

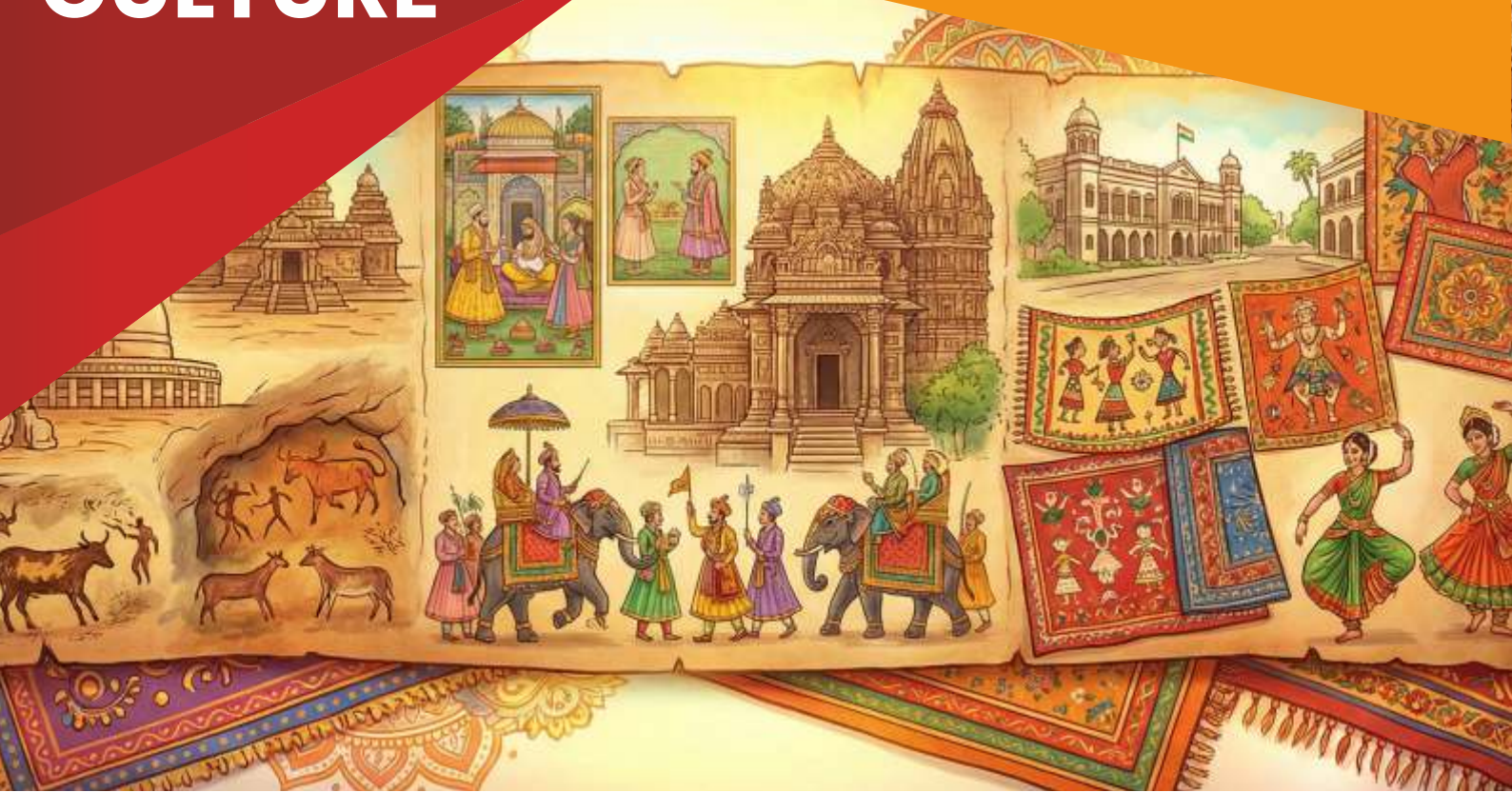
**UP-PSC 2025**

**MAINS – SIR**

**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. 



##### 1. MATERIAL CULTURE

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



#### CLASSIFICATION OF CULTURE




##### 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.

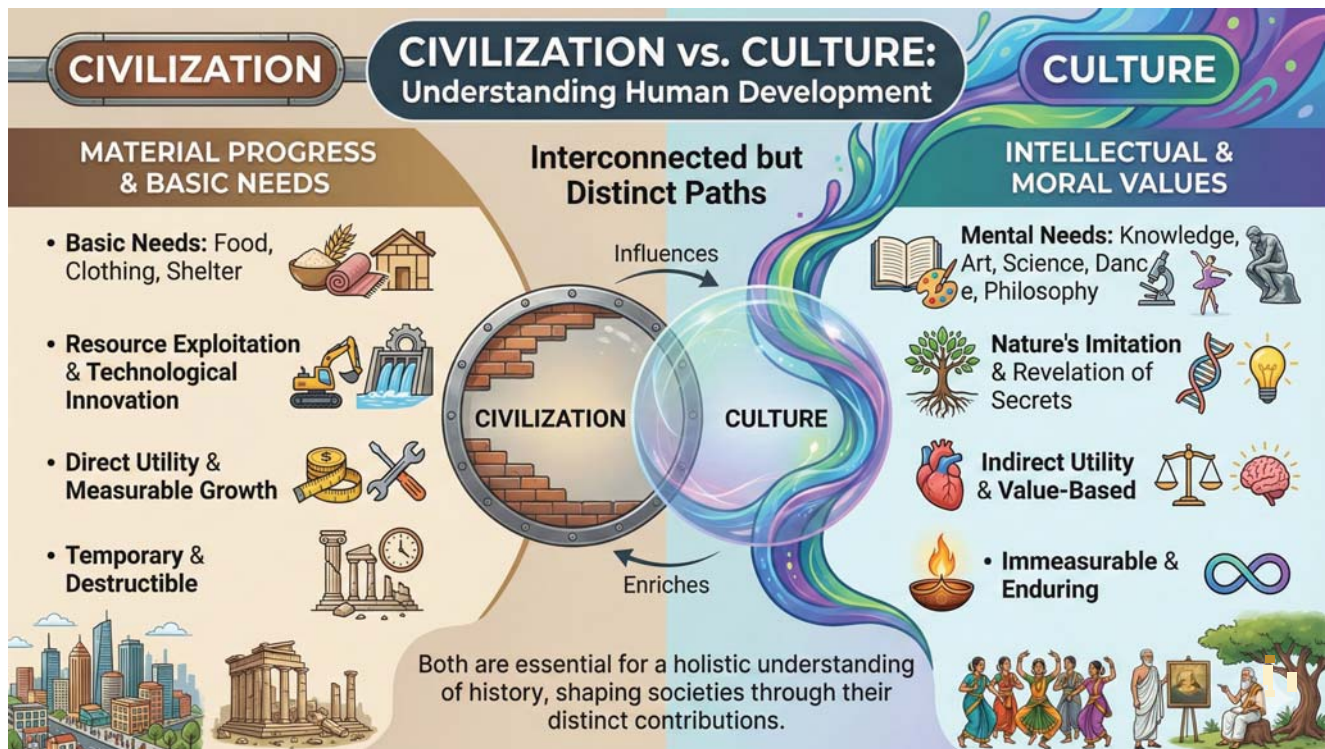
 National Identity.

 Social Harmony.

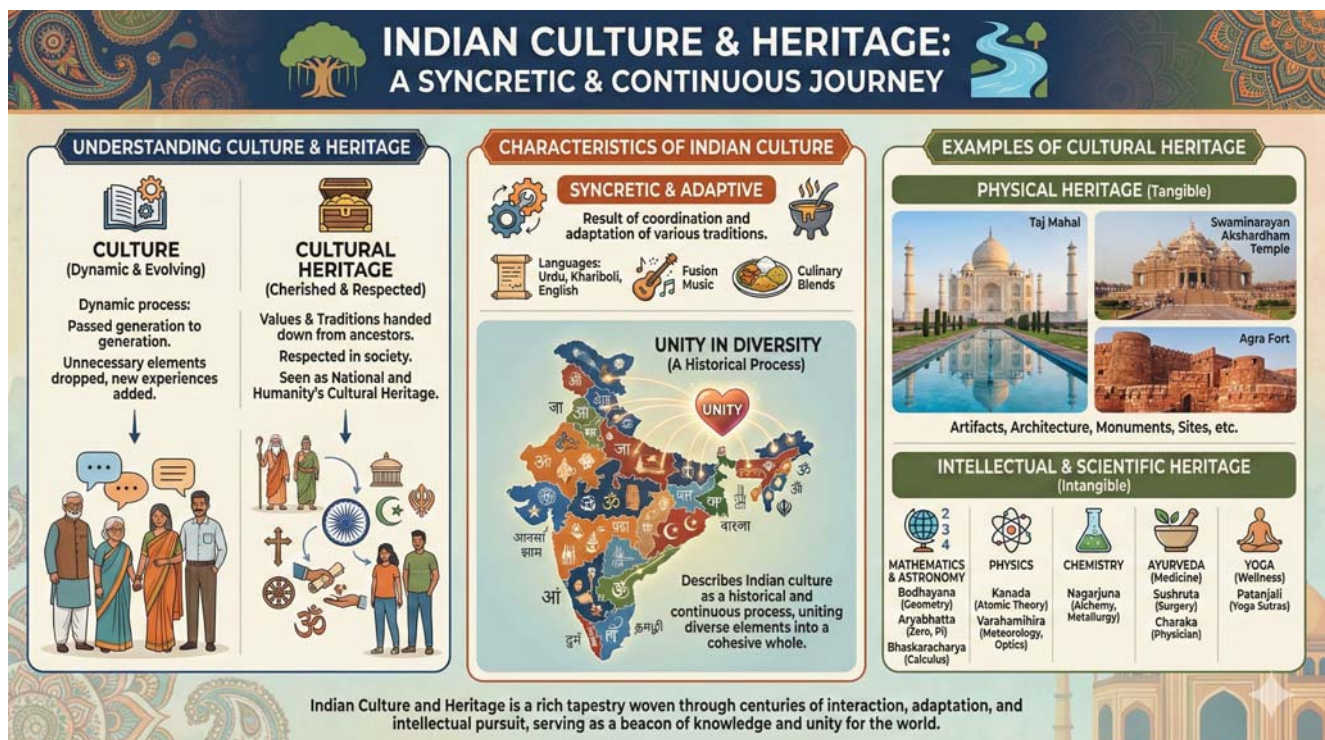
 Preservation of Cultural Heritage.



## CIVILIZATION AND CULTURE

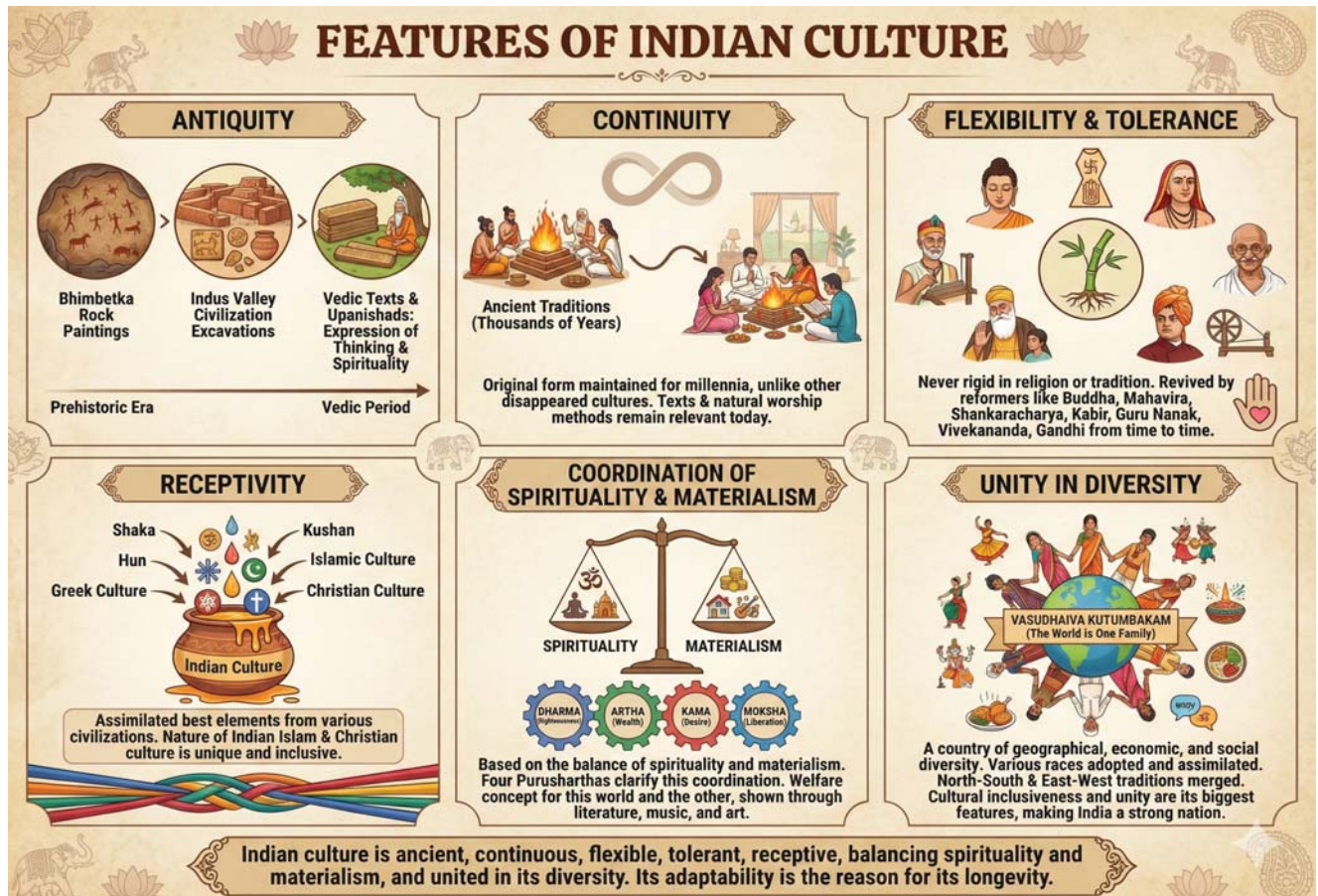


## CULTURE AND HERITAGE





## FEATURES OF INDIAN CULTURE



## INDIAN ARCHITECTURE

## INDIAN ARCHITECTURE: ORIGIN &amp; 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

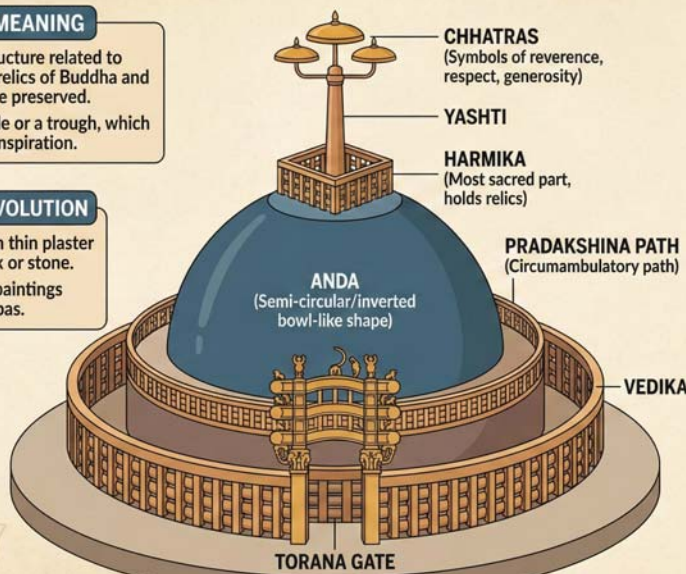
## BUDDHIST STUPA: DEFINITION, STRUCTURE, AND TYPES

## DEFINITION &amp; 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 &amp; 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

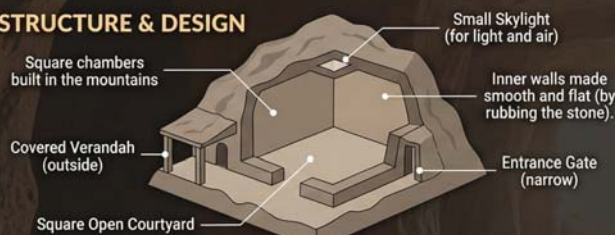
## INDIAN CAVE ARCHITECTURE: EVOLUTION AND KEY SITES

## DEFINITION &amp; 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 &amp; DESIGN

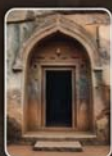


## MAURYAN PERIOD CAVES

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.



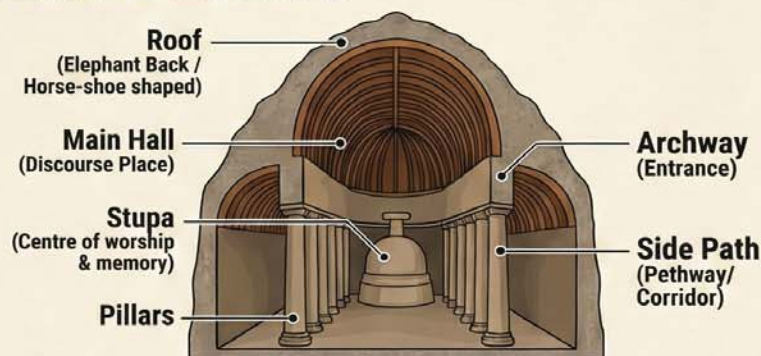
##### ROCK-CUT CHAITYA



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 vihara for both chaya and vihara. One of oldest.



##### Karle (Maharashtra)

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



##### Ellora (Maharashtra)

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



##### 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.



##### 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)

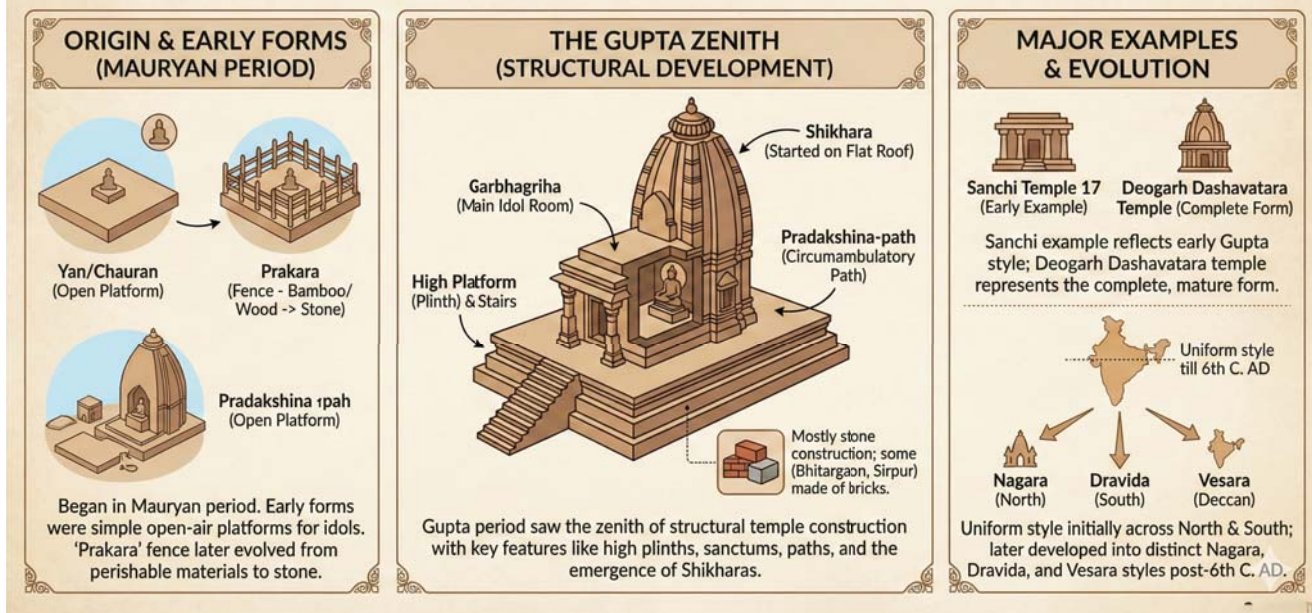
One of the oldest structural chaityas. Made of brick and plaster. Has a unique hand-shaped eastern entrance.

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

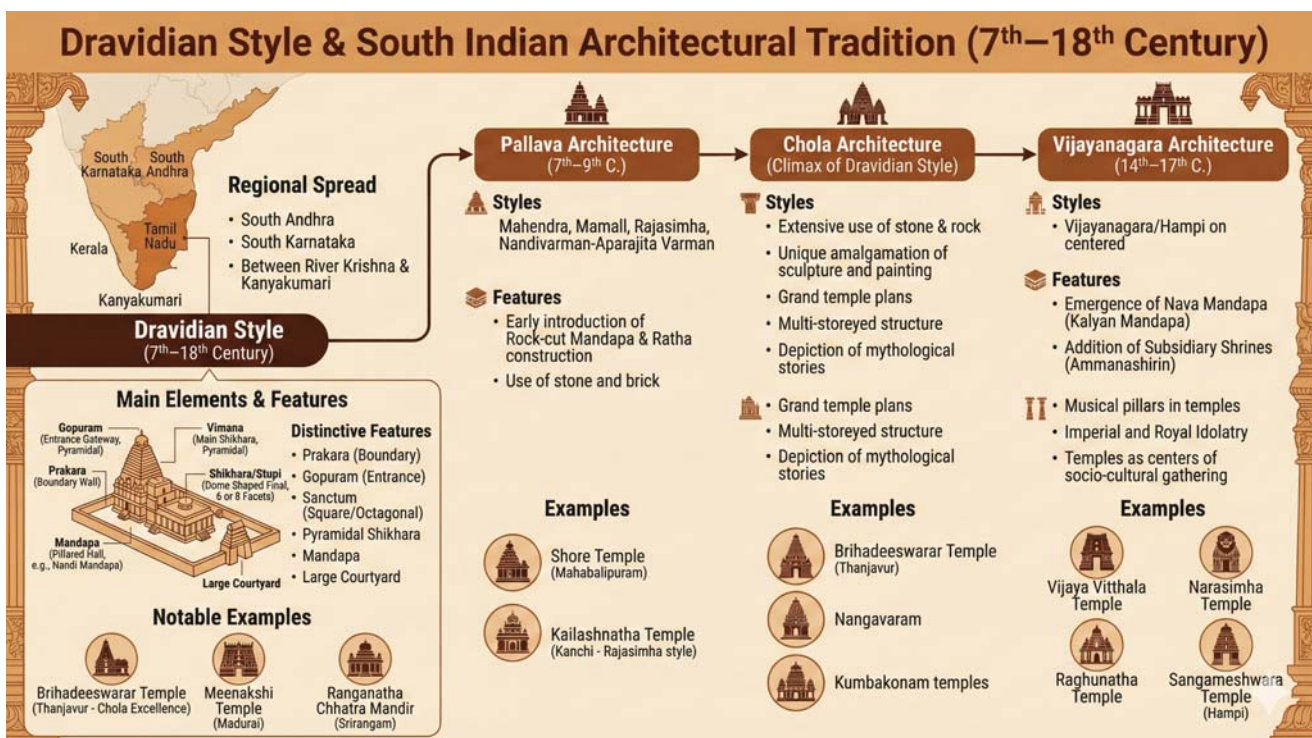


## TEMPLE ARCHITECTURE

### 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)

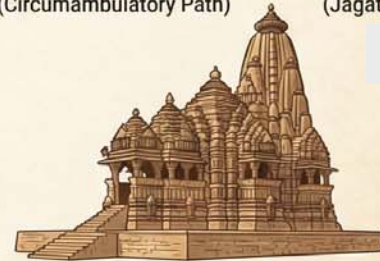
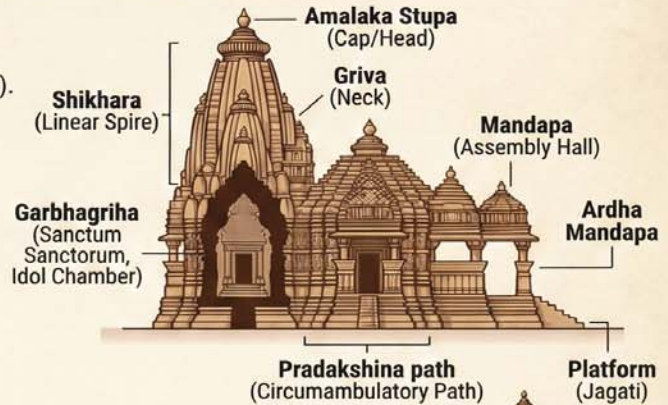
**Griva/Amalaka Stupa**  
(Neck & Head)



**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



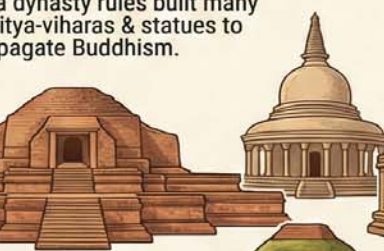
**Vikramshila Vihar**



**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

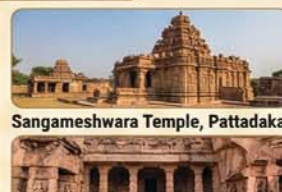


**Ladh Khan's Sun Temple**  
Prominent Ladh Khan's Sun Temple

##### 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



**Garbhagriha (Cella)**

**Antarala (Sukhanasi)**

**Pillared Hall (Navaranga)**

**Main Mandapa (Open Pillared)**



**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

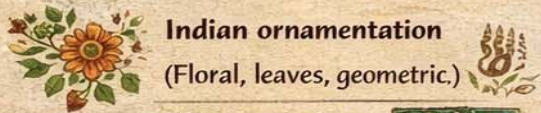
## Technical & Decorative Features

### 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

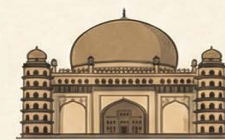
- Mixture: Dravidian, Chalukya, Indian, Turkish, Egyptian, Iranian
- Three arches, Bulbous domes, Roofs without visible support.
- Jama Masjid without courtyard.



**Gulbarga Mosque**



**Bidar Mosque**



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



**Daulatabad Minaret**



**Mahmud Gawan Madrasa** (Bidar)



**Charminar**  
(Historical symbol)



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

### HYDERABAD

## 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 (16<sup>th</sup>–18<sup>th</sup> 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)

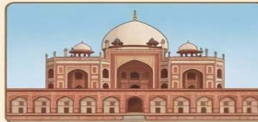
Babri Masjid  
(Ayodhya)  
Rambagh &  
Jawaharbagh (Agra)



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



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

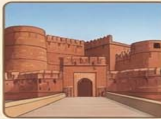


### HUMAYUN'S TOMB (1564 AD)

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.



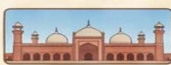
### SPECIAL FEATURE

**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 (16<sup>th</sup> 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 (17<sup>th</sup>-18<sup>th</sup> 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 (18<sup>th</sup>-20<sup>th</sup> 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



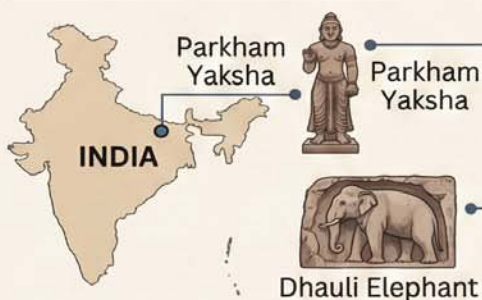
**Shiny Polish (Op):**  
Mirror-like sheen on  
monolithic stone.



**Manufacturing:**  
"Chipkava method"  
or casting.



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



**Sarnath Pillar:**  
National Symbol

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

## POST-MAURYAN PERIOD: GANDHARA STYLE

## HELLENISTIC INFLUENCE ON BUDDHIST ART

## ORIGIN &amp; 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 &amp; 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.



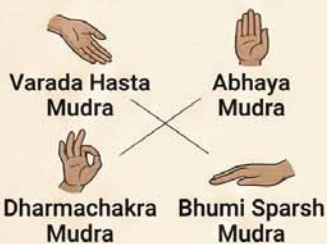
#### BUDDHIST SCULPTURES



**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

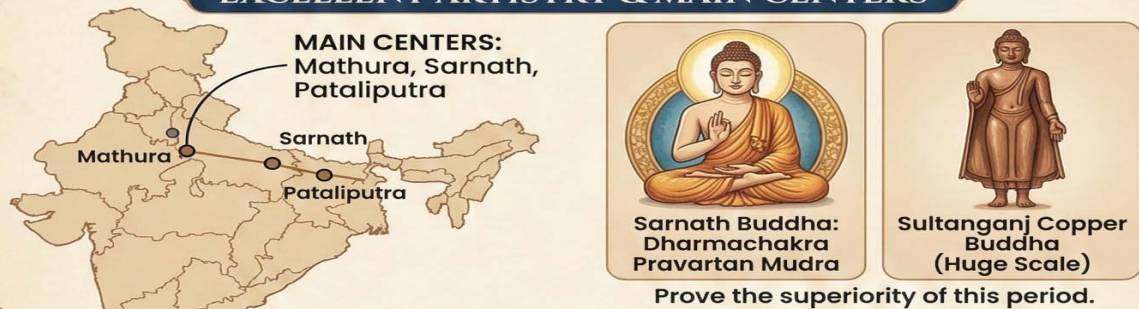
The confluence of early sculpture of Mathura and Amaravati, which transforms the sculpture of the Gupta period. Depicts both religious and non-religious subjects of Buddhist, Jain and Brahmanical (Hindu).

BUDDHIST, JAIN, BRAHMANICAL (HINDU)

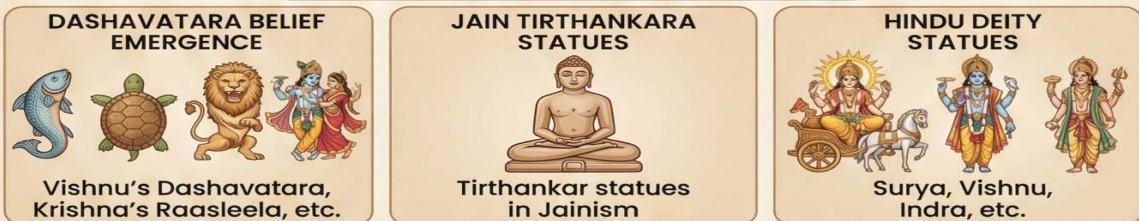
#### KEY FEATURES



#### EXCELLENT ARTISTRY & MAIN CENTERS



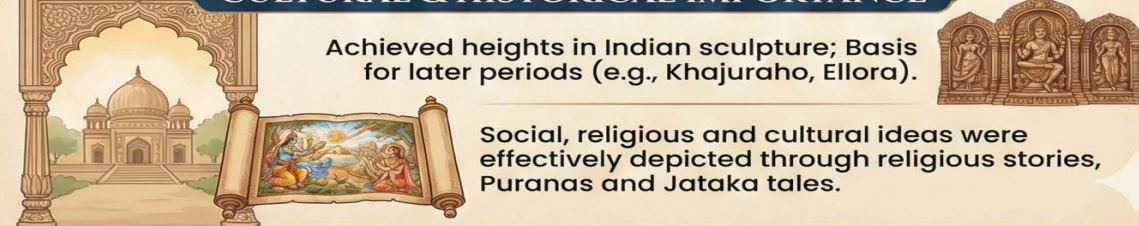
#### RELIGIOUS THEMES & BELIEFS



#### 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



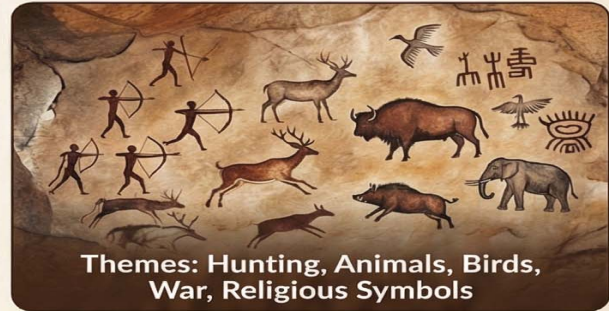
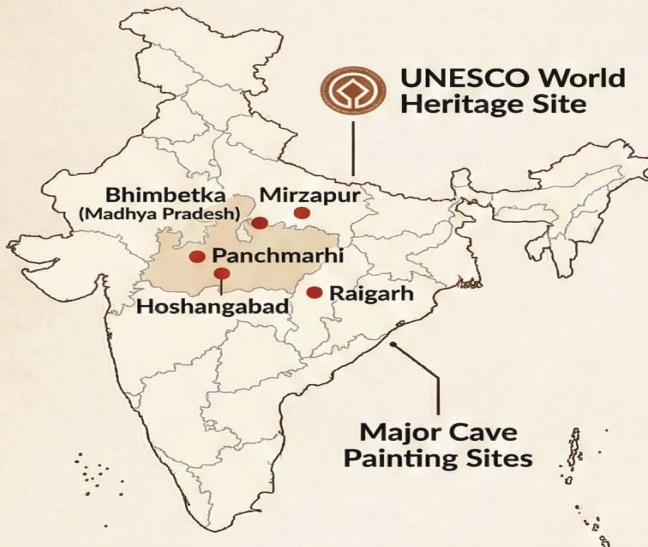


## INDIAN PAINTING

# INDIAN PAINTING: PREHISTORIC & INDUS VALLEY CIVILIZATION

## INDIAN PREHISTORIC PAINTING

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



Bhimbetka: Main Site & UNESCO WHS

## 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.



Harappa Human Form (Not in Mohenjodaro)



Decorative Motifs: Dots, Stars, Wavy Lines



## ANCIENT INDIAN CAVE PAINTINGS

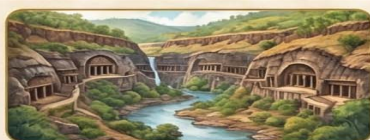
### ANCIENT INDIAN CAVE & PALA STYLE PAINTINGS

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

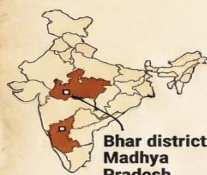


Jataka Tales



Society & Culture Scenes

#### BAGH CAVES (5th–6th Century CE)

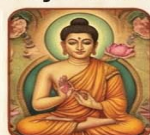


Bhar district,  
Madhya Pradesh



- 📍 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 Mangalesha
- 🎨 Style Influenced by Ajanta & Bagh

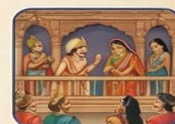
##### Key Points:



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.



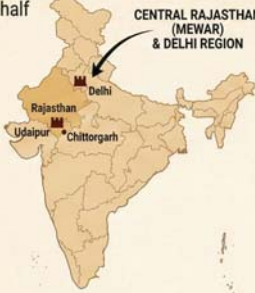
## CHAURPANCHASIKA STYLE

## CHAURPANCHASIKA MINIATURE PAINTING STYLE

### ORIGIN & DEVELOPMENT

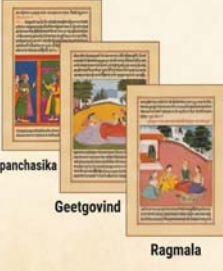
Developed in the first half of the 16th century in Central Rajasthan (Mewar) and areas around Delhi.

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**





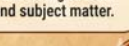
Subtle and emotional depiction of female beauty in Nayika Bhed and love subjects.



**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**



**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 Ummed 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, Ragamala, 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.



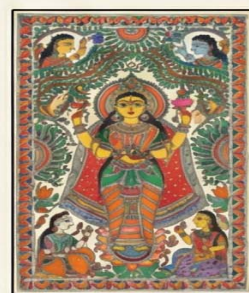
## 2: PATNA (COMPANY) STYLE

- **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.



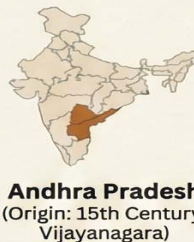
## 3: MADHUBANI (MITHILA) PAINTING

- **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.



## 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.



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

### TWO MAJOR STREAMS & KEY ELEMENTS

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

### KEY ELEMENTS OF INDIAN MUSIC

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

 <p><b>STRING</b> Sitar, Sarod, Santoor.</p>	 <p><b>WIND</b> Flute, Shehnai.</p>	 <p><b>PERCUSSION (Membrane)</b> Tabla, Mridanga.</p>	 <p><b>Solid)</b> Manjira, Bell.</p>
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### FOLK MUSIC & CULTURAL DIVERSITY

 <p><b>Rajasthan</b> Desert &amp; Folk singers Maand, Panchhi.</p>	 <p><b>West Bengal</b> Baul.</p>
 <p><b>Maharashtra</b> Lavani dancer &amp; Dholki Lavani.</p>	 <p><b>Assam</b> Bihu.</p>
 <p><b>Uttar Pradesh</b> Folk musicians Kajri, Chaiti.</p>	

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
 <b>Bharatanatyam</b> 	 Tamil Nadu 	Balance of origin, emotion, raga, rhythm in temples. 
 <b>Kathak</b> 	 North India 	Mughal influence, based on storytelling. 
 <b>Kuchipudi</b> 	 Andhra Pradesh 	Dance-drama tradition, based on Natyashastra. 
 <b>Odissi</b> 	 Odisha 	Tribhangi Mudra, Temple Dance Style. 
 <b>Manipuri</b> 	 Manipur 	Bhakti Rasa Pradhan, associated with Krishna Bhakti. 
 <b>Kathakali</b> 	 Kerala 	Dramatic expressions, colorful costumes. 
 <b>Sattriya</b> 	 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.

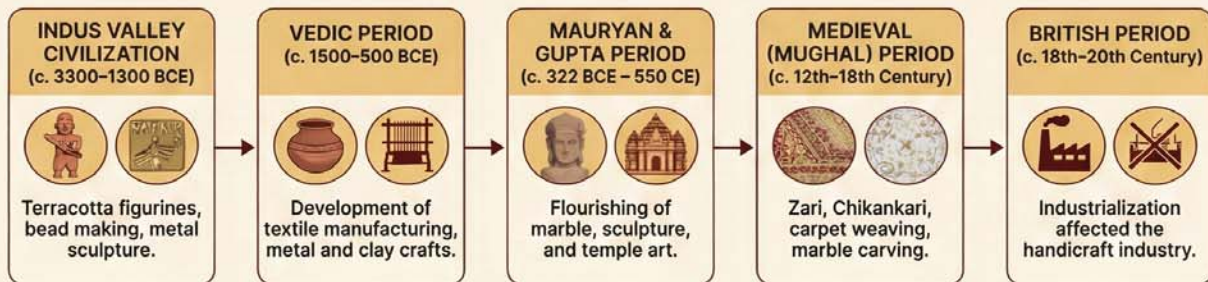


## HANDICRAFTS IN INDIA

## 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)



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

### BAGRU PRINT (Rajasthan)



**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)



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

### KALAMKARI (Andhra Pradesh, Telangana)



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

## EMBROIDERY TEXTILES

### CHIKANKARI (Uttar Pradesh)



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

### PHULKARI (Punjab)



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

### KANTHA EMBROIDERY (West Bengal, Odisha)



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

### KUTCH EMBROIDERY (Gujarat)



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

## METAL HANDICRAFTS



### DHOKRA ART (Chhattisgarh, Odisha)



**Manufacturing Style:** Metal sculptures made using lost wax casting technique.



### BIDRI WORK (Karnataka)



**Manufacturing Style:** Black colored metal art with silver carvings.



### THANJAVUR METAL SCULPTURE (Tamil Nadu)



**Manufacturing Style:** Beautiful sculptures made of bronze metal.

## CLAY AND CERAMIC ART



### KHURJA POTTERY (Uttar Pradesh)



**Manufacturing Style:** Glazed ceramic pottery.



### BLUE POTTERY (Rajasthan)



**Manufacturing Style:** Blue colored pottery influenced by Persian style.



### TERRACOTTA SCULPTURES (West Bengal)



**Manufacturing Style:** 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 &amp; 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.

## HINDU FESTIVALS



**DEEPAWALI**  
(Festival of Lights & Prosperity)  
Associated with the return of Lord Rama to Ayodhya.



**HOLI**  
(Festival of Colours)  
Symbolising the victory of good over evil.



**MAKAR SANKRANTI / PONGAL / LOHRI / BIHU**  
(Harvest Festivals)



Related to agriculture and harvesting.

**NAVARATRI / DURGA PUJA**  
(Worship of Goddess Durga)



Festival of worship of Goddess Durga, the goddess of power.

**RAM NAVAMI / JANMASHTAMI**  
(Birthdays of Deities)



Birthdays of Lord Rama and Shri Krishna.

## MUSLIM FESTIVALS



**EID-UL-FITR**  
Festival celebrated after the month of Ramzan.



**EID-UL-AZHA (BAKRID)**  
Festival of Sacrifice.



**BIRTHDAY OF MOHAMMAD SAHEB (MILAD-UN-NABI)**  
Celebration of the Prophet's birthday.

## BUDDHIST & JAIN FESTIVALS



**BUDDHA PURNIMA**  
Day of birth, enlightenment and nirvana of Lord Buddha.



**MAHAVIR JAYANTI**  
Birth anniversary of Mahavir Swami, the 24th Tirthankara of Jainism.

## CLASSIFICATION OF INDIAN FESTIVALS

## CHRISTIAN FESTIVALS



**CHRISTMAS**  
Birth anniversary of Jesus Christ.



**GOOD FRIDAY / EASTER**  
Festival of sacrifice and rebirth of Jesus Christ.

## SIKH FESTIVALS



**GURU PARV**  
Celebration of the birthdays of Sikh Gurus.



**BAISAKHI**  
Agricultural festival and the day of establishment of Khalsa Panth.



**FAIRS & FESTIVALS:** Reflecting cultural diversity, promoting local arts, crafts, and economy while fostering social harmony.



## 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.

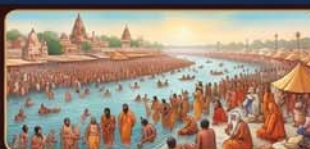


**RATH YATRA**  
(Odisha, Puri)  
Procession of Lord Jagannath.



**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 &amp; 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

 <p><b>MULTILINGUAL LITERATURE</b></p> <ul style="list-style-type: none"> <li>Sanskrit, Pali, Persian, Hindi, Tamil, Bengali, etc.</li> </ul>	 <p><b>RELIGIOUS &amp; SECULAR THEMES</b></p> <ul style="list-style-type: none"> <li>Based on religion, philosophy, society, and nationalism.</li> </ul>	 <p><b>POETRY, FICTION, &amp; DRAMA</b></p> <ul style="list-style-type: none"> <li>Rich literature in various genres.</li> </ul>	 <p><b>MEDIUM OF SOCIAL CHANGE</b></p> <ul style="list-style-type: none"> <li>Inspired by Bhakti movement, Renaissance, and freedom struggle.</li> </ul>
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### II. ANCIENT INDIAN LITERATURE

 <p><b>VEDIC LITERATURE</b></p> <p><b>RIG VEDA, YAJUR VEDA, SAM VEDA, ATHARVA VEDA</b> Based on knowledge, spirituality, music, and medicine.</p> <p><b>BRAHMANA TEXTS, ARANYAKAS, UPANISHADS</b> Interpretations of the Vedas and philosophical theories.</p>	 <p><b>SANSKRIT EPIC &amp; POETIC LITERATURE</b></p> <p><b>RAMAYANA (Valmiki)</b> Based on religion, duty and ideal life.</p> <p><b>MAHABHARATA (Vedavyas)</b> World's longest epic; focused on politics, war strategy, religion.</p> <p><b>POEMS OF KALIDASA</b> "Abhijnanashakuntalam", "Meghdoot", "Raghuvansh".</p>	 <p><b>BUDDHIST &amp; JAIN LITERATURE</b></p> <p><b>TRIPITAKA (Pali Literature)</b> Principles of Buddhism.</p> <p><b>ANGA, UPANGA, KALPASUTRA</b> Jain texts.</p> <p><b>PRAKRIT &amp; APABHRAMSA LITERATURE</b> Folk languages of ancient India, later developed into modern languages.</p>
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### III. MEDIEVAL INDIAN LITERATURE

 <p><b>BHAKTI MOVEMENT LITERATURE</b></p> <p><b>HINDI DEVOTIONAL POETRY</b> Major pillars; focused on devotion.</p> <p><b>TAMIL DEVOTIONAL POETRY (Alvar &amp; Nayanar)</b> Literature related to devotion to Vishnu and Shiva.</p>	 <p><b>SUFI LITERATURE</b></p> <p><b>AMIR KHUSRO, BULLEH SHAH, HAZRAT NIZAMUDDIN AULIYA</b> Focused on love and devotion to God.</p>	 <p><b>PERSIAN &amp; MUGHAL LITERATURE</b></p> <p><b>AKBARNAMA (Abul Fazal), BABURNAMA (Babur), AIN-I-AKBARI</b> Historical texts.</p>
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### IV. MODERN INDIAN LITERATURE

LITERATURE OF INDIAN RENAISSANCE & NATIONAL MOVEMENT		
 <p><b>SOCIAL REFORM</b></p> <p><b>Raja Rammohun Roy</b> • Writings related to social reform.</p> <p><b>Ishwarchandra Vidyasagar</b></p>	<p><b>NATIONALISM &amp; SPIRITUALITY</b></p> <p><b>Bankimchandra (Anandamath)</b> • Nationalism and spirituality.</p> <p><b>Tagore (Gitanjali)</b></p>	 <p><b>FREEDOM STRUGGLE LITERATURE</b></p> <p><b>Mahatma Gandhi (Hind Swaraj)</b> • Literature of Indian freedom struggle.</p> <p><b>Jawaharlal Nehru (Discovery of India)</b></p>

★ 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

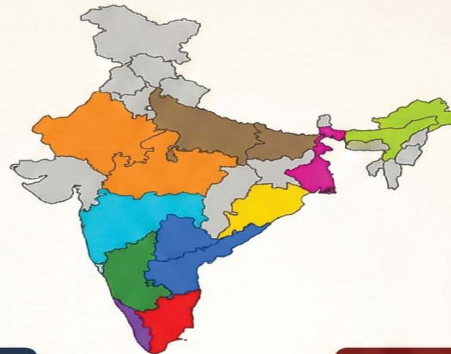
**Tamil - 2004**  
South

**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)

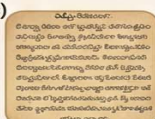
- Oldest living language (>2000 years)
- Sangam Literature (Tolkāppiyam, Ettutogai, Pattuppattu)
- Main language of Tamil people (India, Sri Lanka)
- Sangam period (3rd BC - 3rd AD)
- Script: Tamil Brahmi, Vatteluttu, Modern Tamil.

**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 &amp; ZORASTRIANISM



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



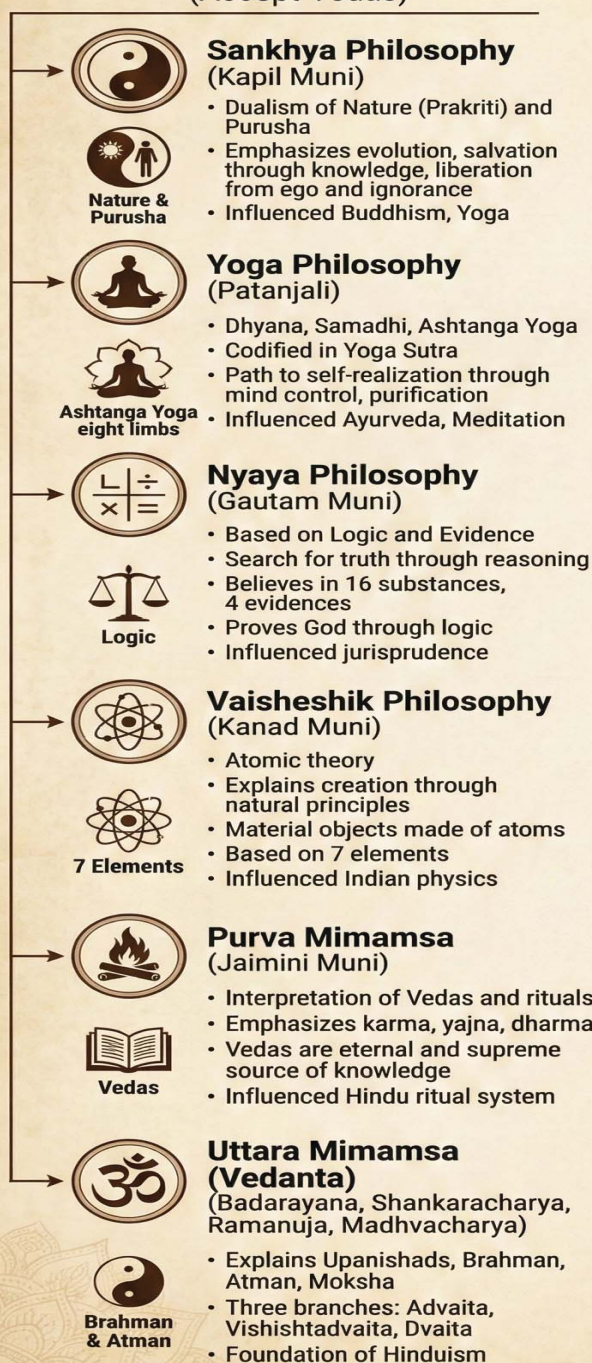
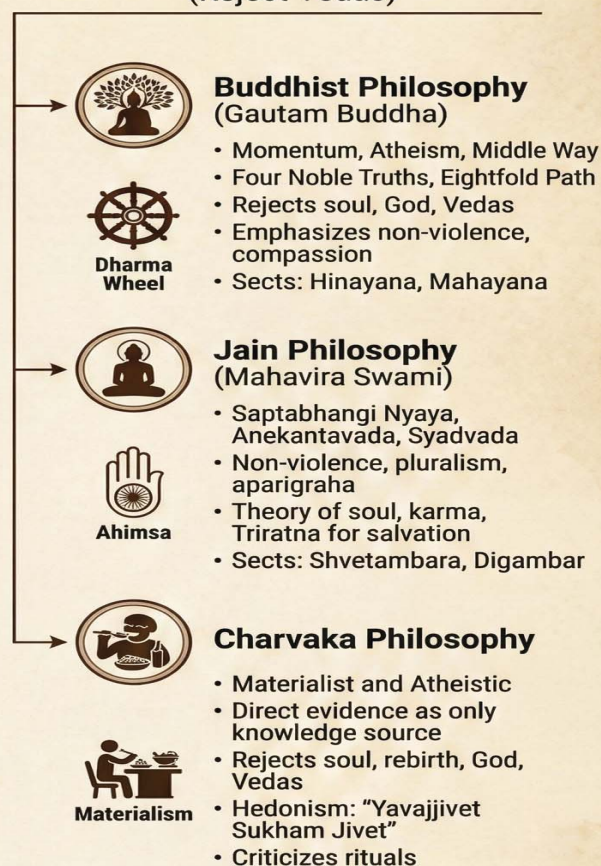
## BROADER INFLUENCE

- 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.'