautiful (Sundaram).

4. Sramana movement was the result of evils emanating from Vedic Hinduism. Critically analyze

(250 words)

Approach

1. **Discuss the evil practices within Vedic Hinduism which helped Sramana movement to gain momentum.** ***(50 words)***
2. **How did the movement counter these practices and factors which led to its acceptance among masses?** ***(75 words)***
3. **Briefly underline the nature of Sramana movement, sects associated with it and its acceptance in society.** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

Sramana movement started at the time when evil practices propped up within Vedic Hinduism. Vedic Hinduism was characterized by rituals, evil practices, and big public sacrifices. Society was dominated by minority class classified as upper class or Brahmanas, according to Varna system. Sramana movement was based on the practice of austerity and asceticism which rejected any complex rituals and sacrifices. Apart from it, these movements were propagated in local languages which could be read and understood by masses. Hence, it gained momentum among the masses and reached its culmination when adopted by Kings and business class. Sramana movement gave rise to different sects such as Jainism, Buddhism, Ajivikas, Ajnanas, and Carvakas.

Evil practices which emanated within Vedic Hinduism

A number of evil practices emanated within Vedic Hinduism during the later Vedic period. Large sacrifices and rituals were conducted by Brahmanas in which articles for sacrifices were brought by common people which were very expensive.

- These ceremonies gave rise to superstitious beliefs which confused common people.
- The religious teachings of Upanishads were propagated in the Sanskrit language which was only understood by elite class, as commoners were forbidden to learn this language.
- There was a rigid caste system which was dominated by Brahmanas at the upper rung. Even Kshatriyas (the ruling class) opposed the dominance of Brahmanas.
- Wealthy merchant class which was influential at that time could not raise their social status due to the Varna system.

Sramana Movement: Reformation of Society and Hinduism

- Sramana movement was based on the practice of asceticism and thus rejected material activities such as sacrifices and rituals.
- Buddhism and Jainism which originated from this movement used local languages such as Pali to propagate its message among masses. Religious texts were also written in Pali and Prakrit.
- These sects were free from the division of society on the basis of birth and admitted women devotees as monks.
- As these movements challenged the dominance of Brahmanas, these were liked, adopted and followed by ruling and businessmen class. This was the reason Mauryans followed Jainism and Buddhism.
- These religions also reformed Hinduism to a great extent. Religious sacrifices which included animal sacrifices were stopped. Buddha was described as the ninth incarnation of Vishnu by Puranas and Gita Govinda a religious text written by 13th century poet Jayadeva.

Conclusion:

Sramana movement emerged against the deviation of Vedic Hinduism from its basic tenets in the later Vedic period. After this movement, a wave of reformation reduced the influence of dogmatic and orthodox traditions from society and reformed Hinduism too. Even Brahmanas revered Buddhism as another form of Hinduism and tried to amalgamate Vedic Hinduism with it by referring to Buddha as an incarnation of Lord Vishnu who had born to teach and to end the animal slaughter.

5. In 6th and 5th century BC Buddhism not only provided an alternative social and religious system, but also supported the changing economic conditions. Comment

(250 words)

Approach

1. **Explain social and religious conditions leading to rise of Buddhism** ***(50 words)***
2. **Explain how Buddhism supported changing economic conditions** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

In 6th and 5th century BC, the newly developed features of the social and economic life of people did not fit in with the Vedic ritualism and animal sacrifice.

Social and Religious Conditions

The conflict between the Vedic religious practices and the aspirations of the rising social groups led to the search of new religions and philosophical ideas which would fit with the basic changes in the material life of the people.

- **Buddha questioned the authority of the Vedas**. They also emphasised individual agency suggesting that men and women and could strive to attain liberation from the trials and tribulations of worldly existence.
- This was in marked contrast to the Brahmanical position, wherein, as we have seen, an individual's existence was thought to be determined by his or her birth in a specific caste or gender
- **Buddha's liberal and democratic approach** quickly attracted the people of all sections. This attraction was much greater for trading class because it helped in destroying the brahminical supremacy and it emphasized on karma.

Changes in Economic Conditions

- There was the **spread of a new agrarian economy** in India which led to urbanization and rise of trade.
- Trade was both the cause and effect of increasing urbanization. Trade, on an increasing scale, led to the birth of money economy i.e. coinage.
- The **trading and commercial communities** i.e. Vaishyas wanted their private property to be secure and social and religious sanctions for foreign trade and sea-travelling which, by then, was not sanctioned by the Vedic religion.
- **Flourishing agriculture** required use of bullock carts, but Vedic practice of animal sacrifice hindered growth of agriculture.
- **Use of coins** in the newly formed cities in north eastern India facilitated trade and commerce. Vaishyas were looking for some alternate religion that could uplift their status, different from the status in Brahmanical society.
- Vaishyas thus gave generous support to Buddhism as it challenged the Varna System and also preached non violence, which in turn promoted could Trade and Commerce

Conclusion:

These economic and social conditions called for a new religion, and Buddhism rose to the occasion of providing people an alternative system that could satisfy their demands.

6. Sanskrit literature reached its climax during Gupta Period. Discuss.

(250 words)

Approach

1. **Give a brief introduction about the Gupta period, the political unification of the country and overview of the intellectual prosperity of the period.** ***(50 words)***
2. **Briefly describe the development of different types of literature during that period, such as poetry, drama, story writing, Smritis, etc.** ***(150 words)***
3. **Conclude with the significance of that period and appreciation of literary creations by modern writers.** ***(50 words)***

Hints

The Gupta Age is a special phase in the whole range of ancient Indian history. Political unification, economic prosperity and cultural attainment had transformed the society into an unparalleled calibre. The cultural traits like literature, philosophy, science, art, architecture, painting and religion attained the pinnacle of a celebrity during the golden age of the Guptas. Among all these traits, Sanskrit literature flourished to a great extent during this period, and hence it is called the golden period of Sanskrit literature.

Development of Sanskrit literature during Gupta period

Massive literary activities were carried on during the Gupta period. Prose, lyrics, poetry, drama, story, etc., were written on a large scale during that period. Sanskrit literature became the vehicle of transmitting many ideas inside the society.

Epic Poetry:

- Kalidasa, the poet literature of the time composed epic poems. Among those 'Kumarasambhavam' and "Raghuvansam' were very famous, is 'Meghadutam' and 'Ritusamharam' were two lyrics of the same poet.
- Apart from Kalidasa, other poets such as Magha, Bharavi, Bhartruhari, etc., were other poets of that time.
- Magha's "Sisupalabadham", Bharavi's 'Kiratarjuniyam' Bhatti's 'Ravanavaddh' or 'Bhatti Kavyam', Bhartruhari's 'Srinagarasataka' Nitisataka' and 'Bairagyasataka' were immortal creations of the time. The poems reflected in different inscriptions like Udaygiri, Bhittari pillar, Mearauli, etc., speak high of the Sanskrit poetry of that period.

Drama:

- The dramas written during the Gupta period surpassed the same creation of other periods. Kalidasa's 'Abhijnana Shakuntalam' is an evergreen drama for all time to come.
- Further, Kalidasa also wrote two other dramas, like 'Malavikagnimitram' and 'Vikramorvashiyam'.
- Bhasa was a prolific playwright who composed immortal plays like 'Madhyamaviyogo', 'Balacharita', 'Prativa', 'Swapnavasavadattam' 'Urubhanga' and 'Panchatantra' Visakhadatta's "Mudrarakshasa', 'Devi Chandraguptam' and 'Abhisarika Vanchitam' were famous creations of that time. Sudraka was famous for his immortal creation 'Mrichhakatikam'.

Story and Fables:

- Prose writing was an integral part of Gupta literature Vishnu Sharma's 'Panchatantram' was an immortal creation in the field of story.
- Very interesting about it is that beasts and birds formed characters of all the stories. It has earned worldwide fame.
- Dandin's 'Dasakumarachairtam' and Subandhu's 'Vasa Vadatta' were two other great creations in the field of prose during Gupta period.

Poetics, Grammar and Dictionary:

- Poetics or theories of poetry developed during the golden age of the Guptas. Dandin's 'Kavyadarsha', Varahamihira's Brihatsamhita', and Vamaha's 'Kavyalankara' were famous books on poetics.

- Chandragomin's 'Chandravyakarana', Jainendra's 'Vyakarana', Katyayana's 'Vartika' and other two books of the period named 'Kasikavritti' and "Nyasa' were important books on grammar during the Gupta age.
- Amarsimha's 'Amarakosa' was an important dictionary of the Gupta period. Dhanwantari, Vararuchi, Katyayana and Vachaspati were other famous dictionary writers of that time.

Treatises:

- Various political and philosophical treatises were composed during Gupta age. Kamandaka's "Nitisara' was a wonderful work which dealt with the administration of the state and the duties of a king towards his subject. Vatsyayana's 'Kamasutra' was a splendid book on the art of love and complicated city life.
- Narada, Yajnyavakya, Manu and many others wrote Smriti texts during Gupta period which were commentaries on administration and social laws of the time.

Smriti Texts:

- Several books concerning social law were composed during the Gupta period. Among those texts very famous were 'Manu Smriti', 'Yajnyavalkya Smriti' and 'Narada Smriti'.
- Till today the Hindus refer these texts in solving social problems. In-fact the literary activities during the Gupta period were immense. Every branch of literature—epics, dramas, poetry, text on Science, Smriti texts, etc. bloomed during this period. That is why Gupta age is called as 'the classical age in Sanskrit literature'.
- However, some historians criticize this period due to prevailing caste inequalities and the rigid caste system which had been reflected in books like Manu Smriti.

Conclusion:

As the Gupta period witnessed the composition of multiple literary marvels which is not only famous in India but also appreciated around the world. Kalidasa has been referred to as India's Shakespeare by many western authors and poet. Apart from literature, science and philosophy also grew equally during the Gupta period. Acceptability and popularity of literary works during this period made this period as the golden period of Indian literature.

7. The literature of ancient provides a vivid example that ancient India not only indulged in metaphysical things, but also involved in statecraft and science. Examine

(250 words)

Approach

1. **Brief description of literary traditions** ***(30 words)***
2. **Explain how ancient India indulged in metaphysical things, statecraft, and science** ***(200 words)***
3. **Conclusion** ***(20 words)***

Hints

Literary and Archaeological records are the two main categories that give evidence of Ancient Indian History. The Literary Sources which are broadly divided into three groups, namely, religious literature, secular literature, and scientific literature provide insight into the prevailing socio-economic condition and mental and social conditions of the people.

Secular literature:

- Secular literature consists of drama and text on statecraft. The law-books of ancient India known as Dharmasutras and Smritis contain code of duties for kings, administrators, and people. They also contain rules regarding the property and prescribe punishments for murder, theft and other crimes.
- Kautilya's Arthashastra deals with the administration in detail. Kautilya in his work covers political and economic matters of administration as also morality, education, social problems, responsibilities of the king and subjects, international relations, army, spy system, etc.
- It also deals with the qualifications of ministers and duties of the king, departments of ministers, civil laws, criminal laws, removal of dangers to the state, elements of kingship and policy threats to the welfare of the state, military campaigns, corporations, theory of conquest, devices for advancing the interests of the state etc.
- Kautilya adopts the seven limbs theory of the state of an Indian tradition or spring which are: (1) Swami, (2) Amatya, (3) Janpad, (4) Durg, (5) Kosha, (6) Sena and (7) Mitra. He suggests a state can only function when all these elements or limbs of a body politic are mutually integrated and cooperate well with each other.
- Some historical writings like Bana's Harshacharita, Kalhana's Rajatarangini (account of the history of Kashmir), Chand Bardai's Prithviraj Charita and Bilhana who wrote about Vikramaditya also give insight into the statecraft of that time.

Scientific literature

- Scientific literature of ancient India describes the advancement of people in astronomy, mathematics, and medicine. In the book 'Surya Siddhanta', Aryabhatta examines and explains the true cause of the solar and lunar eclipses. It also establishes rules to determine motions of stellar objects.
- Varhimihira's Brihatsamhita stated that the moon rotates around the earth and the earth rotates around the sun.
- In the field of medicine, Ayurveda was the contribution of India. Seven hundred hymns in the Vedas, particularly Atharva Veda, refer to topics of Ayurveda.
- Two famous scholars of the Ayurveda were Sushruta and Charaka. In the Susrutasmhita, Susruta describes methods of operating contract, stone disease, and several other ailments. He mentions as many as 121 implements to be used for operations. For the treatment of disease, he lays special emphasis on diet and cleanliness.
- Charaka's Charakasamhita is like the encyclopedia of Indian medicines. It describes various types of fever, Leprosy, hysteria, and tuberculosis.
- Aryabhata's Aryabhatiyam discuss the problems which are now known as arithmetical and geometrical progressions and quadratic equation.
- Brahmagupta wrote about factors and integers, progressions, Rule of Three, simple interest and mensuration of plane figures. He also formulated the rules for the negative numbers in algebra and made important contributions in quadratic and indeterminate equations.

- The numerical system was another important contribution of ancient Indians to the field of mathematics.

Conclusion:

Hence, ancient India was not only a land of sages and seers but also a land of scholars and scientists.

8. Elaborate on the concept of Sufism in India and its relevance in present context. Highlight the influence of Indian tradition on Sufism.

(250 words)

Approach

1. **Introduce by writing about Sufism mentioning its features** ***(40 words)***
2. **Explain its relevance in present context** ***(90 words)***
3. **Write on impact of Indian tradition on Sufism** ***(90 words)***
4. **Conclusion** ***(30 words)***

Hints

Sufism is a mystical Islamic belief and practice in which Muslims seek to find the truth of divine love and knowledge through direct personal experience of God. It is characterized by particular values, ritual practices, doctrines and institutions that imply the ideal before an individual should be to be one with God. For the attainment of this ideal, Sufism focuses on intense devotion for God is needed in the individual.

Broad features of Sufism:

- The ultimate objective of Sufism was realization of state of wahadat-ul-wajood i.e. unity of being and thus Sufism is considered to be Pantheistic in nature i.e. same god but different manifestation.
- Sufis have been characterized by their asceticism, especially by their attachment to zikr, the practice of remembrance of God, often performed after prayers.
- There were two broad Sufi orders:
  - Bashara – Those who obeyed the Islamic laws. There were twelve silsilas or orders under the Bashara. The most important ones were Chisti, Suhrawardi, Firdausi, Naqshbandiya, Qadiriya etc.
  - Beshara – Those who were more liberal. The Beshara were also called 'mast kalandar' and comprised of wandering monks who were also called Baba.

Sufism in the present context:

- Since Sufism emphasizes on the concept of brotherhood, it marks its relevance in the present society marked by hatred and animosity between the people.
- Sufism doesn't discriminate between the people on the basis of religion and hence could be a good tool for promoting social harmony in society.

- Sufism is said to be the liberalized arm of Islam and hence its promotion and propagation could help in countering the ill effects of Islamophobia and the effects of religious terrorism.
- It could be utilized as tool of promoting soft power diplomacy e.g. development of Sufi circuit in India is a good example.

Impact of Indian tradition on Sufism:

- The concept of khanqaah was inspired from Buddhist monasteries whereby meditation is done at a particularly secluded place.
- The tradition of succession was borrowed mostly from Hindu tradition whereby Sajjadanasheen (Heir) was the first child of each generation.
- Tonsering of hairs at the time of meditation was a borrowing from Indian tradition to enhance concentration.
- In India, Sufism adopted many native Indian concepts such as yogic postures, music and dance.
- Samabandi and Qawwali was in general music, song and dance practice existing in Indian society.
- Dastarbandi was the Turban tying at the time of initiation of wali taken from concept of throning of heir of dynasties.
- Some of the Sufis in India were brought closer to Hindu mysticism by an overemphasis on the idea of divine unity which became almost monism—a religiophilosophic perspective according to which there is only one basic reality, and the distinction between God and the world (and humanity) tends to disappear.

Conclusion:

It could be said that Sufism as a concept of liberal philosophy and the extent of its outreach to different segments of society has played an important role in transforming Indian society towards social harmony.

9. Indigenous literature along with the foreign accounts helps to know the political and social scenario of the Indian historical times. Discuss

(250 words)

Approach

1. **Introduce importance of indigenous literature and foreign accounts** ***(50 words)***
2. **Discuss their relevance in understanding political and social scenario of historical times.** ***(150 words)***
3. **Conclusion** ***(50 words)***

Hints

Ever since human beings have invented scripts, writing has reflected the culture, lifestyle, society and the polity of contemporary society.

India has also been a land of travellers, and attracted some of the finest minds from early days. Accounts left by them are instrumental in understanding society and politics of the time they visited India.

Socio-Political Relevance of Indigenous Literature and Foreign Accounts

Indigenous Literature

- Old Hindu texts like the Vedas, the Upanishadas, the Puranas, the Epics and other Dharmashastras depict a clear picture of India of that period.
- **The Vedic literature** proves to be an important source for ancient Indian history. The Rig Veda gives us a good deal of information regarding the socio-religious and political condition of the early Indo-Aryan
- **Ramayana and the Mahabharata** are the two greatest epics of India. These two epics describe the social and political lifestyle of the later Vedic Aryans
- There are altogether eighteen Puranas. But only five of them viz. Matsya, Vayu, Bhabisya, Visnu and Bhagabata are historically important. These Puranas give dynastic lists of different ancient Indian dynasties like Haryanka, Sishunaga, Nanda, Maurya etc.
- **Buddhist and Jain literature** are also very important sources. The **stories of Jataka** provide varied information regarding the different aspects of the contemporary society.
- Famous Buddhist literature like **Dipavamsha and Mahavamsha** enlightens us about the history of Buddhism.
- Among the old **Jain literature** mention may be made of Bhagawati Sutra, Kalpa Sutra, Parishistha Parvana etc.
- In the **Bhagawati Sutra**, we find the names of the sixteen great states (sodasa mahajanapada) of the 6th century B.C. **The Parishistha Parvana of Hema Chandra** gives us different information regarding the Mauryan age.
- Panini's Astadhyayi, Patanjali's Mahabhashya, Kautilya's Arthasastra, Sudraka's Mricchakatikam, Kalidasa's Raghuvamsam, Kumarasambhvawam **give a glimpse of Guptas Empire**. **Malavikagnimitram is based on events of the reign of Pusyamitra Sung**a, Vishakhadatta's Mudra Rakshasha and Devichandraguptam etc. All these literary works give us useful data regarding the social, political, economic and religious life style of contemporary India.
- Biographical writings are also an important form of sources. **The biographical literatures** are mostly about kings written by their court poets. We may find i**mmense historical information by thoroughly scrutinizing these work**s. Some important examples of biographies are **Harshacharita of Banabhatta, Vikramankadevacharita of Bilhana, Gaudavaho of Vakpati.**
- Local histories written on different regions of our country. Among these local histories the most authentic work is undoubtedly the history of Kashmir known as **Rajatarangini by Kalhana.**
- It was probably the first historical book of India. In this book Kalhana followed a scientific approach by examining all available data. The Rajatarangini deeply impressed the future historians of Kashmir and a number of chronicles were composed in the model of this work.
- Another important source for the history of ancient India is the **Sangam Literature of South India**. Sangam Literature furnishes us with vast information regarding the social, economic, religious and political condition of South India. It also talks of military exploits in detail. Manimekalai, Kurala, Silappadikaram etc. are the few important examples of this rich literary period.

Foreign Accounts

Travellers and scholars came to India from distant lands. Several of them tried to unravel India and in the process wrote perceptively about Indian people, their history and culture, beliefs and economy, polity and ways of living

Ancient India

Fa Xian (337-422 CE) came to India on a pilgrimage during the reign of Chandragupta II and penned A **Record of Buddhist Kingdoms**. He travelled through the Gupta Empire and also wrote down his impressions about India. As his main interest was religion, we do not know anything specifically about the political condition of India from his account. However, his account helps us to know something about the social and religious condition.

His compatriot Xuan Zang (602-664 CE) journeyed across India for seventeen long years and wrote an epic treatise **Journey to the West**. In the age of Harshavardhana and some other contemporary kings of Northern India.

Greek ethnographer **Megasthenes (350-290 BC)** is well-regarded for his pioneering work **Indica.** In this book Pataliputra's municipal administration is explained in depth with the six committees of five people each, made up to look after foreign citizens, births and deaths, industry etc.

According to Indica society was divided into seven classes but there is no mention of "four varnas". This has given support to historians in understanding of caste in ancient India as a fluid concept.

Medieval India

Al-Biruni (973-1048 CE), gave us an incisive description of early 11th century India. Observations in his book **Kitab-ul-Hind** range from philosophy, religion, culture, society to science, literature, art and medicine.

Ibn Batutta (1304-77) travelled extensively in India and his book "**Rihla"** give a comprehensive account of cities like Delhi and Daulatabad. His account helps us to know that villages contributed extensively to the prosperity of towns. He talks about postal system, inter Asian trade networks, agriculture, great demands of Indian textiles like cotton, muslins, silk etc. All these led to understanding political and social conditions prevalent during this period.

Abdur Razzaq Samarqandi, who visited south India in the 1440s he has given a vivid account of the Vijaynagar empire. According to him safety and justice were firmly established in the city of Calicut which made it favourable for merchants and traders.

Francois Bernier in his years in India between 1620-88 compared and contrasted what he saw in India with Europe emphasising on the superiority of Europe. His **Travels in the Mughal Empire** makes detailed observations, critical insights and reflection. His observations influenced Western theorists from the eighteenth century onwards.

The French philosopher **Montesquieu** use this account to develop the idea of oriental despotism, according to which rulers in Asia enjoyed absolute authority over their subjects, who were kept in conditions of subjugation and poverty. **Further based on this Karl Marx** also developed concept of **Asiatic mode of production**. He explains condition of Asian economies before colonialism as **a stagnant system.**

Conclusion:

It can be seen that indigenous literature and foreign accounts immensely contributed in the understanding of social, political and cultural scenario of various times. However both of these suffer from problem of subjectivity and bias

Ex Barani and Abul Fazl wrote their "Tarikh-i-Ferozshahi" and "Akbarnama" respectively, they were not free from their political considerations or loyalty to their master. The whole ranges of medieval chronicles have a direct impact **of political prejudice**.

Similarly European travellers and writers often highlighted the treatment of women as a crucial marker of difference between Western and Eastern societies. Ex Bernier chose the practice of sati for detailed description and failed to recognise that women's lives revolved around much else besides the practice of sati.

10. Bhakti movement gave impetus to the growth of vernacular literature in India. Explain

(250 words)

Approach

1. **Brief introduction on focus of vernacular language by Bhakti saints** ***(50 words)***
2. **Factors responsible for the growth of vernacular literature during time** ***(75 words)***
3. **Contributions of some Bhakti saints in this regard** ***(75 words)***
4. **Conclusion** ***(50 words)***

Hints

The Bhakti movement (9th century-16th century A.D) was a social and religious movement in medieval India. It was propagated by a number of Hindu devotees, preachers and religious reformers of the time. Bhakti saints introduced the concept of devotion or bhakti as a means to attain God. It has made significant contribution in breaking the barriers within Hinduism, as for followers, caste had no meaning, and all were equal.

Factors responsible for the growth of vernacular literature during Bhakti movement:

Language of saints: the most important factor

- Saints were very popular among the people. Intentionally discarding traditional languages like Sanskrit, Persian and more, they used language of the people.
- To make their teaching more accessible, even verses were composed in local languages.

- **Interest in bhakti literature**:
  - The themes of the bhakti literature were of common interest to more than one region, thus, literary innovation travelled quickly and widely throughout India.
  - Many literary works of high quality were produced in many regional languages.
  - Example: The Nath Panthi Siddhas used apabhramsha for their works in preference to Sanskrit.
- **Lesser eagerness to learn Sanskrit:**
  - With the loss of prestige by the brahmans, Sanskrit also lost some of its students.

Contributions of some Bhakti saints in promotion of various vernaculars:

- **Eastern India**:
  - **Chandidas:** Poet Chandidas wrote extensively on the theme of the love of Radha and Krishna in **Bengali** language.
  - Saints at the Jagannath temple (Puri) maintained a collection of manuscripts which date from the twelfth century. Language of these manuscript contained elements which contributed in **development of Oriya** language.

- **Chaitanya:** Widely used Bengali in his works. During the last few years of his life, he also encouraged his followers to use Oriya.
- The development of **Maithili**, spoken in the region of modern Bihar, was also associated with Vaishnava and Bhakti literature.

- **Central India:**
  - Kabir's poems were in vernacular **Hindi**, borrowing from **various dialects including Avadhi, Braj.** Hisliterary works included Bijak, Parachai, Sakhi Granth.
- **Western India:**
  - **Marathi** reached its peak at the hands of Eknath and Tukaram. Asserting the importance of Marathi, Eknath criticized propagating Sanskrit as divine language.
- Many other Bhakti saints helped above, and other vernacular languages mature and become more popular. Some of them were Ramanuja, Nimbarka, Madhva, Vallabhacharya, Ramananda, Guru Nanak, Dadu Dayal among others.

Conclusion:

Hence, as a result of Bhakti movement, the process of building up of various regional languages and their literatures evolved. With it, Indian society and its culture, too, entered a new phase of growth and evolution.

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NOTES

PREVIOUS YEAR SOLVED PAPERS

QUESTION

2020

Question: 1. **The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss.**

Question: 2. **Pala period is the most significant phase in the history of Buddhism in India. Enumerate.**

Question: 3. **Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss.**

Question: 4. **Persian literary sources of medieval India reflect the spirit of the age. Comment.**

2019

Question: 1. **Highlight the central Asian and Greco-Bactrian elements in the Gandhara art.**

2018

Question: 1. **Safeguarding the Indian art heritage is the need of the moment. Comment.**

Question: 2. **Assess the importance of the accounts of the Chinese and Arab travellers in the reconstruction of the history of India.**

Question: 3. **The Bhakti movement received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss.**

2017

Question: 1. **How do you justify the view that the level of excellence of the Gupta numismatic art is not at all noticeable in later times?**

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ANSWERS

2020

Question: 1. The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss.

Solution:

Introduction

Rock cut architecture occupies a central place in Indian architecture. It gives information about life and times of people and helps us understand their society through their perspective.

Rock cut Architecture as source of knowledge

- Rock-cut caves belonging to the third century BCE have been found in different parts of India. It shows the popularity of Yaksha worship and how it became part of figure representation in Buddhist and Jaina religious monuments.
- Depiction of a monumental rock-cut elephant at Dhauli in Odisha gives us information about the social and religious trends in the era. It has Ashokan rock-edict. All these examples are remarkable in their execution of figure representation. The rock-cut cave carved at Barabar hills near Gaya in Bihar is known as the Lomus Rishi cave. It was donated by Ashoka for the Ajivika sect and Buddhist and Jain monks as places of worship and residence.
- The Ajanta Caves in Maharashtra, a World Heritage Site, constitute thirty rock-cut cave Buddhist temples carved; murals here are recognized as some of the greatest art produced by humankind. There are stories from Jataka, depiction of Buddhist legends and divinities. This gives an insight into the soScio political scenario in ancient India.
- Kailash temple at Ellora built by the Rashtrakutas and the Ratha temples of Mahabalipuram built by the Pallavas are other examples of rock-cut temples.
- The earliest cave temples include the Bhaja Caves, the Karla Caves, the Bedse Caves, the Kanheri Caves, and some of the Ajanta Caves. Relics found in these caves suggest a connection between the religious and the commercial. Buddhist missionaries are known to have accompanied traders on the busy international trading routes through India.
- Kanheri caves acted as education center in Western India. Water resources are prevalent at Kanheri which shows water harvesting was practiced at caves

Conclusion

Thus it can be seen that rock cut architecture helps us to trace the life in India and its evolution through socio political perspective.

Question: 2. Pala period is the most significant phase in the history of Buddhism in India. Enumerate.

Solution:

Introduction

The Pala dynasty ruled from 8th century to 12th century CE in the regions comprising Bihar and Bengal.

The last centuries of the first millennium were extremely important for Buddhism during the rule of the Pala dynasty.

Body

- Gopala First Pala king and founder of the dynasty Considered the first Buddhist king of Bengal and built the monastery at Odantapuri, Bihar.
- Dharmapala the successor of Gopala was a pious Buddhist and Founded the Vikramshila University at Bhagalpur, Bihar which was a prestigious university for Buddhism after NALANDA.
- Devapala, another PALA king Was a staunch Buddhist and built many monasteries and temples in Magadha.
- Buddhist poet Vajradatta who composed Lokesvara Shataka was in Devapala's court.
- Many Buddhist teachers from the Pala kingdom travelled to Southeast Asia to spread the faith. Atisha preached in Sumatra and Tibet.
- Most of the architecture of the PALA dynasty was religious with the first two hundred years dominated by Buddhist art.
- Various maha viharas,Stupas ,chaityas,temples and forts were constructed like Nalanda,vikramashila,somapura,Traikutaka,Devikota ,Pandita ,Jagaddala vihara are notable.
- A large number of manuscripts on palm-leaf relating to the Buddhist themes were written and illustrated with the images of Buddhist deities at these centres which also had workshops for the casting of bronze images.
- Somapura mahavihara at Paharpur ,a creation of Dharmapala is one of the largest Buddhist vihara in Indian subcontinent ,its architectural plan has influenced the architecture of countries like Myanmar and Indonesia.
- The earliest examples of miniature painting in India exist in the form of illustrations to the religious texts on Buddhism executed under the Palas of the eastern India .
- Pala style was transmitted chiefly by means of bronze sculptures and palm-leaf paintings, celebrating the Buddha and other divinities.
- Manuscripts were written on palm leaves in which paintings of scenes of the life of Buddha and several gods and goddesses of Mahayana sects are depicted.
- The principal centres of production for both bronzes and paintings were the great Buddhist monasteries at Nalanda and Kurkihar, and the works were distributed throughout Southeast Asia, influencing the arts in Myanmar (Burma), Siam (now Thailand), and Java (now part of Indonesia).
- Pala arts also had a recognizable impact on the Buddhist art of Kashmir, Nepal, and Tibet.

- The sculptures of stones and bronze were constructed in large numbers mostly in monastic sites of nalanda,BodhGaya etc.Most of the sculptures drew their inspiration from Buddhism.

Conclusion

PALA kings also used Buddhism as a soft power diplomacy like Ashoka did in the Mauryan period.

The rulers of the Pala dynasty not only gave political support to the development of Buddhism but through their architecture and visual arts, protected Buddhist philosophy for future generations.

Question: 3. Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss.

Solution:

Introduction

Since time immemorial, Indian art has been inspired by Indian philosophy and its traditions

Influence of Indian philosophy and traditions on Indian art

- Influence of different religions like Hinduism, Buddhism, Islam and Christianity is profoundly evident in Indian art
- Buddhism is one of the ancient religions to bestow its influence on Indian art as seen in the stupas and chaityas.
- The temple architecture of the Chola and Chera dynasty and the Rajasthani School of Painting of the Rajput period reflect the influence of Hinduism. Stories from Mahabharata, Ramayana, Geet Govind, Puranas have influenced not just the visual arts like architecture and paintings and tribal paintings like madhubani, Tanjore, Pattachitra etc but also performing arts.
- Classical dances of India like Kathakali, Manipuri dance etc are inspired from stories of Ramayana and Mahabharata.
- India has always been the abode of multiple religions and cultures and thus it has as well experienced the impact of Islam during the Mughals. Christianity also has a significant role in the moulding of Indian art.
- Mughal influence was another significant milestone in the evolution of Indian art forms. They were an imperial power and induced considerable indo-Islamic-Persian influence on the various styles of Indian art. Example jail work of Sidi sayyed mosque.
- The Taj Mahal and the city of Fatehpur Sikri are the magnificent examples of the Mughal architecture. Finally it is the British invasion that affected Indian art form. It was marked by construction of Victoria memorial, Madras high court etc in Indo sarcenic style.

Conclusion

Thus it can be seen that India is melting pot of various cultures and thus the philosophy of these different cultures is reflected in the artistic and cultural history of India. This has enriched India cultural landscape and given it a unique place in the world.

Question: 4. Persian literary sources of medieval India reflect the spirit of the age. Comment.

Solution:

Introduction

There were some important changes in language and literary trends in the medieval period and the Persian language's appearance was one of them.

Body

Although the roots of Persian language are as old as Sanskrit, it came to India with the coming of Turks and Mongols in the twelfth century and became the mode of communication of the court.

Persian literary sources composed in this period can be seen by dividing into two parts.

► Persian literary sources composed in the form of history

- In the Delhi Sultanate, multiple texts were written in Persian. Most of them were concerned with creating histories for the rulers.
- Zia-ud din Barani is amongst the top historians of that period and he wrote Tarikh-e-Firuz Shahi.It gives political insight of that time.
- Mughal emperor Babar wrote Tuzuk-I-Babari in Turkish, which is his autobiography and gives us important information about the Mughal conquest of India.
- One of the greatest Persian literary sources about the period of Jahangir was Tuzuk-I-Jahangiri.
- Another important work is Humayun-nama which gives an account of his life and struggles to get the throne, written by half-sister of Humayun, Gulbadan Begum.
- The greatest emperor of this period was Akbar and Ain-e Akbari and Akbarnama written by his court historian Abul Fazl, are the best examples of literature of this period.
- These Persian literary sources give detailed accounts of the organisation of the court, administration and army, the sources of revenue and the physical layout of the provinces of Akbar's empire and the literary, cultural and religious traditions of the people.
- Along with a description of the various departments of Akbar's government and elaborate descriptions of the various provinces (subas) of the empire, the Ain-e-Akbari gives intricate quantitative information of those provinces.
- Akbar ordered several translations of Sanskrit texts like Ramayana, Bhagwata Gita and several Upanishads into Persian.
- Padshahnama was written by Abdul Hamid Lahori. It is about Shah Jahan.
- Although military campaigns are given the most prominence, the illustrations and paintings in the manuscripts of Padshahnama illuminate life in the imperial court, depicting weddings and other activities.
- The Mahabharata was translated into Persian in this period called Razmnama.

► Persian literary sources outside history

- The most important work of this period in which the tableau of the then folk life is found is the epic Padmavat of the Malik Mohammad Jaisi.

- One of the finest Persian poets is Amir Khusrau Dehlavi (Amir Khusrau of Delhi). Apart from his Diwan (collection of poetry in Persian), he also wrote Nuh Sipihr and the Masnavi Duwal Rani Khizr Khan, which is a tragic love poem.
- There are several travel accounts written by famous travellers like Ibn Batuta (Moroccan traveller) that explain the socio-political scenario of the period.
- One of highly illustrated works from this period is called Hamzanama, which depicts the story of the mythical Persian hero, Amir Hamza
- Other major writers of this period include Badauni, who wrote on ethics of political rule and Faizi who was considered a master of Persian poetry.
- Several texts were produced in the period of Shah Jahan, especially about the emperor like the Shah Jahan-nama of Inayat Khan.
- In Aurangzeb's period, several satirists like Mir Jafar Zatalli wrote their Kulliyat (collection of verses). Texts like Tabqat-i-Alamgiri give us a good idea about the period of the eighteenth century.

Conclusion

A literature can be called the spirit of that time when it shows all the achievements and failures of that time and present the lively form of society to the reader.

Persian literature composed in the medieval period meets all these standards.

2019

Question: 1. Highlight the central Asian and Greco-Bactrian elements in the Gandhara art.

Solution:

Introduction

Gandhara School of art was the epitome of Cultural Revolution in present day's west Pakistan and east Afghanistan during Kushan rule, of which Gandhara sculpture was an important part, depicting sculpture of Buddha.

How geographical location of Gandhara art facilitated interaction of various artistic components:

- Geographical position of the region was at the crossroads of cultural exchange which resulted into interaction of artistic components.
- This area witnessed the advent of number of foreign powers and political configuration ranging from the Greek, Bactrian to Kushanas. Thus Gandhara style was amalgam of Hellenistic-Roman, Iranian and indigenous art.

The central Asian and Greco-Bactrian elements in the Gandhara art:

▸ Greek Influence:

- It can be observed in the form of **Buddha's wavy hair, draperies covering both shoulders. Footwear,** Buddha has been shown under the protection of **Greek**

God Herakles standing with his club and so on. In fact, the very concept of **man-God** is attributed to the Greeks. The Buddha's mythological statue can also be related to Greeks.

- Some examples of Gandhara art depict both Buddha and the Greek God Herakles from Greek Mythology. **Stucco plaster, which was commonly observed in Greek art, was widely used in**

Gandhara artwork for the decoration of monastic and cult buildings.

➤ Roman influence:

- It is evident from the sculpture of Gautama Buddha, with a **youthful Apollo-like face,dressed in garments resembling the scenes on Roman imperial statues.**
- Gandhara sculpture incorporated many motifs and techniques from classical Roman art too, as seen from **vine scrolls, cherubs bearing garlands, tritons and centaurs.** Additionally, the Gandhara art drew from the **anthropomorphic traditions** of Roman religions.

The realistic sculpture of Buddha is also associated with Romans.

➤ Central Asian influence:

- In Gandhâran art, specific types of Buddhist cult structures were elaborately constructed.
- Paintings, bas-reliefs and sculpture richly decorated secular and especially cult buildings.
- Columns, pilasters (mainly derived from the Corinthian order) and other architectural elements usually had magnificent plastic arrangement.
- Temples built in the area influenced by Gandhâran art normally included central square structures with circumambulatory corridors (Haa, Swât, and Miran). The idea of circumambulatory corridors was undoubtedly of Iranian origin, since fire temples with such corridors appear in Iran from the Achaemenid time.
- The Buddhist architects of Central Asia, where Buddhist shrines with circumambulatory corridors continued to be built down to the 7th–8th century accepted this pattern.
- Schemes for the ground plans of monasteries display many varieties.
- When the space was limited, 'glued' plans could be applied, combining two or three isolated parts with different functions: the sacred one (temple) with a large stupa in the middle; living quarters with monks' cells and a prayer-hall, etc.
- This architectural pattern was widespread in Central Asia both in the Kushan period (as in Fayâý-tepe) and later (as in Ajina-tepa).

Conclusion:

The above influences can be well justified because of strategic location of Gandhara school. Thus in this regard it can be claimed that the art that flourished in the Gandhara valleys was a blend of different cultures.

2018

Question: 1. Safeguarding the Indian art heritage is the need of the moment. Comment.

Solution:

Introduction

India is unmatchable in terms of having largest and most diverse mixture of traditions and cultures. Its diversity is reflected by tangible and intangible art heritage which is as old as the Indian civilization. India is a cradle of finest cultural symbols of the world which includes architecture, performing arts, classical dance, sculptures, paintings etc. The art heritage of India has a special place among the countries of the globe.

The recognition of Indian art can be gauged from the fact that 29 cultural sites which includes, Ajanta caves, Great living Chola temples, Agra fort, Elephanta caves etc. are on the Tangible Cultural World Heritage list of the UNESCO and more than a dozen elements which includes KumbMela, Yoga, Nawrouz etc. on the Intangible Cultural Heritage of UNESCO.

With the passage of time cultural significance of India is increasing at the global to the extent of considering culture as the mainstay of the largest democracy in the world. 'Incredible India' campaign has risen to higher pedestal owing to the importance given to the cultural heritage of the country. So preserving and protecting art heritage of India that reflects the cultural sensibilities of Indian civilization becomes imperative. Some of the factors that make preserving our art heritage imperative include:

- Art as symbol of national identity: Culture and its heritage reflect and shape values, beliefs, and aspirations, thereby defining a people's national identity. It is important to preserve our cultural heritage, because it keeps our integrity as a people. Our national leaders used cultural symbols to instil sense of oneness
- Art as an instrument of harmony and social cohesiveness: Art and culture has played an important role in unifying the nation. It has acted as an instrument of harmony and social cohesiveness.
- Art as symbolic narration of history: Indian art is an immediate expression of Indian civilization as a whole. It represents beliefs and philosophies, ideals and outlooks, the materialized vitality of the society and its spiritual endeavours in varying stages of development
    - Art represents history and in fact art narrates history of who we are and where we have come from. Monuments, paintings, dance and sculptures are strong reminders of many identities and histories that form our collective consciousness and become an inalienable part of ourselves. For example, the art of painting was widely cultivated in the Gupta period and is best known through the paintings surviving in the Ajanta Caves, and also in the Bagh caves.
- Art as symbol of harmony with nature: Indian painting, sculpture, architectural ornamentation, and the decorative arts is replete with themes from nature and wildlife reflecting love and reverence, and therefore the ethics of conservation. A wide range of images of forests, plants, and animals are to be found in Indian miniature paintings and sculpture. The theme of the Hindu god Krishna's life depicted in miniature paintings underlines an appreciation of ecological balance. He is shown persuading people to worship the mountain in order to ensure rainfall. Krishna swallowing the forest fire also signifies a concern for the protection of forests and wildlife.

Although art heritage of India has immense value in terms of its historical, national, economical and political significance, many of the art forms and monument building are dissipating from the Indian map rapidly.Protecting and preserving art has become need of the moment given the challenges that have been brought in by industrialization, globalization, modernisation, environmental degradation and automation which has made the traditional arts and crafts outdated for the people. Some of the challenges and threats which the traditional arts and heritage of India is facing include:

- India, with several millennia of history, boasts of a diverse and rich built heritage. Each region of our subcontinent boasts of monumental buildings and remarkable archaeology. Yet, less than 15,000 monuments and heritage structures are legally protected in India—a fraction of the 600,000 protected in the UK.
- Even those structures considered to be of national/state or local importance in India and protected as such remain under threat from urban pressures, neglect, vandalism and, worse, demolition, only for the value of the land they stand upon.
- Monuments and arts are protected by central and state agencies which are lacking in staff and expertise.
- Heritage continues to be the least priority for most governments. Museums and the Archaeological Survey of India (ASI) remain gravely short-staffed with an inadequate number of licensing and registering officers.
- Despite the strong legislation, The Antiquities and Art Treasures Act, 1972, to protect the antiquity of India, the smuggling of Indian art treasure which includes among others sculptures in stone, shrines, terracotta, metals, jewellery, ivory, paintings in paper, wood, cloth, skin, and manuscripts over a hundred years old etc. to the outside country is unabated.
- According to the National Crime Records Bureau, between 2008 and 2012 a total of 4,408 items were stolen from 3,676 ASI¬-protected monuments across the country, but only 1,493 could be intercepted by police. Overall, around 2,913 items are feared to have been shipped to dealers and auction houses worldwide during this period.
- According to the National Mission for Monument and Antiquities, there are approximately 7 million antiquities in India. But only 1.3 million had been documented. A report by the Comptroller and Audit General stated in 2013 that the ASI had outlined irregularities in preservation of antiquities by the state and central agencies which includes:
    - No mandatory requirements for inspection by Superintending Archaeologist
    - Absence of complete and proper documentation of works estimates
    - Non-preparation of inspection notes after site inspection
    - Faulty budgeting of works
    - Delays in work completion
- Indian traditional art and craft gradual seclusion from the larger population and the craft-guilds has affected the cultural sustainability of the country. Due to industrialization Indian traditional art and craft are losing their potential market.

- Climate change and environmental degradation has adverse impact on the art heritage of India. A study conducted by UNESCO "Study of Environmental Effects on Cultural Property, India' 1987 has outlined the increasing threat of climate change and atmospheric pollution on Indian artefacts and buildings.

  Some of the findings include:

  - Copper and bronze objects continue to deteriorate and tarnish even when displayed or stored in a museum. This type of effect is largely due to the pollution present in the atmosphere.
  - Increasing pollutants in tmosphere will have drastic impact on the heritage sites of India which includes Taj Mahal, Red Fort of Delhi, and thousands of temples and shrines.

  All these challenges require an immediate attention and need of the hour is to make a holistic strategy to preserve and protect our cultural heritage. Some of the steps which could be instrumental in reviving and retaining our art heritage include:

- Tapping of the Public-Private Partnership models for sustenance of arts and crafts. E.g Monument Mitra and Adopt a Heritage Scheme of government.
- Greater involvement of universities in schemes promoting arts and culture as well as inclusion of Fine Arts as a subject in universities.
- Preserving and properly promoting India's rich intangible cultural heritage by inventorizing and documenting oral traditions, indigenous knowledge systems, guru-shishya systems, folklores and tribal and oral traditions and also extending patronage to various dance forms like Bihu, Bhangra, Nautanki, Dandiya and other folk dances besides classical forms
- Setting up at least one museum in each district with different chambers for visual and other forms of art, architecture, science, history and geography with regional flavour.
- Enhancing assimilative capabilities in order to adapt to emergent challenges of globalization and technological innovations.
- Promoting regional languages
- Making cultural and creative industries work in tandem for growth and employment.
- Generating demand for cultural goods and services as a matter of sustenance rather than patronage, thus bringing out the art and culture sector in the public domain.
- The promotion of export of cultural goods and services for taking the country in the list of first 20 countries ranked by UNESCO for export of culture.
- Recognizing 'cultural heritage tourism' as an upcoming industry by building cultural resources with an adaptation of scientific and technological knowledge to local circumstances as well as forming partnerships between local and global bodies.

Question: 2. Assess the importance of the accounts of the Chinese and Arab travellers in the reconstruction of the history of India.

Solution: Introduction

Indian subcontinent was never an isolated geographical area. Since early times, traders, travellers, pilgrims, settlers, soldiers, goods and ideas moved to and fro

across its frontiers covering vast distances over land and water. It is therefore not surprising that there are many references to India in foreign texts. Such texts reveal how people from other lands viewed India and its people, what they noticed and found worthy of description.

The accounts of Chinese and Arab travellers who visited India at different stages of India's past are examples of such corpse of travel accounts. While the Arab travellers were curious of India's riches and its distinct cultural traditions, the Chinese travellers came to India more often in search of Buddhist scriptures andvisiting monasteries.

Chinese Accounts:

Many Chinese monks made long and arduous overland journey to India in order to collect authentic manuscripts of Buddhist texts, meet Indian monks, and visit places of Buddhist learning and pilgrimage. The best known among those who wrote accounts of their Indian travels are Faxian (FaHien) and Xuangzang (Hiuen Tsang).

Faxian's travels extended from 399 to 414 CE and were confined to northern India. Xaungzang left his home in 629 CE and spent over 10 years travelling across India. Yijing another 7th century Chinese traveller lived for 10 years in great monastery of Nalanda. The importance of these accounts for the construction of India's past can be understood by underlining that:

- These throw light on the socio- political conditions of India at that time: For example:
  - Faxian presents a idyllic and idealized picture of Indian society in the 5th century. He describes a happy and contended people enjoying a life of peace and prosperity. According to him people in India did not have to register their households or appear before magistrates. Farmers who worked on royal land had to give a certain portion of their produce to the king.
  - Xuangzang gives a vivid description of the beauty, grandeur and prosperity of Kanaunj, the capital of Harsha's empire in 7th century. His work Si-Yu-Ki throws light on almost all the aspects of Indian life during 7th century. Apart from the account of doctrines and practices of Buddhist monks, stupas, monasteries and pilgrimage sites his account include description of India's landscape, climate, produce, cities, caste system and various customs of the people. His travel to India and subsequent description of India to his king led to the establishment of diplomatic relations between India and China.
- Historians and archaeologists have used works and itinerary of Chinese travellers India to trace the location of various Buddhist monasteries across the subcontinent. For example Gordon Mackenzie the British chronicler used extensively the accounts of Xuanzang to trace the Buddhist monasteries in south India.
- The history of Buddhism in India is extensively documented by these accounts and historians have immensely relied on these accounts to trace development of Buddhism in late ancient and early medieval period of India as well as eventual demise of Buddhism from the land of its origin. For example the accounts of Faxian focuses mainly Buddhist monasteries in various parts of north India, the number of monks and their practices, descriptions of the places of Buddhist pilgrimage and legends associated with them.

  Therefore the accounts of Chinese travellers are immense importance for the construction of history of Buddhism in the subcontinent, the socio-economic conditions of the late ancient and early medieval India and lastly but very importantly tracing the diplomatic and trading ties between India and China as well as trade along the silk route.

Arab Accounts:

Arab accounts are useful source of information for early medieval India. The important Arab works on India include the 9th-10th century writings of travellers and geographers such as Sulaiman, Al-Masudi, Al-Biduri and Haukal. Later Arab writers include Al-Biruni, Al-Idrisi, Muhammad Ufi and IbnBatuta. Of all these 'Al-Biruni's Tahqiq-i-Hind' and Ibn Batuta's 'Rihla' are outstanding in terms of covering almost all the aspects of Indian life including social, political, economic and religious aspects of the medieval India.

- Al-Biruni travelled India to satisfy his curiosity about the land and its people and to study their ancient texts in original language. His Taqiq-i-Hind covers a large number of topics including Indian scripts, sciences, geography, astronomy, astrology, philosophy, literature, beliefs, customs, religions, festivals, rituals, social organisation and laws. Apart from the historical value of his descriptions of 11th century India, Al Biruni helped modern historians identify the initial years of the Gupta era.
- Ibn-Batuta's book of travels, called Rihla written in Arabic provides extremely rich and interesting details about the social and cultural life in the subcontinent in the fourteenth century. His account provides a vivid description of Indian cities during the medieval times. According to him Indian cities are full of exciting opportunities for those who had necessary drive, resources and skills. They were densely populated and prosperous.
- Since India and Arabs had developed trading relations in Indian Ocean in early medieval times, the Arab accounts have extensively covered the trade relations between India and Arabs as well as that of Indian Ocean region.

  Thus, travels accounts can help historians to reconstruct the past by juxtaposing them with other contemporary sources of history such as court chronicles. These accounts become of immense importance given the paucity of historical sources in the early and late medieval India. While as the court chronicles and other sources rarely provide any description of ordinary people, foreign accounts provides an insight into the ordinary lives of the people. Travellers were not the historians. They wrote about what actually attracted them or what was unique to them from the perspective of their own lands. Constructing history out of the foreign accounts needs critical examination and veracity of the respective account, the background of the writer and corroboration of the fact with other existing sources. It is then only historical importance of these sources can be established.

Question: 3. The Bhakti movement received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss.

Solution: Introduction

Bhakti movement is an important landmark in the cultural history of the medieval India which was brought about by a galaxy of socio-religious reformers. Bhakti symbolised the complete surrender of one's self to God. The main features of the movement were unity of God or one God though known by different names, intense love and devotion the only way to salvation, repetition of the True Name and self-surrender. This movement was responsible for many rites and rituals associated with the worship of God by Hindus, Muslims and Sikhs of Indian subcontinent. For example, Kirtan at a Hindu temple, Qawaali at a Dargah and singing of Gurbani at a

Gurdwara are all derived from the Bhakti movement of medieval India. The movement had profound influence on the socio-cultural milieu of the Indian subcontinent. The social base of the bhakti saints ranged from the low castes such as Kabir to the high castes such as Chaitanya Mahaprabu.

Chaitanya (1486-1533) the eastern bhakti poet worshipped the cult of Radha Krishns. Chaitanya was influenced by the doctrines of Nimbikara, Vishnuswami, poetry of Jayadeva and Vidyapala. He believed in the philosophy of sravan and Kirtana as the highest form of devotion to lord. The influence of Chaitanya movement on the overall bhakti movement is immense as he introduced some new elements into the bhakti movement and reorients the bhakti cult in north India. Some of the aspects which were introduced through the Chaitanya movement in the Bhakti movement at larger scale are underlined below:

- **Systematic propagation of bhakti theology:** On the request of Chaitanya Mahaprabhu his selected six disciples called Goswamis started systematically present the theology of Bhakti. This was revolutionary within the bhakti movement as it was not known so far on wider scale. The propagation of bhakti ideas far and wide became instrumental in spreading the message of Chaitanya movement across the north east parts of India and had ripple effect on the other sects.
- **Wider social base:** Unlike most of bhakti saints, Chaitanya's associates range from the higher caste to lower castes. His association with Acharyas made his doctrines acceptable to a wider population and later his teaching were spread by the higher and lower caste people alike. The cult of teaching doctrines introduced by Chaitanya in Gaudiya Vaishnivism was later popularised by many followers who were teachers in their own right.
- **Propagating bhakti within existing social structure:** Chaitanya propagated his without relinquishing the caste identity. But he accepted the lower caste people as his devotees. This was unique as most of the bhakti saints relinquished existing hierarchies and rigidities. Yet Chaitanya cult became popular among all the people including some Muslim followers. It was because of the emphasis on the purity of thought and action which Chaitanya has emphasised in his teachings and thoughts.

  Chanting the best means to realise God: Since the inception of Chaitanya movement, a favourite and characteristic form of worship was group singing known as kirtan. It consists of singing of simple hymns and the repetition of Krishna's name accompanied by sounding of a drum and cymbals and by a rhythmic swaying of the body that continued for several hours and usually resulted in states of religious exaltation. This has profound influence on the later developments in worship in Hindu temples. It became an important ritual in the temples of north India. The concept was that the chanting the name of God brings the devotee closer to Him. This concept was to some extent similar to that of Sama, a Sufi tradition of exalting and chanting the name of to feel his presence. Thus it is no wonder that kirtan and Sama attracted the bhakti devotees of Hindus and Muslims towards each other's traditions and formed the basis for composite culture.
- **Voice of oppressed:** Chaitanya though belonging to higher caste became the voice of the oppressed lower trodden. He confronted even his own high caste followers in order to bridge the gap between the low and high. He became the bridge to reduce the social tensions in eastern India. His highly venerated disciples included Rupa, Santana and Jiva, all of whomwere marginalised either untouchables or stigmatised in society.

Conclusion

Chaitanya movement is a corner stone of Vaishnavism movements that happened in the northeast after 16th century. In fact it is rightly called the first renaissance movement in Bengal. It transverse the caste barriers at the same time kept the social structures within the order. It provided a means to bridge the gap between the upper and the lower castes rather than relinquishing the social identities altogether. The movement didn't prohibit the idol worship which became an integral part of the temple worship of the later times. The movement inspired many generations to teach the rightful gospel of Chaitanya which was based on love and devotion to God. The movement was successful in re-orienting the bhakti movement by creating a missionary to spread the bhakti ideas, reducing social tensions by emphasising on peaceful coexistence and by emphasising Sankirtana, chanting name of God as a means to come near to God. The movement has subtle influence on the nationalist leaders of Bengal such as Vivek Ananda, Aurbindo Ghosh and many others. The cultural and social life of Bengal in particular and north east India in general resonated many of the ideas and influences of the Chaitanya movement who is even venerated as an incarnation of Krishna and being worshipped in many parts of this region.

2017

Question: 1. How do you justify the view that the level of excellence of the Gupta numismatic art is not at all noticeable in later times?

Solution:

Introduction

According to some scholars, the most glorious period of ancient Indian history is the rule of the Gupta dynasty. They ruled large parts of northern India from early 4th century CE to mid-6th century CE. The flourishing state of economy can be ascertained from the large number of gold coins circulated by different

Gupta rulers.

The Gupta monarchs were famous for their gold coins. They also issued silver coins. However, coins made of copper, bronze or any other alloy metals are scarce. The abundance of gold coins from the Gupta era has led some scholars to regard this phenomenon as the 'rain of gold'.

The Gupta gold coin is known as dinaras. The gold coins of the Gupta rulers are the extraordinary examples of artistic excellence. The coins depicted the ruling monarch on the obverse and carried legends with the figure of a goddess on the reverse.

The artists depicted the ruler in various poses. The study of these imageries is very interesting. Mainly the images celebrated the martial qualities and the valor of the ruler. In many coins of Samudragupta, he is depicted as carrying an axe. In others, he is carrying a bow in his left hand and an arrow in his right hand.

The coins of Kumaragupta I (c. 415-450 CE) depicted him riding an elephant and killing a lion. Another very interesting image of Samudragupta depicted him as playing a 'veena', a stringed musical instrument. There are also some instances of Gupta coins which were jointly issued by the king and the queen. The 'king-queen' types of coins were issued by Chandragupta I, Kumaragupta I, and Skandagupta. These coins

depicted both the figures of the king and queen in a standing pose. Kumaradevi, the name of the queen of Chandragupta I is known from these coins. But the other two kings did not mention the name of their queens in their joint issues.

The 'Asvamedha' or horse-sacrifice coins were issued by both Samudragupta and Kumaragupta I. Almost every Gupta coin carried the figure of a goddess and an inscription in the reverse. Sanskrit was the language of the inscription. The goddess posed in either sitting or a standing position. There were many goddess depicted in these coins. The most common was the image of Laxmi, the Hindu goddess of wealth.

Other goddesses who featured in the Gupta coins included Durga, the Hindu goddess of valor; Ganga, the goddess of the river Ganges; etc.

Some of the Gupta coins, mainly the silver ones, carried the images of Garuda, a mythical bird of Hindu tradition. These coins are found in large numbers in western India. In some cases, the Garuda is replaced by a peacock. This variety of coins is extremely rare. And thus, carry a great value for the numismatists.

The first hoard of the Gupta coins was found at Kalighat, in Calcutta in 1783. The collapse of the Gupta dynasty in the fifth century under the pressure of foreign invasions from the northwest led to the demise of the golden age of Guptas reflected most conspicuously in the coinage of the subcontinent.

The post-Gupta period saw various regional coinages which were poor in terms of artistic value and minted in baser alloys like billon (silver and copper). The period is seen as a period of numismatic decline in terms of circulation with fewer coins found as coin hoards (buried treasures). The Guptas were temporarily replaced by the Huns or the Indo-Hepthalites who invaded and occupied the Western parts of the country via Kabul-Qandahar route. Toramana, the Hun leader issued silver and copper coins fashioned on the coins of Sassanid rulers of North-West India; he also issued silver coins based on Gupta coinage turning the king's head to the left and with 'Toramana Deva' inscribed on the reverse.

Toramana's Indo-Sassanid coins have a typical bust of the King facing right on the obverse and a Sassanid fire altar with Gupta Brahmi legends on reverse. Toramana ruled over Malwa region till 510 A.D. but is successor, Mihirkula was driven off Malwa by the joint forces of Narsimha Gupta 'Baladitya' and Yashovarman of alwa in 528 A.D. He captured Kashmir and issued coins based on the Sassanid standards with 'Jayatu Mihirkula' engraved in Brahmi on the reverse.

Regional coinages continued to be highly influenced by the Gupta coinage; in Bengal, two kings, Samacharadeva

and Jayagupta issued debased gold coins resembling the archer type of Guptas with a Bull standard on the coins. The reverse has Lakshmi seated on a lotus suggesting that Samacharadeva replaced the last Gupta ruler, Vishnu Gupta in the middle of the sixth century.

The next major coinage from Bengal was by Sashanka, the king of Gauda who was the rival of Maukharis of Kannauj and their famous ally, Harshavardhana. The coins have images of Shiva reclining on Nandi on the obverse and Lakshmi seated on lotus flanked by an elephant on the reverse.

At the beginning of the seventh century, the entire North India came under the sway of Harshavardhana, the ruler of Thaneswar, a small principality near Kurukshetra. Harsha was a great patron of arts, Buddhism etc. However, Harsha did not initiate any new coinage in his four decade reign. Instead, he chose to copy the 'Eastern peacock' type of Kumaragupta with the king's portrait turned to left.