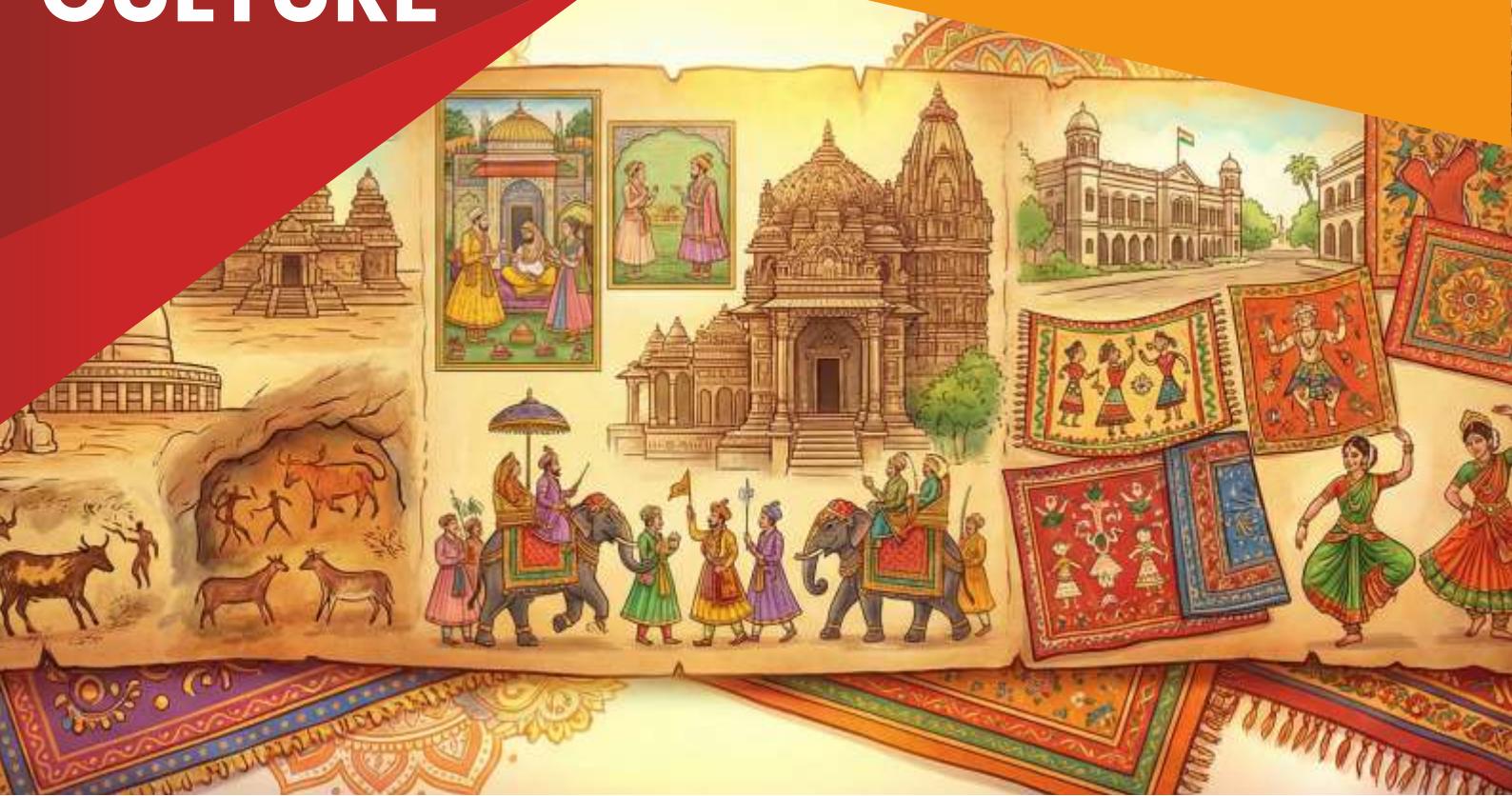


UP-PSC 2025 **MAINS - SIR**

समग्र INSTANT RECALL

THROUGH INFOGRAPHICS

**ART &
CULTURE**



ART & CULTURE

ART

ART: DEFINITION, TRADITION, AND CLASSIFICATION

DEFINITION & ORIGIN



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

2. PERFORMANCE ARTS

(Expressed through Staging & Performance)



Dance



Music



Drama

Examples: Painting, Sculpture, Architecture, 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
- Ideas
- Oral Traditions
- Emotions



IMPORTANCE OF CULTURAL STUDY (For Indian Society)



Understanding Diversity, Traditions & Development Process.



National Identity.

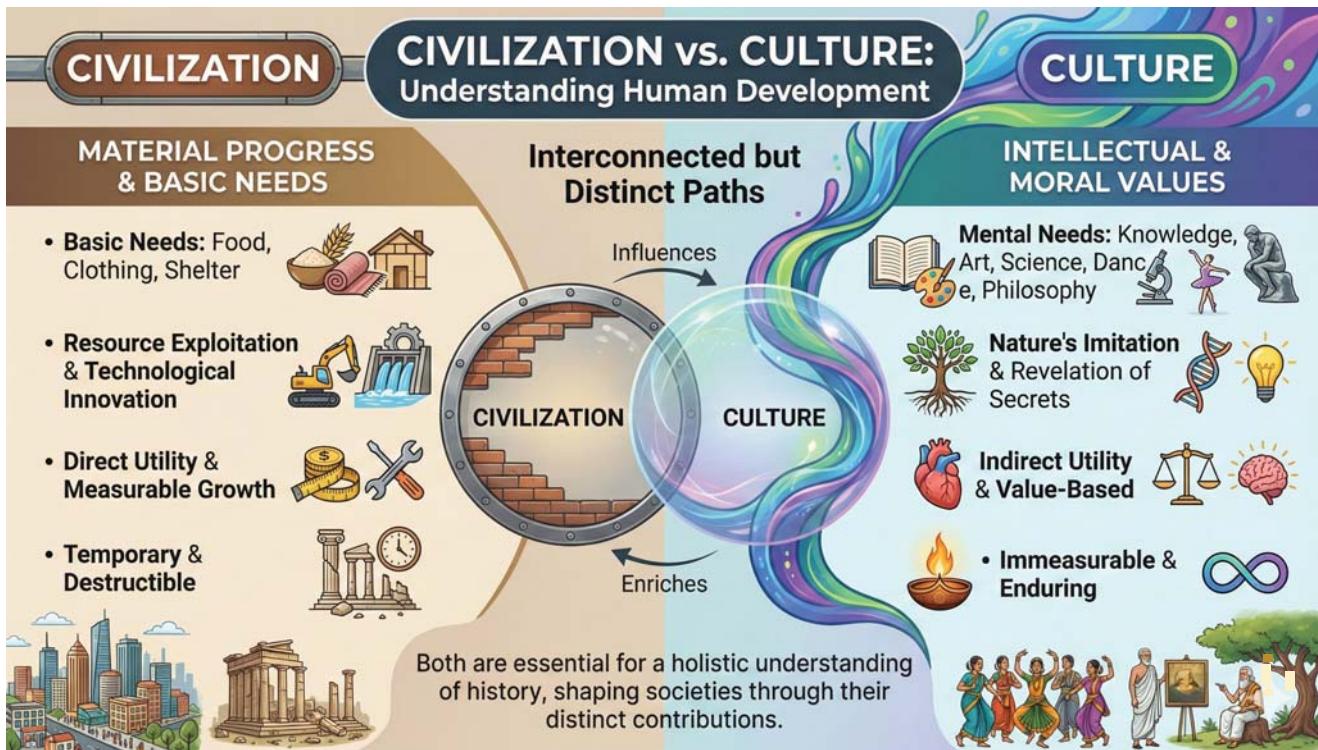


Social Harmony.

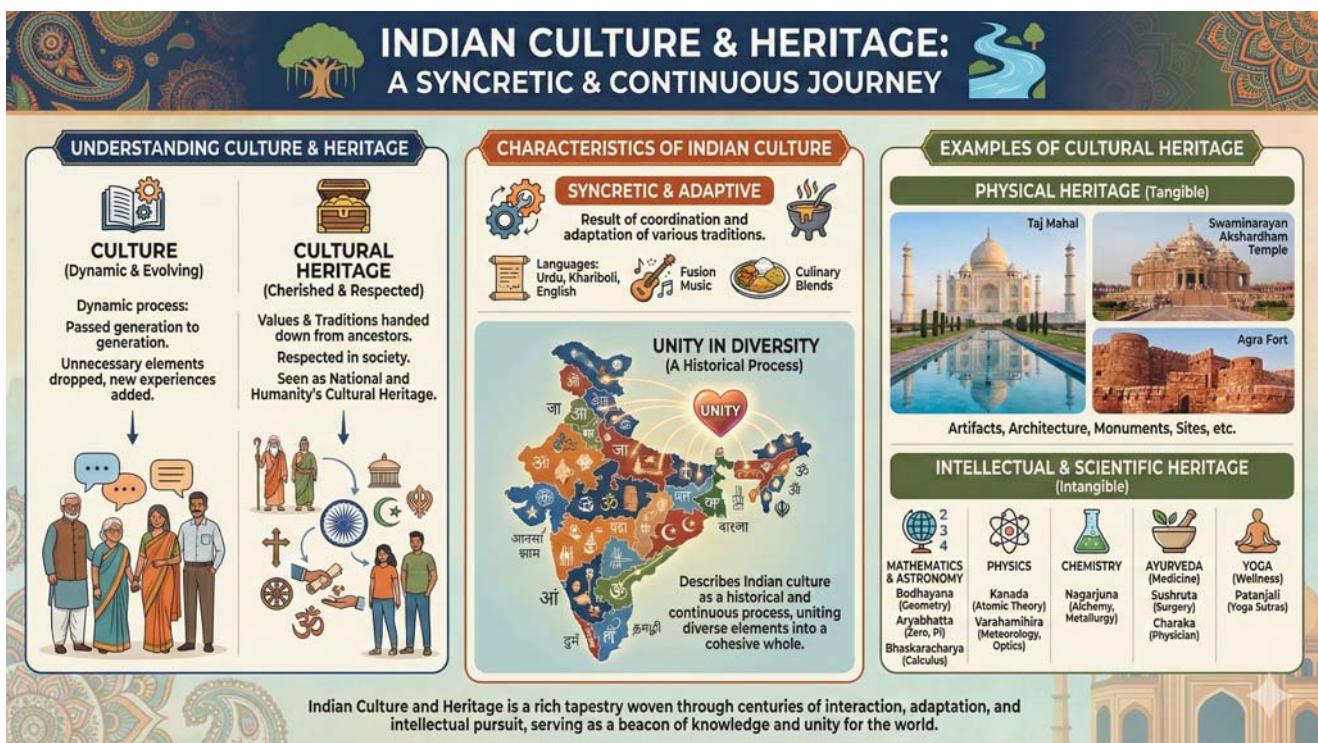


Preservation of Cultural Heritage.

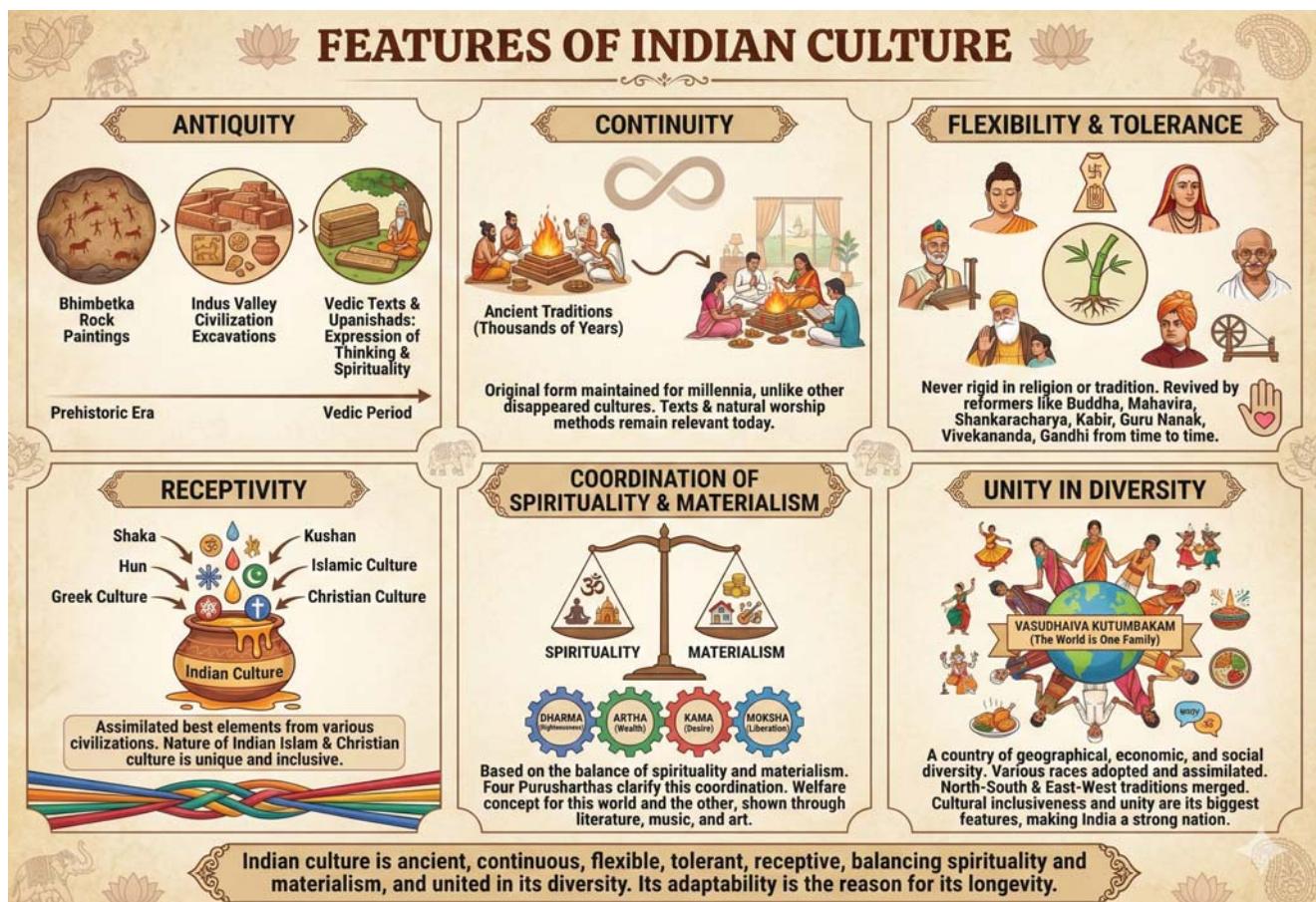
CIVILIZATION AND CULTURE



CULTURE AND HERITAGE



FEATURES OF INDIAN CULTURE



INDIAN ARCHITECTURE

INDIAN ARCHITECTURE: ORIGIN & INDUS VALLEY CIVILIZATION

ORIGIN
'Vastu': Derived from Sanskrit 'vas' (to settle). 'Sthapatya' is a synonym of Vastu.

INDUS VALLEY ARCHITECTURE

Evidence of well-organised city building. Major sites shown on map.

CITY BUILDING PLAN

1. GARHI AREA (WESTERN MOUND) & 2. EASTERN MOUND (RESIDENTIAL AREA)

GRID PLANNING

BUILDING CONSTRUCTION FEATURES

- Use of bricks, wood and stone.
- Verandah in the centre, main entrance at the back.
- Use of gypsum in walls and floors.
- Two-storey building, stairs. No pillars and windows.

SEWAGE AND DRINKING WATER SUPPLY

- Covered drains, network throughout the city. Excellent drainage.
- Rainwater harvesting in Dholavira for drinking water.
- Evidence of public wells and toilets.

GREAT BATH (MOHEN-JO-DARO)

Complex built of baked bricks. Main pond: 12x7x3 m. Bitumen-gypsum mixed floor to prevent leakage.

Drain for water supply and drainage from the well.

Remains of Kushan period stupa found located below the stupa mound.

City planning and water management of Indus Valley were superior to contemporary civilizations. Laid the foundation of Indian architecture.

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)



Major Buddhist
India

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)
Vrishabh (Bull) states on top. Dharma pillar - Sermons of Ashoka engraved.



DELHI-TOPRA
(Haryana -> Delhi)
Brought from Topra to Delhi by Firoz Shah Tughlaq; now at Arzce at Firoz Kotla.



DELHI-MEERUT
(UP -> Delhi)
Brought from Meerut by Feroz Shah Tughlaq; now re-erected fire damage.



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



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



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



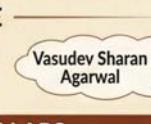
NIGLIWA
(Nepal)
Mention of the repair of Kanakamuni India stupa in Ashoka's edict.



Sir John Marshall & Percy Brown

THE 'OP' POLISH & IRANIAN INFLUENCE DEBATE

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



COMPARISON: ASHOKAN vs. ACHAEMENID (PERSIAN) PILLARS

STUPA

BUDDHIST STUPA: DEFINITION, STRUCTURE, AND TYPES

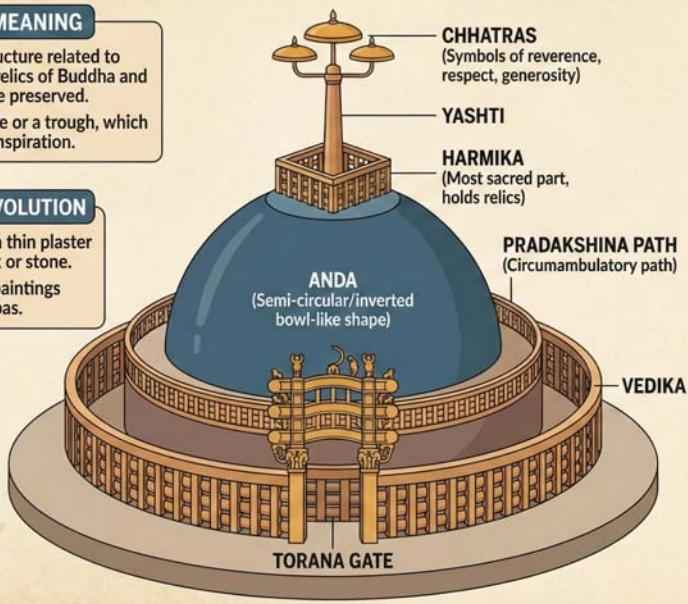
DEFINITION & MEANING

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, Lubini, Sarnath, Kushinagar).

SANKALPITA/POOJAARTHAK STUPAS

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

CAVE ARCHITECTURE

INDIAN CAVE ARCHITECTURE: EVOLUTION AND KEY SITES

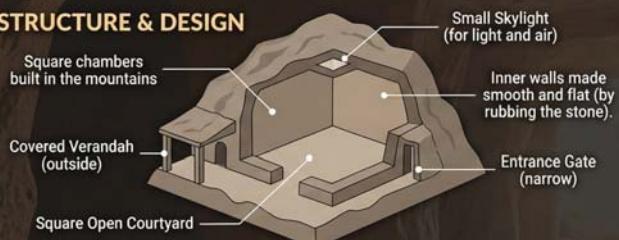
DEFINITION & ORIGINS



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, Karmachaupar, 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.



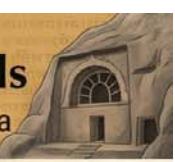
Cave architecture represents a blend of engineering skill, artistic expression, and religious devotion, evolving over centuries in ancient India.

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 are 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.

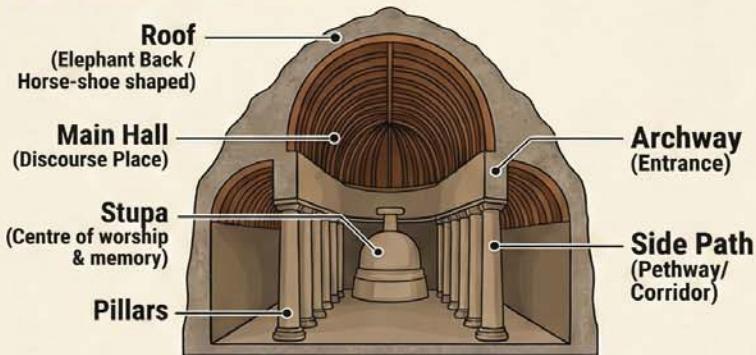


ROCK-CUT CHAITYA



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 Bhorghat area. Important center of early Buddhist art, and vihara for both chaitya and vihara. One of oldest.



Ajanta (Maharashtra)

Near Aurangabad. Group of 29 chaityas, 24 chaityas, 24 viharas. Famous for magnificent paintings from 200 DC 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.



Karle (Maharashtra)

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



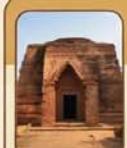
Ellora (Maharashtra)

34 rock-cut caves (1-12 Buddhist). Cave 10 is a prominent Chaitya griha, dedicated to Vishvakarim, 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)

ORIGIN & EARLY FORMS (MAURYAN PERIOD)

Yan/Chauran (Open Platform) → Prakara (Fence - Bamboo/Wood -> Stone) → Pradakshina-path (Open Platform)

Began in Mauryan period. Early forms were simple open-air platforms for idols. 'Prakara' fence later evolved from perishable materials to stone.

THE GUPTA ZENITH (STRUCTURAL DEVELOPMENT)

Garbhagriha (Main Idol Room) → Shikha (Started on Flat Roof) → High Platform (Plinth) & Stairs → Pradakshina-path (Circumambulatory Path)

Mostly stone construction; some (Bhitaroan, Sirpur) made of bricks.

Gupta period saw the zenith of structural temple construction with key features like high plinths, sanctums, paths, and the emergence of Shikharas.

MAJOR EXAMPLES & EVOLUTION

Sanchi Temple 17 (Early Example) → Deogarh Dashavatara Temple (Complete Form)

Sanchi example reflects early Gupta style; Deogarh Dashavatara temple represents the complete, mature form.

Uniform style till 6th C. AD

Nagara (North) → Dravida (South) → Vesara (Deccan)

Uniform style initially across North & South; later developed into distinct Nagara, Dravida, and Vesara styles post-6th C. AD.

DRAVIDIAN STYLE AND SOUTH INDIAN ARCHITECTURAL TRADITION

Dravidian Style & South Indian Architectural Tradition (7th–18th Century)

Regional Spread

- South Andhra
- South Karnataka
- Between River Krishna & Kanyakumari

Dravidian Style (7th–18th Century)

Pallava Architecture (7th–9th C.)

Styles

- Mahendra, Mamall, Rajasimha, Nandivarman-Aparajita Varman

Features

- Early introduction of Rock-cut Mandapa & Ratha construction
- Use of stone and brick

Chola Architecture (Climax of Dravidian Style)

Styles

- Extensive use of stone & rock
- Unique amalgamation of sculpture and painting
- Grand temple plans
- Multi-storeyed structure
- Depiction of mythological stories

Features

- Grand temple plans
- Multi-storeyed structure
- Depiction of mythological stories

Vijayanagara Architecture (14th–17th C.)

Styles

- Vijayanagara/Hampi on centered

Features

- Emergence of Nava Mandapa (Kalyan Mandapa)
- Addition of Subsidiary Shrines (Ammanashirin)

Examples

- Shore Temple (Mahabalipuram)
- Kailashnatha Temple (Kanchi - Rajasimha style)

Examples

- Brihadeeswarar Temple (Thanjavur)
- Nangavaram
- Kumbakonam temples

Examples

- Vijaya Vithala Temple
- Narasimha Temple
- Raghunatha Temple
- Sangameshwara Temple (Hampi)

NAGARA STYLE

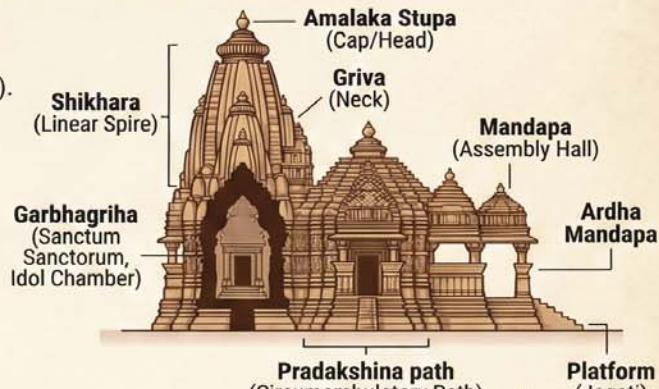
NAGARA STYLE TEMPLE & PALA PERIOD ARCHITECTURE: INDIAN HERITAGE IN FOCUS

NAGARA STYLE TEMPLE ARCHITECTURE

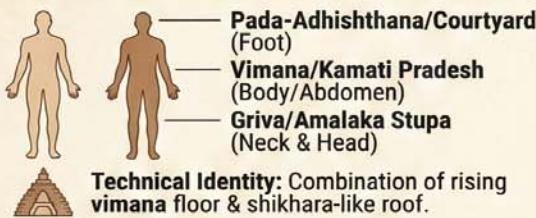
(7th - 13th Centuries, North India)



Period & Regional Extent:
7th-13th C., North India
(Himalayas to Vindhya region).
Developed under Pala, Som, Chandela, Pratihara, Chalukya, Solanki, etc.



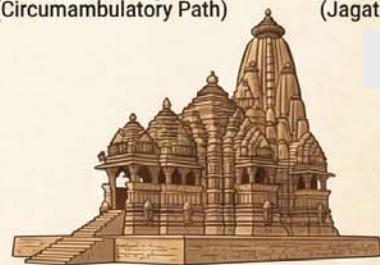
STRUCTURE PARALLEL TO HUMAN BODY



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

SUBSTYLES & EXAMPLES

- Odia (Odisha)
- Antarevi (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 rulers built many chaitya-viharas & statues to propagate Buddhism.

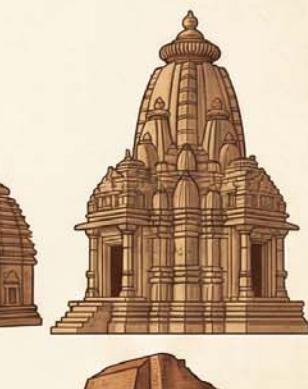


MAJOR EXAMPLES

- Vikramshila Vihar**
- Odantapuri Vihar**
- Jagaddal Vihar**

SOMAPUR MAHAVIHARA (Bangladesh)

Built by Dharmapala, UNESCO World Heritage (1985).



NALANDA MAHAVIHARA

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 & Hoysaleshwara 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



Famous Trimurti and huge caves near Mumbai.

Trimurti (Sadashiva)

SECTION 3: ARCHITECTURE OF HOYALA 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

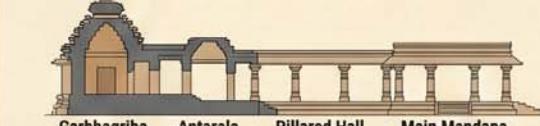


Hoysaleswara Temple, Halebid



Keshava Temple, Somnathpur

Structural Elements & Sculptures



Garbhagriha (Cella) **Antarala (Sukhanasi)** **Pillared Hall (Navaranga)** **Main Mandapa (Open Pillared)**



Intricate Sculpture
Sculptures inspired from mythology



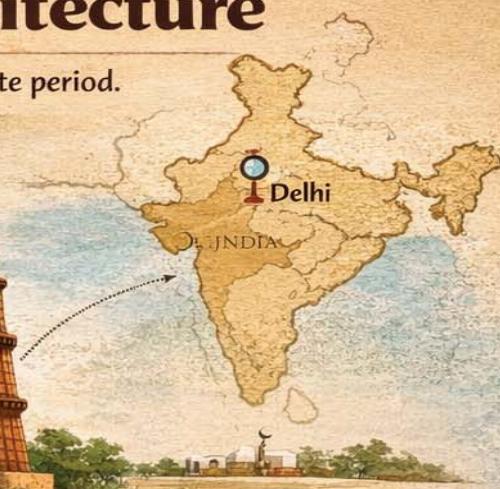
Ceiling & Dome
Cofferred ceilings & Dome structures

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

INDO-ISLAMIC ARCHITECTURE

Indo-Islamic Architecture

Blending Indian and Islamic styles during the Sultanate period.



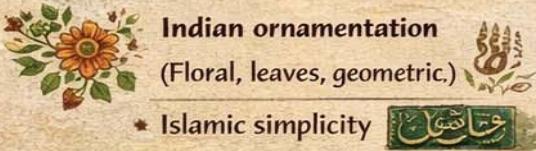
Technical & Decorative Features

Structural Innovations

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



Coordination in Decoration



- Stone & Lime Mortar



Coordination in Decoration



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

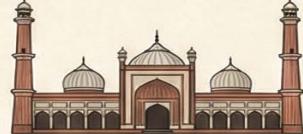
- Wood-like carvings, Stone lattice work.

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
MosqueBidar
MosqueGol 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

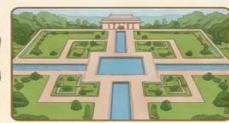
MUGHAL ARCHITECTURE:

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).

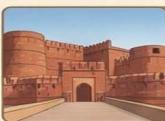


HUMAYUN'S TOMB (1564 AD)

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

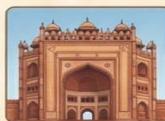
AKBAR PERIOD (c. 1556-1605): HINDU-MUSLIM SYNTHESIS

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.

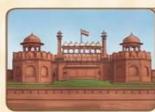
Other Examples:
Akbar's Tomb (Sikandra)
Abdurrahim Khan's Tomb
(Agra)
Anarkali's Tomb (Srinagar)
Jahangir's Tomb (Lahore)

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)

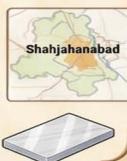
Symbol
of love,
world-famous
masterpiece.

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. Fransis, Kochi (1503 AD).

Churches, cathedrals, basilicas in Goa & Bombay.



Church of Bom Jesus (Goa, 1605 AD)



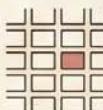
Castella de Aguada (Bombay, 1604 AD)



IBERIAN STYLE ELEMENTS SEEN

FRENCH ARCHITECTURE (17th-18th Century)

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



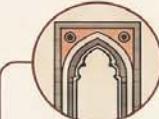
Use of **Cartesian grid plan** in town planning.



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)



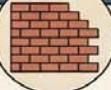
NEO-ROMANESQUE STYLE

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)	GOTHIC STYLE (British)
 <p>Key Features:</p> <ul style="list-style-type: none"> Western style adopted by Portuguese. Bricks mainly used in building. Wood for roofs & stairs. Emphasis on traditional Iberian outline over structural diversity. 	 <p>Key Features:</p> <ul style="list-style-type: none"> British used red sandstone & rough limestone. Pointed arches, high roofs, windows, intricate carvings. <p>Indo-Gothic (Hybrid): Included Indian motifs & traditional styles.</p> <p>2018: Mumbai's 'Victorian Gothic and Art Deco Ensembles' (World Heritage List) - Confluence of English Gothic & Indian elements.</p>

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 Lohandanala 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.



Varada Hasta
Mudra



Abhaya
Mudra



Dharmachakra
Mudra



Bhumi Sparsh
Mudra

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



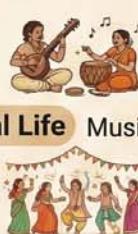
PARKHAM YAKSHA

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.



Dance



Music

Social Life



Drinking

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.



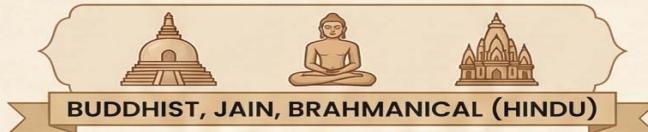
PRINCE RAHUL'S PRESENTATION:
Prince Rahul presenting himself before father Buddha (Symbol of family reunion).

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

GUPTA PERIOD SCULPTURE

GUPTA PERIOD SCULPTURE:
GOLDEN AGE OF INDIAN ART

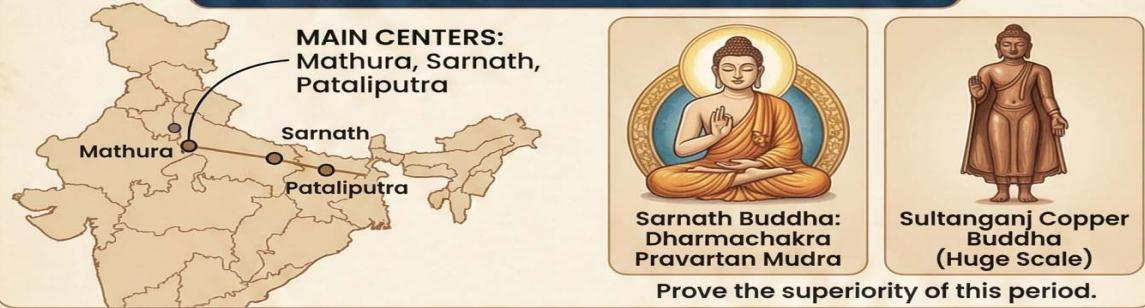
The confluence of early sculpture of Mathura and Amaravati, which transforms the sculpture of the Gupta period. Depicts both religious and non-religious subjects of Buddhist, Jain and Brahmanical (Hindu).



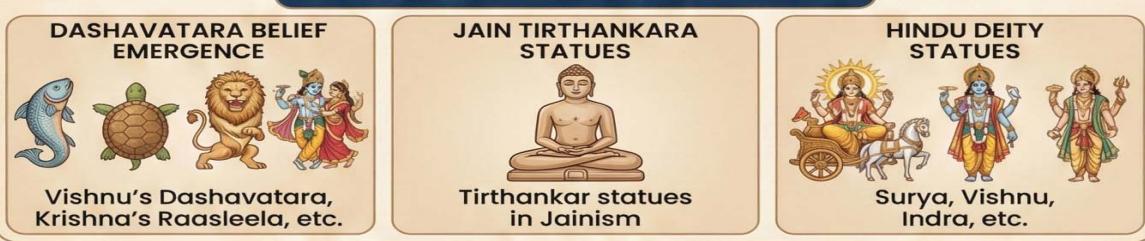
KEY FEATURES



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, Kurkhar

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

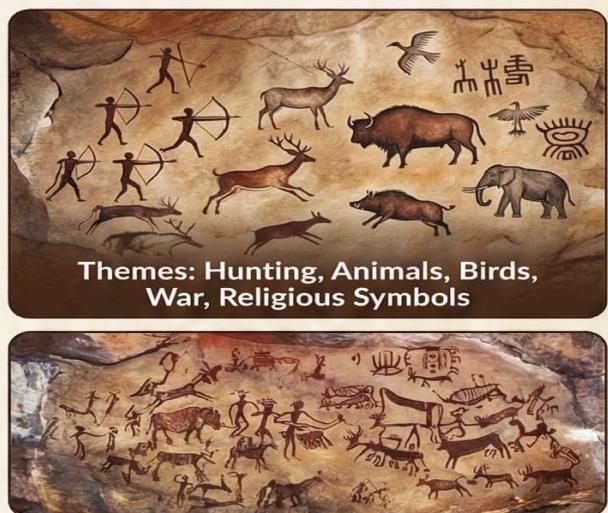


INDIAN PAINTING

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.

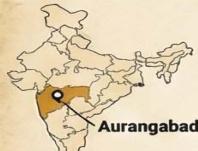


ANCIENT INDIAN CAVE PAINTINGS

ANCIENT INDIAN CAVE & PALA STYLE PAINTINGS

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

AJANTA CAVES (200 BCE–7th Century CE)



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)

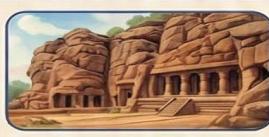


- Located in Dhar, M.P.
- Themes: Daily Life, Dance, Music, Horse Riding, Nature

Key Points:

- Padmapani Buddha
- Portrait of a Grieving Woman
- Dance Procession in Rangmahal (Cave 4)

BADAMI CAVES (578–579 CE)

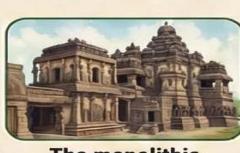


- Located in Bagalkot, Karnataka
- Built by Chalukya King Mangalesh
- Style Influenced by Ajanta & Bagh

Key Points:

- Court Scenes
- Gandharvas & Celestial Figures
- Kings, Queens, & Spectators

ELLORA CAVES (300–1000 CE)



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)



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 'Chaurpanchasi' composed by poet Bilhana.

ARTISTS & ILLUSTRATED TEXTS

Mainly contributed by the artists of the 'Kulhakdar group'. They illustrated significant texts like 'Chaurpanchasi', '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)

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, Ragamala, Barhamasa, Krishna Leela, Ramayana, Mahabharata, Bhagvat Purana, Premakhyan.

COORDINATION OF MUSIC & LITERATURE

Music and literature presented together, ragas and ragini 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

Forum IAS

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 (Nagridas)

'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 Ummend 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), Amarushatak (1652 AD), Ragamala by Madhodas (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



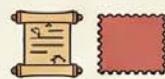
Themes: Court life, Emperors' interests, History, Religious stories, Nature, Music.



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



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



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

AKBAR PERIOD
(1556-1605)

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



Background: Flat, monochromatic, with red border.



Depiction of diamonds in jewellery: Using protruding feathers.

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

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



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

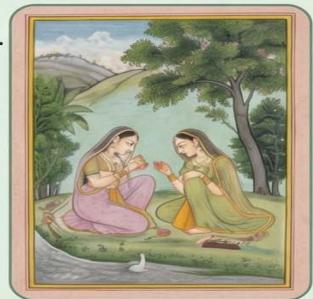


Main Artists: Pandit Siu and his sons Manak (Manku) and Nainsukh. Made the style refined and lively.



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, Geet Govind, epics, etc.).

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

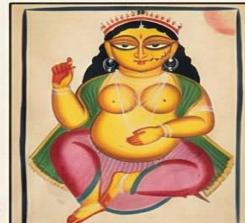
PAINTING IN THE MODERN PERIOD

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.



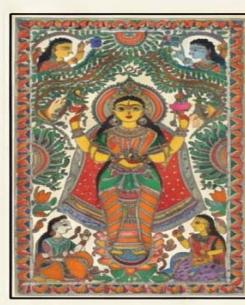
2: PATNA (COMPANY) STYLE

- 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.
 - Srikalahasti:** Hand-painted with bamboo pens & natural colors. Depicts Ramayana & Mahabharata.
 - 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)
			
Roots in Sama Veda (harmonies for mantras) Development of Gaana & Samagana Use of Uddatta, Anudatta, & Svarita notes.	Natyashastra (2nd century BC): Concept of Saptaswara (Sa, Re, Ga, Ma, Pa, Dha, Ni), Ragas, Ragini, 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
Region: North India
Influences: Persian, Islamic
Styles: Dhrupad, Khayal, Thumri, Ghazal
Key Figures: Tansen, Amir Khusro.



CARNATIC MUSIC
Region: South India
Influences: Indigenous
Styles: Kriti, Varnam, Padam
Key Figures: Purushottam Das, Tyagaraja, Dikshitar, Shastri.

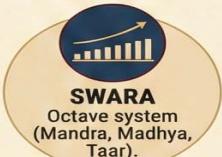
KEY ELEMENTS OF INDIAN MUSIC



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.

MUSICAL INSTRUMENTS



STRING
Sitar, Sarod, Santoor.



WIND
Flute, Shehnai.

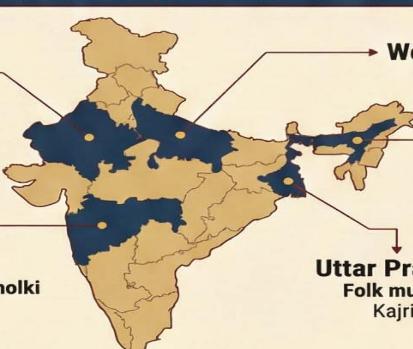


PERCUSSION (Membrane)
Tabla, Mridanga.



Solid
Manjira, Bell.

FOLK MUSIC & CULTURAL DIVERSITY



Rajasthan
Desert & Folk singers
Maand, Panchhi.

West Bengal
Baul.

Assam
Bihu.

Maharashtra
Lavani dancer & Dholki
Lavani.

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)	Gupta Period (4th–6th Century CE)	Medieval Period (c. 12th–17th Century)	Modern Period (19th Century onwards)
Mention of dance in "Natyashastra" by Bharatmuni.	Development of Bharatanatyam, Odissi, etc., under the Devdasi tradition in temples.	Dances like Kathak, Manipuri developed under the influence of Bhakti movement.	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)	NRITTA (PURE TECHNICAL DANCE)	NATYA (DRAMATIC EXPRESSION)	ABHINAYA				
Expresses emotions through codified hand gestures and body movements.	Focuses on rhythm, speed, and technical perfection without interpretative meaning.	Involves storytelling through acting, dialogue, and character depiction.	<table border="0"> <tr> <td> ANGIK (Physical Movements)</td> <td> VACHIK (Vocal/Speech)</td> </tr> <tr> <td> SATVIK (Mental/Emotional State)</td> <td> AAHARIYA (Costumes & Makeup)</td> </tr> </table>	 ANGIK (Physical Movements)	 VACHIK (Vocal/Speech)	 SATVIK (Mental/Emotional State)	 AAHARIYA (Costumes & Makeup)
 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 dholks.
Giddha: 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)



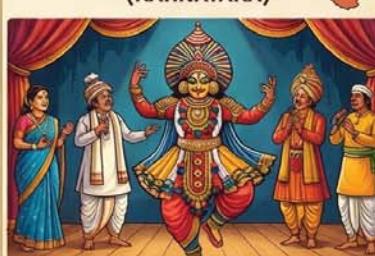
A joyous harvest dance associated with the Bihu festival. It involves energetic steps, rapid hand movements, and vibrant costumes, celebrating youth and fertility.

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)



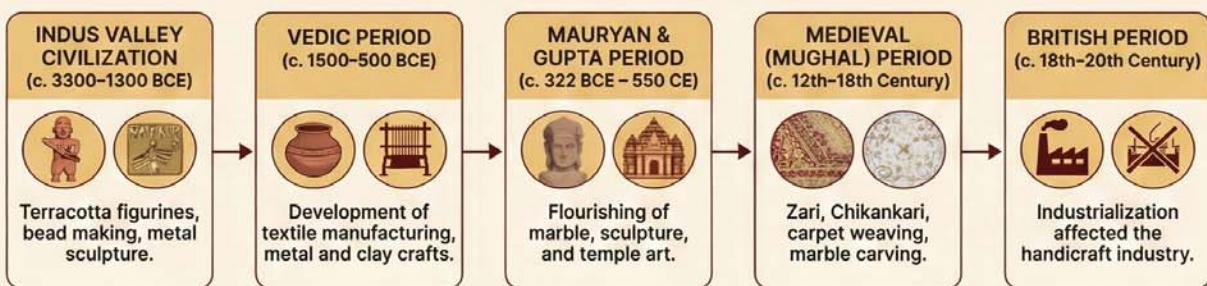
A traditional theatre form of Karnataka, combining dance, music, dialogue, costume, and makeup. It depicts stories from epics and puranas, characterized by high-energy performances.

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.

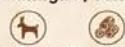
KUTCH EMBROIDERY (Gujarat)



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

METAL HANDICRAFTS

DHOKRA ART (Chhattisgarh, Odisha)



Metal sculptures made using lost wax casting technique.

BIDRI WORK (Karnataka)



Black colored metal art with silver carvings.

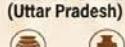
THANJAVUR METAL SCULPTURE (Tamil Nadu)



Beautiful sculptures made of bronze metal.

CLAY AND CERAMIC ART

KHURJA POTTERY (Uttar Pradesh)



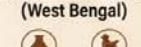
Glazed Ceramic Pottery. Glazed ceramic pottery.

BLUE POTTERY (Rajasthan)



Blue colored pottery influenced by Persian style.

TERRACOTTA SCULPTURES (West Bengal)



Famous sculptures of Bankura and Vishnupur.

WOOD, STONE, GLASS & JEWELLERY HANDICRAFTS

WOOD HANDICRAFTS

Saharanpur Wood Carving (Uttar Pradesh)



Intricate carvings for furniture/decoration.



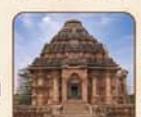
Kashmiri Wood Carving
(Kashmir)
Fine carvings on walnut wood.

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

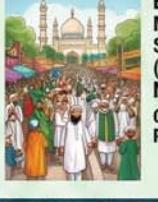
India's diverse culture, religion, and traditions celebrated through events reflecting social, religious, historical, and economic importance, promoting harmony and local economy.

CLASSIFICATION OF INDIAN FESTIVALS

HINDU FESTIVALS

 <p>DEEPAWALI (Festival of Lights & Prosperity) Associated with the return of Lord Rama to Ayodhya.</p>	 <p>HOLI (Festival of Colours) Symbolising the victory of good over evil.</p>	
 <p>MAKAR SANKRANTI / PONGAL / LOHRI / BIHU (Harvest Festivals) Related to agriculture and harvesting.</p>	 <p>NAVARATRI / DURGA PUJA (Worship of Goddess Durga) Festival of worship of Goddess Durga, the goddess of power.</p>	 <p>RAM NAVAMI / JANMASHTAMI (Birthdays of Deities) Birthdays of Lord Rama and Shri Krishna.</p>

MUSLIM FESTIVALS

 <p>EID-UL-FITR Festival celebrated after the month of Ramzan.</p>
 <p>EID-UL-AZHA (BAKRID) Festival of Sacrifice.</p>
 <p>BIRTHDAY OF MOHAMMAD SAHEB (MILAD-UN-NABI) Celebration of the Prophet's birthday.</p>

BUDDHIST & JAIN FESTIVALS

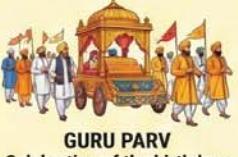
 <p>BUDDHA PURNIMA Day of birth, enlightenment and nirvana of Lord Buddha.</p>	 <p>MAHAVIR JAYANTI Birth anniversary of Mahavir Swami, the 24th Tirthankara of Jainism.</p>
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CHRISTIAN FESTIVALS

 <p>CHRISTMAS Birth anniversary of Jesus Christ.</p>	 <p>GOOD FRIDAY / EASTER Festival of sacrifice and rebirth of Jesus Christ.</p>
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SIKH FESTIVALS

 <p>GURU PARV Celebration of the birthdays of Sikh Gurus.</p>	 <p>BAISAKHI Agricultural festival and the day of establishment of Khalsa Panth.</p>
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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.



NAGAURI 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:

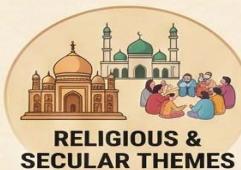
A Comprehensive Compilation

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

VEDIC LITERATURE

RIG VEDA, YAJUR VEDA, SAMA VEDA, ATHARVA VEDA
Based on knowledge, spirituality, music, and medicine.

BRAHMANA TEXTS, ARANYAKAS, UPANISHADS
Interpretations of the Vedas and philosophical theories.

SANSKRIT EPIC & POETIC LITERATURE

RAMAYANA (Valmiki)
Based on religion, duty and ideal life.

MAHABHARATA (Vedavyas)
World's longest epic; focused on politics, war strategy, religion.

POEMS OF KALIDASA
"Abhijnanashakuntalam", "Meghdoot", "Raghuvansh".

BUDDHIST & JAIN LITERATURE

TRIPITAKA (Pali Literature)
Principles of Buddhism.

ANGA, UPANGA, KALPASUTRA
Jain texts.

PRAKRIT & APABHRAMSA LITERATURE
Folk languages of ancient India, later developed into modern languages.

III. MEDIEVAL INDIAN LITERATURE

BHAKTI MOVEMENT LITERATURE

HINDI DEVOTIONAL POETRY
Major pillars; focused on devotion.

TAMIL DEVOTIONAL POETRY (Alvar & Nayyar)
Literature related to devotion to Vishnu and Shiva.

SUFI LITERATURE

AMIR KHUSRO, BULLEH SHAH, HAZRAT NIZAMUDDIN AULIYA
Focused on love and devotion to God.

PERSIAN & MUGHAL LITERATURE

AKBARNAMA (Abul Fazal), BABURNAMA (Babur), AIN-I-AKbari
Historical texts.

IV. MODERN INDIAN LITERATURE

LITERATURE OF INDIAN RENAISSANCE & NATIONAL MOVEMENT

SOCIAL REFORM

Raja Rammohon Roy
Ishwarchandra Vidyasagar
• Writings related to social reform.

NATIONALISM & SPIRITUALITY

Bankimchandra (Anandamath)
Tagore (Gitanjali)
• Nationalism and spirituality.

FREE DOM STRUGGLE LITERATURE

Mahatma Gandhi (Hind Swaraj)
Jawaharlal Nehru (Discovery of India)
• Literature of Indian freedom struggle.

* Rich Legacy of Words and Wisdom.

RELIGION AND PHILOSOPHY IN INDIA

RELIGION AND PHILOSOPHY IN INDIA

Land of Diverse Traditions: Influencing Society, Culture, Art, and Politics since Ancient Times

RELIGIONS 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



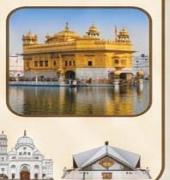
JAINISM (6th Century BC)

- Founder: Mahavira Swami (24th Tirthankara)
- Panchamahavrata: 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

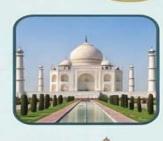


NON-INDIC RELIGIONS



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



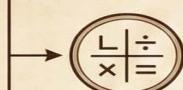
MAJOR BRANCHES OF INDIAN PHILOSOPHY

MAJOR BRANCHES OF INDIAN PHILOSOPHY:
A COMPREHENSIVE OVERVIEWTHEISTIC (ASTIKA)
PHILOSOPHIES
(Accept Vedas)Sankhya Philosophy
(Kapil Muni)

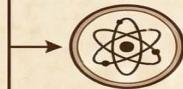
- Dualism of Nature (Prakriti) and Purusha
- Emphasizes evolution, salvation through knowledge, liberation from ego and ignorance
- Influenced Buddhism, Yoga

Yoga Philosophy
(Patanjali)

- Dhyana, Samadhi, Ashtanga Yoga
- Codified in Yoga Sutra
- Path to self-realization through mind control, purification
- Influenced Ayurveda, Meditation

Nyaya Philosophy
(Gautam Muni)

- Based on Logic and Evidence
- Search for truth through reasoning
- Believes in 16 substances, 4 evidences
- Proves God through logic
- Influenced jurisprudence

Vaisheshik Philosophy
(Kanad Muni)

- Atomic theory
- Explains creation through natural principles
- Material objects made of atoms
- Based on 7 elements
- Influenced Indian physics

Purva Mimamsa
(Jaimini Muni)

- Interpretation of Vedas and rituals
- Emphasizes karma, yajna, dharma
- Vedas are eternal and supreme source of knowledge
- Influenced Hindu ritual system

Uttara Mimamsa
(Vedanta)
(Badarayana, Shankaracharya, Ramanuja, Madhvacharya)

- Explains Upanishads, Brahman, Atman, Moksha
- Three branches: Advaita, Vishishtadvaita, Dvaita
- Foundation of Hinduism

ATHEISTIC (NASTIKA)
PHILOSOPHIES
(Reject Vedas)Buddhist Philosophy
(Gautam Buddha)

- Momentum, Atheism, Middle Way
- Four Noble Truths, Eightfold Path
- Rejects soul, God, Vedas
- Emphasizes non-violence, compassion
- Sects: Hinayana, Mahayana

Jain Philosophy
(Mahavira Swami)

- Saptabhangi Nyaya, Anekantavada, Syadvada
- Non-violence, pluralism, aparigraha
- Theory of soul, karma, Triratna for salvation
- Sects: Shvetambara, Digambar



Charvaka Philosophy

- Materialist and Atheistic
- Direct evidence as only knowledge source
- Rejects soul, rebirth, God, Vedas
- Hedonism: "Yavajjivet Sukham Jivet"
- Criticizes rituals



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