



# **JOKTA** Academy

**IAS/HAS**

# **AWSM**

*Answer Writing & Syllabus Mastery*



# **ART & CULTURE**

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**ANALYSIS: SYLLABUS AND PREVIOUS YEAR QUESTIONS**

Historical perspective of Indian cultural heritage-Art forms sculptures,Pottery etc

Literature and Art forms from ancient times(Major structural and rock cut temple architecture,Sculptural art and major schools of Paintings.

(Syllabus could be broken down in sub headings)

**1. Concept of Culture**

- ❖ Cultural Heritage
- ❖ Indian Culture
- ❖ Importance of Culture in Human life

1. Examine critically the concept of Cultural Heritage. (2016, 4 marks)
2. Describe the impacts of migration on India's cultural heritage. (2017, 4 marks)
3. Throw the light on the chief elements and salient features of Indian Cultures. (2018, 4 marks)

**4. Art Forms from ancient times to 1947****➤ Ancient India**

- ❖ Harrapa Art
- ❖ Maurya Art
- ❖ Post Maurya Art
- ❖ Gupta Art
- ❖ South India Art

1. Throw light on the salient features of Mauryan Architecture. (2019, 4 marks)

**➤ Medieval India**

- ❖ Delhi Sultanate Art
- ❖ Mughal Art

**➤ Modern India**

- ❖ Indo Gothic Art
- ❖ Neo Roman Art
- ❖ Indo Sarcenic Art

**5. Temple Architecture**

- ❖ Rock cut
- ❖ Nagara (North India)
- ❖ Dravida (South India)
- ❖ Vesara

1. Mahabalipuram marks the culmination of Rock cut architecture in the Early India. Elucidate. (2016, 8 marks)
2. Discuss about the main features of temple architecture of South India. (2017, 4 marks)
3. Throw a light on salient features of Pallava Temple architecture. (2022, 4marks)

**6. Paintings**

- ❖ Murals and Miniatures
- ❖ Mughal and regional schools

1. Throw light on the salient features of Mughal Painting. (2018, 4 marks)

**7. Literature**

- ❖ Sanskrit and Vedic
- ❖ Sangam
- ❖ Budhhist
- ❖ Jain
- ❖ Persian
- ❖ Sikh

1. Write a note on the significance of Sangam literature. (2019, 4 marks)

2. Throw light on the significance of ancient Jaina Literature. (2021, 4marks)

**QUESTION BANK**

1. What were the different types of art and crafts of Harappan civilization?
2. Explain the style, theme and techniques of Rock paintings in India across ages along with the food habits, daily activities depicted by them.
3. Highlight the contribution of Buddhism to the art and architecture of ancient India.
4. Discuss the key aspects of Chaityas and Viharas architectural forms with examples.
5. Discuss the features of Mauryan pillar architecture.
6. Gupta period in ancient India is noted for its achievements in the arts, architecture, sciences, religion,
7. and philosophy. Comment.
8. Write a short note on Indo-Islamic architecture.
9. Identify the key elements of North Indian temple architecture. Differentiate it from the South Indian style of temple architecture.
10. The Chola temples represent an outstanding creative achievement in the conception of the Dravidian style of architecture. Explain.
11. Write short note on Intangible Cultural Heritage.
12. Write a short note on Mughal School of paintings.
13. Discuss the Salient features of Rajasthani paintings.
14. Examine the impact of European influence on India's art and architecture.
15. Write about the Mathura and Gandhara schools of arts.
16. While there are some common characteristics between Nagara and Dravida styles of temple architecture, both have significant differences as well. Explain.
17. "Gupta sculpture is considered as the final culmination of the early classical sculpture of India". Analyze

**CONCEPT OF CULTURE**

**Culture is a way of life** i.e. the food you eat, the clothes you wear, the language you speak & the God you worship. Simply, it is the embodiment of the way in which we think & do things. **All the achievements of human beings as members of social groups can be called culture.**

1. Culture refers to the **patterns of thought and behaviour of people.**
2. It includes values, beliefs, rules of conduct, and patterns of social, political and economic organisation.
3. These are passed on from one generation to the next by formal as well as informal processes.
4. Culture consists of the ways in which we think and act as members of a society.

Thus, all the achievements of group life are collectively called culture.

**Culture and Heritage**

**The culture we inherit from our predecessors is called our cultural heritage.** They are cherished, protected and maintained by them with unbroken continuity and we feel proud of it.

For example: The Taj Mahal, Jain caves at Khandagiri and Udayagiri, Bhubaneswar, Sun Temple Konarak, Jagannath Temple, Puri, etc

Besides the architectural creations, monuments, material artifacts, the intellectual achievements, philosophy, treasures of knowledge, scientific inventions & discoveries are also the part of heritage.

**Indian Culture**

Indian culture is one of the most ancient cultures of the world. The ancient cultures of Egypt, Greece, Rome, etc. were destroyed with time and only their remnants are left. But Indian culture is alive till today. Its fundamental principles are the same, as were in the ancient time.

**For example :** One can see village panchayats, caste systems and joint family system. The values of spirituality, praying nature, faith in karma and reincarnation, non-violence, truth, non- stealing, Chastity, Non- Acquisitiveness, etc. inspire people of this nation, today also. Thus, Indian culture can be called an ancient culture, whose past is alive even in the present.

**Key elements to keep Indian culture alive from ancient time**

1. Continuity and Change
2. Variety and Unity
3. Secular Outlook
4. Universalism
5. Materialistic and Spiritualistic

**Characteristics of Indian culture**

1. **A Cosmic Vision:** The framework of Indian culture places human beings within a conception of the universe as a divine creation. It is not anthro-po-centric (human-centric) only and **considers all elements of creation, both living and non-living, as manifestations of the divine.**
2. **Sense of Harmony:** Indian philosophy and culture tries to achieve an innate harmony and order and this is extended to the entire cosmos. **Inner harmony is supposed to be the foundation of outer harmony.**
3. **Tolerance:** An important characteristic of Indian culture is tolerance. **In India, tolerance and liberalism is found for all religions, castes, communities, etc.**
4. **Continuity and Stability:** A special characteristic of **Indian culture is – its continuous flow.** Many centuries passed by, many changes occurred, many foreign invaders were faced, but the light of Indian culture today also is continuously glowing. The stability of Indian culture is unique within itself, even today. Indian culture has always favoured change within continuity. **It is in favour of gradual change or reform. It does not favour abrupt or instant change.**
5. **Spirituality:** Spirituality is the soul of Indian culture. Here the existence of soul is accepted. Therefore, the

ultimate aim of man is not physical comforts but is self-realisation.

6. **Religious Dominance:** Religion has a central place in Indian culture. Vedas, Upanishads, Purana, Mahabharata, Gita, Agama, Tripitak, Quran and Bible affect the people of Indian culture. These books have developed optimism, theism, sacrifice, penance, restraints, good conduct, truthfulness, compassion, authenticity, friendliness, forgiveness, etc.
7. **Thoughts about Karma and Reincarnation:** The concept of Karma (action) and Reincarnation have special importance in Indian culture. It is believed that one gains virtue during good action and takes birth in higher order in his next birth and spends a comfortable life.
8. **Emphasis on Duty:** As against rights, Indian culture emphasizes dharma or moral duty. It is believed that performance of one's duty is more important than asserting one's right.
9. **The Ideal of Joint Family:** At the level of marriage, there is a lot of plurality in India. At the level of family, however, there is striking similarity. Every person may not live in a joint household but the ideal of joint family is still favoured.
10. **Caste System:** It is characteristic of Indian culture is social stratification. In every region of India, there are about 200 castes. The social structure is made of thousands of those castes and sub-castes, which decide the social status of a person on the basis of birth. Its members, either do traditional business or claim their uniform community. Thus, Indian culture has a special system of stratification.
11. **Unity in Diversity:** An important characteristic of Indian culture is Unity in Diversity. There is much diversity in Indian culture like in geography, in caste, in creed, in language, in religion, in politics, etc.

### **Different Dimensions of Indian culture**

**Languages and Literature:** The Vedas, The Brahmanas and Upanishads & Sutras, Epics: Ramayana and Mahabharata & Puranas, Buddhist and Jain Literature in Pali, Prakrit and Sanskrit, Sangama literature.

**Art and Architecture:** Indian art is inspired by religion and centre around sacred themes. The art of architecture and sculpture was well developed during the Indus valley period. Further it can be studied under several themes as Mauryan and post Mauryan architecture, Gupta architecture, Hindu Temple Architecture, Buddhist Architecture, Medieval Architecture and Colonial Architecture, etc. India has the largest collections of folk and tribal artifacts.

**Music:** The popular term for music throughout India is Sangit, which included dance as well as vocal instrumental music. The rhymes of the Rigveda and the Samveda are the earliest examples of words set to music. The oldest detailed exposition of Indian musical theory is found in Natyashastra, attributed to the sage Bharata who lived at the beginning of the Christian era. North Indian Hindustani classical music and South Indian Karnatak music are the two major forms of classical music in India. More specific schools of classical music are associated with particular gharanas.

**Dance:** Classical Indian dance is a beautiful and significant symbol of the spiritual and artistic approach of the Indian mind. Traditional Indian scriptures contain many references to nritta (music) and nata (drama). Dance and music are present at every stage of domestic life in India. One classification divides Indian dancing into three aspects-Natya, Nritya and Nritta.

1. Natya corresponds to drama.
2. Nritya is interpretative dance performed to the words sung in a musical melody.
3. Nritta signifies pure dance, where the body movements do not express any mood (bhava) nor convey any meaning.

There is a rich variety of classical and folk dances in India. Kuchipudi (Andhra Pradesh), Odissi (Odisha), Kathakali (Kerala), Mohiniattam (Kerala), Bharatnatyam (Tamil Nadu), Manipuri (Manipur), Kathak (Uttar Pradesh) and Chhau (Orissa, West Bengal and Jharkhand) are some of the most notable dance forms in India. Besides, India has a rich tradition of folklores, legends and myths, which combine with songs and dances into composite art forms.

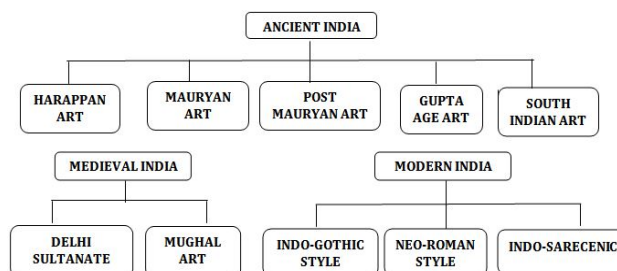
**Theatre:** While classical dance in India is linked to its 'divine origins', the origin of Indian theatre lies with the people. Bharat's Natyashastra is still the most complete guide to traditional Indian theatre.

1. Modern Indian theatre of recent times originated in three colonial cities— Kolkata, Mumbai and Chennai. It is strongly influenced by conventions and trends of European theatre.
2. Traditional Indian theatre includes distinct streams. This theatre remained confined to courts and temples and displayed a refined, carefully trained sensibility.

Also includes the customs, traditions, festivals, ways of living & one's outlook on various issues of life.

### Art Forms from ancient times to 1947

#### Classification of Indian Architecture



#### Architecture of Indus Valley Civilization

Harappan civilization emerged during second half of the third millennium BCE and was a Bronze Age Civilization. It flourished in the basins of the Indus River, one of the major rivers of Asia, and the Ghaggar - Hakra River, which once coursed through northwest India and eastern Pakistan.

- The two major sites of the Indus valley civilization are along the Indus River. The cities of Harappa in the north and Mohenjo-Daro in the south showcase one of the earliest examples of civil planning.
- The important sites excavated in India are Lothal and Dholavira in Gujrat, Rakhigarhi in Haryana, Ropar in Punjab, Kalibangan and Balathal in Rajasthan, etc.

#### Town Planning

- A sophisticated and technologically advanced urban culture is evident in the Indus Valley Civilization making them the first urban centers in the region.
- Citadel / Acropolis at cities for member of ruling class (west side) & brick houses below citadel in town for commoners. Houses were built of baked bricks of fixed sizes. Use of stone and wood in buildings has also been found. Concept of two-storied houses was also present .
- Remarkable grid system of roads & Roads cutting at right angle to each other. Remarkable underground drainage system connecting all houses & streets covered by bricks / stone slabs.
- Fortifications with gateways enclosing the walled cities shows that there may have been a fear of being attacked. Granaries in Citadels with strategic air-ducts, gives an idea of an organized collection & distribution system.
- Great Bath(at Mohenjo-Daro) – public bathing place shows the importance of ritualistic bathing and cleanliness in this culture.

#### Seals

- Usually in Square, Rectangular, Circular & Triangular shapes with an average size of '2x2.'
- Engraved in pictographic script (Writing – Right to left and left to right both) along with animal impressions which are yet to be deciphered.
- Made up of soft river stone, Copper, steatite, gold & ivory – mainly for trade & commerce. Indus seals found in Mesopotamia i.e. Sign of possible trade.
- Decorated with animals' pics like Unicorn, Bull, Rhinoceros, Elephant, Tiger, Bison, Goat & Buffalo etc. No seal found with the image of cow till now.
- Used as an amulet i.e. to ward off the evil.
- Prominent Seals; Pashupati, humped bull, elephant & rhinoceros.

Que: Describe features of Pashupati seal of IVC.

#### Terracotta Sculptures



- It is a fire baked clay & is handmade using pinching method.
- As compared to bronze statues the terracotta representations of human form are crude.
- Ex: - Mother Goddess, Toy carts with wheels etc

Que: Describe features of mother Goddess Terracota figure of IVC.

### **Bronze Sculptures**

The technique used for casting is known as “Lost Wax Technique.” Under this technique, at first wax figures are covered with a coating of clay and allowed to dry. Then it is heated and the molten wax is allowed to drain out through a tiny hole at the bottom of the clay cover. The hollow mould is then filled with bronze or any other metal. Once the metal is cooled, the clay is removed.

Ex:- ‘Dancing Girl’ & buffalo with its uplifted head, back & horns.

Que: Describe features of Dancing Girl’ bronze sculpture of IVC.

### **Stone Sculptures**

In stone are two male figures— one is a torso in red sandstone and the other is a bust of a bearded man in steatite are prominent.

### **Pottery**

- The Indus Valley pottery consists chiefly of very fine wheel- made wares, very few being hand-made. Plain pottery is more common than painted ware. Potteries were mainly plain, red and black painted.
- Plain pottery is generally of red clay, with or without a fine red or grey slip.
- The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.
- Pottery was used as
  1. For household purpose (storage of water, food grains etc).
  2. For decoration- Miniature vessels used for decoration (Less than ½ inch).
  3. Used as perforated pottery (large hole at the bottom and small holes all over the wall, an probably was used for straining liquor.

### **Ornaments**

- Made of a large variety of materials like precious metals, gemstones, bone & even baked clay.
- Necklaces, armlets & finger rings were common & worn by male & female. But earrings were only by females.
- Evidences of dead bodies buried along with ornaments have also been found. Harappans were also conscious of fashion (as different hair styles, wearing of a beard etc have been found).
- Cinnabar was used as a cosmetic lipstick; face paint & eyeliner were also known

\*\*\*No significant architectural remains have been found corresponding to the period between the Harappans and the Mauryas. This is probably because buildings were not made of stone in this period.

### **Mauryan Art and Architecture**

By 4th century BCE, Mauryas established their power and Ashoka patronized the development of distinct sculptural and architectural styles. Religious practices had many dimensions and were not confined to one particular mode of worship. Worship of Yakshas and mother goddesses were prevalent at that time, which later got assimilated into Buddhism and Jainism. Mauryan art represents an important transition in Indian art from use of wood to stone.

**Mauryan Architecture divided into 2 categories**

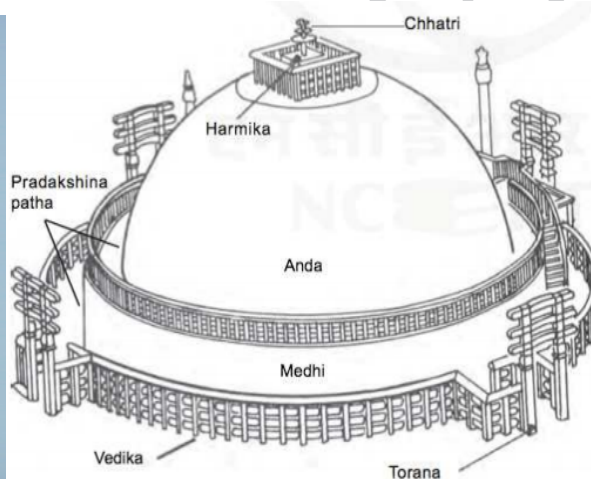
1. Court Architecture (With State Initiative) Ex: - **Pillars & Stupas**

## 2. Popular Architecture (With Common Man Initiative) Ex: - Sculptures, Caves & Pottery

### Pillars

- Monolithic Ashokan pillars are marvels of architecture and sculpture.
  - ❖ Rising to an average height of about 40 feet, the pillars in their most developed state, are tall, tapering monoliths with sculptured capitals
  - ❖ incorporating a series of fluted petals in elongated s together takes the form of a bell, commonly known as the Persepolitan Bell
  - ❖ surmounted by a square or circular abacus ornamented with animal and floral motifs in relief.
  - ❖ The top portion of the pillar was carved with capital figures lik the bull, the lion, the elephant etc.
- Noteworthy are the lion capital of Sarnath, the bull capital of Rampurva and the lion capital of Laurya Nandangarh
- These pillars were carved in two types of stone. Some white sandstone from the region of Mathura, the others of buff colored fine grained hard sandstone usually with small black spots quarried in Chunar near Varanasi.
- Erected to commemorate either war or propagating Dhamma.

**Que: Short note on lion capital of Sarnath.**



### Stupas

- The stupa was not unknown in India before the time of Ashoka. The concept of Stupa started in the Vedic Period. It is a conventional representation of funeral cumulus, in which the ashes of the dead are buried.
- From the time Ashoka divided up the existing body relics of the Buddha and erected monuments to enshrine them, the stupas became the objects of cult worship. In Buddhist tradition, originally the 9 stupas were built after the death of Buddha - 8 of them over the relics and 9th over the vessel in which the relics were originally deposited.
- The core of the stupa was made up of unburnt brick and the outer face of burnt brick, covered with thick layer of plaster. The stupa was crowned by an umbrella of wooden fence enclosing a path for pradaskshina (circumambulatory path). King Ashoka the Great constructed more than 84,000 stupas in his reign.
- In the subsequent century, stupas were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural decoration. There were numerous stupas constructed earlier but expansions or new additions were made in the second century BCE.
- The stupa consists of a cylindrical drum and a circular anda with a harmika and chhatra on the top which remain consistent throughout with minor variations and changes in shape and size. The three chhatra on the stupas represent triratnasof Buddhism i.e. Buddha (The enlightened), Dhamma (doctrine) and Sangh (order).
- Apart from the circumambulatory path, gateways were added. Thus, with the elaborations in stupa architecture, there was ample space for the architects and sculptors to plan elaborations and to carve out images.

**QUE Short note on Sachi Stupa.**

**Caves**

Mauryan period also saw the firm establishment of rock-cut architecture. The notable rock-cut caves carved at Barabar and Nagarjuni hills near Gaya in Bihar are Sudama and Lomus Rishi cave.

- The earliest known examples in India of rock-cut method.
- The cave was patronised by Ashoka for the Ajivika sect. Caves were used Viharas.
- The two important features of the caves of this period were –
  - ❖ Polishing inside the cave.
  - ❖ Development of artistic gateway.

**Pottery**

- The pottery associated with the Mauryan period consists of many types of wares. But the most highly developed technique is seen in a special type of pottery known as Northern Black polished ware (NBPW), which was the hallmark of the preceding and early Mauryan Periods.
- The NBPW is made of finely levigated alluvial clay. It can be distinguished from other polished or graphite coated red wares by its peculiar luster and brilliance. It was largely used for dishes and small bowls.

**Sculpture**

- The work of local sculptors illustrates the popular art of the Mauryan Period. This consisted of sculpture which probably was not commissioned by the Emperor. The patrons of the popular art were the local governors.
- Large statues of Yaksha and Yakshini are found at many places like Patna, Vidisha and Mathura. These monumental images are mostly in the standing position.
- One of the distinguishing elements in all these images is their polished surface.

**Post-Mauryan Art and Architecture**

From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire: the Shungas, Kanvas, and Guptas in the north and parts of central; the Satavahanas, Ikshavakus, Abhiras, Vakataks in southern and western India.

It also marked the beginning of main Bramhanical sects such as the Vaishnavas and the Shaivas. However the most important part of that period was arrival of foreign tribal groups like the Indo Greeks.

The construction of Caves, Stupas and sculpture continued from where it was in the Mauryan Period. Notable was the advancement in **Sculpture making which reached its climax during this period.**

**Caves**

- Now 2 kinds of caves originated.
  - ❖ Chaitya – (Prayer hall of monks) Ex:- Karla Chaitya in Maharashtra.
  - ❖ Vihara – (Residence or Rest place of monks) Ex:- Nachik Vihar & Ajanta Caves (29 caves; 25 Viharas & 4 chaityas)
- Mainly three architectural types were executed Chaitya halls (found at Ajanta, Pithalkhora, Bhaja); (2) Apsidal Vault – Roof pillarless hall (found at Thana – Nadsur); and (3) Flatquadrangular hall with a circular chamber at back (found at Kondivite). In all the chaitya caves a stupa at the back is common.
- The second important development in the caves was excavation of Viharas. The plan of viharas consists of a veranda, a hall and cells around the walls of the halls.

**Stupas**

Now, more enlarged stupas were built.

A lower pradakshinapatha or circumbulatory path was added along with the upper one at Stupa.

All the 4 gateways were now carved with beautiful sculptures.

Symbols continued to be used representing the Buddha

### Sculpture

In this age 3 schools were developed i.e. Gandhara (now in Pakistan), Mathura in India & Amravati in Andhra Pradesh.

Gandhara	Mathura	Amravati
1. High influence of helenistic and greek art features.	1. Indegenous in nature	1. Indegenous in nature
2. Grey-sandstone is used, (we also find images made of stucco with lime plaster)	2. Spotted red Sandstone	2. White marble
3. Mainly Buddhist images are found	3. Buddhism, Jainism and hindu images are found	3. Mainly Buddhism
4. Patron- Kushana	4. Kushana	4. Shatavahanas
5. Found in north-west india	5. North Nadia. Mainly region of Mathura	5. Deccan region near Krishna-godavari delta.
6. Spiritual Buddha images Very stylish with wavy hair,	6. Delighted Buddha and not spiritual look	6. Mainly depicts stories of jatakas
7. Has beard and moustache.	7. Nin be-aid and moustache	
8. Lean body.	8. Strong muscular feature	
9. Both seated and standing images are found.	9. Most of them are seated.	
10. Eyes are half closed and ears are large	10. Eyes are open with small Ears	

### Gupta Age Architecture

The Gupta period may be described as 'classic' in the sense of the degree of perfection it achieved - something that was never achieved before and has seldom been achieved since and in perfect balance and harmony of all elements in style and iconography. also considered as "The Golden Age of Indian Architecture".

- The Guptas were Bramhanical by Religion (Hindus) with special devotion to Vishnu, but they showed exemplary tolerance for both Buddhism and Jainism. Puranic Hinduism with its th deities – Vishnu, Shiva and Shakti, as the consort of Shiva came to forefront.
- Also marked as the climax stage of Buddhist caves & monasteries especially in western central India.
- Nagara & Dravidian styles of Temple making evolved during this period.
- Greatest development in this age is Cave paintings. Mural paintings of Ajanta, which mainly depicted life stories of Buddha as in Jataka stories belong to this period.

### Rock Cut Cave

**Ajanta Caves :** It is located in Aurangabad district of Maharashtra state. Ajanta has twenty nine caves. It has four chaitya caves datable to earlier phase, i.e. second and first century BCE and the later phase i.e. the fifth century. It has large chaitya-viharas and is decorated with sculptures and paintings. Ajanta is the only surviving example of the paintings of the first century BCE and the fifth century CE.

These caves are carved on a perpendicular cliff. As they are on perpendicular side, there are no courtyards. All the three forms of Art are combined in these caves : Architecture, Sculpture, Paintings.

**Fresco Mural Paintings inside the Cave:** Fresco is a technique of mural painting executed upon freshly laid lime plaster on cow dung and rice dusk pasted wall. Water is used as the vehicle for the pigment and with the setting of the

plaster, the painting becomes an integral part of the wall.

**Ellora Caves:** It is located a hundred kilometers from Ajanta and has thirty-two Buddhist, Bramhanical and Jain caves. It is a unique art historical site in the country as it has monasteries associated with the three religions dating from fifth century CE onwards to the eleventh century CE. There are twelve Buddhist caves having many images belonging to Vajrayana Buddhism like Tara, Mahamayuri, Akshobhya etc.

Buddhist caves are big in size and are of single, double and triple storey. Their pillars are massive. Ajanta also has the excavated double storey caves but at Ellora, the triple storey is a unique achievement.

All the caves were plastered and painted but nothing visible is left. Unlike the Ajanta caves, the Ellora cave temples were carved out on the sloping side of the hill. Hence most of the temples have courtyards.

### Sculpture

One new school was added i.e. Sarnath school of sculpture, which developed near Sarnath. Many Buddha images in Sarnath have plain transparent drapery covering both shoulders and halo around the head has very little ornamentation whereas the Mathura Buddha images continue to depict the folds of the drapery in the Buddha images and the halo around the head is profusely decorated. Noteworthy example is Sultanganj Buddha (7.5ft in height).

### Temple Architecture

Gupta period marks the beginning of Indian temple architecture. Manuals were written regarding how to form temples. The Gupta temples were of five main types:

1. Square building with flat roof shallow pillared porch; as Kankali Devi temple at Tigawa and the Vishnu Varaha temples at Eran. The nucleus of a temple – the sanctum or cella (garbhagriha) – with a single entrance and a porch (Mandapa) appears for the first time here.
2. An elaboration of the first type with the addition of an ambulatory (paradakshina) around the sanctum sometimes a second storey; examples the Shiva temple at Bhumara(M.P.) and the Iadkhan at Aihole. Another noteworthy example is Pārhati temple at Nachnakuthara (M.P.).
3. The square temple with a low and squat tower (shikhara) above; pillared approach, a high platform at the base; notable examples are the Dasavatara temple (Deogarh Jhansi) and the brick temple at Bhitargaon Kanpur. The most unique achievement of this stage was “Curvilinear tower” i.e. “Shikhara”. “Nagara Style” temple making is said to be the success of third stage of temple making.
4. Rectangular temple with an apsidal back and barrel-vaulted roof above such as the Kapoteswara temple at Cezarla( Krishna district).
5. Circular temples with shallow rectangular projection at the four cardinal faces; the only monument exemplifying the style is the Maniyar Math shrine at Rajgir, Bihar.

### Literature

- Sanskrit became primary language in Gupta period
- Ramayana & Mahabharata were compiled during this period

Kalidasa	Abhigyanashakuntalam, Malvikagnimitram, Vikramorvasiya, Kumarsambhava, Raghuvamsa, Ritusamhara, Meghaduta
Vishakadatta	Mudrarakshash & Devi – Chandraguptam
Vishnu Sharma	Panchtantra stories
Sudraka	Mrich – chakatika (Little clay art or toy cart)
Amarsimha	Amarkosha (Lexicon in Sanskrit)
Dandin	Kavyadarsa & Desa – kumarcharita
Aryabhatta	Aryabhatiyam , Suryasidhhanta
Varahmitra	Panch sidhhanta (5 astronomical system), Brihadsamhita, Brihadjataka (Astrology)
Vagbhata	Ashtangasangraha Summary of 8 branches of Medicine



**Architecture in Medieval India****Indo-Islamic architecture**

Indo-Islamic architecture encompasses a wide range of styles from various backgrounds that helped shape the architecture of the Indian subcontinent from the advent of Islam in the Indian subcontinent around the 7th century. It has left influences on modern Indian, Pakistani and Bangladeshi architecture. Both secular and religious buildings are influenced by Indo-Islamic architecture which exhibit Indian, Persian, Arab and the Turkish.

Some of the features of Indo-Islamic architecture are given as follows:

1. The use of arch and domes gained prominence during this period. It was known as 'arcuade' style of architecture and replaced the traditional Trabeate style of architecture. The early buildings of the Slave dynasty consisted of false domes and false arches. Introduction of true arches and true domes started to appear with construction of Alai Darwaza by the side of Qutub Minar (By Allaudin Khilji)
2. The Islamic rulers introduced the use of minars around the mosques and the mausoleums.
3. The tomb architecture is another striking feature of the Islamic architecture → Practice of the burial of the dead.
4. Mortar was used as a cementing agent in their constructions.
5. The Indo-Islamic architecture avoided the use of human and animal figures. As human worship and its representation is not allowed in Islam, the buildings and other edifices are generally decorated richly in geometrical and arabesque designs.
6. Arabesque meant the use of geometrical vegetal ornamentation and was characterised by a continuous stem which split regularly, producing a series of counterpoised, leafy, secondary stems. The secondary stems, in turn, split again or returned to merge with the main stem creating a decorative pattern.
7. While the previous structures used sculptures as means of decoration, the Indo-Islamic architecture used calligraphy as means of decoration.
8. While the Hindu architecture had become too congested, the Indo-Islamic architecture introduced spaciousness, massiveness and breadth to it.
9. The buildings had intricate jaali works, which signifies the importance of light in Islamic religion.
10. An important feature of the architecture during this period was the use of water in the premises of the form of courtyard pools, fountains and small drains. Water was used primarily for three purposes:
  - a) Religious purpose
  - b) Cooling the premises
  - c) Decorative purpose
11. The Islamic rulers introduced the Charbagh style of gardening, in which a square block was divided into four adjacent identical gardens.
12. The architectures of these times also used the pietra-dura technique for the inlay of precious stones and gems into the stone walls.
13. Another unique feature was the use of foreshortening technique in the buildings, such that the inscriptions appear to be closer than it really is.

**Mughal literature**

- Abdul Qadir Badauni wrote Kitab-ul-Ahadish, Tarikh-i-Alfi & Muntakhab-ul-Tawarikh.
- Abul Fazal composed Ain-I-Akbari and Akbarnamah.
- Dara translated Upanishads & Bhagvadgita into Persian.
- Jahangir composed his memoir, Tuzuk-I-Jahangiri (in Persian language), & patronized the valuable dictionary, Farhang-I-Jahangiri.
- Khan Abdur Rahman translated Babur's Tuzuk-I-Baburi from Turki to Persian during Akbar's reign.
- Mirza Mahammed Qazim wrote Alamgirnama.
- Ishwar Das Nagar wrote Fatuh-i-Alamgiri.
- Persian language became widespread in the Mughal Empire by the time of Akbar's reign.

**Modern Architecture****Colonial Architecture – Portuguese style**

1. The Portuguese brought with them the Iberian style of architecture.
2. They adapted to India the climatically appropriate Iberian galleried 'patio house' & the 'Baroque style' churches of Goa.
3. Portuguese used bricks as the main building material along with wooden roofs & stairs
4. Se Cathedral & Arch of Conception of Goa were built in the typical Portuguese – Gothic style.

**Colonial Architecture – French style**

1. The French brought the concept of urban city planning with them.
2. The French towns of Pondicherry and Chandernagore (now Chandannagar, West Bengal) were built using the Cartesian grid plans and scientific architectural designs.
3. They also introduced the concept of **anonymous architecture** which involves simple facade without much ornamentation or design, much like modern buildings.
4. French also developed coastal towns of Mahe (Kerala), Karaikal (Tamil Nadu) and Yanam (Andhra Pradesh).

**Colonial Architecture – British style**

1. The British brought with them the Gothic style of architecture. It merged with the Indian architecture and resulted in the Indo-Gothic style of architecture.
2. Post-1911, a new style of architecture known as the Neo-Roman architecture emerged.

**Indo-Gothic Style**

Also known as the Victorian style, it was a unique blend of Indian, Persian and Gothic styles of architecture. Some of the features of Indo-Gothic style are:

- a) The constructions were extremely large and elaborate in their execution.
- b) The walls were thinner than in the Indo-Islamic constructions.
- c) The arches were pointed, unlike the curving arches of Indo-Islamic era.
- d) One of the unique features of the Victorian style was the use of large windows.
- e) The churches had a crucified ground plan.
- f) It adhered to advanced structural engineering standards of Britain. Steel, iron and poured concrete started being used.
- g) Example: Victoria Memorial in Kolkata, Gateway of India in Mumbai, etc.

**Neo-Roman Style**

Post-1911, the constructions undertaken by the British Raj were done according to Neo-Roman style or Neoclassical style. The architecture of New Delhi, done by Edwin Lutyens and Herbert Baker was the finest example of this style.

**It has been often described as the "Rome of Hindustan". The features of this phase are:**

1. The constructions were anonymous and without any interesting features.
2. It was a confluence of all styles of architecture which made the style congested and cramped the space of artistic expression.
3. Simplicity, modernity and utility were highly compromised due to the hybrid nature of the constructions.
4. There was a focus on circular buildings.
5. There was an overuse of oriental motifs to realise western architectural designs.
6. The concept of upturned dome, as can be seen in the top of Supreme Court and Rashtrapati Bhavan, was introduced during this phase.

### Post-independence Architecture

- After 1947, two schools of architecture emerged – the Revivalist and the Modernist. However, both the schools could not break away from the colonial hangover.
- This has caused a decline in the standard of the architectural traditions of India.
- For Example, the Punjab government hired Le Corbusier, a French architect to design the city of Chandigarh.

### Indian Literature

The word 'Literature' has been derived from the Latin *litteratura* or 'writing formed with letters'. It refers to any form of writing that has some literary merit. It is classified broadly into fiction and nonfiction. Further classifications are made between poetry and prose.

### Literature In Ancient India

Ancient Indian literature defies a common perception that it was confined to sacred texts like the Vedas and the Upanishads. There is a lot of literature in Prakrit, which is full of realism and moral values without religious connotations being attached to it. The most popular set of works from ancient period are the Vedas that are sacred texts used in religious rituals as well as in daily situations.

### Vedic literature

1. The Vedas are the earliest known Vedic literature in India & written in Sanskrit. The word 'Veda' literally means knowledge. In Hindu culture, Vedas are considered as eternal & divine revelations. They treat the whole world as one human family 'Vasudev Kutumbakam'.
2. There are 4 Vedas, namely, the Rig Veda, Yajur Veda, Sama Veda & Atharva Veda. Each Veda consists of the Brahmanas, the Upanishads and the Aranyakas.
3. **Aranyakas** Deals with soul, birth and death and life beyond it. These were studied and taught by men in Vanprastha i.e. Munis and the inhabitants living inside the forests. All these works were in Sanskrit. Initially they were handed down orally and were put to writing much later.
4. The Upanishads form an important part of our literary legacy. They deal with questions like the origin of the universe, life and death, the material and spiritual world, nature of knowledge and many other questions.
5. The Puranas occupy a unique position in the sacred literature of the Hindus. There are said to be 18 Puranas and about the same number of Upapuranas. They are full of myths, stories, legends and sermons that were meant for the education of the common people. These Puranas contain important geographical information / histories and deal with the mysteries of creation, re-creation and dynastic genealogies. The Puranas follow the lines of the epics, and the earliest Puranas were compiled in the Gupta period. This period also saw the compilation of various smritis or law books written in verse. The phase of writing commentaries on the smritis begins after the Gupta period.
6. Sanskrit became primary language in Gupta period and Sanskrit literature was compiled during this period.

### Buddhist literature

- The earliest Buddhist works were written in Pali, which was spoken in Magadha and South Bihar.
- The Buddhist works can be divided into the **canonical and the non-canonical**.
- The **canonical literature** is best represented by the "Tripitakas", that is, three baskets; Vinaya Pitaka, Sutta Pitaka and Abhidhamma Pitaka.
  - ❖ **Vinaya Pitaka** deals with rules and regulations of daily life.
  - ❖ **Sutta Pitaka** contains dialogues and discourses on morality and deals with Dharma.
  - ❖ **Abhidhamma Pitaka** deals with philosophy and metaphysics. It includes discourses on various subjects such as ethics, psychology, theories of knowledge and metaphysical problems.
- The **non-canonical literature** is best represented by the Jatakas.
- Jatakas are the most interesting stories on the previous births of the Buddha.
- It was believed that before he was finally born as Gautama, the Buddha practicing Dharma passed through more



than 550 births, in many cases even in the form of animals. **Each birth story is called a Jataka.**

- The Jatakas throw invaluable light on the social and economic conditions ranging from the sixth century BC to the second century BC. They also make incidental reference to political events in the age of the Buddha.

### Jain Literature

- The Jain texts were written in Prakrit and were finally compiled in the sixth century AD in Valabhi in Gujarat.
- The important works are known as Angas, Upangas, Prakirnas, Chhedab Sutras and Malasutras.
- Among the important Jain scholars, reference may be made to Haribhadra Suri, (eighth century AD) and Hemchandra Suri, (twelfth century AD).
- Jainism helped in the growth of a rich literature comprising poetry, philosophy and grammar. These works contain many passages which help us to reconstruct the political history of eastern Uttar Pradesh and Bihar.
- The Jain texts refer repeatedly to trade and traders.

### Sangam Literature

- The 4 Dravidan languages Tamil, Telugu, Kannada and Malayalam developed their own literature. Tamil being the oldest of these languages began writing earlier and produced the Sangam literature – the oldest literature in Tamil. Tamil as a written language was known since the beginning of the Christian era. It is, therefore, no wonder that considerable Sangama literature was produced in the early four centuries of the Christian era, although it was finally compiled by 600 AD.
- The contributions of Tamil saints like Thiruvalluvar who wrote ‘Kural’ which has been translated into many languages are noteworthy.
- The Sangama literature is a collection of long and short poems composed by various poets in praise of numerous heroes and heroines. They are secular in nature and of a very high quality.
- Poets who in these assemblies were patronised by kings and chieftains produced the Sangama literature over a period of three to four centuries. Poets, bards and writers, authors came from various parts of South India to Madurai. Such assemblies were called “Sangamas”, and the literature produced in these assemblies was called “Sangama literature”.
- Three such sangams were held. The poems collected in the first Sangam have been lost.
- In the second Sangam about 2000 poems have been collected. There are about 30,000 lines of poetry, which are arranged in eight anthologies called Ettuttokoi. There are two main groups – the Patinenkil Kanakku (the eighteen lower collections) and Pattupattu (the ten songs). The former is generally assumed to be older than the latter, and considered to be of more historical importance.
- Besides the Sangama texts, Tamil literature’s famous text called Tolkkappiyam, which deals with grammar and poetry. From the 6th to 12th century AD, the Tamil devotional poems written by Nayanmars (saints who sang in praise of Shaivism) and Alvars herald the great Bhakti movement which engulfed the entire Indian sub-continent.

### Sikh Literature

Sikhism is relatively a new religion established in 15th century, and is based on the teachings of Guru Nanak. The beliefs and philosophies of Sikhism are written in the sacred scripture, Guru Granth Sahib. Gurbani is the composition and hymns of Sikh Gurus and the Guru Granth Sahib.

**The important literary works related to Sikhism are:**

1. **Adi Granth:** It was compiled by Bhai Gurdas under the aegis of the fifth guru, Guru Arjan Dev in 1604. It is written in Gurumukhi script. It is a predecessor to Guru Granth Sahib. The book contains the teachings of the Sikh Gurus and fifteen Bhagats of Bhakti and Sufi traditions.
2. **Guru Granth Sahib:** Adi Granth was further expanded in 1678 under the tenth guru Guru Gobind Singh. It is of great regard to the Sikhs. It is regarded as the Eleventh and final spiritual authority of the Sikhs.
  - ❖ It is written in Gurumukhi script and is in a language called ‘Sant Bhasa’. Sant Bhasa contains words from various languages like Punjabi, Apabhramsa, Hindi, Braj Bhasa, Sanskrit, Khadiboli and Persian.
  - ❖ The book contains the teachings of thirteen Bhakti saints, called ‘Bhagats’, like Ramananda, Namadev,

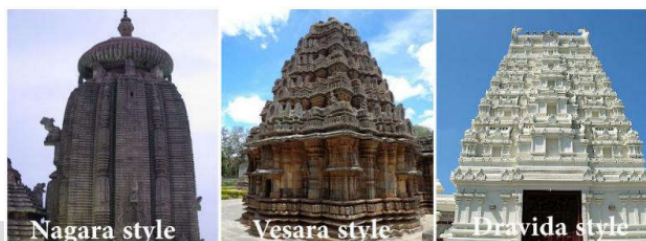
Ravidas, Parmanand, Sain, Surdas etc and two Muslim Bhagats-Kabir and Baba Farid.

3. **Dasam Granth:** It is believed that the hymns written by Guru Gobind Singh (Tenth Guru) are compiled in this book, however many do not agree with this. These contain fables and Puranic stories. Some hymns of the book are supposed to be offered in the daily prayers called “Nit-Nem”.
4. **Janamsakhis:** These books contain the mythological and exaggerated stories of the first guru, Guru Nanak. The most popular book is “Bhai Bala Janamsakhi”. Others are Miharban Janam Sakhi and Adi Janam Sakhi.

### Temples Styles in India

#### Classification of Indian Temples

1. Nagara (North India)
2. Dravida (South India)
3. Vesara style



#### Nagara School of Architecture

1. Nagara style popular in northern India.
2. A square temple with a number of graduated projections (rathakas)
3. A tower (sikhara) gradually curving inwards & capped by a spheroid slab with ribs round the edge (Amalaka) give the elevation
4. Nagara temples have 2 distinct features:
  - a) In plan, the temple is a square with a no. of graduated projections in the middle of each side giving a cruciform shape with a no. of re entrant angles on each side.
  - b) In elevation, a Sikhara, i.e., tower gradually inclines inwards in a convex curve in north & eastern India magnificent temples were also constructed and the style followed by them is referred to as the Nagara style.
5. Most of them consisted of the shikaras (spiral roofs), the garbhagriha (sanctum) and the mandap (pillared hall).

#### Dravida/ South India Temple Architecture

The origins of the Dravida style can be observed in the Gupta period. The earliest examples include 7th century rock-cut shrines at Mahabalipuram and a developed structural temple, the Shore Temple at the same site. Finest examples are Brihadeshwara temple at Thanjavur, built about 1010 by Rajaraja 1, & temple at Gangaikondacolapuram, built about 1025 by his son Rajendra Chola.

Subsequently, a number of successive court enclosures, each with its own gateway (Gopurams), were added. By the Vijayanagar period (1336–1565) the Gopurams had increased in size so that they dominated the much smaller temples inside the enclosures.

#### Key Features

1. Deployed for Hindu temples in Tamil Nadu from the 7th to 18th century, characterized by its pyramidal tower
2. Unlike the Nagara temple, the Dravida temple is enclosed within a compound wall.
3. The front wall has an entrance gateway in its centre, which is known as Gopura/ Gopuram
4. Consists of a square-chambered sanctuary topped by a superstructure or tower (Vimana)
5. Consists of an attached pillared porch or hall (Mandapa) which precede the door leading to the nucleus cell

6. The Vimana is like a stepped pyramid that rise up geometrically rather than the curving shikhara of north India.
7. Each story is delineated by a parapet of miniature shrines, and barrel-vault roofs at the centre.
8. The tower is topped by a dome-shaped cupola and a crowning pot and finial.
9. A large water reservoir or a temple tank enclosed in the complex is general in south Indian temples.

### **Chola Sculpture: NATRAJ**

1. Shiva's dancing position is associated with the end of the cosmic world
2. Shiva has been shown balancing himself on his right leg and suppressing the apasmara, the demon of ignorance or forgetfulness, with the foot of same leg.
3. Shiva raises his left leg in bhujaṅgatrāsita stance, which represents tirobhava that is kicking away the veil of maya from the devotee's mind.
4. His four arms are outstretched and lower right hand is posed in Abhayaḥasta mudra
5. The upper right hand hold & Damaru
6. The upper left hand is held in dola hasta and connects with the Abhaya hasta of the right hand.
7. His Hair floes fly on both the sides touching the circular jwala mala or the garland of flame, which surrounds the entire dancing figuration.

### **Vesara Style/Chalukya Style/Karnataka Style**

1. This style has features of both Nagara and Dravidian style.
2. It consists of two principle components like Dravidian style i.e. Vimana & Mandap.
3. Departing from Dravidian style it does not have covered ambulatory around the sanctum.
4. Example: Lad Khan temple at Aihole, Temples at Badami, Virupaksha temple – Pattadakal, Hoysala temples at Karnataka



Virupaksha temple – Pattadakal



Hoysala temple

### **Indian Paintings**

- Earliest evidence of paintings on rocks- Bhimbetaka – 5000BC
- Known from Primitive rock paintings of Bhimbetaka, Mirapurs & Panchmarhi.
- Then came the painted pottery of Indus valley civilization.
- But the real beginning of paintings can be traced from Gupta times.

### **Pre – historic Paintings**

1. Were rock engravings known as Petroglyphs.
2. Bold lines
3. Used colors like Ache red, Yellow earth or Soot black colors
4. The rocks are first scratched with stone & then they were filled with colors.
5. Figures of Hunting, Animals, humans, Dancing scenes & Riding scenes etc were very common.
6. Ex:- Bhimbetaka cave Paintings Discovered in 1957 – 58 by an Archaeologist V.S.Wakantar. They belong to 3 period's i.e Upper Paleolithic, Mesolithic & Chalcolithic.

### **Mural paintings**

1. Large works executed in form of paintings on the walls of large structures are known as Mural paintings.
2. Based on 3 religions; Buddhism, Jainism & Hinduism.
3. Influence of Persian paintings
4. Ex:- Ajanta cave painting, Ellora cave painting, Bagh cave painting, Lepakshi painting and Sitannavasal paintings

**Ajanta cave paintings**

1. Mural & Fresco paintings on the walls of caves; Tempera method i.e using pigments.
2. Expression of emotions through hand postures, Different hair styles for each female.
3. Even animals & birds are shown with emotions.
4. Exclusively Buddhist, excepting decorative patterns on the ceilings & the pillars.
5. Theme: Jatakas, recording the previous births of the Lord Buddha.
6. Principal characters in most of the designs are in heroic proportions.

**Ellora cave paintings**

1. Influence of 3 religions – Buddhism, Jainism & Hinduism.
2. Theme: Themes of Ramayana & Mahabharata etc..
3. Sharp twist of the head, Painted angular bents of the arms, Concave curve of the close limbs, Sharp projected nose & Long drawn open eyes

**Lepakshi paintings**

1. Located in Lepakshi, Hindupur (Andhra Pradesh)
2. Mural paintings executed on temple walls at Lepakshi during Vijayanagar period
3. Themes: Secular themes.
4. Complete absence of primary colors (particularly blue)

**Sitannavasal paintings**

1. Cave & Mural paintings in Tanjore, Tamil Nadu.
2. Wide open eyes of all the figures as compared to Ajanta tradition of half closed drooping eyes.
3. Theme: Jain paintings

**Miniature paintings**

1. Very detailed & Very small paintings.
2. Executed on a very small scale like paper, palm leaf, cloth & Glass etc..
3. Composition, Perspective & colors are important.
4. The term Miniature derived from Latin & Minium means Red lead paint used in illuminated manuscripts during Renaissance.
5. Pre conditions: Must be larger than 25 sq. inch. Subject must be painted not more than 1/6th of its actual style.
6. Ex:- Pala school, Ragmala paintings, Kishangad, Mughal & Apabramhsa.

**Features of Miniature paintings**

1. Mostly human characters are seen with side profile.
2. Bulging eyes, pointed nose & slim waist.
3. Skin colors painted in brown.
4. Women have long hair.
5. Color of hairs & Eyes painted in black.
6. Traditional Indian dress is painted.
7. Men have turbans on head.

**Mughal Painting**

Influence of Indian, Persian & European styles.

**Features:**

1. Used of Brilliant colors.
2. Marked by supple naturalism
3. Accuracy in line drawing.
4. Primarily aristocratic and secular.
5. Ornamentation.
6. Mostly of miniature paintings.
7. Used Foresightening technique – Objects are in a way that they closer & Smaller than they really are.
8. Tuti-nama – first work of the Mughal School.
9. Hamza-nama ( illustrations on cloth)- more developed & refined than Tuti-nama

**Timeline**

**Babur** : Patronized a Persian painter named Bihzad.

**Humayun** : Brought 2 Persian painters; Abdus Sammad & Mir Saeed Ali. From now Persian influence started.

**Akbar** : Organised painting in imperial karkhanas & also introduced European style. Abdus Samad, Farrukh Beg, Khusro Kuli, Jamshed, Basawan, Daswanth, etc were the prominent painters. Daswanth painted the Razm Namah (Persian Mahabharat). Hamznama, which consisted 1200 paintings. Indian colors such as peacock blue, Indian red began to be used. Important Features: 3D figures, Use of Foresightening, use of Calligraphy in the Paintings, Important Themes: Fares & Festivals

**Jahangir** : Painting reached its zenith under Jahangir. He was a Naturist & preferred the pictures of Flora & Fauna. Paintings have decorated margins. Bishan Das was a master of portraits while Ustad Mansur specialised in animal painting. Use of 'Halo' or Divine Lights started under Jahangir.

**Shahjahan** : Too much use of gold, silver & Bright colors in paintings. Reduced liveliness. Pencil slouching widely used.

**Aurangzeb** : Discouraged paintings.

**Bazaar Paintings**

1. This school was also influenced by the European encounter in India.
2. The Bazaar school did not take any Indian influence but took the Roman and Greek influence. They made the painters to copy the Greek and Roman statues.
3. Apart from the Greco-roman heritage, they made paintings on everyday bazaar that showed Indian bazaars with European background
4. They also painted religious themes but the figures of Indian Gods and Goddesses with more than two axes and elephant faces like that of Lord Ganesha were prohibited as they deviated from the European notion of natural human figurine.
5. This school was prevalent in the Bengal and Bihar region.

**Raja Ravi Verma**

1. Raja Ravi Verma is one of India's greatest painters.
2. He is considered to be the originator of the school of modern painting.
3. The school was called 'modern' because of the heavy influence of western techniques and themes.
4. He was unique as he brought together elements of South Indian painting with the western techniques of colour and style.
5. He belonged to the state of Kerala and was dubbed as the 'Raphael of the East' because of his brilliant brush strokes and almost lifelike paintings.
6. Some of his very famous works include Lady in the Moonlight, Mother India, etc.



## 1. What were the different types of art and crafts of Harappan civilization?

Art works of the Indus Valley Civilisation emerged during the second half of the third millennium BCE. The forms of art found from various sites of the civilisation include sculptures, seals, pottery, jewellery, terracotta figures, etc.

1. **Stone Statues:** Excellent examples of handling three-dimensional volumes, for example male torso figure in red sandstone and bust of a bearded man in soapstone.
2. **Bronze Casting:** Bronze statues were made using the 'lost wax' technique. Human as well as animal figure were common example Dancing Girl Statue, buffalo with its uplifted head, back and sweeping horns and the goat are of artistic merit
3. **Terracotta figures** Compared to the stone and bronze statues the terracotta representations of human form are crude in the Indus Valley. They are more realistic in Gujarat sites and Kalibangan. Deities like bearded man, mother goddess and toy carts, animals were common.
4. **Seals and Tablets**

Seals were made of steatite, and occasionally of agate, chert, copper and terracotta, with beautiful figures of animals, such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, and buffalo. Rendering of animals in various moods is remarkable, for example Pashupati Seal.

The standard Harappan seal was a square plaque 2×2 square inches, made from steatite. Every seal is engraved in a pictographic script.

## 5. Pottery

It consists chiefly of very fine wheel made wares, very few being hand-made. Plain pottery is more common than painted ware. Plain pottery is generally of red clay, with or without a fine red or grey slip. The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.

## 6. Beads and Ornaments

Ornaments were produced from every conceivable material ranging from precious metals and gemstones to bone and baked clay, gold and semi-precious stones, copper bracelets and beads, gold earrings and head ornaments, faience pendants and buttons, and beads of steatite and gemstones. Beads were made of carnelian, amethyst, jasper, crystal, quartz, steatite, turquoise, lapis lazuli, etc. Metals like copper, bronze and gold, and shell, faience and terracotta or burnt clay were also used for manufacturing beads. The beads are in varying shapes—disc-shaped, cylindrical, spherical, barrel-shaped, and segmented.

Such variety of art and crafts tell lot about the Harappan Civilisation. They tell how the Indus Valley people used stone in construction. The artists and craftsmen of the Indus Valley were extremely skilled in a variety of crafts—metal casting, stone carving, making and painting pottery and making terracotta images using simplified motifs of animals, plants and birds.

## 2. Explain the style, theme and techniques of Rock paintings in India across ages along with the food habits, daily activities depicted by them.

Rock paintings present the evidence of prehistoric life in various parts of India. Temporally these are divided in Paleolithic, Mesolithic and Chalcolithic ages.

### 1. Palaeolithic Period

1. Major examples of this age are the rock shelters in Lakhudiyar caves (one lakh caves).
2. The paintings here can be divided into three categories: man, animal and geometric patterns in white, black and red ochre.
3. Humans are represented in stick-like forms.
4. A long-snouted animal, a fox and a multiple legged lizard are the main animal motifs.
5. Wavy lines, rectangle-filled geometric designs, and groups of dots can also be seen here. One of the interesting scenes depicted here is of hand-linked dancing human figures.

The Vindhya ranges of Madhya Pradesh and Uttar Pradesh represent the scene of rock paintings in Bhimbetika caves.

1. The themes of paintings found range from mundane events of daily life in those times to sacred and royal images.
2. These display hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies, and other household scenes.

## **2. Mesolithic Period**

1. During this period the themes multiply but the paintings are smaller in size.  
Hunting scenes predominate. The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows.
2. The hunters are shown wearing simple clothes and ornaments. Sometimes, men have been adorned with elaborate head-dresses, and sometimes painted with masks also.
3. Elephant, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel and at times birds are also depicted.
4. Some of the animal paintings show a fear of animals, but many others show a feeling of tenderness and love for them.

## **3. Chalcolithic Period**

1. The paintings of this period reveal the association, contact, and mutual exchange of requirements of the cave dwellers of the Vindhya Range with settled agricultural communities of the Malwa plains. Many a time Chalcolithic ceramics and rock paintings bear common motifs, e.g., cross-hatched squares, lattices.

Thus, these examples illustrate that the prehistoric paintings help us understand early human beings across various parts of their lifestyle- food habits and daily activities.

## **3. Highlight the contribution of Buddhism to the art and architecture of ancient India.**

Buddhism left a strong mark on art and architecture of ancient India such as:

### **Architecture**

**Stupas:** Stupas were built of stones or bricks to commemorate important events or mark important places associated with Buddhism or to house important relics of Buddha. Examples: Amara-vati, Sanchi, Barhut and Gaya.

**Chaityas and Viharas:** Chaitya grihas or halls of worship were built all over the country either of brick or excavated from rocks. Viharas or monasteries constructed with brick or excavated from rocks are found in different parts of India. Examples: Viharas at Ajanta, Ellora and Chaitya at Karle, Kanheri etc.

**Monolithic pillars:** The great Buddhist Emperor Ashoka installed monolithic pillars of sandstone crowned by animal figures like the bull, lion and elephant. They were inscribed with the Buddhist concepts of morality, humanity and piety. E.g. Sarnath pillar with monolithic lion-capital.

### **Art**

1. Vinayapitaka, a Buddhist text of 3rd - 4th century B.C. refers in many places to the pleasure houses containing picture halls which were adorned with painted figures and decorative patterns.
2. Buddha's spirituality was represented by symbols like the Bodhi tree under which he attained enlightenment, the wheel of law, his foot prints, the royal umbrella, the stupa and an empty throne, etc.
3. Buddhist human images began to be first made by the Mathura School of Art. In cave temples of Ajanta, mural paintings are found. They are mostly associated with the Jataka. The famous painting of Bodhisattva Padmapani from cave-I is one of the masterpieces of Ajanta painting.

## **4. Discuss the features of Mauryan pillar architecture.**

The Mauryan pillars are rock-cut pillars, usually made of sandstone, thus displaying the carver's skills. These pillars were at many places linked to Buddhist philosophy. They are also used by Ashoka for inscription of his message of Dhamma so that common people can know about it.

Ashoka pillars were, as a symbol of the state, assumed a great significance in the entire Mauryan Empire. The main objective of the pillars was to disseminate the Buddhist ideology and court orders in the entire Mauryan Empire.

Most of the Ashokan pillar edicts were in Pali and Prakrit language, and few were written in Greek or Aramaic language also. Stone Pillars showcased high technical skills in polishing which are shining as Northern Black Polished Ware.

**Mauryan pillars mainly comprise of four parts:**

1. Shaft: A long shaft formed the base and was made up of a single piece of stone or monolith.
2. Capital: On top of shaft lay the capital, which was either lotus-shaped or bell-shaped.
3. Abacus: Above the capital, there was a circular or rectangular base known as the abacus. Abacuses are decorated with stylised lotuses.
4. Capital Figure: The top portion of the pillar was carved with capital figures like the bull, the lion, elephant, etc. All the capital figures are vigorous and carved standing on a square or circular abacus.

For example: the Lion Capital of the Sarnath pillar which is also our national emblem. This pillar capital symbolises Dhammachakrapravartana (the first sermon by the Buddha) event in the life of the Buddha.

Thus, Mauryan Pillars showcased great achievements in artistic skills and creation as well as their utility in administering the kingdom.

**5. Gupta period in ancient India is noted for its achievements in the arts, architecture, sciences, religion, and philosophy. Comment.**

The Gupta Empire stretched across northern, central and parts of southern India between 320 and 550 CE. The period is noted for its achievements in the arts, architecture, sciences, religion, and philosophy.

1. Governance: They ruled over an extensive empire with their capital at Pataliputra and maintained unity and integrity of India.
2. The Gupta age witnessed political unification of India after long period of more than 500 years after the decline of Mauryans.
3. The efficiency of their martial system was well known. The large kingdom was divided into smaller pradesha (provinces).
1. Economic prosperity: Gupta age was full of economic prosperity. According to Chinese traveller Fa-hien Magadh, the power centre of Gupta empire was full of cities and its rich people.

In ancient India, the Guptas issued the largest number of gold coins which were called 'dinaras' in their inscriptions.

Gold and silver coins were issued in great numbers which is a general indicator of the health of the economy.

Trade and commerce flourished both within the country and outside. Silk, cotton, spices, medicine, priceless gemstones, pearl, precious metal and steel were exported by sea.

2. Religion: They were devout Vaishnava themselves, yet that did not prevent them from being tolerant towards the believers of Buddhism and Jainism.
3. Literature: Poet and playwright Kalidasa created such epics as Abhijnanasakuntalam, Malavikagnimitram, Raghuvansha and Kumarsambhaba. Harishena composed Allahabad Prasasti, Sudraka wrote Mricchakatika, Vishakhadatta created Mudrarakshasa and Vishnusharma penned Panchatantra.
4. Science and Technology: Varahamihira wrote Brihatsamhita and also contributed to the fields of astronomy and astrology. Genius mathematician and astronomer Aryabhata wrote Surya Siddhanta which covered several aspects of geometry, trigonometry and cosmology. Shanku devoted himself to creating texts about Geography.
5. Architecture: The Gupta age craftsmen distinguished themselves by their work in iron and bronze. For example, iron pillar found at Mehrauli in Delhi manufactured in the 4th century AD has not gathered any rust over the subsequent fifteen centuries which is a great tribute to the technological skill of the craftsmen.

The finest examples of painting, sculpture and architecture of the period can be found in Ajanta, Ellora, Sarnath,



Mathura, Anuradhapura and Sigiriya.

### **Social degradation during the period**

However, it should be noted that the Gupta age did not witness progress in social development, for example the number of chandalas (untouchables) increased and their condition worsened during the Gupta age.

1. The first example of the sati occurred during the Gupta period in 510 AD etc.

The Gupta age began a period of overall prosperity and growth that continued for the next two and half centuries which came to be known as a Golden Age in India's history. However, the golden character of Gupta age can be accepted only in degrees not in absolute terms.

### **6. Write a short note on Indo-Islamic architecture.**

The confluence of Persian and Indian elements in the architectures of medieval India is known as Indo-Islamic or Indo-Saracenic architecture. It was introduced during Delhi sultanate period in the 12th century and evolved during the reign of Mughals.

#### **Categories of Indo-Islamic architecture styles**

1. The Imperial Style (Delhi Sultanate)
2. The Provincial Style (Mandu, Gujarat, Bengal)
3. The Mughal Style (Delhi, Agra, and Lahore)
4. The Deccani Style (Bijapur, Golconda).

Major features of the Indo-Islamic architecture

#### **Persian and Turkic elements**

1. Arches and Domes were used for better strength and stability, which is known as 'arcuade' style of architecture- e.g. Gol Gumbaz
2. Minars were built around the mosques and the mausoleums – e.g. Char minar
3. Charbagh style of gardening, a typical Persian element – e.g. Humayun's Tomb
4. Pietra Dura - highly polished gems and stones e.g. Taj Mahal
5. Calligraphy was used as a means of decoration as well as arabesque method which involved the use of geometrical ornamentation.

#### **Indian elements**

1. Jaali work, present almost in all buildings, a feature to allow light into the structures – e.g. Hawa Mahal
2. Use of indigenous Rajasthani decorative elements, especially the kiosks or chhatris around the central dome
3. Hindu brackets were used in an arcuate construction with a dome
4. "Bengal" roof with sloping cornices, which originated from the bamboo-construction, was adopted by the Muslims.

### **7. Identify the key elements of North Indian temple architecture. Differentiate it from the South Indian style of temple architecture.**

Hindu temple architecture evolved over the centuries from simple rock-cut caveshrines to massive and ornate temples which spread across the Indian sub-continent.

#### **Key elements of North Indian temple architecture**

1. Garbhagriha: A cave like sanctum housing the main deity at the center of the temple with a single entrance.
2. Mandapa: The entrance to the temple that incorporates space for a large number of worshippers.
3. Shikhara: From 5th century onwards, free standing temples tend to have mountain-like spire, which can take the shape of a curving Shikhara in North India

4. Vahan: The mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.
5. Antarala: it is a transition area between the Garbhagriha and the temple's main hall (man-dapa).

### Differences between North Indian and South

#### Indian styles of temple architecture

The north India style is called Nagara style and south India style is called Dravida style. Another kind of style called Vesara temple is as an independent style created through the selective mixing of the Nagara and Dravida orders.

North Indian style	South Indian style
The entire temple is built on a stone platform with steps leading up to it	There is an elaborate boundary wall or gateway and is enclosed within a compound wall
The garbhagriha always located directly under the tallest tower	It consists of the front wall with an entrance called Gopuram
Main temple tower is of conical shape known as Shikhara	Main temple tower is of pyramidal shape known as Vimana
At the entrance to gar-bhagriha, images such as mithunas and the river goddesses, Ganga and Yamuna are found	Concept of dvarapalas or the door-keepers guarding the temple
North Indian temples have multiple shikharas rising together unlike the Dravida style	Common to find a large water reservoir, or a temple tank, enclosed within the complex
Examples: Dashavatar temple in Deogarh; Lingaraja temple; Mukteshvara temple in Bhubaneswar and the Jagannath temple in Puri	Examples: Kanchi Kailashnath temple, Meenakshi temple in Madurai; Brihadisvara temple in Thanjavur

### 8. The Chola temples represent an outstanding creative achievement in the conception of the Dravidian style of architecture. Explain.

The Chola kings utilised their wealth earned through their extensive conquest in building exquisite monuments. It is due to this, the Chola period witnessed the culmination in evolution of Dravidian temple architecture making the Chola temples of that era artistically elaborate and sophisticated.

#### Characteristics of Chola temples

1. Circular and Square Sanctums.
2. Beautified inner side of the external walls.
3. Special Vimana on the upper side of the sanctum.
4. Some shaped shikhara and kalasha on the top of Gopuram.
5. Intricate sculptures and inscriptions on the walls of these temples.
6. Pillared mandapams namely Ardha mandapa, Maha mandapa and Nandi mandapa.

#### Contribution of Chola in the development of temple architecture

##### 1. More elaborative structures:

The temple architecture evolved from the early cave temples and Monolithic temples of Mamallapuram to more elaborate and complex in the Chola period. Example: Brihadeshwara temple.

##### 2. Stones replaced bricks: During this period stones were used instead of bricks for making temples. This added aesthetics and value to its temples.

##### 3. Gopurams become meaningful:

In the Chola period simple gopurams evolved into more exquisite and well composed structures with carvings and series of effigies on them.

**4. Elaborate pyramidal storeys:**

Pyramidal storey about the deity room depicts the maturity and grandeur Cholas brought in the temple architecture. For example: Shiva temple of Thanjavur depicts the material achievement of the Chola Temple.

**5. Monolith shikharas:**

The Chola temples have evolved beautiful shikharas at the top with elaborate meticulous carving. Example: Octagonal shikhara of Gangaikondacholapuram temple.

**6. Dvarapalas became permanent:**

The guardian figures (dvarapalas), at the entrance to the mandapa, or hall which started from the Pallava period, became a unique feature of the Chola temples.

**7. Polished sculptures:**

During this period the architectural development reached its zenith. The temples were decorated with artistic stone pillars and wall decoration. Emphasis was on elongated limbs and polished features. Example: Carvings of the wheel chariot in Airavatesvara Temple are so fine that all the minute details are visible.

Thus, Chola temples flourished under the royal patronage of imperial chola kings. The artists patronised by them, through their influences from Amravati at school and various other contemporary schools, elevated the Dravidian architecture styles to greater height. Due to their grandeur, Chola temples have been recognised for their international importance and therefore get special protection as world heritage by UNESCO.

**9. Write short note on Intangible Cultural Heritage.**

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO.

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as:

- a. Oral traditions
- b. Performing arts
- c. Social practices
- d. Rituals
- e. Festive events
- f. Knowledge
- g. Practices concerning nature and the universe
- h. The knowledge and skills to produce traditional crafts

While fragile, ICH is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the ICH of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life.

The Convention of the Safeguarding of the Intangible Cultural Heritage was adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2003 and entered into force in 2006.

Various autonomous bodies under the Ministry of Culture have comprehensive mandates in this regard and are functioning in various spheres of preservation and promotion of intangible cultural heritage and diverse traditions of the country.

The UNESCO Intangible Cultural Heritage India List consists of the Sankirtana, drumming and dancing of Manipur, Durga Puja, Kumbh Mela, Yoga, Novruz, Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Buddhist chanting of Ladakh, Chhau dance, Kalbelia folk songs and dances of Rajasthan, Mudi yettu, ritual theatre and dance drama of Kerala, Ramman, Tradition of Vedic chanting and Ramlila.

A total of 14 elements from India are inscribed on UNESCO's list of Intangible Cultural Heritage and Humanity.