

UP-PSC 2025

MAINS-S.I.R.

समग्र INSTANT RECALL

Through Infographics



**ART &
CULTURE**



ART & CULTURE

ART

ART: DEFINITION, TRADITION, AND CLASSIFICATION

DEFINITION & ORIGIN

कल् →

Derived from Sanskrit word 'kal'
= 'number' or 'clear expression'.

In Indian tradition, art includes all skilled activities involving:

- Creativity 
- Aesthetic Sense 
- Technical Proficiency. 

Considered an organized form of creative & expressive human activities.

ART IN INDIAN TRADITION



Mentioned in Ancient Texts:

- Bharat Muni's Natyashastra
- Kamasutra
- Shukraniti
- Prabandhakos (Jain texts)
- Lalitavistara
- Kala Vikas etc.

Defined and classified in various forms in these texts.

CLASSIFICATION OF ART (UNDER HUMANITIES)

1. VISUAL ARTS

(Visible or Visual Nature)



Painting



Sculpture



Architecture

Examples: Painting, Sculpture, Architecture, etc.

2. PERFORMING ARTS

(Expressed through Staging & Performance)



Dance



Music



Drama

Examples: Dance, Music, Drama, etc.

3. LITERARY ARTS

(Communicated through Language & Writing)



Poetry



Novels



Dramas, Stories

Examples: Poetry, Novels, Dramas, Stories, etc.

CULTURE

CULTURE

DEFINITION & ETYMOLOGY

Literal Meaning: Good or improved condition.

Essence: Set of highest values, ideals, social practices, customs, lifestyle & ethics found in a society.

Etymology:

English word "Culture" → Derived from Latin word "Cultus"

→ Means "To develop or refine." 

NATURE OF CULTURE

 Dynamic process reflecting continuous improvement of natural conditions through human intelligence.
Means of **upgrading & developing** various aspects of human life.



CLASSIFICATION OF CULTURE



1. MATERIAL CULTURE

- Technology
- Art
- Architecture
- Material Objects
- Agriculture
- Trade & Commerce
- Social Activities related to war



2. NON-MATERIAL CULTURE

- Literary, Philosophical & Intellectual Traditions
- Beliefs
- Myths & Legends
- Ideals
- Oral Traditions
- Emotions



IMPORTANCE OF CULTURAL STUDY (For Indian Society)

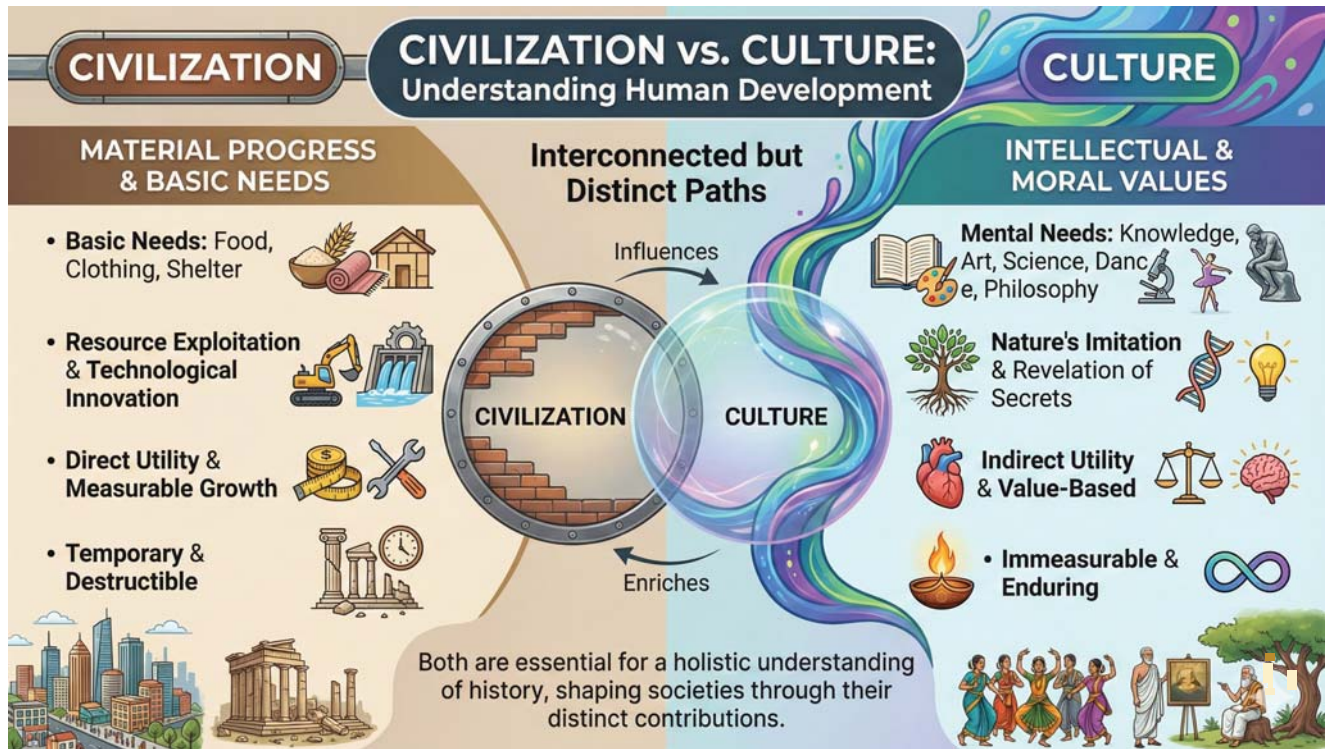
 Understanding Diversity, Traditions & Development Process.

 National Identity.

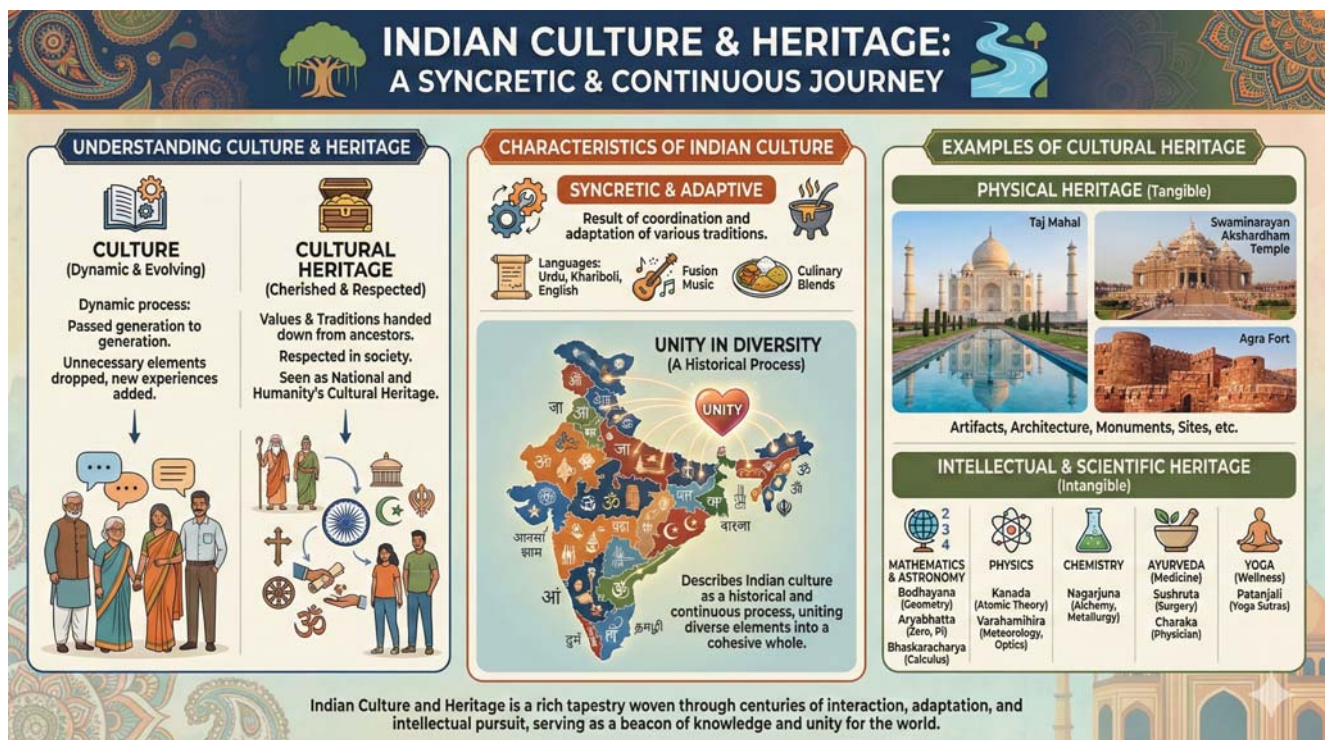
 Social Harmony.

 Preservation of Cultural Heritage.

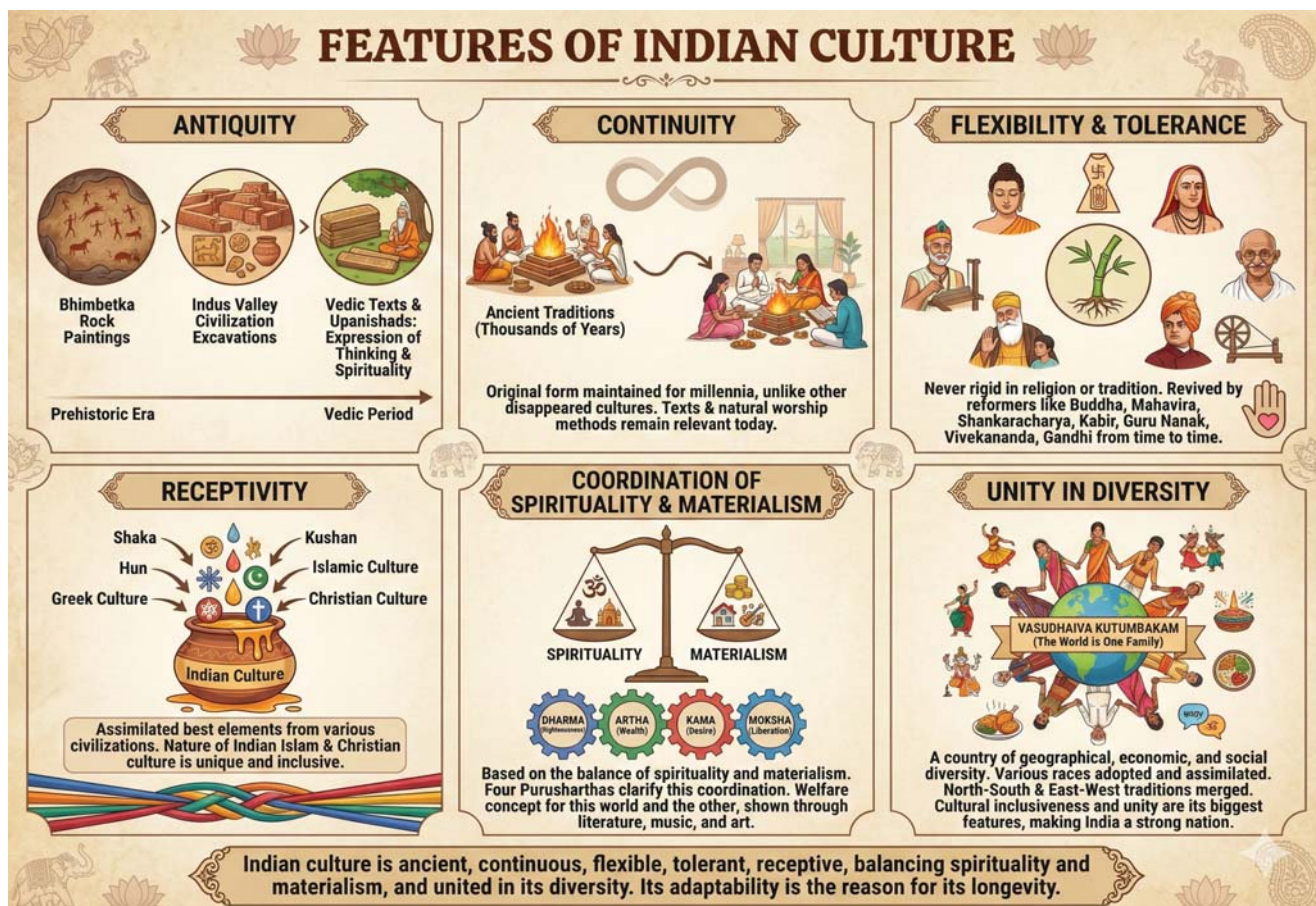
CIVILIZATION AND CULTURE



CULTURE AND HERITAGE



FEATURES OF INDIAN CULTURE



INDIAN ARCHITECTURE

INDIAN ARCHITECTURE: ORIGIN & INDUS VALLEY CIVILIZATION



BUDDHIST ARCHITECTURE

BUDDHIST AND MAURYAN ARCHITECTURE: FOUNDATIONS & EVOLUTION

BUDDHIST ARCHITECTURE

Inspired by Buddhist Ideas & Traditions

MAIN ARCHITECTURAL STRUCTURES



STUPAS
(Relic Mounds)



CHAITYAS
(Prayer Halls)



VIHARAS
(Monasteries)



ROCK-CUT CAVES



PILLARS
(Monolithic Columns)

INFLUENCE OF OTHER RELIGIONS



JAINISM: Influenced Rock-cut Cave Architecture



HINDUISM: Contributed to Temple Architecture

MAURYAN ARCHITECTURE

Second Major Stage of Indian Architecture; Admired by Megasthenes

KEY FEATURES



USE OF STONE & IRON ORES



HIGHLY POLISHED SURFACES



WIDE USE OF WOOD

MAJOR ARCHITECTURAL WORKS



1. PATALIPUTRA PALACE (Chandragupta Maurya)

- Mentioned in Arthashastra & Indica; Remains at Kumhrar, Patna; 80 Pillars
- Built mainly with Wood (Due to stone scarcity in Ganga plains)



2. STUPA CONSTRUCTION (Especially under Ashoka)

- Built many Stupas
- Purpose: To spread Buddhism
- Became important religious & cultural monuments.

ASHOKA PILLARS

ASHOKA PILLARS: MAURYAN ART & ARCHITECTURE

KEY FEATURES



CHUNAR RED SANDSTONE
30 Pillars across India: Made from sandstone of Chunar (Varanasi).



'OP' POLISH
Polished metallic sheen, (Op) lost Argument for Animal originality.



MONOLITHIC CONSTRUCTION
Single Rock Carving - no joints.



DIMENSIONS & WEIGHT
Height: 25-50 feet, Weight: 50 tons.



THE CAPITAL
Capital: Inverted lotus and animal figures.

IMPORTANT MAURYAN PILLARS



LAURIA NANDANGARH
(Bihar)
Most beautiful pillar. Lion on top; rows of swans engraved around base.



RAMPURVA
(Bihar)
Vishabh (Bull) statues on top. Dharma pillar - Sermons of Ashoka engraved.



DELHI-TOPRA
(Haryana -> Delhi)
Brought from Topra to Dehra by Feroz Shahn Tughlaq; now at Arzoo at Feroz Kotla.



DELHI-MEERUT
(UP -> Delhi)
Brought from Meerut by Feroz Shahn Tughlaq; now-rerected fire damage.



LAURIA ARRAJ
(Bihar)
Located in Champaran, Ashoka's edicts engraved.



ALLAHABAD
(Uttar Pradesh)
Ashoka's edicts & Samudragupta's prashasti engraved (Gupta period).



RUMI DEI
(Nepal)
Evidence of Lord Buddha's birthplace (Lumbini). Edict: "Lord Buddha was born here."



NIGLIWA
(Nepal)
Mention of the repair of Kanakamuni India stupa in Ashoka's edict.



Sir John Marshall & Percy Brown

THE 'OP' POLISH & IRANIAN INFLUENCE DEBATE

Technological superiority of Mauryan architecture and foreign influence of Ashoka's pillared art unique feature and influence.

Vasudev Sharan Agarwal



COMPARISON: ASHOKAN vs. ACHAEMENID (PERSIAN) PILLARS

STUPA

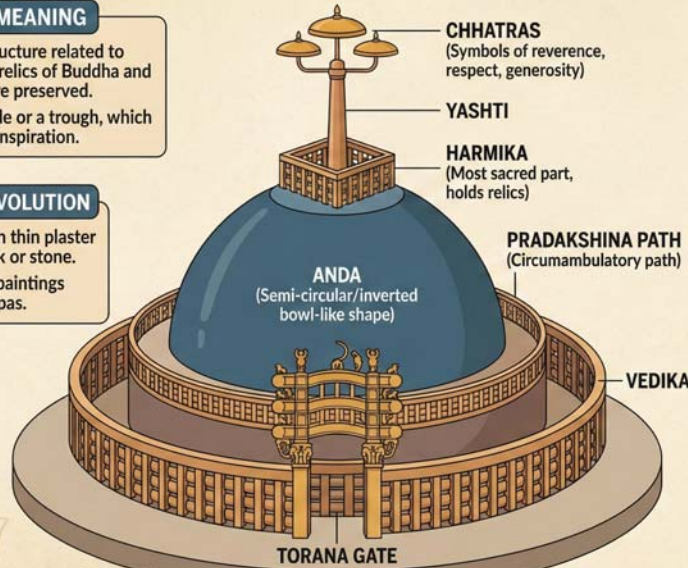
BUDDHIST STUPA: DEFINITION, STRUCTURE, AND TYPES

DEFINITION & MEANING

Definition: A tomb-like structure related to Buddhist art, in which the relics of Buddha and other religious objects were preserved.
'Stupa' literally means a pile or a trough, which was built for worship and inspiration.

OUTER SURFACE & EVOLUTION

Outer surface covered with thin plaster layer; usually made of brick or stone.
Later, ornamentation and paintings depicted narratives on stupas.



TYPES OF STUPAS

PHYSICAL STUPAS

Contain the bones and body parts of Buddha and his prominent disciples.

PARIBHOUMIK STUPAS

Contain objects used by Buddha (alms-bowl, foot-paduka, seat etc.).

UDDESHIKA STUPAS

Built as a memorial at places sanctified by Buddha's life events (Bodh Gaya, Lumbini, Sarnath, Kushinagar).

SANKALPITA/POOJAARTHA STUPAS

Small-sized stupas built for pure worship at Buddhist pilgrimage sites (e.g., Rummindei Stupa, Sarnath Stupa).

CAVE ARCHITECTURE

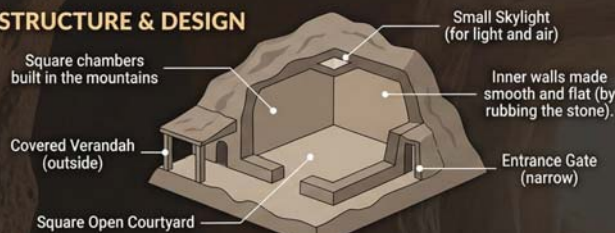
INDIAN CAVE ARCHITECTURE: EVOLUTION AND KEY SITES

DEFINITION & ORIGINS



A form of rock architecture in which chambers were built by cutting mountains.
Originally a feature of JAINISM, later developed as a residence for BUDDHIST and HINDU monks.

STRUCTURE & DESIGN



MAURYAN PERIOD CAVES

Caves built during the Mauryan period had completely smooth surfaces, where special attention was paid to the polishing of the walls.



BARABAR HILL CAVES

e.g., Sudama cave, Karnachaupar, Vishwa Jhonpri cave, Lomas Rishi cave.
Carved granite, highly polished inner surface, exciting echo effect.
Ashoka's inscriptions inscribed.



NAGARJUNI HILL CAVES

(Gaya-Bihar). Built by Ashoka's grandson Dasharatha; e.g., Gopika Cave, has cave inscriptions engraved on its door.

GUPTA PERIOD CAVES

Cave architecture divided into BRAHMINIC, BUDDHIST and JAIN religious sects.



UDAYAGIRI CAVES

Located near Vidisha. Belongs to Brahminic religion. Built during Chandragupta II and Kumaragupta I. 20 caves in total.



AJANTA CAVES

Located near Aurangabad, Maharashtra. Group of 29 caves; 5 Chaityas (places of prayer), rest Viharas (residential). Related to Buddhism; Paintings from 200 BC to 650 AD. Beautiful paintings of Apsaras, princesses on walls. Cave number 10 considered the oldest.



ELLORA CAVES

Newer than Ajanta. Group of 34 caves; Caves 1-12: Buddhist Caves 13-29: Brahmin Caves 30-34: Jain Continuous series of monuments between 600 and 1000 AD, symbol of ancient Indian civilization.



MAURYAN PERIOD	GUPTA PERIOD	LATER
3rd-2nd C. BC	4th-6th C. AD	600-1000 AD

Cave architecture represents a blend of engineering skill, artistic expression and religious devotion, evolving over centuries in ancient India.

CHAITYA-GRIHA



Chaitya-Griha: Buddhist Prayer & Assembly Halls

Understanding their purpose, types, architecture, and major examples in India



DEFINITION & PURPOSE

Chaitya-Grihas are structures related to Buddhism. They serve as shelters, halls for sermons. They serve as shelters, meetings, and meditation.

Often called 'cave temples', the central stupa within is the focal point for worship.

2

TYPES OF CHAITYA-GRIHA



STRUCTURAL CHAITYA



Built in open space using bricks and stones.
Example: Ter Chaitya.



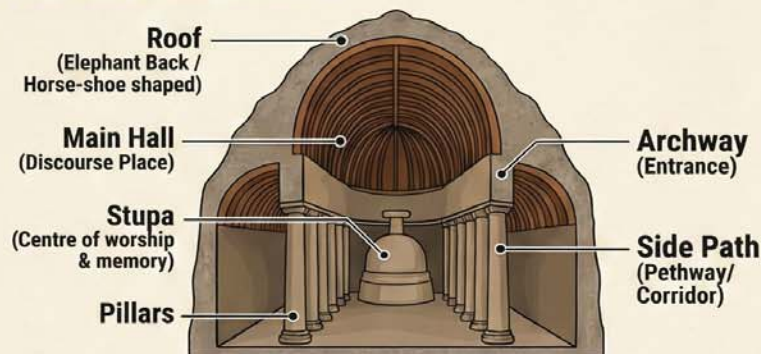
ROCK-CUT CHAITYA



Carved directly by cutting into mountains. Sculpture art is very important in these.
Example: Karle, Ajanta.

3

STRUCTURAL ELEMENTS



4

MAIN CHAITYA-GRIHA EXAMPLES IN INDIA



Bhaja (Maharashtra)

Located in Bhorphat area. Important center of early Buddhist art, and viharas for both chaya and viharas. One of the oldest.



Karle (Maharashtra)

Known as 'Mahachaitya'. Famous for its grand scale, debite statues on pillars, and Brahmi inscriptions.



Ajanta (Maharashtra)

Near Aurangabad. Group of 29 chaityas, 24 chaityas, 24 viharas. Famous for magnificent paintings from 200 BC to 650 AD and Apsara paintings on walls.



Nashik Chaitya (Maharashtra)

Also known as 'Pandulen'. Features a two-storeyed mandapam, main entrance, and a gavaksha structure.



Ellora (Maharashtra)

34 rock-cut caves (1-12 Buddhist). Cave 10 is a prominent Chaitya griha, dedicated to Vishwakarm, the god of craftsmanship.



Pitras Khoda Chaitya (Maharashtra)

Located near Aurangabad. Impressive dimensions (90 ft long, 40 ft wide, 31 ft high) and adorned with artistic ornamentation.



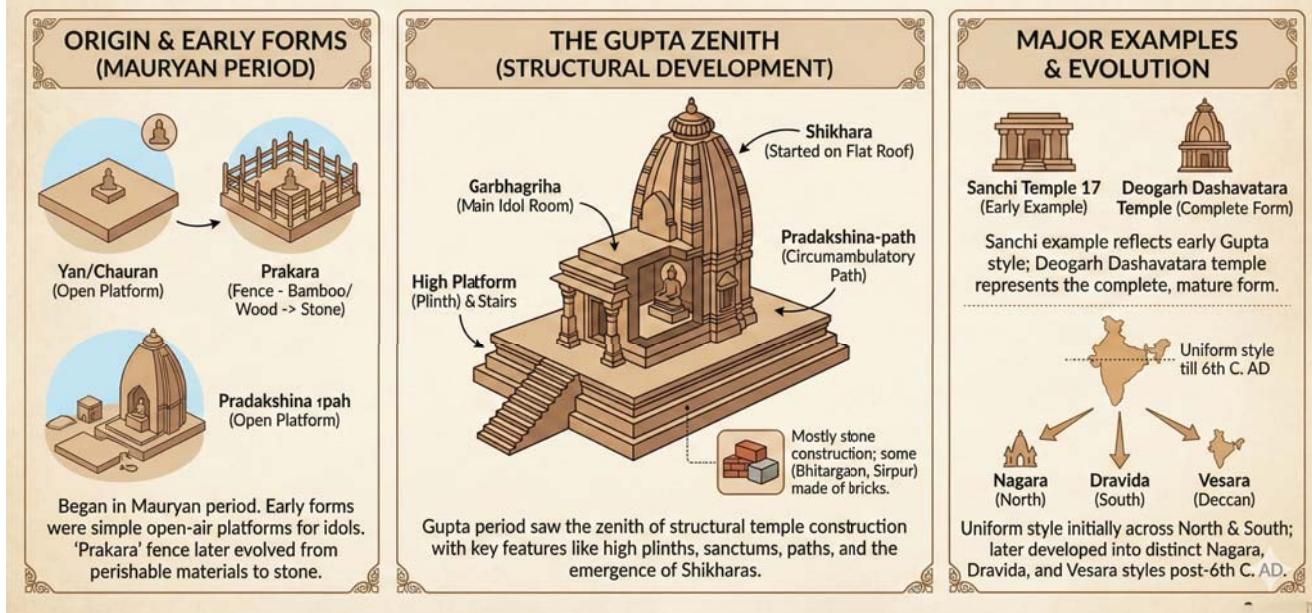
Ter Chaitya (Andhra Pradesh)

One of the oldest structural chaityas. Made of brick and plaster. Has a unique hand-shaped eastern entrance.

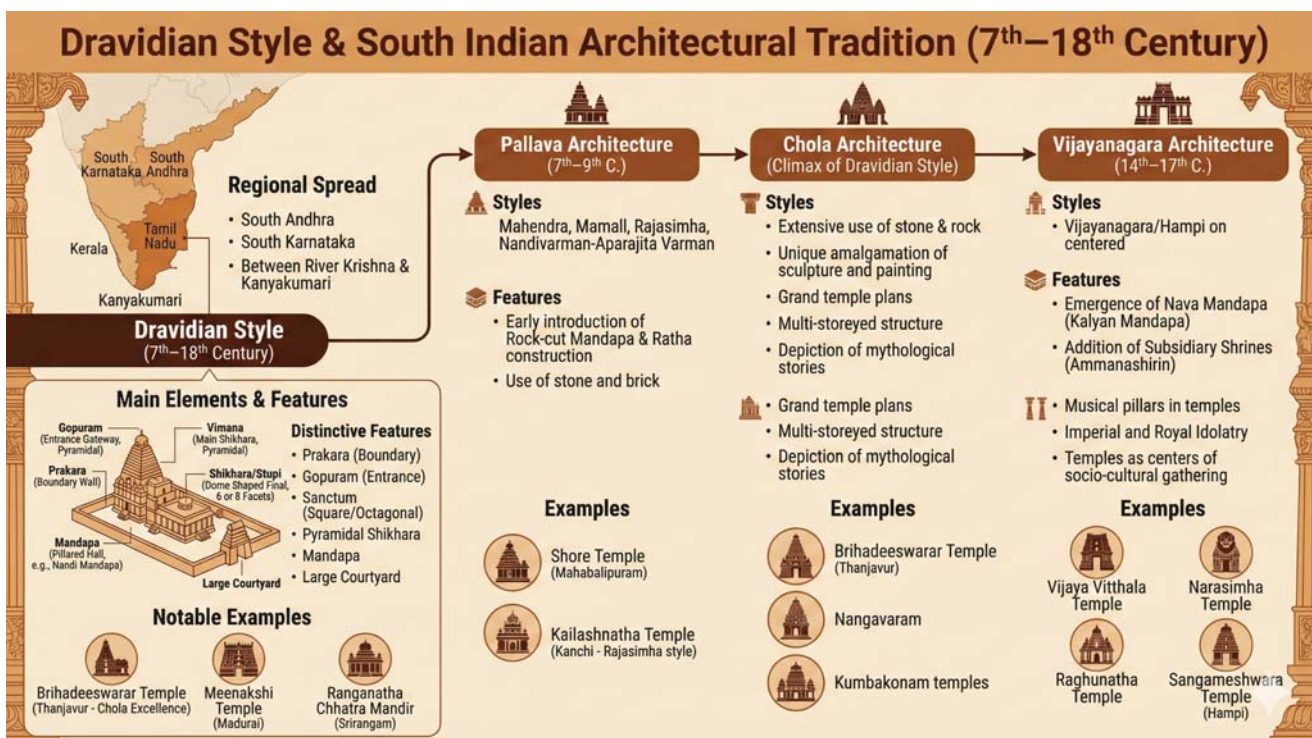
Note: The information is based on historical and archaeological data. The visual representations are illustrative.

TEMPLE ARCHITECTURE

TEMPLE ARCHITECTURE: TRADITION & DEVELOPMENT (MAURYAN TO GUPTA PERIOD)



DRAVIDIAN STYLE AND SOUTH INDIAN ARCHITECTURAL TRADITION



NAGARA STYLE

NAGARA STYLE TEMPLE & PALA PERIOD ARCHITECTURE: INDIAN HERITAGE IN FOCUS

NAGARA STYLE TEMPLE ARCHITECTURE

(7th - 13th Centuries, North India)



Period & Regional Extent:
7th-13th C., North India
(Himalayas to Vindhya region).

Developed under Pala, Som, Chandela, Pratihara, Chalukya, Solanki, etc.

STRUCTURE PARALLEL TO HUMAN BODY



Pada-Adhishtana/Courtyard
(Foot)

Vimana/Kamati Pradesh
(Body/Abdomen)

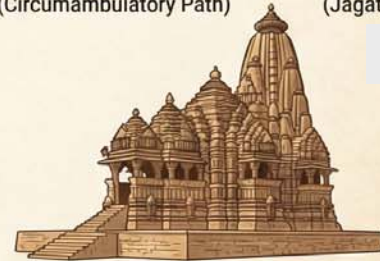
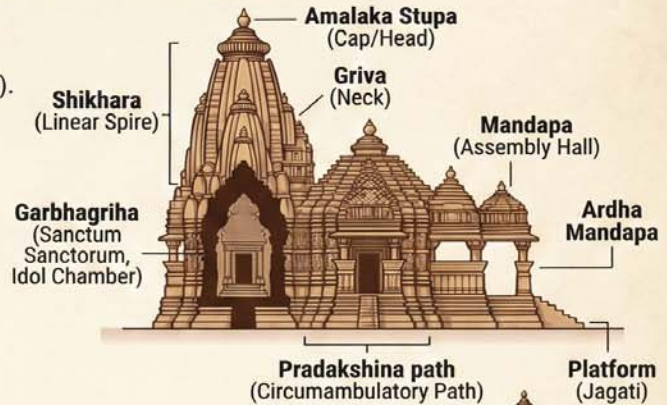
Griva/Amalaka Stupa
(Neck & Head)



Technical Identity: Combination of rising vimana floor & shikhara-like roof.

SUBSTYLES & EXAMPLES

- Odia (Odisha)
- Antarvedi (UP, Haryana)
- Khajuraho (MP)
- Chaulukya/Solanki (Gujarat)
- Kashmiri (Kashmir)



Example: Kandariya Mahadev Temple (MP) - Best of Khajuraho, distinctive shikhara & decorations.

PALA PERIOD ARCHITECTURE

(Bengal & Bihar, 8th-12th Century)



Time & Regional Contribution:
Pala dynasty rules built many chaitya-viharas & statues to propagate Buddhism.

MAJOR EXAMPLES



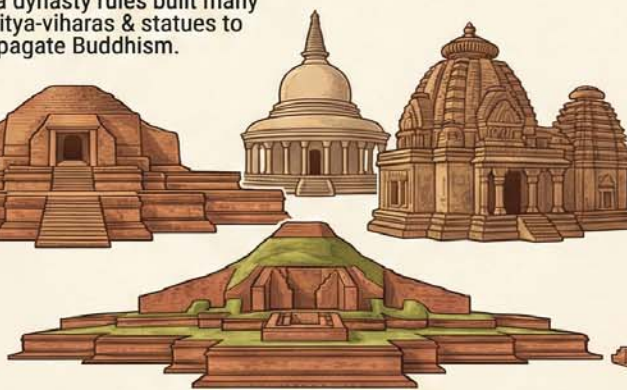
Vikramshila Vihar



Odantapuri Vihar



Jagaddal Vihar



SOMAPUR MAHA VIHARA
(Bangladesh)

Built by Dharmapala,
UNESCO World Heritage (1985).



NALANDA MAHA VIHARA

Developed by Pala rulers
after Gupta period.

The study of the proportional organization of human body parts in Nagara temple construction is helpful in understanding the development of Indian architecture and religious thinking.

BESAR STYLE AND RELATED ARCHITECTURAL TRADITIONS

VESAR & DECCAN ARCHITECTURAL TRADITIONS A FUSION OF NAGARA & DRAVIDIAN STYLES



VESAR STYLE (Chalukya Style)

- Mixture of Nagara (North) & Dravidian (South) styles.
- Developed in Deccan India (Maharashtra, Goa, Karnataka, Andhra).
- 8th-14th Century (Rashtrakuta, Kalyani, Devagiri, Warangal, Dwarasamudra).
- **Dominant features:** Circular or semicircular plan from base to peak.
- **Example:** Vaishnav Temple, Vrindavan & Hoysaleswara Temple, Halebid.



SECTION 1: CHALUKYA PERIOD ARCHITECTURE (Badami, Pattadakal, Aihole)



Early Chalukya architecture displayed Nagara & Dravidian style characteristics. 70+ temples in Aihole. **Badami Cave Temples:** Pillared verandahs, arched chambers, small sanctum. **Pattadakal:** UNESCO World Heritage Site (1987).

Aihole Temples (70+ total)



Meguti Jain Temple
Prominent Meguti Jain Temple



Ladh Khan's Sun Temple
Prominent Ladh Khan's Sun Temple

Pattadakal & Badami



Virupaksha Temple, Pattadakal
UNESCO listed: Virupaksha, Sangameshwara, Papanatha



Sangameshwara Temple, Pattadakal



Badami Cave Temples
Cave Temples showing pillared verandahs

SECTION 2: RASHTRAKUTA PERIOD ARCHITECTURE (Ellora & Elephanta)



Important centres in Aurangabad (Ellora) & Mumbai (Elephanta). Ellora has Hindu, Buddhist, & Jain caves together. Elephanta famous for Trimurti and huge caves.

Kailash Temple, Ellora (Cave 16)

Excellent example of Dravidian style.

Construction started from top, carved out of a single rock. World-famous sculpture & decoration.



Elephanta Caves



Trimurti (Sadashiva)

Famous Trimurti and huge caves near Mumbai.



SECTION 3: ARCHITECTURE OF HOYSALA RULERS (Karnataka)



Karnataka represents Dravidian art; Hoysala temples built on high solid platforms. Structures consist of four parts: Garbhagriha, Antarala, Pillared Hall, Main Mandapa. Features: Cornices, coffered ceilings, dome structures, mythology-inspired sculptures.

Major Examples



Chennakesava Temple, Belur



Hoysaleswara Temple, Halebid



Keshava Temple, Somnathpur

Structural Elements & Sculptures



Intricate Sculpture
Sculptures inspired from mythology



Ceiling & Dome
Coffered ceilings & Dome structures

Vesar and Deccan styles represent the rich, blended architectural heritage of India, influencing future temple designs across the subcontinent.

Indian Art & Culture

INDO-ISLAMIC ARCHITECTURE

Indo-Islamic Architecture

Blending Indian and Islamic styles during the Sultanate period.

 Forts  Mosques  Palaces  Minarets

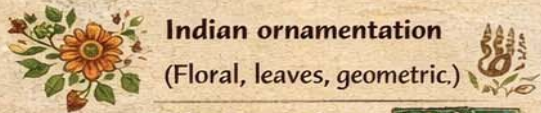
Technical & Decorative Features

Structural Innovations

- High-quality stone & lime mortar
- Built on stone & lime mortar



Coordination in Decoration



Indian ornamentation
(Floral, leaves, geometric.)

- Islamic simplicity



- Stone & Lime Mortar



Coordination in Decoration



- Floral, Geometric
- Arbesque style



Khilji Architecture (13th–14th Century)

- Alai Darwaza (Delhi, 1310–11 AD)

- Marble Lattice



- Other examples: Jamat Khana Mosque, Buildings built by Mubarak Shah Khilji

Sayyid & Lodi Architecture (Late 15th–16th Century)

- Sikandar Lodi's Tomb
Delhi, 1517 AD

- Octagonal tomb,
with high turrets



Special Materials

- Dotted Stones



Important Rulers & Arch. Examples

Early Sultanate Period

- Quwwat-ul-Islam Mosque
Delhi, 1192 AD

Built by Aibak
Ruins of 27 Hindu &
Jain temples



Tughlaq Architecture (14th Century)

- Tughlagabad Fort (Delhi)

Built by Ghiyasuddin Tughlaq

- Tughlaq Tomb

Red Sandstone tomb



Moth Ki Masjid (Delhi 1505 AD)

- Moth Ki Masjid
Delhi, 1505 AD

- Quadrilateral
Building,
five arches



MEDIEVAL PROVINCIAL STYLES OF ARCHITECTURE

MEDIEVAL PROVINCIAL & MUGHAL ARCHITECTURE: A SYNTHESIS OF STYLES

PROVINCIAL STYLES OF ARCHITECTURE (MEDIEVAL INDIA)



GUJARAT STYLE

Features

- Wood-like carvings, Stone lattice work.



Jama Masjid
(Ahmedabad - by Ahmad Shah I)



Jama Masjid
(Champaner - by Mahmud Begada)



Sidi Bashir Mosque
(Ahmedabad - Shaking Minarets)



Rani Roopmati Mosque
(Mirzapur)



Kankaria Lake
(Ahmedabad)



KASHMIR STYLE

Features

- Adoption of traditional Hindu stone & wood art by Muslim rulers.



Madani's Tomb
(Srinagar)



Madina Sahib Mosque
(Srinagar)



Jama Masjid
(Srinagar - by Sikandar Shah Miri, dev. by Zainul Abidin)



DECCAN - DAWAKANI (BIJAPUR) STYLE

Features

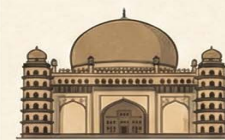
- Mixture: Dravidian, Chalukya, Indian, Turkish, Egyptian, Iranian
- Three arches, Bulbous domes, Roofs without visible support.
- Jama Masjid without courtyard.



Gulbarga Mosque



Bidar Mosque



Gol Gumbad
(Bijapur - Mohammed Adil Shah's Tomb)



Daulatabad Minaret



Mahmud Gawan Madrasa (Bidar)

HYDERABAD



Charminar
(Historical symbol)



Golconda Fort
(Military architecture, by Kakatiya kings, near Kolleru Lake)

MUGHAL ARCHITECTURE (CULMINATION OF INDO-ISLAMIC STYLE)

Features

- Last phase, fusion of Iranian, Turani, Trans-Oxiana, Sultanate & Indian elements.
- Wide use of Stone, Red Sandstone, Marble.
- Emphasis on Grandeur, Vastness, Decoration, Ornamentation, Delicacy.



Red Fort
(Delhi)



Taj Mahal
(Agra)



Humayun's Tomb
(Delhi)



Fatehpur Sikri

MUGHAL ARCHITECTURE

MUGHAL ARCHITECTURE: A CHRONOLOGICAL JOURNEY OF INDO-ISLAMIC SYNTHESIS (16th–18th Century)

GENERAL FEATURES & CONTEXT



Last phase of Indo-Islamic architecture.
Synthesis of Iranian, Turani, Trans-Oxiana, Sultanate & Indian elements.
Wide use of Stone, Red Sandstone, Marble.
Focus on Grandeur, Vastness, Decoration, Ornamentation, Delicacy.



BABUR PERIOD (c. 1526-1530): FOUNDATION & GARDENS



Attempt for harmony and geometric balance.
Focus on gardens & mosque construction.
Lacked artistic beauty, amazing vastness.



Nishat Bagh
(Kashmir)
Shalimar Bagh
(Lahore)



Kabuli Bagh
Mosque (Panipat)
Jami Masjid
(Sambhal)



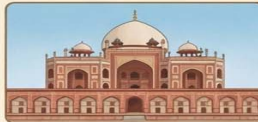
Babri Masjid
(Ayodhya)
Rambagh &
Jawaharbagh (Agra)



HUMAYUN PERIOD (c. 1530-1556): IRANIAN INFLUENCE



Preference to Iranian style.
Laid foundation of
Dinpanah (Delhi).

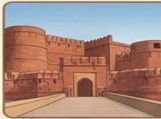


HUMAYUN'S TOMB (1564 AD)

Red sandstone, double dome with marble
ornamentation (precursor to Taj Mahal).
Architect: Persian sculptor Malik
Mirza Giyas Beg.

AKBAR PERIOD (c. 1556-1605): HINDU-MUSLIM SYNTHESIS

Extensive coordination of Hindu-Muslim styles.



AGRA FORT

1.5 miles diameter, Delhi
& Amar Singh Gates.
Includes Akbari &
Jahangiri Mahals.



FATEHPUR SIKRI FORT

7 miles long fort walls,
administrative capital.
'Romance cast in stone'.



JAHANGIR PERIOD (c. 1605-1627): 'REST PERIOD' & ORNAMENTATION

Preference given to gardens and painting in architecture. Tombs dominant.



ITMAD-UD-DAULAH'S TOMB (Agra, 1626 AD)

Link between Akbar & Shahjahan styles.
White marble.
First use of PIETRA DURA technique.

Other Examples:

Akbar's Tomb (Sikandra)
Abdurrahim Khankhana's Tomb
(Agra)
Anarkali's Tomb (Srinagar)
Jahangir's Tomb (Lahore)

SHAHJAHAN ERA (c. 1627-1658): GOLDEN AGE & MARBLE

Mughal architecture at its peak. Excessive use of marble. Perfect balance of structural elements.



TAJ MAHAL (Agra)

Symbol
of love,
world-famous
masterpiece.



RED FORT (Delhi)

Located in
Shahjahanabad.
Includes Rangmahal,
Diwan-e-Aam, Diwan-e-Khas.
Arches, domes, minarets present
in perfect balance.



SPECIAL FEATURE

**PIETRA DURA
TECHNIQUE**
Inlay work of jewels
on hard stones
(Roman/Florentine
influence, refined
adoption).



AURANGZEB PERIOD (c. 1658-1707): DECLINE & END

Declination in architecture due to political/economic pressure. Last stage of Mughal architecture.



Badshahi
Mosque
(Lahore)



Moti Masjid
(in Red Fort)



Tomb of
Rabia-ud-Daurani
(Aurangabad)



Later European influence increased.



MODERN ARCHITECTURE



MODERN INDIAN ARCHITECTURE: EUROPEAN INFLUENCES & HYBRID STYLES



TRADITIONAL INFLUENCES & CHANGES (Post-Mughal Era)



Fall of Mughal power led to European influence.

Knowledge & technical innovations of European architecture incorporated, developing hybrid styles.

PORTUGUESE ARCHITECTURE (16th Century)



Construction of first church:
St. Francis, Kochi (1503 AD).

Churches, cathedrals,
basilicas in Goa & Bombay.



Church of Bom Jesus
(Goa, 1605 AD)



Castella de Aguada
(Bombay, 1604 AD)

IBERIAN STYLE ELEMENTS SEEN



FRENCH ARCHITECTURE (17th-18th Century)



French influence in
**Puducherry, Karaikal,
Yanam, Mahe,
Chandranagar.**



Use of **Cartesian
grid plan** in town
planning.



**Basilica of the Sacred
Heart of Jesus
(Puducherry)** - Prime
example of Gothic influence.

Hints in banks, infrastructure & ports.

BRITISH ARCHITECTURE (18th-20th Century)

Gothic, Neo-Gothic, Imperial, Victorian, Neoclassical, Renaissance.



INDO-GOTHIC (VICTORIAN) STYLE

Mixture of Hindustani, Persian, Gothic.

Features: Large windows, thin walls, pointed arches.



Bombay Buildings: Town Hall, Secretariat, University, High Court.



Chhatrapati Shivaji Terminus
(Neo-Gothic, World Heritage List)



NEO-ROMANESQUE STYLE

Circular forms, oriental motifs, modern elements (e.g., inverted domes).

Confluence of modernity, utility, simplicity.

Examples: Spire of Supreme Court, Rashtrapati Bhavan.

STYLE COMPARISON: IBERIAN vs. GOTHIC



IBERIAN STYLE (Portuguese)

Key Features:

- Western style adopted by Portuguese.
- Bricks mainly used in building.
- Wood for roofs & stairs.
- Emphasis on traditional Iberian outline over structural diversity.



GOTHIC STYLE (British)

Key Features:

- British used red sandstone & rough limestone.
 - Pointed arches, high roofs, windows, intricate carvings.
- Indo-Gothic (Hybrid):** Included Indian motifs & traditional styles.
- 2018: Mumbai's 'Victorian Gothic and Art Deco Ensembles'** (World Heritage List) - Confluence of English Gothic & Indian elements.



INDIAN SCULPTURE

INDIAN SCULPTURE: A JOURNEY THROUGH MATERIALS & MEANING (INDUS CIVILIZATION)

Indian sculpture developed alongside architecture & painting, expressing emotions, religious concepts, and social life using clay, stone, and metal.

INDUS SCULPTURE: EARLY EVIDENCE



Starting from Upper Paleolithic, Mother Goddess statue from Lohandana of Belan Valley is evidence of ancient sculpture.

HARAPPAN CIVILIZATION SCULPTURES

CLAY SCULPTURES (Mrinmurti)



- Made of clay, called 'Mrinmurti'.
- Construction:** Mould and 'paste method' (joining body parts).
- Subjects:** Whistles, toys, animal-birds, male-female figures.
- Significance:** Female figurines (beautiful, ornamented) indicate religious importance of Mother-worship.

STONE SCULPTURES



- Obtained from Harappa & Mohenjodaro.
- Materials:** Carved from alabaster, limestone, sandstone, sandstone.
- Subjects:** Animal-birds, human figures; Sanyasi/yogi figures with description of mosaic, ribbon headband.

METAL SCULPTURES (Bronze & Copper)



- Cast using copper and bronze via 'liquid wax method'.
- Subjects:** Toys, animals, birds, female statues (relatively fewer male statues).
- Examples:** Bronze dancing statue of Mohenjodaro, copper human figure of Lothal, chariot-like cart, bull statue.

SIGNIFICANCE & LEGACY

- Indian sculpture developed across periods (Indus, Maurya, Post-Maurya, Gupta, Modern).
- Sculptures reflect artistic skill and the religious, social, and cultural environment.
- Widespread clay statues imply special importance in ancient society as symbols of Mother-worship and gods.

MAURYAN SCULPTURE

MAURYAN & POST-MAURYAN SCULPTURE
(GANDHARA STYLE)

MAURYAN SCULPTURE

FOUNDATIONS OF INDIAN STONE CARVING

SOURCES



Literary
(Apastamba,
Arthashastra, etc.)



Archaeological
(Pataliputra,
Taxila, Sarnath, etc.)

MAIN FEATURES



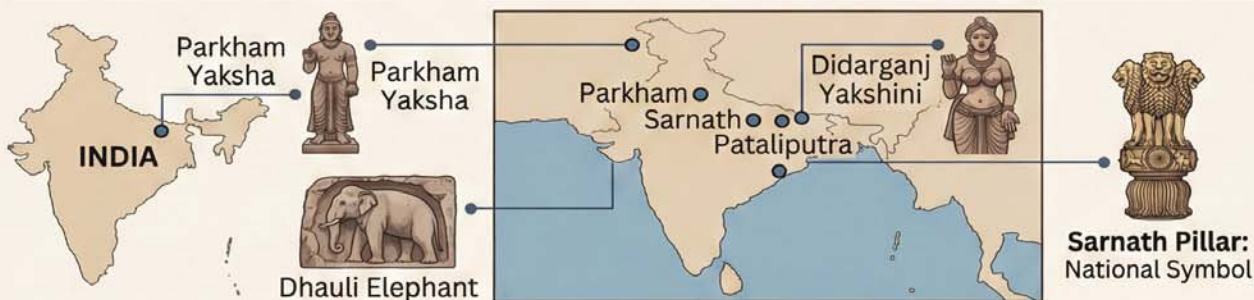
Shiny Polish (Op):
Mirror-like sheen on
monolithic stone.



Manufacturing:
"Chipkava method"
or casting.



Materials:
Mostly Stone & Clay; Metal
absent. Clay for toys/animals;
Stone for royal/monumental.



Significance: Proves Indian foreign relations; Some scholars suggest Iranian/Greek influence.

POST-MAURYAN PERIOD: GANDHARA STYLE

HELLENISTIC INFLUENCE ON BUDDHIST ART

ORIGIN & INFLUENCE



Emerged from Greek &
Hellenistic art influence.
Clay/lime early, stone later.

MAIN FEATURES



**Proportional
Composition:**
Beautiful body shape,
transparent clothes
effect.

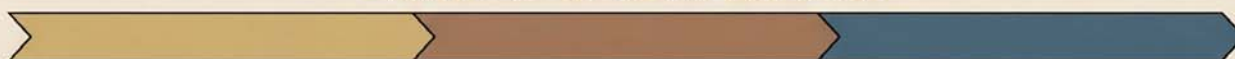


**Carving &
Ornamentation:**
Unique carving,
Bodhisattvas in royal
costumes/crowns.



Buddha Idols:
Sitting/standing
postures.
Imitation of Apollo.
Depictions of Maitreya,
Avalokiteshwara, etc.

CHRONOLOGY & DEVELOPMENT



Pahlava (25-60 AD) - Start

Kushan (2nd C.) - Peak

Sassanian (4th C.) - Decline

Cultural Importance: Role in Buddhist propagation. Shows synthesis of foreign elements in Indian art development.

MATHURA SCULPTURE

MATHURA SCULPTURE (1st - 4th Century AD): A Synthesis of Religions & Art

Developed in Post-Mauryan period. Presents sculptures related to Buddhism, Jainism, and Brahminism (Hinduism). Influence lasting from 1st to 4th Century AD.



MAIN CENTERS & MATERIAL



Main Centers: Mathura, Taxila, Ahicchatra, Shravasti, Varanasi, Kaushambi etc.

Material: Red or White Spotted Stone.
Brings special beauty and detailed carving.



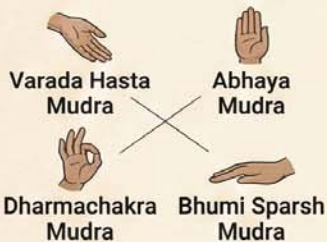
BUDDHIST SCULPTURES



Depicted in postures:
Asana (Sitting) & Sthanaka (Standing).

Usually shown simple: No clothes, hair, moustache, ornaments.

Halo (Ornamented image) behind the head.



JAIN SCULPTURES



Made on Square Stone Plaque (Aayag-Patta) depicting Tirthankaras.

Findings: Hundreds of Aayag-Patta from Kankali Tila.



Shrivatsa Symbol: Open chest, lotus flower inscribed in a triangle form.

HINDU SCULPTURES



Subjects found from excavations of Mathura:
Surya Statue, Chaturbhuj Vishnu Statue, Sankarshan Statue, Moralekh.



SOCIAL & ARTISTIC ASPECTS



PARKHAM YAKSHA

Honestly depicts expressions of **nudity, makeup, dance, music, and drinking**, reflecting social life.

Example: Huge **YAKSHA STATUE** found from **PARKHAM** site of Mathura is a specialty.



AMARAVATI SCULPTURE

AMARAVATI SCULPTURE: ART OF SOUTH INDIA (SATAVAHANA PERIOD)



LOCATION & ORIGIN

Emergence: Guntur (Andhra Pradesh), lower Krishna river region.
Time: 2nd half of 2nd Century AD.
Development: During Satavahana period, from combination of Gupta and Pallava art influence.

MAIN FEATURES



MATERIAL: White marble mainly used.



STUPA DECORATION: Outer structure decorated with marble painted plaques and railings.

ARTISTIC EXPRESSION

- Famous for magnificent **RELIEF MURALS**.
- Main Themes:** Depiction of events from Buddha's life and **JATAKA TALES**.



- EXPRESSION:** A confluence of Liveliness, Devotion, and Sex-based expression.

SPECIAL STYLISTIC FEATURES



BODY: Slender and lean male body.



ATTIRE: Uttariya and Kushan period turban. Elegance but minimal ornaments.



FACIAL FEATURES: Not covered with ornaments, stand out clearly.

RELIGIOUS CHANGE & CONTEXT

RELIGION-ORIENTED ART

Transition

HUMAN-ORIENTED ART

Reflects influence of Indian society becoming business-oriented.

IMPORTANT EXAMPLES



CALMING THE MAD ELEPHANT:
Scene of calming the mad elephant released by Devadatta.



WORSHIPPING BUDDHA'S FEET:
Depiction of four women worshipping Buddha's feet.



PRINCE RAHUL'S PRESENTATION:
Prince Rahul presenting himself before father Buddha (Symbol of family reunion).

Overall Theme: Along with devotion, functional expressions are also seen.

GUPTA PERIOD SCULPTURE

GUPTA PERIOD SCULPTURE: GOLDEN AGE OF INDIAN ART

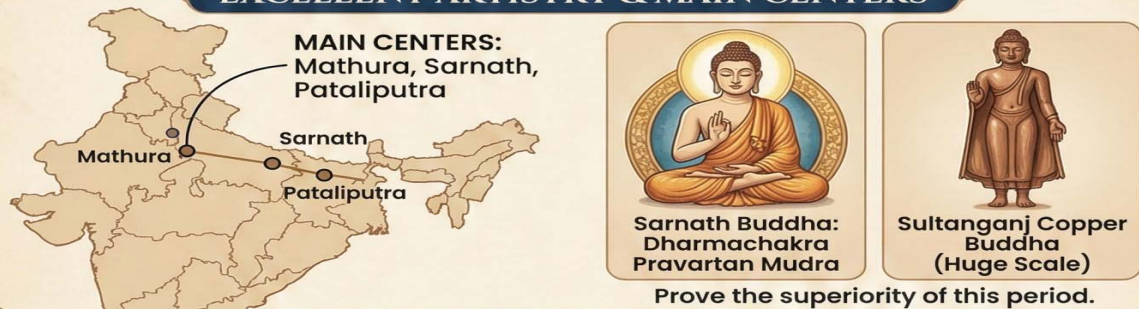
The confluence of early sculpture of Mathura and Amaravati, which transforms the sculpture of the Gupta period. Depicts both religious and non-religious subjects of Buddhist, Jain and Brahmanical (Hindu).

BUDDHIST, JAIN, BRAHMANICAL (HINDU)

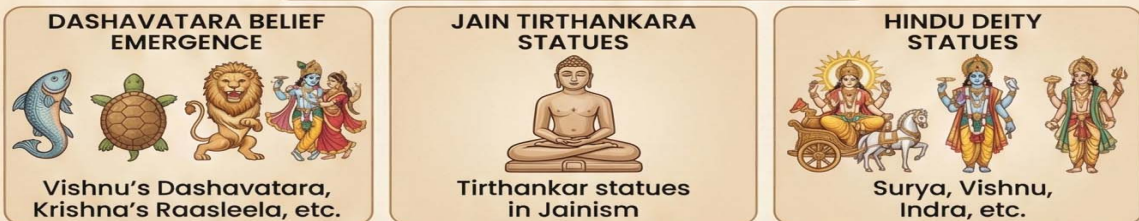
KEY FEATURES



EXCELLENT ARTISTRY & MAIN CENTERS



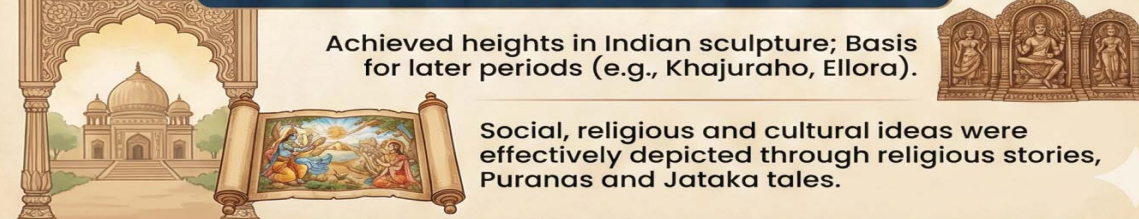
RELIGIOUS THEMES & BELIEFS



MAKING MATERIALS & TECHNIQUE



CULTURAL & HISTORICAL IMPORTANCE



CHOLA AND PALA PERIOD SCULPTURE

SCULPTURE IN INDIA: CHOLA, PALA, AND BEYOND

CHOLA PERIOD SCULPTURE (9th-13th Century)

Golden Age of South Indian Art & Dravidian Architecture



Main Features:

- Stone & Metal (Bronze) Statues for Temples
- Shaivite Tradition Dominant (Shiva, Parvati, Nataraja)
- Chola Bronze Excellence (Nataraja is Iconic)
- Liveliness, Subtlety, Beauty, Ornamentation
- Stone Statues in Temples, Bronze Statues Independent



Shiva and Parvati
Relief of Temples

Nataraja
Nataraja



Chola queen
gracees



Prominent Examples: Brihadeeswara Temple Sculptures, Nataraja Bronzes

PALA PERIOD SCULPTURE (8th-12th Century)

Buddhist Art Patronized by Pala Rulers in Bihar & Bengal



Main Features:

- Buddhist, Jain, Brahman Styles Similar (Differ in Weapons, Symbols)
- Slender Figures, More Ornaments, Traditional Decoration
- Influence of Sarnath Art (Light Body, Transparent Clothes)
- Tantra Influence (Buddhist Deities)
- Use of Black Basalt Stones (Polished for Metallic Shine)
- Inscriptions & Dates Strengthen Historical Evidence



Polished Basalt

Goddess Tara



Tantric Buddhist
Deities



Tantric Buddhist

Main Centers: Nalanda, Gaya, Kashipur, Kurkihar

SCULPTURE IN THE PRESENT

Modern Indian Sculpture & Global Recognition

Pioneers of Modern Indian Sculpture



Debiprasad
Rai
Chaudhary
(1899-1975)

Played important role in promoting modern sculpture, adding Indian touch to European style.



Global Recognition



Ram V. Sutar and
Anil R. Sutar
Given global
recognition to
sculpture.



Statue of Unity

Tallest statue in the world, a work by Ram V. Sutar.

Location:
Gujarat, India

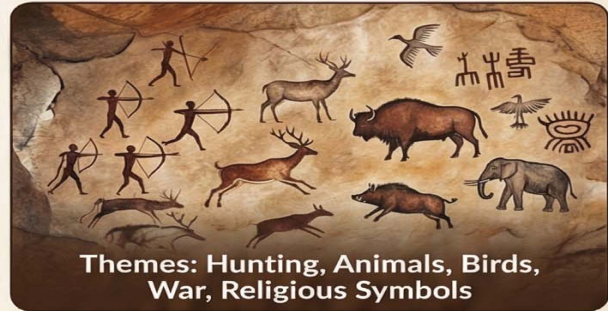
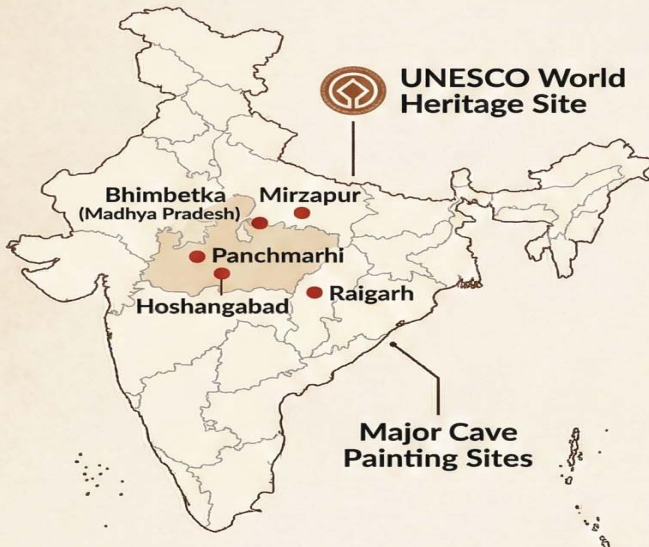


INDIAN PAINTING

INDIAN PAINTING: PREHISTORIC & INDUS VALLEY CIVILIZATION

INDIAN PREHISTORIC PAINTING

Remains found in caves; Cave paintings depict life, nature, and beliefs.



PAINTING OF INDUS VALLEY CIVILIZATION

Evidence found on earthen pots; Tradition waned after decline.



Main Features

- Evidence found on earthen pots.
- Paintings done on pots with red, grey, and black colours.
- Geometric shapes (circles, chaupar, intersecting circles) are seen.
- Plants, animals, and birds depicted: deer, bull, peacock, fish, etc.
- Human forms found in Harappa, but not Mohenjodaro.
- Dots, stars, wavy lines used for decoration.
- After the decline of civilization, the tradition of painting waned.



ANCIENT INDIAN CAVE PAINTINGS

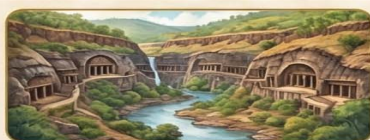
ANCIENT INDIAN CAVE & PALA STYLE PAINTINGS

Important Cultural Heritage Depicting Nature, Religion, Daily Life, Emotions, & Traditions

AJANTA CAVES (200 BCE–7th Century CE)



Aurangabad



Key Points:

- 📍 Located in Aurangabad, Maharashtra
- 🏰 Total 30 Caves, Horseshoe Shape
- 🏠 Chaityas (Prayer Halls) & Viharas (Monasteries)
- 🎨 Paintings: Fresco & Tempera Techniques



Buddha's Life Events

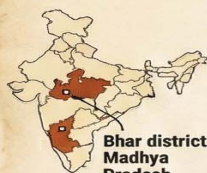


Jataka Tales



Society & Culture Scenes

BAGH CAVES (5th–6th Century CE)

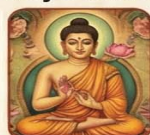


Bhar district,
Madhya Pradesh



- 📍 Located in Dhar, M.P.
- 🎨 Themes: Daily Life, Dance, Music, Horse Riding, Nature

Key Points:



Padmapani Buddha



Portrait of a Grieving Woman



Dance Procession in Rangmahal (Cave 4)

BADAMI CAVES (578–579 CE)



Bagalkot,
Karnataka



- 📍 Located in Bagalkot, Karnataka
- 🏰 Built by Chalukya King Mangalesh
- 🎨 Style Influenced by Ajanta & Bagh

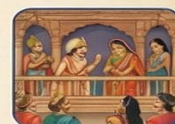
Key Points:



Court Scenes



Gandharvas & Celestial Figures



Kings, Queens, & Spectators

ELLORA CAVES (300–1000 CE)



Aurangabad,
Maharashtra



The monolithic Kailash temple

Key Points:

- 📍 Located in Aurangabad, Maharashtra
- 🏰 Caves: Hinduism, Buddhism, Jainism
- 🏠 Important Caves: Kailash Temple, Lankeshwar, Indrasabha, Ganesh Cave



Faces in Paintings Slightly Disproportionate



Cloud Patterns Shown Without Uniformity

PALA STYLE PAINTINGS (750–1175 CE)



Bengal, Bihar,
& Nepal



Palm manuscript Manuscript

Key Points:

- 📍 Developed in Bengal, Bihar, Nepal
- 📜 Drawn on Palm Leaves
- 🏠 Associated with Mahayana Buddhist Texts
- 🎨 Influenced by Ajanta Tradition



Colours Used: Red, Blue, Yellow, Black, White



Strong Influence of Tantric Buddhism

These paintings provide invaluable insights into the artistic, religious, and social history of ancient India, showcasing a continuous tradition of visual storytelling.

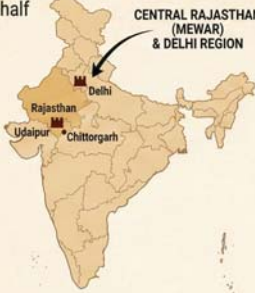
CHAURPANCHASIKA STYLE

CHAURPANCHASIKA MINIATURE PAINTING STYLE

ORIGIN & DEVELOPMENT

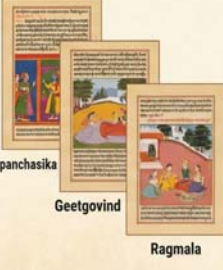
Developed in the first half of the 16th century in Central Rajasthan (Mewar) and areas around Delhi.

Named after the Sanskrit poem 'Chaurpanchasika' composed by poet Bilhana.



ARTISTS & ILLUSTRATED TEXTS

Mainly contributed by the artists of the 'Kulhakar group'. They illustrated significant texts like 'Chaurpanchasika', 'Geetgovind', 'Bhagvat Purana', and 'Ragmala'.



KEY CHARACTERISTICS OF CHAURPANCHASIKA STYLE



BRIGHT CONTRASTING COLOURS

Use of vivid, non-naturalistic colours with strong contrasts to create visual impact.



IMPRESSIVE & ANGULAR DRAWING

Characterized by bold, sharp lines, angular forms, and impressive, assertive drawing style.



USE OF TRANSPARENT FABRICS

Depiction of sheer, see-through textiles, particularly for women's clothing, revealing layers.



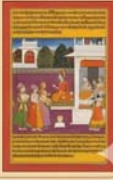
APPEARANCE OF CONICAL HATS (KULHA)

Distinctive use of the tall, conical cap called 'Kulha' for male figures, indicating the specific artists' group.



PURELY INDIGENOUS ORIGIN

Derived from the early tradition of art of Western India. It is a purely indigenous style with **NO** influence from Persian or Mughal painting traditions.



SIGNIFICANCE

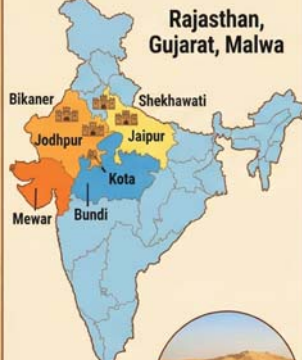
Represents a crucial transitional phase in Indian miniature painting, showcasing a vibrant local style before the dominance of the Mughal school.

RAJASTHANI PAINTING

RAJASTHANI PAINTING (MARU-GURJAR STYLE)

DEVELOPMENT & REGIONS (16TH-19TH CENTURY)

Rajasthan, Gujarat, Malwa



Developed as miniature painting style depicting religion, love, music, literature, and folk life.

MAIN FEATURES



USE OF BRIGHT COLOURS

Prominent use of vibrant colours like red, yellow, and blue for liveliness.



ANGULAR DRAWING

Unique angularity in figure drawing.



USE OF TRANSPARENT CLOTHES

Characters' clothes depicted as transparent, reflecting clothing tradition.



HUMANIZATION OF NATURE

Nature associated with human emotions, establishing harmony.



VARIETY OF SUBJECT MATTER

Depicts poems, Nayak-Nayika Bhed, Ragmala, Barhamasa, Krishna Leela, Ramayana, Mahabharata, Bhagwat Purana, Premakhyan.



COORDINATION OF MUSIC & LITERATURE

Music and literature presented together; ragas and raginis depicted with related poems/shlokas.



PORTRAIT OF FEMALE BEAUTY

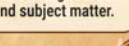
Subtle and emotional depiction of female beauty in Nayika Bhed and love subjects.



SWADESHI TRADITION

Completely indigenous, with no influence of Persian or Mughal styles.

VARIOUS SUB-STYLES

- MEWAR** 
- BUNDI** 
- KOTA** 
- KISHANGARH** 
- BIKANER** 
- JODHPUR** 
- JAIPUR** 
- SHEKHAWATI** 

Variations found according to local characteristics and subject matter.

Holds a special place in Indian art tradition for its originality, vivacity, and cultural expression.

22

ForumIAS

THE MAIN STYLES AND THEIR CHARACTERISTICS ARE AS FOLLOWS (RAJASTHANI PAINTING):

MAJOR STYLES OF RAJASTHANI PAINTING

Development Centers

Bikaner → **Kishangarh**

Marwar (Pali, Jodhpur, Nagaur) → **Amer-Jaipur**

Mewar (Udaipur, Nathdwara, Chavand) → **Bundi & Kota**

→ **Malwa** (Mandu, Bundelkhand)

MEWAR STYLE (Udaipur, Nathdwara, Chavand) Characteristics - Bright red, yellow, saffron colours - Long nose, oval face, fish-like eyes - Dwarf female figures Major Examples Ragamala series by Sahibdin (1628 AD), Ramayana Uttarakand (1651 AD)	KISHANGARH STYLE (Kishangarh) Characteristics - Patronage of Raja Sawant Singh (Nagradas) 'Bani-Thani' famous - Divine love of Radha-Krishna - Long faces, sharp noses, large almond eyes, slender neck & arms Major Painter Nihalchand
BUNDI STYLE (Bundi) Characteristics - Beautiful nature (trees, plants, water) - More green colour - Dominance of wall paintings (Chitrashala under Rao Umed Singh) Major Themes Ragamala, Nayika Bhed, Ritu Varna, Krishna Leela, hunting	BIKANER STYLE (Bikaner) Characteristics - Mixture of Mughal & Dakhni styles - Subtle and subdued colours Major Painters Ali Raza, Ruknuddin, Shahdin
KOTA STYLE (Kota) Characteristics - Prominent hunting scenes (tiger, bear) - Lifelike mountain forests - Women depicted hunting Major Examples Ragamala series, hunting scenes	MALWA STYLE (Malwa, Mandu, Bundelkhand) Characteristics - Bright and dark colours; predominance of blue - Contrasting combinations, refined drawing Major Examples Rasikpriya (1634 AD), Amarushtak (1652 AD), Ragamala by Madhudas (1680 AD)
AMER-JAIPUR STYLE (Amer, Jaipur) Characteristics - Mughal influence - Patronage of Sawai Jai Singh, Sawai Madho Singh - Bright saffron, red, green, yellow - Life-size depictions, garden, elephant fights, wall paintings Major Examples Bihari Satsai, Ragmala, Krishna-Rukmini series	MARWAR STYLE (Pali, Jodhpur, Nagaur) Characteristics - Primitive & vigorous folk style; free from Mughal influence - Bright colours; features of turban Important Example Ragamala series by Virji (1623 AD)

These varied styles enriched Indian miniature painting and expressed regional cultural characteristics.

MUGHAL PAINTING

EVOLUTION OF MUGHAL PAINTING: A SYNTHESIS OF INDIAN AND PERSIAN ART

Synthesis of Indian and Persian styles, evolving through emperor's reigns.

GENERAL CHARACTERISTICS



Themes: Court life, Emperors' interests, History, Religious stories, Nature, Music.



Technical Skill: Fine brushwork, delicate lines, meticulous ornamentation, subtle color combination.



Nature Depiction: Realistic, neutral, evening & night scenes.



Medium: Paper (mainly), Cloth, Murals, Ivory, Vase.



**AKBAR PERIOD
(1556-1605)**



Use of Colors: Bright reds, blues, yellows, greens, pinks, vermillion, gold.



Figures: One-sided face, fish-like eyes.



Collaborative Work: Three artists (drawing, colouring, details).



Subject Matter: 'Hamzanama' (Non-Indian), 'Ramayana', 'Mahabharata' (Indian epics), 'Akbarnama' (Historical texts).



CHRONOLOGICAL EVOLUTION



**JAHANGIR PERIOD
(1605-1627)**



Realism: Lifelike depiction of hand gestures & natural elements, reflection of reality.



Natural Studies: Fine, realistic depiction of animals, birds, flowers, plants.



Change in Subjects: Decrease in religious, predominance of court & individual portraits.



Miniature: Small paintings for turbans or neck wear.



**SHAHJAHAN PERIOD
(1628-1658)**



Display of Opulence: Mughal pomp, luxury, palaces, court life.



New Themes: Yavana beauties, Christianity, luxurious life.



Black Pen Painting (Siyah Qalam): Fine drawings with alum & glue, meticulous detail (even beard hair).



PAHARI PAINTING

PAHARI MINIATURE PAINTING: A HIMALAYAN ART TRADITION

PAHARI PAINTING: Important style developed in Himachal Pradesh, Punjab, and Jammu. Close to Rajasthani painting in concept; deeply influenced by local music, religious beliefs.
Main Themes: Krishna Leela and man-woman love.

BASHOLI STYLE (Early Center, Jammu & Kashmir)



Use of bright & dark colours: Red, yellow, blue prominent.



Facial features: Large eyes, prominent nose, lotus-shaped eyes.



Drawing: Strong, clear lines.



Themes & Patrons: Vaishnavism (Bhagavat Purana, Geetagovind, Rasamanjari). Raja Kripal Singh patronized Devidas (1694 AD, Rasamanjari); Manku (1730 AD, Geet Govind). Influenced other princely states.



Background: Flat, monochromatic, with red border.



Depiction of diamonds in jewellery: Using protruding feathers.

GULER STYLE (H.P., Early 18th Century)



Origin & Development: Developed in Guler. Transitioned from Basholi's masculinity to tenderness. Basis for Kangra style.



Main Artists: Pandit Siu and his sons Manak (Manku) and Nainsukh. Made the style refined and lively.



Features:

- Natural depiction (greenery, hills, reservoirs prominent).
- Emotional expression (calm faces of heroines, especially in separation).
- Soft line drawing & colour combination.



KANGRA STYLE (H.P., Late 18th Century)



Origin & Development: Evolved from Guler style. Reached golden age under King Sansar Chand (1775-1823).



Main Artists: Descendants of Nainsukh played an important role.



Characteristics:

- Depiction of natural beauty (lush green landscapes, groves, hills, rivers).
- Depiction of heroines (soft faces, nose in line with forehead, long slanting eyes, pointed chin).
- Shringar Rasa dominated themes (Radha-Krishna Leelas, Geetagovind, epics, etc.).



Pahari painting reflects the lyrical beauty and emotional depth of the Himalayan region, leaving an enduring legacy in Indian miniature art.

PAINTING IN THE MODERN PERIOD

INDIAN PAINTING IN THE MODERN PERIOD

Major Styles: Kalighat, Patna, Madhubani, Kalamkari

1. KALIGHAT PATTACHITRA

- **Origin:** Around Kalighat Kali Temple, Kolkata, 19th Century.
- **Content:** Religious stories, gods/goddesses, social issues, daily life scenes.
- **Style:** Simple drawing, bright colors, minimal background, clear figures.
- **Social Perspective:** Depicted social satires, commenting on contemporary society.



Kolkata
(Origin: 19th Century)



2: PATNA (COMPANY) STYLE

- **Origin:** Fusion of Mughal & European art, also known as Company Style.
- **Characteristics:** Attempt to bring reality through shadows, realistic nature with ornamentation.
- **Subjects:** Inspired by patrons, Indian folk life, religiosity.
- **Technique:** Adopted British watercolor method.



Patna
(Origin: Mughal-European Fusion)

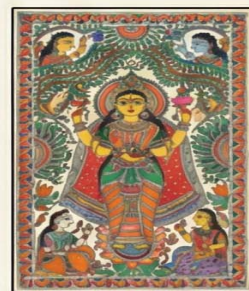


3: MADHUBANI (MITHILA) PAINTING

- **Origin:** Believed to be from Ramayana period (King Janaka's order).
- **Content:** Religious stories, gods/goddesses, nature (sun, moon, trees), wedding scenes.
- **Styles:** Five major styles - Bharni, Kachni, Tantric, Godna, Kohbar.
- **Colors:** Natural colors obtained from plants, flowers (deep red, green, blue, black, yellow, pink).
- **Technique:** Fingers, bamboo pens, matchsticks, gagdi. Empty spaces filled with flowers, geometric shapes.



Mithila, Bihar
(Origin: Ramayana Period)



4: KALAMKARI PAINTING

- **Origin:** 15th Century, Vijayanagara Empire patronage.
- **Forms:** Two main forms.
 1. **Srikalahasti:** Hand-painted with bamboo pens & natural colors. Depicts Ramayana & Mahabharata.
 2. **Masulipatnam:** Block-printed using wooden blocks. Developed for commerce, shows Iranian influence.
- **Colors:** Natural dyes on cotton cloth.



Andhra Pradesh
(Origin: 15th Century, Vijayanagara)



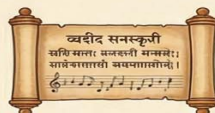
These styles represent the rich and diverse tradition of Indian painting in the modern period.

INDIAN MUSIC

INDIAN MUSIC:

A HISTORICAL & CULTURAL OVERVIEW

HISTORICAL PERSPECTIVE (Timeline)

VEDIC PERIOD (1500 BC - 500 BC)	ANCIENT PERIOD (500 BC - 1200 AD)	MEDIEVAL PERIOD (1200-1700 AD)	MODERN PERIOD (1700 AD - Present)
 Roots in Sama Veda (harmonies for mantras) Development of Gaana & Samagana Use of Udatta, Anudatta, & Svarita notes.	 Natya Shastra (2nd century BC): Concept of Saptaswara (Sa, Re, Ga, Ma, Pa, Dha, Ni), Ragas, Raginis, Laya-Taal. Dattilam (3rd century AD): First mention of ragas. Sangeet Ratnakara (13th century): Detailed Ragas, Talas, Instruments.	 Division into Hindustani & Carnatic. Amir Khusro: Persian/Turkish influence in Hindustani. Tansen: Popularized Dhrupad. Carnatic Trio: Tyagaraja, Muthuswami Dikshitar, Shyama Shastri enriched it.	 Patriotic music by Tagore, Bankim Chandra. Bhatkhande & Paluskar: Structured Classical music. Global influence: Film music & Pop culture.

TWO MAJOR STREAMS & KEY ELEMENTS

HINDUSTANI MUSIC	CARNATIC MUSIC
 Region: North India Influences: Persian, Islamic Styles: Dhrupad, Khayal, Thumri, Ghazal Key Figures: Tansen, Amir Khusro.	 Region: South India Influences: Indigenous Styles: Kriti, Varnam, Padam Key Figures: Purushottam Das, Tyagaraja, Dikshitar, Shastri.

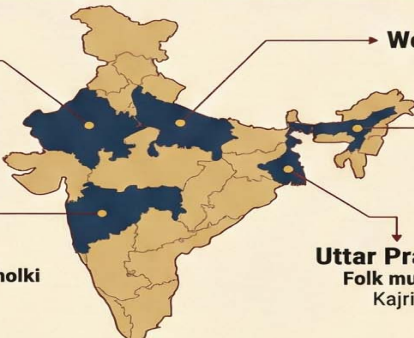
KEY ELEMENTS OF INDIAN MUSIC

 RAGA Structure of specific notes and tones.	 TALA Rhythmic system (e.g., Jhaptal, Ektal, Trital).	 SWARA Octave system (Mandra, Madhya, Taar).	 VOCAL STYLES Dhrupad, Khayal, Thumri, Ghazal, Bhajan.
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MUSICAL INSTRUMENTS

 STRING Sitar, Sarod, Santoor.	 WIND Flute, Shehnai.	 PERCUSSION (Membrane) Tabla, Mridanga.	 Solid) Manjira, Bell.
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FOLK MUSIC & CULTURAL DIVERSITY

 Rajasthan Desert & Folk singers Maand, Panchhi.	 West Bengal Baul.
 Maharashtra Lavani dancer & Dholki Lavani.	 Assam Bihu.
 Uttar Pradesh Folk musicians Kajri, Chaiti.	

Indian music is not just an art form but a complete lifestyle and spiritual expression. It is a symbol of India's cultural diversity and rich traditions.

INDIAN DANCE TRADITION

INDIAN DANCE TRADITION: CULTURAL & SPIRITUAL HERITAGE

Medium of art, devotion, spirituality, folk culture, and social expression.

HISTORICAL PERSPECTIVE OF INDIAN DANCE



Vedic Period
(c. 1500–500 BCE)
Mention of dance in "Natyashastra" by Bharatmuni.



Gupta Period
(4th–6th Century CE)
Development of Bharatanatyam, Odissi, etc., under the Devdasi tradition in temples.



Medieval Period
(c. 12th–17th Century)
Dances like Kathak, Manipuri developed under the influence of Bhakti movement.



Modern Period
(19th Century onwards)
Dance art was revived during the freedom struggle and got national recognition.

INDIAN CLASSICAL DANCE

Recognized by the Sangeet Natak Akademi, based on Natya Shastra.

DANCE STYLE	PLACE OF ORIGIN	MAIN FEATURES
 Bharatanatyam 	 Tamil Nadu 	Balance of origin, emotion, raga, rhythm in temples. 
 Kathak 	 North India 	Mughal influence, based on storytelling. 
 Kuchipudi 	 Andhra Pradesh	Dance-drama tradition, based on Natyashastra. 
 Odissi 	 Odisha 	Tribhangi Mudra, Temple Dance Style. 
 Manipuri 	 Manipur 	Bhakti Rasa Pradhan, associated with Krishna Bhakti. 
 Kathakali 	 Kerala 	Dramatic expressions, colorful costumes. 
 Sattriya 	 Assam 	Influenced by Vaishnav Bhakti movement. 

MAIN ELEMENTS OF DANCE



NRITYA
(GESTURES & POSTURES)
Expresses emotions through codified hand gestures and body movements.



NRITTA
(PURE TECHNICAL DANCE)
Focuses on rhythm, speed, and technical perfection without interpretative meaning.



NATYA
(DRAMATIC EXPRESSION)
Involves storytelling through acting, dialogue, and character depiction.

ABHINAYA

ANGIK
(Physical Movements)

VACHIK
(Vocal/Speech)

SATVIK
(Mental/Emotional State)

AAHARIYA
(Costumes & Makeup)

INDIAN FOLK DANCES

INDIAN FOLK DANCES: CELEBRATING REGIONAL CULTURE & TRADITION

Each state and community in India has its own special folk dance tradition, which reflects the local culture, society and traditions.

BHANGRA & GIDDA (PUNJAB)



Bhangra: A lively, energetic harvest dance performed by men to the beat of dhol.
Gidda: A graceful and rhythmic dance by women, characterized by singing, clapping, and bolis (folk couplets).

GARBA & DANDIYA (GUJARAT)



Garba: Performed around a lamp or goddess idol during Navratri, symbolizing the cycle of life.
Dandiya: A high-energy dance using wooden sticks to represent a mock fight between goddess Durga and Mahishasura.

GHOOMAR (RAJASTHAN)



A traditional dance performed by Bhil and Rajput women, characterized by twirling movements where their large, colorful skirts (ghagras) flare out beautifully.

LAVANI (MAHARASHTRA)



A popular folk dance and song form known for its powerful rhythm and erotic sentiment. It is performed by women to the beat of the dholki, often on social or political themes.

BIHU (ASSAM)



A joyous harvest dance associated with the Bihu festival. It involves energetic steps, rapid hand movements, and vibrant costumes, celebrating youth and fertility.

CHHAU (JHARKHAND, WEST BENGAL, ODISHA)



A semi-classical Indian dance with martial, tribal, and folk origins. Known for its vigorous movements, leaps, and use of masks to depict mythological stories.

YAKSHAGANA (KARNATAKA)



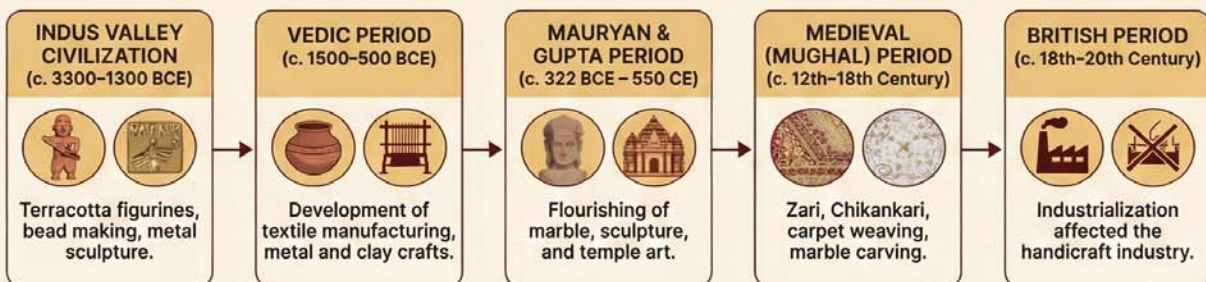
A traditional theatre form of Karnataka, combining dance, music, dialogue, costume, and makeup. It depicts stories from epics and puranas, characterized by high-energy performances.

HANDICRAFTS IN INDIA

HANDICRAFTS IN INDIA: CULTURAL HERITAGE & ECONOMIC PILLAR

India's handicraft tradition dates back to ancient times, reflecting the creativity and traditional techniques of Indian artisans. It is a major source of employment and contributes significantly to exports and the economy.

HISTORICAL PERSPECTIVE



MAJOR INDIAN HANDICRAFTS: TRADITIONAL TEXTILES & MAKING STYLES

India is famous for its rich textile tradition, developed through diverse weaving, embroidery, and dyeing techniques influenced by geography and history. Traditional textiles reflect the aesthetics, skill, and tradition of Indian artisans, forming a crucial part of cultural identity and economic growth.



INDIAN HANDICRAFTS: A RICH TAPESTRY OF TRADITIONAL ARTS & CRAFTS

India's handicraft traditions are a testament to the skill and creativity of its artisans, with techniques passed down through generations, reflecting diverse cultures and historical influences.

BLOCK PRINTING FABRICS

TIGER PRINT (Madhya Pradesh)



Wooden Block



Natural Color

Manufacturing Style: Printing with natural colors using wooden blocks.
Feature: Geometric and traditional designs with vegetable dyes.

BAGRU PRINT (Rajasthan)



Clay-based Wooden Block



Natural Color

Manufacturing Style: Use of clay-based colors and wooden blocks.
Characteristics: Predominance of red, black, white colors; floral and vine designs.

AJRAKH PRINT (Gujarat, Rajasthan)



Hand-printed



Natural Color

Manufacturing Style: Hand-printed wooden blocks, natural colors.
Characteristics: Predominant blue and red colors; developed by Muslim artisans.

KALAMKARI (Andhra Pradesh, Telangana)



Pen (Kalam)



Natural Color

Manufacturing Style: Hand-painted natural colors with a pen.
Characteristics: Paintings inspired by Hindu epics and nature.

EMBROIDERY TEXTILES

CHIKANKARI (Uttar Pradesh)



Needle



Fine Thread

Manufacturing Style: Fine hand embroidery on cotton, silk, or georgette.
Characteristics: Light, transparent, and elegant designs.

PHULKARI (Punjab)



Silk Thread



Thick Fabric

Manufacturing Style: Floral/geometric designs with silk threads on thick fabric.
Specialty: Popular in wedding and traditional wear.

KANTHA EMBROIDERY (West Bengal, Odisha)



Running Stitch



Recycled Fabric

Manufacturing Style: Fine hand stitching on old sarees or clothes.
Specialty: Pictures of rural life, animals, birds, gods with colored threads.

KUTCH EMBROIDERY (Gujarat)



Mirrors



Vibrant Thread

Manufacturing Style: Intricate embroidery using tiny mirrors and colored threads.
Specialty: Popular in Ghaghra-Choli and home decor.

METAL HANDICRAFTS



DHOKRA ART (Chhattisgarh, Odisha)



Lost Wax Casting



Metal

Metal sculptures made using lost wax casting technique.



BIDRI WORK (Karnataka)



Black Metal



Silver Carving

Black colored metal art with silver carvings.



THANJAVUR METAL SCULPTURE (Tamil Nadu)



Bronze



Sculpture

Beautiful sculptures made of bronze metal.

CLAY AND CERAMIC ART



KHURJA POTTERY (Uttar Pradesh)



Glazed Ceramic



Pottery

Glazed ceramic pottery.



BLUE POTTERY (Rajasthan)



Blue Color



Persian Style

Blue colored pottery influenced by Persian style.



TERRACOTTA SCULPTURES (West Bengal)



Terracotta



Sculpture

Famous sculptures of Bankura and Vishnupur.

WOOD, STONE, GLASS & JEWELLERY HANDICRAFTS

WOOD HANDICRAFTS



Saharanpur Wood Carving
(Uttar Pradesh)
Intricate carvings for furniture/decoration.



Kashmiri Wood Carving
(Kashmir)
Fine carvings on walnut wood.

STONE AND MARBLE HANDICRAFTS



Makrana Marble
(Rajasthan)
High quality marble from which Taj Mahal was made.



Stone Carving
(Odisha)
Fine stone carvings like the Konark Temple.

GLASS & JEWELLERY HANDICRAFTS (Firozabad & Rajasthan)



Firozabad Glass Art
(Uttar Pradesh)
Glass bangles and decorative items.



Rajasthan Kundan Jadau
(Rajasthan)
Jewellery made of precious gems and gold.

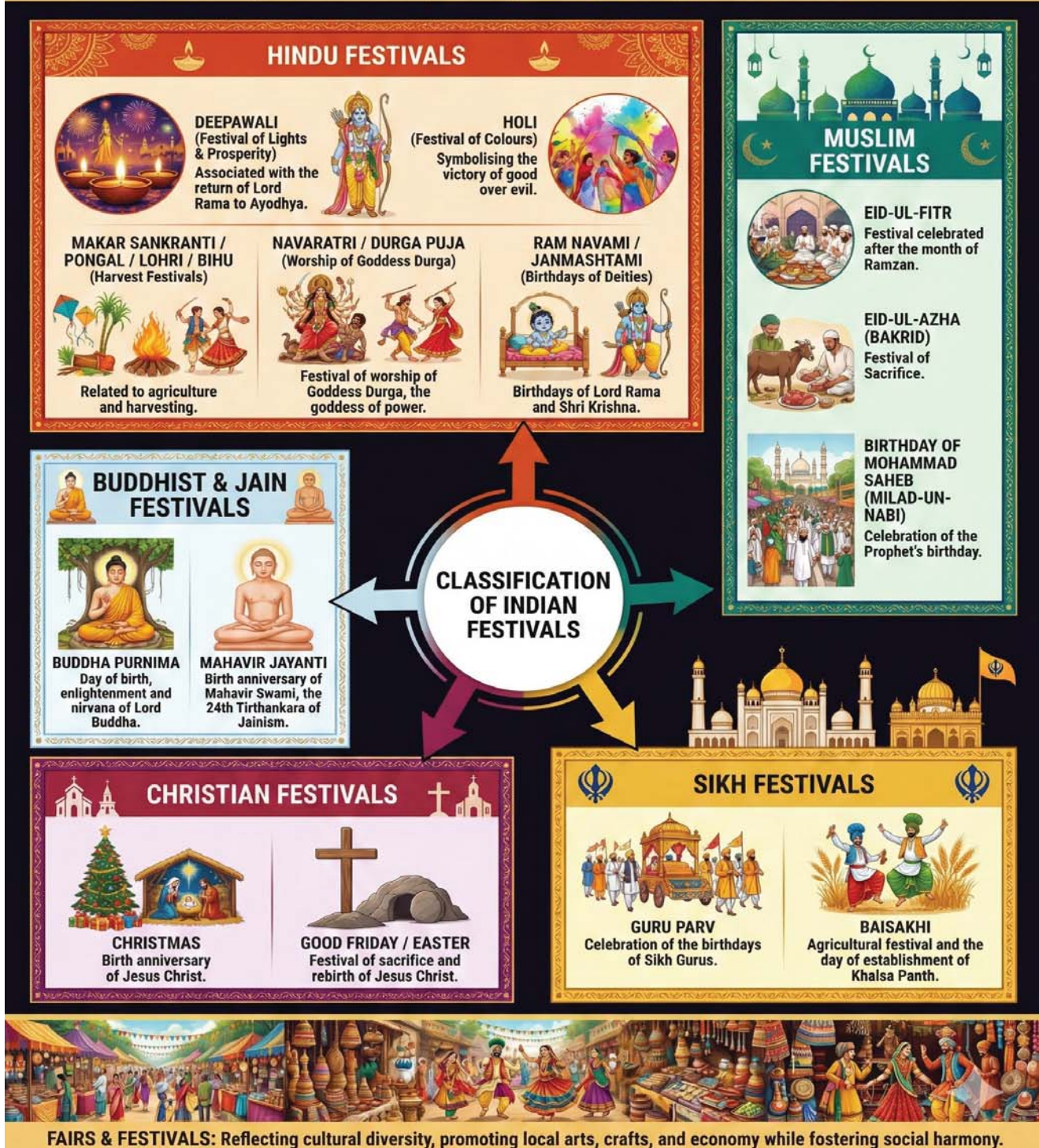


HYDERABAD PEARL WORK
(Telangana)
High quality pearl jewellery.

FESTIVALS & FAIRS IN INDIA

FESTIVALS & FAIRS IN INDIA: CULTURAL HARMONY & ECONOMIC SIGNIFICANCE

India's diverse culture, religion, and traditions celebrated through events reflecting social, religious, historical, and economic importance, promoting harmony and local economy.



REGIONAL FESTIVALS

REGIONAL FESTIVALS & FAIRS IN INDIA: CULTURAL & ECONOMIC IMPACT

REGIONAL FESTIVALS



ONAM (Kerala)
Festival celebrated in the memory of King Mahabali.



GANESH CHATURTHI
(Maharashtra, Karnataka, Goa)
Worship of Lord Ganesha.

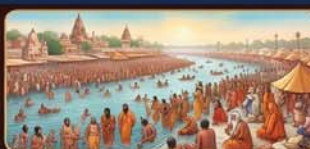


RATH YATRA
(Odisha, Puri)
Procession of Lord Jagannath.



LOSAR
(Ladakh, Arunachal Pradesh, Sikkim)
Tibetan New Year.

CLASSIFICATION OF INDIAN FAIRS



KUMBH MELA
(Haridwar, Prayagraj, Ujjain, Nashik)
World's largest religious event, once every 12 years. Devotees take bath in the confluence of Ganga, Yamuna and Saraswati.



GANGASAGAR MELA
(West Bengal)
Held on Gangasagar Island on Makar Sankranti.



SONEPUR MELA
(Bihar)
Asia's largest cattle fair, religious and commercial importance.



SHABARI MELA
(Chhattisgarh)
Major religious event of tribal society.

CATTLE AND AGRICULTURAL FAIRS



PUSHKAR FAIR
(Rajasthan)
World famous camel and cattle fair. Cultural performances, folk dances, and tourist attraction.



NAGAUARI ANIMAL FAIR
(Rajasthan)
One of the largest cattle fairs in the country.

CULTURAL AND HISTORICAL FAIRS



TAJ MAHOTSAV
(Agra, Uttar Pradesh)
Display of Mughal-era art, culture and handicrafts.



HORNBILL FESTIVAL
(Nagaland)
Festival of tribal culture, music, dance, and sports of north-east India.



GOA CARNIVAL
(Goa)
A confluence of Portuguese heritage and music, dance, costumes.



KHAJURAHO DANCE FESTIVAL
(Madhya Pradesh)
Festival promoting classical dance tradition.

SOCIO-ECONOMIC IMPACT OF INDIAN FESTIVALS & FAIRS

SOCIAL IMPACT



Cultural integration – Connects different religions, communities and regions.



Social harmony – Promotes brotherhood and harmony.



Preservation of traditions – Medium to preserve folk art, dance, music and crafts.

ECONOMIC IMPACT



Promotion of tourism – Important source of international and domestic tourism.



Promotion of local business and handicrafts – Opportunities for artisans and craftsmen.



Employment generation – Hotels, transport, artisans and local traders get employment.

Indian festivals and fairs are not limited to religious events only, but they are also important from cultural, economic and social point of view. These events promote local industry, tourism and craftsmanship. With conservation and systematic management, Indian fairs and festivals can create international identity. Conservation of these festivals is necessary to keep the culture and heritage of India alive.

LITERARY ARTS IN INDIA

LITERARY ARTS IN INDIA:

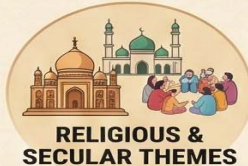
A Comprehensive Compilation

A journey through ancient texts, epics, folklore, and modern literature, depicting religion, philosophy, history, society, and culture across various languages, scripts, and styles.

I. CHARACTERISTICS OF INDIAN LITERATURE



- Sanskrit, Pali, Persian, Hindi, Tamil, Bengali, etc.



- Based on religion, philosophy, society, and nationalism.

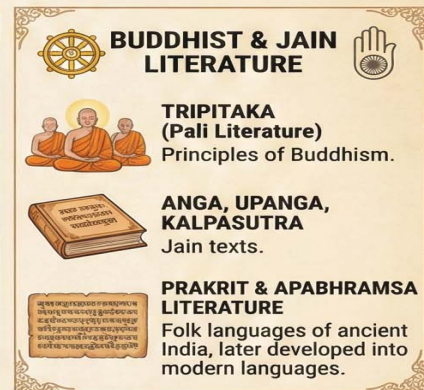
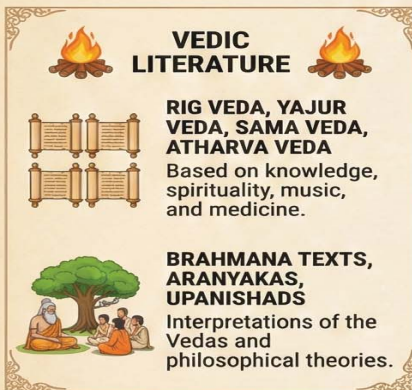


- Rich literature in various genres.

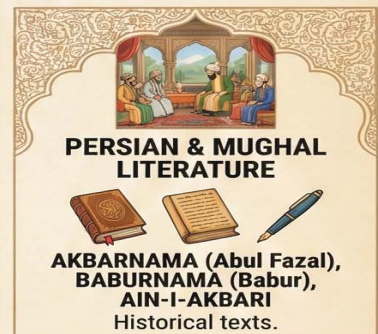
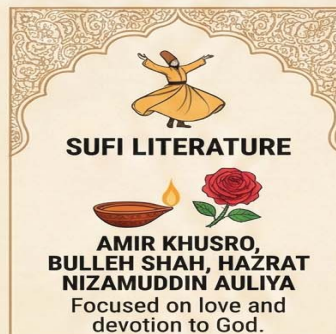
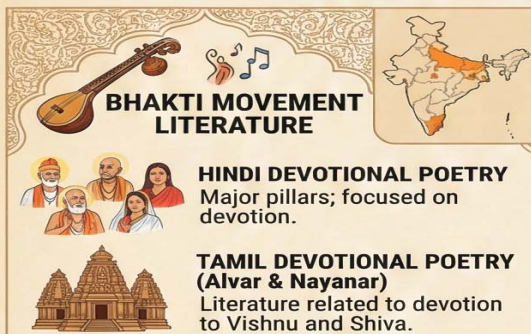


- Inspired by Bhakti movement, Renaissance, and freedom struggle.

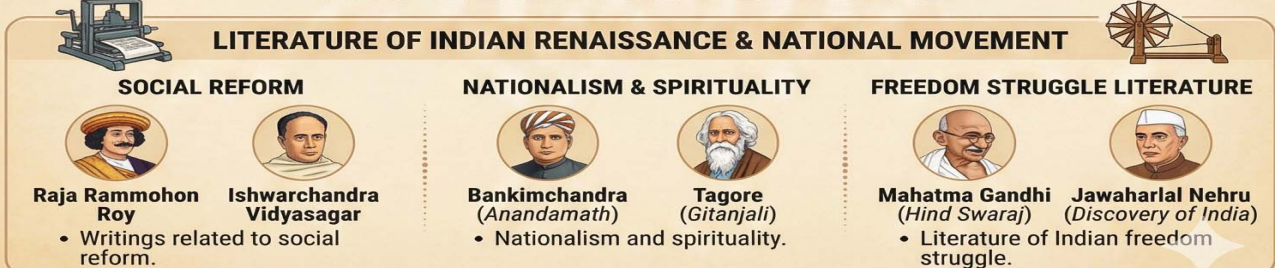
II. ANCIENT INDIAN LITERATURE



III. MEDIEVAL INDIAN LITERATURE



IV. MODERN INDIAN LITERATURE



★ Rich Legacy of Words and Wisdom.

CLASSICAL LANGUAGES OF INDIA

CLASSICAL LANGUAGES OF INDIA

India's classical languages are the ancient carriers of its diverse culture, rich literature, and history, recognized by the Government of India for their unique contribution.

CRITERIA FOR CLASSICAL LANGUAGE STATUS



ANTIQUITY

Origin of the language should be at least 1500-2000 years old.



INDEPENDENT TRADITION

Extraordinary literary tradition, not borrowed from other languages.



RICH HERITAGE

Possesses important ancient literary works.



BEYOND COMMON USAGE

Special literary and cultural importance, not just a common spoken language.

CLASSICAL LANGUAGES OF INDIA

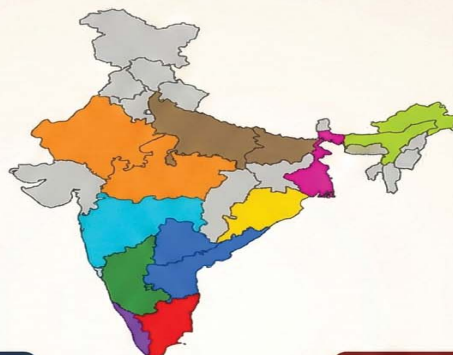
Tamil - 2004
South

Sanskrit - 2005
All-India influence/North

Telugu - 2008
South-East

Kannada - 2008
South-West

Malayalam - 2013
South-West coast



Odia - 2014
East

Marathi - 2024
West

Bengali - 2024
East

Assamese - 2024
North-East

Prakrit - 2024
Central/North

Pali - 2024
North/East



TAMIL (Declared 2004)

- Oldest living language (>2000 years)
- Sangam Literature (Tolkāppiyam, Ettutogai, Pattuppattu)
- Main language of Tamil people (India, Sri Lanka)
- Sangam period (3rd BC - 3rd AD)
- Script: Tamil Brahmi, Vatteluttu, Modern Tamil.



SANSKRIT (Declared 2005)

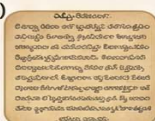


- Oldest Indian language ("Sanskritmata")
- Language of Rigveda, Mahabharata, Ramayana, Upanishads, Shastras, Puranas
- Used in philosophy, science, mathematics, Ayurveda
- Profound influence on modern languages
- Script: Devanagari, Brahmi, Grantha, etc.



TELUGU (Declared 2008)

- Major South Indian language (>1000 years roots)
- Significant works by Nannaya, Tikkanna, Errapragada
- Influenced by Sanskrit, independent tradition
- Famous texts: Andhra Mahabharatam, Peddana's Manucharitram
- Script: Telugu script.



KANNADA (Declared 2008)



- History >2000 years old
- Oldest literature (Kavirajamarga, Vikramarjuna Vijay)
- Influenced by Sanskrit, developed independently
- Famous Vachan literature (Basaveshwar, Akka Mahadevi, Allama Prabhu)
- Script: Kannada script.



MALAYALAM (Declared 2013)

- Born under Tamil & Sanskrit influence
- Ancient texts: Champu poetry, Manipravala style, Tuluva literature
- Developed separately from Tamil in 12th century
- Modern contributions: Vaikam Muhammad Basheer, S.K. Pottekkat
- Script: Malayalam script.



ODIA (Declared 2014)



- Developed independently from 10th century
- Literary contributions: Sarala Das, Upendra Bhanj, Gangadhar Meher
- Influence of Sanskrit & Prakrit
- Great texts: Odia Mahabharata, Bansatraya Ramayana
- Script: Odia script.



IMPORTANCE OF CLASSICAL LANGUAGES



Preserve the cultural and historical heritage of India.



Religious, philosophical, and literary texts composed in them.



Useful for mathematics, astronomy, Ayurveda, and medical science (e.g., Sanskrit, Tamil, Kannada).



Help in understanding the linguistic evolution of India.

RELIGION AND PHILOSOPHY IN INDIA

RELIGION AND PHILOSOPHY
IN INDIALand of Diverse Traditions: Influencing Society, Culture,
Art, and Politics since Ancient TimesRELIGIONS OF INDIAN ORIGIN
(INDIC RELIGIONS)

HINDUISM



- **Oldest religion** (Vedic)
- **Texts:** Vedas, Upanishads, Puranas, Mahabharata, Ramayana
- **Concepts:** Karma, Dharma, Reincarnation, Moksha, Yoga
- **Sects:** Vaishnava, Shaiva, Shakta, Smarta



BUDDHISM (6th Century BC)



- **Founder:** Gautam Buddha
- **Core:** Four Noble Truths, Eightfold Path, Panchasheel
- **Branches:** Mahayana, Hinayana
- **Art Influence:** Gandhara, Mathura, Amravati School of Art



JAINISM (6th Century BC)



- **Founder:** Mahavira Swami (24th Tirthankara)
- **Panchamahavratas:** Ahimsa (Non-violence), Satya (Truth), Asteya (Non-stealing), Brahmacharya (Chastity), Aparigraha (Non-possession)
- **Sects:** Shwetambara, Digambara
- **Influence:** Khajuraho, Dilwara Temple, Gomateshwara Statue



SIKHISM (15th Century)



- **Founder:** Guru Nanak
- **Holy Book:** Guru Granth Sahib
- **Practice:** Panch Kakar (Kesh, Kangha, Kara, Kachhera, Kirpan), Seva, Kirtan
- **Major Places:** Golden Temple, Hemkund Sahib



NON-INDIC RELIGIONS



ISLAM

(Arrived in 7th Century)



- **Sects:** Sunni, Shia
- **Texts:** Quran, Hadith, Sharia
- **Art Influence:** Mughal Architecture (Taj Mahal, Qutub Minar)



CHRISTIANITY

(Arrived in 1st Century)



- **Founder:** Jesus Christ
- **Text:** Bible
- **Tradition:** Church Tradition
- **Major Churches:** St. Francis Church, Velankanni Church



JUDAISM & ZOROASTRIANISM



- **Jewish Community** (Kerala, Mumbai)
- **Zoroastrian Community** (Parsis)
- **Zoroastrian Place:** Atash Behram (Fire Temple)

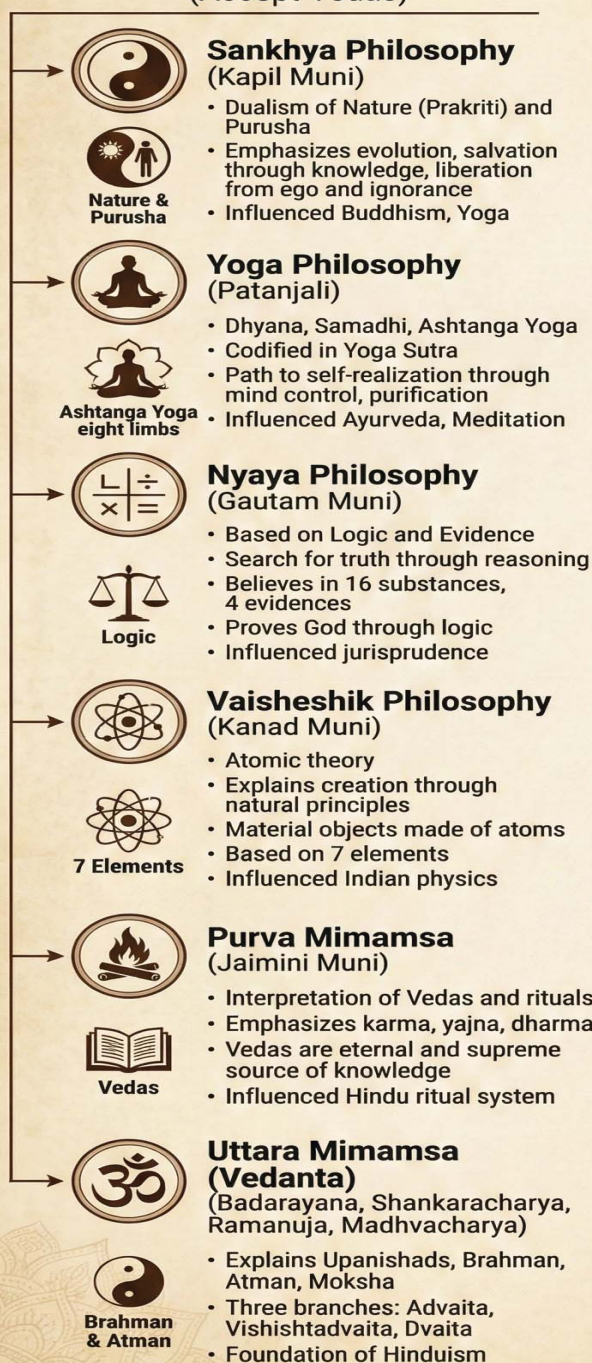
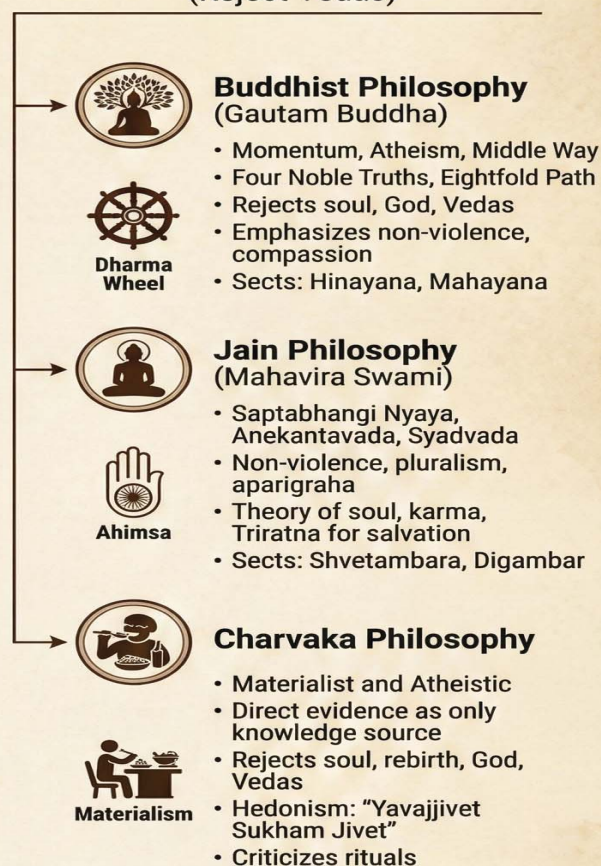


BROADER INFLUENCE

- Reflects Spirituality & Morality
- Deeply Influences Indian Society, Culture, Art, Music, Literature, and Politics
- Fosters Pluralism and Philosophical Depth



MAJOR BRANCHES OF INDIAN PHILOSOPHY

MAJOR BRANCHES OF INDIAN PHILOSOPHY:
A COMPREHENSIVE OVERVIEWTHEISTIC (ASTIKA)
PHILOSOPHIES
(Accept Vedas)ATHEISTIC (NASTIKA)
PHILOSOPHIES
(Reject Vedas)

'These diverse philosophical traditions reflect the depth and breadth of Indian intellectual history, influencing culture, spirituality, and thought for millennia.'