



*Dr. Piyush Chaubey*






*Piyush Kumar*

**GENERAL STUDIES-1**

# **ART & CULTURE**

**Including Most Expected Topics for  
UPSC Mains 2022**



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-  <https://t.me/+frF18vp34B40NjJl>
-  [connect@momentumias.com](mailto:connect@momentumias.com)
-  2nd Floor, 17A/41 WEA, Gurudwara Road, Karol Bagh, Delhi-110005



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# ART FORMS

## SCULPTURES: CLASSIFICATION OF INDIAN SCULPTURE

Sculpture was the favoured **medium of artistic expression** on the Indian subcontinent. Indian buildings were profusely adorned with it and indeed are often inseparable from it. The **subject matter** of Indian sculpture was almost invariably **abstracted human forms** that were used to instruct people in the truths of the Hindu, Buddhist, or Jain religions.

### ANCIENT INDIA

#### Indus Civilization Sculpture

- The Indus Valley civilization (3300–1700 BCE) produced the first documented sculpture in the Indian subcontinent.
- During the Indus civilization the major materials used for sculptors were: **Stone, Bronze, Terracotta, Clay, etc.**
- **Stone Sculptures:**
  - ▶ The stone statues found at Harappa and Mohenjodaro are excellent examples of handling three-dimensional volumes.
  - ▶ In stone are **two male figures**—one is a torso in red sandstone and the other is a bust of a bearded man in soapstone.
  - ▶ **Bearded Priest:**
    - The bust portrait of a bearded nobleman or high priest, from Mohenjodaro, weaving a shawl with a trefoil pattern.
    - It bears a close resemblance to a similar figure discovered in the Sumerian sites of Ur and Susa.
- **Bronze Sculptures:**
  - ▶ Bronze casting was conducted on a large scale in practically all of the civilization's main sites. The bronze statues were made using the 'lost wax' technique
  - ▶ **Dancing Girl:**
    - Founded in Mohenjo-Daro. The statuette is a great masterpiece of the art made of **lost-wax process**. She wears a large number of bangles, probably made of bone or ivory on her left arm together with a couple of pairs on her right arm..
    - ◆ The late Harappan and Chalcolithic sites like Daimabad in Maharashtra yielded excellent examples of metal-cast sculptures.
  - ▶ **Terracotta Sculptures:** The most important among the Indus figures are those representing the **mother goddess**.
  - ▶ **Pashupati Seal:**
    - This seal is generally identified as the **Pashupati Seal** by some scholars whereas some identify it as the female deity.



MALE TORSO



Bronze statuette from Daimabad



Dancing Girl



Mother Goddess



Pashupati Seal

- This seal depicts a human figure seated cross-legged. An elephant and a tiger are depicted to the right side of the seated figure, while on the left a rhinoceros and a buffalo are seen. In addition to these animals two antelopes are shown below the seat.

## Mauryan Sculptures<sup>#</sup>

- ▶ During the Mauryan period sculptures were **primarily used for decoration of stupas, in torana and medhi and as a form of religious expression.**
- ▶ Two of the famous sculptures of the Mauryan period are those of **Yaksh and Yakshini.**



- ▶ They were objects of worship related to all the three religions- Jainism, Buddhism and Hinduism.
- ▶ The earliest mention of Yakshini can be found in **Silappatikaram, a Tamil text.**
- ▶ The **most remarkable sculpture of all is the highly polished monolithic lion-capital found at Sarnath**, which is now the Emblem of the Government of India. It was the great Buddhist Emperor Ashoka who caused the erection of monolithic pillars of sandstone.
- ▶ The **bull capital of Ashoka from Rampurva, Bihar**, also belonging to the third century B.C. is an interesting study as it is a mixture of Persian and Indian elements.

## ■ Post Mauryan Sculptures<sup>#</sup>

- ▶ After the decline of the Mauryan Empire in the 2nd century BC, small dynasties sprang up in various parts of India.
- ▶ Among them, Shungas, Kanvas, Kushanas and Shakas in the north and Sathvahanas, Ikshavakus, Abhiras and Vakatakas in Southern and Western India gained prominence:

## ■ Shungas Sculpture

- ▶ Their native style, distinguished by its simplicity and folk appeal is best represented in monolithic free standing sculptures of **Yakshas and Yakshis**, discovered from **Gwalior and Mathura**; and the fragments of the beautifully carved gate and railings of the **Buddhist stupa at Bharhut.**
- ▶ The **narrative art of Bharhut, depicting Jatakas of Buddha's previous birth** in sculptures, the decorative art of Sanchi and the Jain Stupa of Mathura belong to the same tradition.

- ▶ They all have an **echo of wood construction** and the style of the sculptures seems related to carving in wood or ivory, basically the exploitation and elaboration of a flat surface, governed by the **law of frontality** as distinct from 'perspective' presentation.
- ▶ Narrative reliefs at Bharhut show how artisans used the pictorial language very effectively to communicate stories. In one such narrative. Ex: Queen Mayadevi's (mother of Siddhartha Gautama) dream, a descending elephant is shown.



**Bharut Stupa**

**East Gateway, Bharut Stupa**

**Queen Mayadevi's dream**

### ■ Gandhara School of Sculpture:

- ▶ The Gandhara School of Sculpture developed in the **western frontiers of Punjab, near modern day Peshawar and Afghanistan** and flourished during the reign of Kushan dynasty.



**Gandhara School of Art**

- ▶ The Greek invaders brought with them the traditions of the **Greek and Roman sculptors, which influenced the local traditions of the region.**
- ▶ Thus Gandhara school also came to be known as **Greco- Indian School of Art.**
- ▶ The Gandhara school flourished in **two stages** in the period from 50 B. C. to 500 A.D.
- ▶ While the **former school is known for its use of bluish grey sandstone** the later school used **mud and stucco** for making the sculptures.
- **Features:**
  - ▶ **Buddhism** was the main inspiration behind many of the sculptures.
  - ▶ Both **Shakas and Kushanas** were patrons of the Gandhara School, which is known for the **first sculptural representations of the Buddha in human form.**
  - ▶ The images of **Buddha and Bodhisattva** were based on the **Greco -Roman pantheon** and resembled that of Apollo.

- ▶ Gandhara School images were carved with **finer details (Curly hair, anatomical accuracy, spatial depth, and foreshortening)** etc.
- ▶ The **physical features such as muscles, nails, hair have been done with great detail.**
- ▶ There were **less ornaments on Buddha's body.**
- ▶ The **Bamiyan Buddha of Afghanistan** was an example of the Gandhara School

## ■ Mathura School of Sculpture:

- ▶ Mathura school of art is a Buddhist visual art form that flourished on the banks of the **river Yamuna, in Mathura, Uttar Pradesh**, as a commercial and pilgrimage centre between 1st and 3rd centuries B.C.
- ▶ The Mathura School of Art flourished mostly during the reign of Kushana ruler **Kanishka** in the first century AD.
- ▶ The sculptures of Mathura School were influenced by the stories of all the three religions- **Jainis, Buddhism and Hinduism.**

### • Features:

- ▶ **Spotted red sandstone** was utilised in the construction of this school.
- ▶ The Mathura school showed a striking use of symbolism in the images.
- ▶ The Buddha image at Mathura is modelled on the lines of earlier Yaksha images whereas in Gandhara it has **Hellenistic features.**
- ▶ **Halo** around the head of Buddha is profusely decorated
- ▶ **Aayudhas** were used to depict the Hindu gods. Shiva, for example, is represented by linga and mukhalinga.
- ▶ There is **boldness in carving the large images, the volume of the images is projected out of the picture plane, the faces are round and smiling, heaviness in the sculptural volume is reduced to relaxed flesh.**
- ▶ The **garments of the body are clearly visible** and they cover the left shoulder.
- ▶ In the **second century CE**, images in Mathura get sensual, rotundity increased, and they became fleshier.
- ▶ In the **third century CE**, treatment of sculptural volume changes by reducing the extreme fleshiness, movement in the posture is shown by increasing distance between the two legs as well as by using bents in the body posture.



## ■ Amravati School of Sculpture:

- ▶ The Amravati school of art developed between the **lower valleys of the Krishna and Godavari rivers in Andhra Pradesh**, under the patronage of **Satavahana** rulers.
- ▶ This school of sculpture flourished in the second century BC, especially in the second half.



- **Features:**
  - The '**narrative art**' rather than single images is a prominent feature of the Amaravati school.
  - The material used in Amaravati art is '**White marble**'.
  - The sculptures reflect narratives theme based on **life of Buddha and Jataka stories**
  - **Buddha is depicted both in human as well as in animal form.**
  - Both **religious and secular images** were present in this style.
  - The Amaravati style is more **elegant and sophisticated**.
  - Buddha and bodhisattva predominate, **but its structural anatomy is more intricate..**
  - The sculptured panels of Amaravati are characterised **by delicacy of forms and linear grace.**
  - Pallava and Chola buildings evolved from this style later.

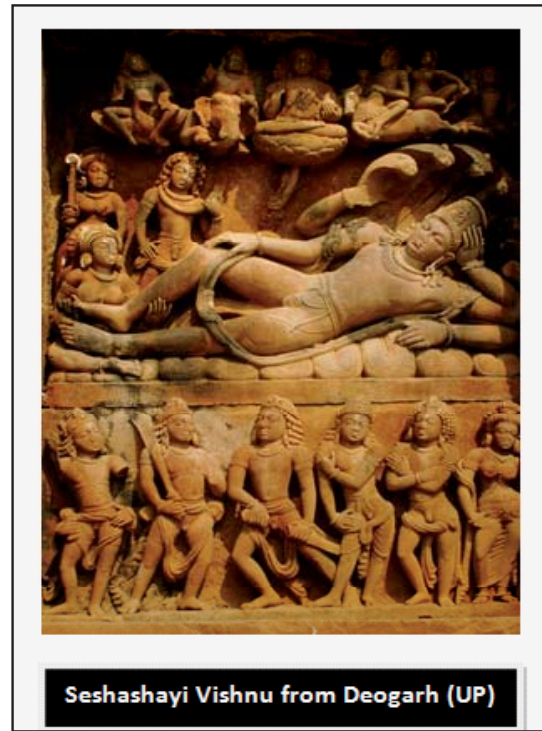
## Gupta Sculpture<sup>#</sup>

- With the Gupta period India entered upon the **classical phase of sculpture**.
- The sculptural style of the Guptas marks an **amalgamation of grace and repose**, which is quite evident from the Buddha statue at Sarnath. One of the **main features of the Gupta sculptures is the balance** that has been achieved by the artist between the beautiful poses and the spiritual expressions.
- The Gupta sculptures presented the **human figures at their best**. Gupta sculptures are **characterised by elaborate draperies, jewellery, etc.**
- Apart from the **rock cut sculptures** the **Gupta** artists were equally adept in working on metals. The **iron pillars at Delhi** are an instance for this kind of sculpture. Three main schools of Gupta sculpture are often recognised, based in Mathura, Varanasi/Sarnath and to a lesser extent Nalanda.
  - **Mathura School:** These sculptures are characterised by its usage of mottled red stone from Karri in the district, and its foreign influences, continuing the traditions of the art of Gandhara and the art of the Kushans.
    - **Standing Buddha from Mathura** is an example of this school.
  - **Sarnath School:** It is characterised by its yellowish sandstone from the quarries of Chunar, and lacks the foreign influences seen in Mathura.
    - It was characterised by the use of cream coloured sandstone and the use of metal.
    - The sculptures of this school were immaculately dressed and lacked any form of nakedness.
    - The **Dharmachakra Pravartana Buddha at Sarnath**, a Gupta statue of the Buddha from Sarnath, Uttar Pradesh, belongs to this school.

- ▶ **Nalanda School:** Gupta sculptural qualities tend to deteriorate with time, as in **Nalanda** in Bihar in the 6th century BCE, figures become heavier and tend to be made in metal.

- The **colossal Sultanganj Buddha in copper** from the area of Pataliputra is a uniquely large survival from this school, but typical in style.

- The **stone carving from the temples at Deogarh** and those from the temples of Udayagiri and Ajanta are excellent specimens of figure sculpture in their decorative setting.
- The large panel of **Sheshashayi Vishnu from the Deogarh temple**, representing the Supreme being slumbering wakefully on the serpent Ananta, the symbol of eternity, in the interval between the dissolution of the universe and its new creation, is a magnificent example
- The Gupta sculptures not only remained models of Indian art for all time to come but they also served as ideals for the Indian colonies in the Far East.



**Seshashayi Vishnu from Deogarh (UP)**

## MEDIEVAL SCHOOL OF SCULPTURE

- Instead of the classical dignity, sobriety and simplicity, the sculpture is now more and more tending towards **ornamentation, creating highly ornate art objects, with strange and unusual imaginary creatures, such as half-human, half-monsters.**
- There is **more complication, ornamentation and enrichment.**
- There is a **new beauty in women. The woman is no longer the mother goddess but a divine charmer.**

## Pallavas Sculpture<sup>#</sup>

- An artistic movement of great importance flourished under the aegis of the Pallava rulers of Kanchi and they are credited with having built the **seven monolithic pagodas**, the rathas, in **Mahabalipuram.**



**Arjuna's Penance**



**Seven Monolithic Pagodas. Mahabalipuram**

- Some of the outstanding sculptures that are credited to their patronage are the **Mahishasuramardini in relief, Girigovardhana panel, Arjuna's penance or the Descent of the Ganga, Trivikrama Vishnu, Gajalakshmi and Anatasayanam.**

- In **Arjuna's penance scene**, the celestial world, the temporal world as well as the animal world has been shown with masterly skill.
- The figure sculpture of the Pallavas is **natural in pose and modelling, the ornamentation is simple in high relief.**

## Rashtrakutas Sculptures<sup>#</sup>

- They created the **greatest wonder of medieval Indian art in their Kailasa temple** at Ellora. Quarried out of a hill and solid rocks, it is sculptured on a grand scale.
- The **bold and magnificent carving** in this temple shows the Rashtrakuta style of tall and powerfully built figures, reflecting with spiritual and physical poise.
- The beautiful architectural rock sculpture from **Cave No.29 at Ellora** shows the marriage of Shiva and Parvati. The dignified grace of the divine couple and the gentle solemnity of the occasion have been portrayed by the sculptor with masterly skill.
- Another magnificent sculpture at Ellora is a panel depicting **Ravana shaking Mount Kailash.**
- The cave-shrine at Elephanta is another great monument of the Rashtrakutas, which contains the famous **Maeshamurti**. The three heads emanating from one and the same body represent three different aspects of Lord Shiva.



Rock cut Kailash Temple, Ellora

Maheshmurti, Elephanta Caves

## Cholas Sculpture<sup>#</sup>

- The Mighty Cholas who succeeded the Pallavas and ruled over South India from the 9th to 13th centuries A.D. created the great temples at **Thanjavur, Gangaikonda Cholapuram, Darasurama**, which are a veritable treasure house of their art.
- At the **Brihadeswara temple at Thanjavur** which is the **most mature and majestic of the Chola temples, sculpture** there has attained a new maturity which is evident in the gracefully modelled contours of the figures, their **flexed poses, delicate ornamentation, pleasing faces and a certain freshness**, all of which add charm to the work. Chola art not only influenced the art of Ceylon, but it travelled as far away as Java and Sumatra.
- **Bronze Sculptures:**
  - ▶ Chola bronze sculptures are the most exquisite pieces of art that were developed during this period. **Realism and attention to finer details** reached its utmost perfection during this time.
  - ▶ **Bronze idol of Nataraja** is the most remarkable work of this period that portrays Shiva performing "Tandava", the cosmic dance that balances life and death in the universe.

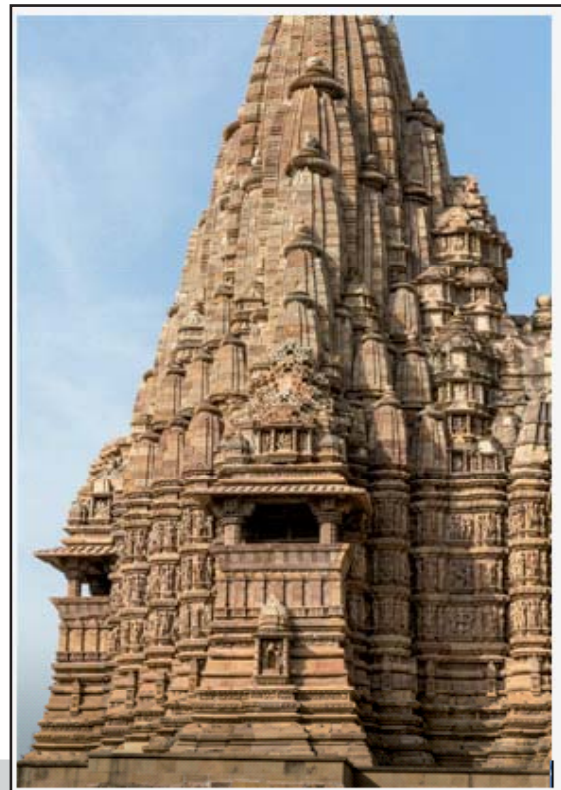
## Chandelas Sculpture<sup>#</sup>

- Sculpture of Khajuraho can be divided into **five broad categories:**

- ▶ Cult images
- ▶ Family, attendant and enclosing divinities
- ▶ Heaven Nymphs
- ▶ Animals & other Species
- ▶ Miscellaneous themes like teacher & disciples, dancers, musicians etc.

- **Khajuraho sculptures:**

- ▶ The sculpture of Khajuraho attains its **maturity in Kandariya Mahadev Temple**, which **displays human figures with distinctive physiognomy**.
- ▶ The **sculptures here are conspicuously slender and taller** and show the richest variety of apsara figures.
- ▶ These sculptures represent the **highest watermark of the characteristic art** diction of Khajuraho.
- ▶ The **Vamana and Adinatha temples** carry on the sculptural tradition. The apsara here are shown striking many difficult, almost tortuous poses.



**Kandariya Mahadev Temple**

## Palas Sculptures<sup>#</sup>

- Great impetus was given to art under the reign of Pala rulers in Bihar and Bengal during the period **730 to 1110 A.D.**
- They were **Buddhist by faith**. They greatly encouraged centres of learning like **Nalanda and Vikramshila**, where the stupas and monasteries gave ample scope for the sculptor's expression of an art which found stimulus in religion.
- During this period **art reached technical perfection**.
- The Pala Style is **marked by slim and graceful figures, elaborate jewellery and conventional decoration**.
- The Pala rulers had **intimate relations with Java** which are evident in Hindu-Javanese sculpture, and painting of Nepal, Kashmir, Burma and Thailand.
- An excellent specimen **from Mahanad in West Bengal** is this lovely figure of the **personified river goddess Ganga**.



**Statue of Gautam Buddha**

## Eastern Gangas Sculptures<sup>#</sup>

- The kings of the Eastern Ganga dynasty who held sway in **Odisha from the 7th to the 13th centuries** have left monumental temples at Bhubaneswar, Puri, and Konarak which are richly embellished with a wealth of sculptures.



Konark Sun Temple



Sun Temple, Spoke of the Wheel

- **Konark Sun Temple:** The famous temple at Konark was built by **Narasimhavarman** in the middle of the **12th century** and dedicated to **Surya** or the sun god. It has been conceived as a huge stone chariot on immense wheels, dragged by seven rearing horses.
  - ▶ The **spokes of the wheels of the chariot** are also believed to serve as **sundials**.
- The Ganges sculpture have **sensuous charm and beauty of form**.



Surya, Sun Temple Konark

### White Marble Sculptures, Western India<sup>#</sup>

- The traditions of the **marble sculpture of Gujarat** in Western India are seen in the **profusion of intricately carved sculptures** which decorate the **Jain temples at Mount Abu, Girnar and Palitana**.
- The beautiful image of the **four-armed Vishnu**, the Hindu god of preservation, was fashioned in the 13th century A.D.
- The **Dilwara temples at Mount Abu** are the outstanding productions of the western school in the Jain tradition. The ceiling of the Dilwara temple, especially, is one of the world's master-pieces of intricate sculptural carvings.



Details of sculptures on Girnar temple



Dilwara temple, Mount Abu

## Hoysalas Sculpture

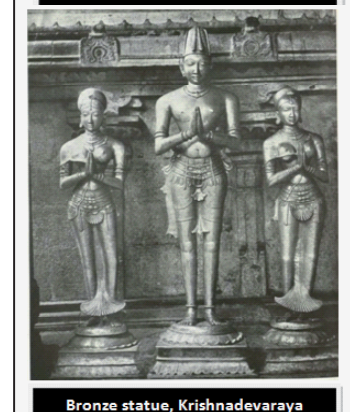
- Hoysala artists are noted for their attention to **sculptural detail** be it in the depiction of themes from the Hindu epics and deities or in their use of motifs such as **yali**, **kirtimukha** (gargoyles), **aedicula** (miniature decorative towers) on pilaster, **makara** (aquatic monster), birds (**hamsa**), spiral foliage, animals such as lions, elephants and horses, and even general aspects of daily life such as hair styles in vogue.
- **Salabhanjika**, a common form of Hoysala sculpture, is an old Indian tradition going back to Buddhist sculpture.



- **General life themes** are portrayed on wall panels such as the way horses were reined, the type of stirrup used, the depiction of dancers, musicians, instrumentalists, and rows of animals such as lions and elephants (where no two animals are identical).
- Perhaps **no other temple in the country depicts the Ramayana and Mahabharata epics more effectively** than the **Hoysaleswara temple at Halebidu**.
- **Erotica** was a subject the Hoysala artist **handled with discretion**. There is no exhibitionism in this, and erotic themes were carved into recesses and niches, generally miniature in form, making them inconspicuous.
- Hoysala sculptures are somewhat **squat and short, highly embellished, or almost over-loaded with ornamentation**, but yet are pleasing to behold.



Sculpture at Chidambara temple



Bronze statue, Krishnadevaraya

## Vijayanagara Sculpture<sup>#</sup>

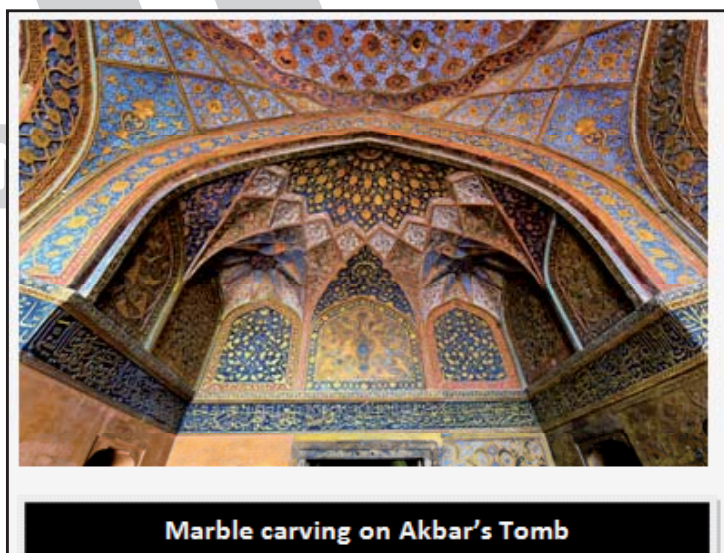
- Sculptures were typically **carved out of soapstone** during the Vijayanagar Empire and are **mostly associated with temples**.
- These sculptures **incorporated a number of elements from different South Indian cultures** and could be **stand-alone monolithic figures or carved into the walls or pillars** of temples.
- After a sculpture was carved, the artisan would use **plaster to smooth over the figures**, and then the sculpture would be painted.

- The Vijayanagar Empire was also known for its **portraiture statues** which featured the likeness of emperors and their consorts.
- Several beautiful temples were erected at places like Tadpatri, Hampi, Kanchipuram, etc.
- Carving in these temples shows the Chola and Chalukyan art traditions. During this period representations in **narrative forms of the Ramayana and Krishna, Bal Lila became favourite themes.**
- The **bronze sculptures** during this period have combined the likeness of the facial features with certain elements of idealisation. Ex: **life-size standing portrait statues of Krishnadevaraya found at Tiruppathi.**
- **Sculptures of Nayakas of Madurai and Thanjavur:**
  - ▶ The **17th century** was a great period of titanic work under the Nayaka of Madurai and Thanjavur.
  - ▶ Though **stylised, this art is full of vitality.**
  - ▶ A pair of rampant, furious horses whose heads support the pillars, are carved with great skill and vigour. The riders are shown in **realistic poses** trying to control them. Each **sculpture is realistic though the conception is fantastic.**



### Mughals Sculptures:

- Though traditions of stone sculptures continued, no major sculpture movement survived under the Mughal.
- Mughal Emperor **Akbar encouraged the art of sculpture.** He had the statues of **Jai Mal and Fatha, the Rajput heroes of Chittor**, seated on elephants, carved out of stone, and had them placed at the gate of the Agra Fort. The elephant gateway of Fatehpur sikri is still guarded by the mutilated figures of two colossal elephants, whose trunks were originally inter-locked across the entrance.
- Mughal Emperor **Jahangir too had two life-size marble statues of Rana Amar Singh and his son Karan Singh** made and erected in the palace garden at Agra below the Jharokha-Darshan.
- The Mughals were lovers of decorative relief carving and embellished their buildings with this art.



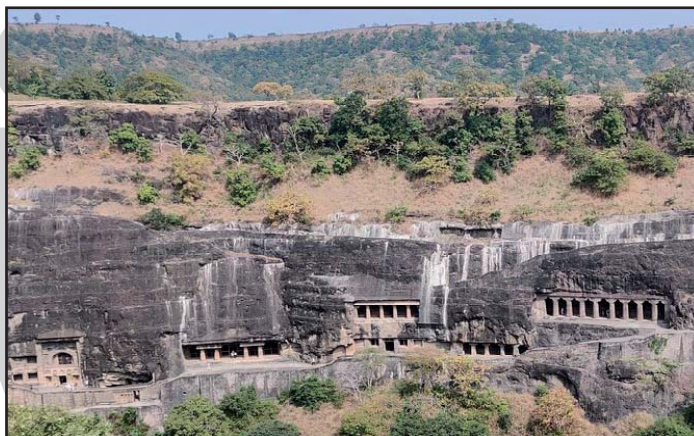
## MODERN INDIAN SCULPTURE

- During the British regime **no proper patronage was provided to sculptors** and the whole tradition of Indian art almost came to a standstill.
- It began in the **academic style**, based on **mid-Victorian ideas of naturalism and smugness**, and was a legacy of the British. This mannerism was perpetrated in the government art schools and colleges established around the century in Bombay, Calcutta, Madras and elsewhere.
- However, this **contemporary style evolved from academism to well-defined non-objectivism** and has **not shown either the speed or variety of painting**.

## CAVES

### AJANTA CAVES#

- Ajanta is a group of rock-cut caves near Aurangabad, Maharashtra, amid the Sahyadri ranges on the Waghora River.
- There are 29 caverns in all belonging to Buddhism, 25 of which were utilised as Viharas (residence caves) and 4 of which were used as Chaitya (prayer halls).
- The caves were constructed between the period 200 B.C. and 650 A.D.
- The figures in these caves were painted with frescoes and exhibit a high level of naturalism. The colours were created from local plants and minerals.
- The paintings' outlines were painted in red, and then the insides were painted. The absence of blue in the paintings is one of the most remarkable elements.
- The paintings are mostly on Buddhism, including Buddha's life and Jataka stories.
- The construction of the caves received patronage from Vakatakas kings.
- The Ajanta caves are mentioned in the travel journals of Chinese Buddhist pilgrims Fa Hien and Hieun Tsang.



### ELLORA CAVES#

- Ellora is a UNESCO World Heritage Site located in the Aurangabad district of Maharashtra, India.

- It is one of the largest rock-cut Hindu temple cave complexes in the world, with artwork dating from the period 600–1000 CE.
- All of the Ellora monuments were built during the Rashtrakuta dynasty, which constructed part of the Hindu and Buddhist caves, and the Yadava dynasty, which constructed a number of the Jain caves.
- It consists of 34 caves, 17 of which are Brahmanical, 12 Buddhist, and 5 Jain.



- The cave temples are dedicated to Hinduism, Buddhism, and Jainism.
- The 17 Hindu caves (caves 13, 29, 14 and 15 are famous and are known as Ravan Ki Khai and Dashavatar caves, respectively), 12 Buddhist caves (caves 1-12), and 5 Jain caves (caves 30-34, Jaina caves include Indra Sabha and Jagannath Sabha) built in close proximity demonstrate the religious harmony prevalent during this period.

- **Dashavatara Cave:**

- ▶ Cave 15 of Ellora is known as Dashavatara cave.
- ▶ It belongs to the period of Rashtrakuta king, Dantidurga.
- ▶ This cave mainly depicts Lord Shiva & Lord Vishnu in various forms.
- ▶ This two-storeyed structure has a large courtyard in which stands a monolithic Nandi mandapa.
- ▶ River goddesses flank the entrance. Earlier it was a Buddhist monastery but it was converted into a Shiva temple in the 8th century AD.



- ▶ The first storey is reached by a flight of steps, which has eleven sunken compartments in which huge bas-reliefs of various gods and goddesses are carved.
- ▶ The second storey measures 109 feet by 95 feet inclusive of a shrine of linga and an antechamber. The walls on both sides of the hall are divided into six cells each.
- ▶ Representations of Govardhanadhari Vishnu, Sheshasayi Vishnu, Vishnu on garuda, Varaha, the boar incarnation of Vishnu, Vamana avatara of Vishnu, Narasimha avatara of Vishnu, Tripurantaka and Lingodbhava are depicted on two panels to the south of the entrance.

## KAILASH TEMPLE, ELLORA#

- ▶ Cave 16 in Ellora's Kailasa Temple is the world's largest single monolithic excavation.
- ▶ The construction of the temple began during the rule of the Rashtrakuta king, Dantidurga (735-757 AD).
- ▶ A group of skilled artisans cut and carved the vertical face of the basalt rock of a hill in Elapura, known today as Ellora, near Aurangabad.
- ▶ At the entrance there is a huge rock screen with carvings and a two-level doorway with eaves on top.

▶ On either side of the portico are the north and south courts with life-size elephants and a victory pillar framing the Kailasa.

▶ There are five subsidiary shrines around the main temple in the circumambulatory path that runs along the side of the hill.

▶ The elephants and lions that form the high plinth of the main temple signify Rashtrakuta power and prosperity.

▶ There are many beautiful carvings: of Durga, Mahishasuramardini, Gajalakshmi seated in a lotus pool, Shiva as Ardhanari and Virbhadra, Ravana shaking the Kailash parvat , and the Mahabharata and Ramayana panels.



## ELEPHANTA CAVES#

- The Elephanta Caves are a collection of cave temples predominantly dedicated to the Hindu god Shiva.
- They are on Elephanta Island, or Gharapuri (literally “the city of caves”), in Mumbai Harbour, Maharashtra.
- It consists of five Hindu caves, a few Buddhist stupa mounds that date back to the 2nd century BCE, and two Buddhist caves with water tanks.
- The Elephanta Caves contain rock cut stone sculptures, mostly in high relief, that show syncretism of Hindu and Buddhist ideas and iconography.
- The caves are hewn from solid basalt rock.
- The carvings narrate Hindu mythologies, with the large monolithic 20 feet (6.1 m) Trimurti Sadashiva (three-faced Shiva), Nataraja (Lord of dance) and Yogishvara (Lord of Yoga) being the most celebrated.
- Other important sculptures here are- Ravana shaking Kailasa, marriage of Shiva and Parvati, Shiva performing the Tandava dance, Ardhanariswara.
- It was also designated as a UNESCO World Heritage Site in 1987.



## BARABAR CAVES

- The oldest examples of Mauryan rock-cut in India are the Barabar caves, located in the Barabar hills, in Jehanabad District of Bihar.
- These caves are situated in the twin hills of Barabar (four caves) and Nagarjuni (three caves), caves of the 1.6 km (0.99 mi)-distant Nagarjuni Hill are sometimes singled out as the Nagarjuni Caves.
- These rock-cut chambers bear dedicatory inscriptions in the name of “King Piyadasi” for the Barabar group, and “Devanampiya Dasaratha” for the Nagarjuni group, thought to date back to the 3rd century BCE during the Maurya period, and to correspond respectively to Ashoka (reigned 273–232 BCE) and his grandson, Dasharatha Maurya.

- The Barabar caves were linked to all of the major theological philosophies of the time, including the Ajivika sect, Buddhism, Jainism, and Hinduism.
- Lomas Rishi Cave:
  - ▶ The Lomas Rishi and Sudama Caves, which were excavated around 250 BC in Barabar Hills in Bihar (Jehanabad district) during the Mauryan Period and are regarded India's oldest example of rock-cut .
  - ▶ The decorative arch above the entrance (facade) of Lomas Rishi Cave was made in imitation of the wooden of the time.
  - ▶ This became a constant feature in the later Chaityas and is known as the Chaitya Arch.



## UDAYGIRI CAVES

- The Udayagiri Caves are twenty rock-cut caves near Vidisha, Madhya Pradesh from the early years of the 5th century CE.
- They contain some of the oldest surviving Hindu temples and iconography in India.
- They are the only site that can be verifiably associated with a Gupta period monarch from its inscriptions.
- Udayagiri caves contain iconography of Vaishnavism (Vishnu), Shaktism (Durga and Matrikas) and Shaivism (Shiva).
- They are notable for the ancient monumental relief sculpture of Vishnu in his incarnation as the man-boar Varaha, rescuing the earth symbolically represented by Bhudevi clinging to the boar's tusk as described in Hindu mythology.
- The site has important inscriptions of the Gupta dynasty belonging to the reigns of Chandragupta II (c. 375-415) and Kumaragupta I (c. 415-55).
- In addition to these, Udayagiri has a series of rock-shelters and petroglyphs, ruined buildings, inscriptions, water systems, fortifications and habitation mounds, all of which remain a subject of continuing archaeological studies.
- The Udayagiri Caves complex consists of twenty caves, of which one is dedicated to Jainism and all others to Hinduism.

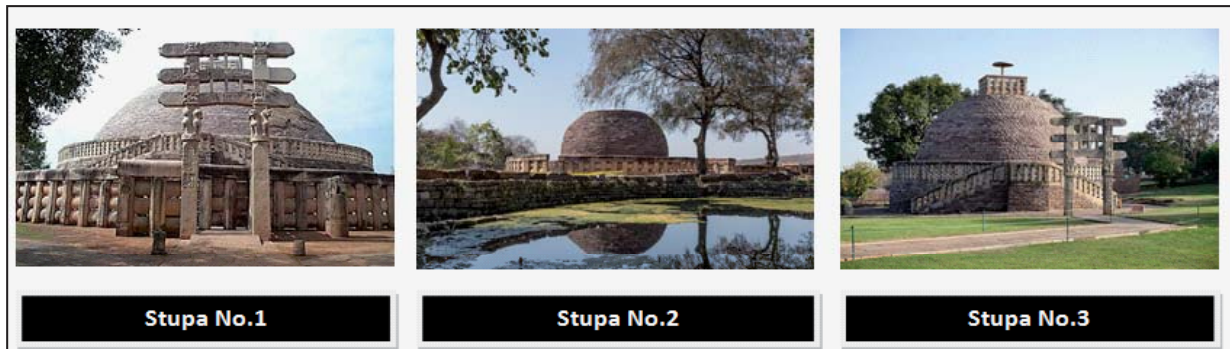


## STUPAS

### SANCHI STUPA#

- Sanchi stupa is a Buddhist complex, famous for its Great Stupa, on a hilltop at Sanchi Town in Raisen District of the State of Madhya Pradesh, India.
- It was originally commissioned by the Mauryan emperor Ashoka the Great in the 3rd century BCE.

- During the later rule of the Shunga, the Great stupa No.1 was expanded with stone slabs to almost twice its original size. The dome was flattened near the top and crowned by three superimposed parasols within a square railing. With its many tiers it was a symbol of the 'Dharma', the Wheel of the Law.
- The monuments at Sanchi today comprise a series of Buddhist monuments starting from the **Mauryan Empire period (Stupa No.1) (3rd century BCE), continuing with the Gupta Empire period (5th century CE), and ending around the 12th century CE.**
- Sanchi Stupa is depicted on the reverse side of the Indian currency note of 200 to signify its importance to Indian cultural heritage.
- Since 1989, Sanchi Stupa has been a UNESCO World Heritage Site.

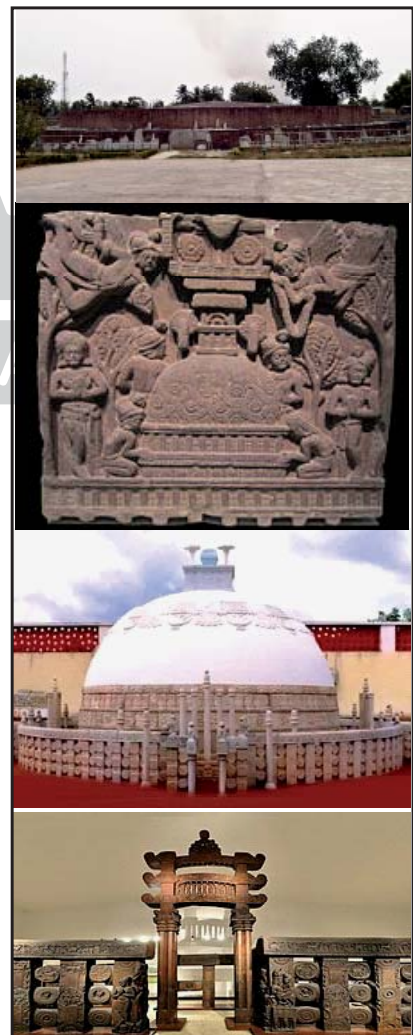


## AMRAVATI STUPA#

- The Amaravati Stupa, popularly known as the great stupa at Amaravathi, is a ruined Buddhist monument.
- It was probably built in phases between the third century BCE and about 250 CE, at Amaravathi village, Palnadu district, Andhra Pradesh, India.
- The great majority of sculptures are in shallow relief, and the original sculptures do not include large iconic Buddha figures.
- The main construction phases of Amaravati fall in two main periods, with the additions consisting of railings (vedika) and carved slabs placed around the stupa proper.

## BHARUT STUPA

- Bharhut is a village located in the Satna district of Madhya Pradesh, central India.
- It is known for its famous relics from a Buddhist stupa.
- The Sungas adapted the Bharhut stupa, which was originally erected by Asoka.
- Unlike the Mauryas' imperial art, the reliefs and figures in Bharhut stupa were provided by laypeople, monks, and nuns, according to inscriptions on the railings.
- The central stupa was surrounded by a stone railing and four Torana gates, in an arrangement similar to that of Sanchi.



## NAGARJUNAKONDA STUPA

- Nagarjunakonda is an ancient town that is now an island at Nagarjuna Sagar, west of the Amaravati Stupa, another notable historic landmark.
- The Mahachaitya stupa, which is the major stupa at Nagarjunakonda, is said to house the Buddha's precious remains.
- Some well-known relics, such as a tiny tooth and an earring, are said to be from the Buddha.



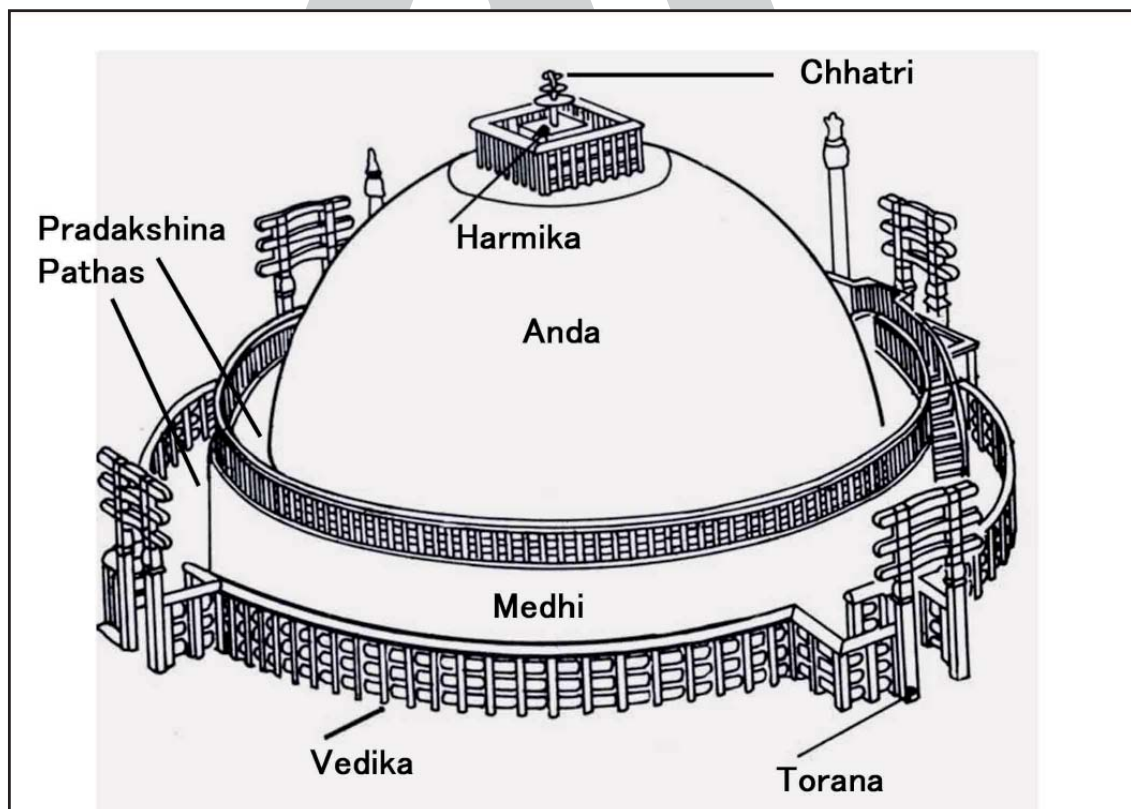
## PIPRAHWA STUPA

- Piprahwa is best known for its archaeological site and excavations that suggest that it may have been the burial place of the portion of the Buddha's ashes that were given to his own Shakya clan.
- A large stupa and the ruins of several monasteries as well as a museum are located within the site.



## FEATURES OF STUPA

- A stupa is a relic-filled mound-like or hemispheric structure used for meditation.



- It's a traditional depiction of a burial cumulus, where the dead's relics and ashes are maintained.
- Before the period of Ashoka, the stupa was common throughout India, however they are mainly associated with Buddhism.
- The art of stupas reached its pinnacle during the era of Ashoka, to enshrine Buddha's relics.
- nine stupas were originally built following Buddha's death, at Vaishali, Kapilvastu, Allakapa, Ramagrama, Vethadipa, Pava, Kushinagar, and Pippalvina.
- The stupa is made up of a cylindrical drum and a circular **Anda** with a Harmika and Chhatra on top, which are mostly the same with minor variations in shape and size.
- Gateways(**Toranas**) were added in addition to the circumambulatory circuit (**Pradakshina Patha**).
- Sculptures were largely utilised to decorate stupas, the torana, and the medhi, as well as a form of religious expression.
- Sometimes wooden sculptures were used to embellish the medhi and toran.

## INSCRIPTIONS#


### Introduction:

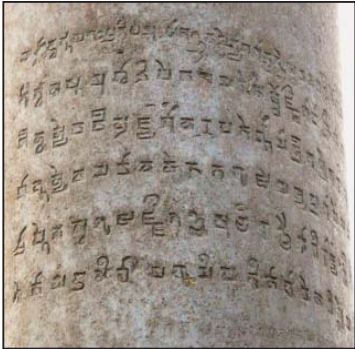
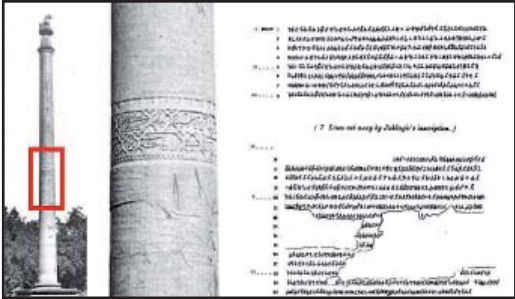


- Inscriptions are **engraved writings** that can be observed in stones, coins, and buildings, among many others.
- **Epigraphy** is the study of inscription. They have played an important role in helping historians understand the political, social, as well as economic conditions that have existed in ancient times.
- The **first inscriptions** discovered were written in **Prakrit** in the third century B. C.

### IMPORTANCE OF INSCRIPTIONS

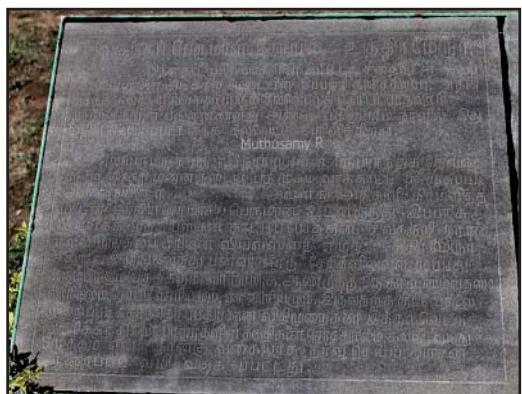
- Compared to manuscripts of texts, inscriptions have the **advantage of duality**.
- They are usually contemporaneous to the events they speak of and their **information can be connected to a time and date**.
- Compared to literary sources, which tend to give a theoretical perspective, inscriptions often **reflect what people were actually doing**.
- Not only this, they **help find, and decipher scripts** of early times that have influenced language.
- Inscriptions are a **valuable source of political history**. Others give **detailed information about the history of dynasties and reigns of kings**.
- Inscriptions reflect the history of languages and literature and a few refer to performing arts.

### IMPORTANT INSCRIPTIONS

Inscription	Description
<p><b>Junagarh Rock Inscription</b></p> 	<p>It is also known as the Girnar Rock inscription of Rudradaman, is a Sanskrit prose inscribed on a rock by the Western Satraps ruler Rudradaman I.</p> <p>It is the 'first recorded inscription in Sanskrit', written in mid second century AD..</p> <p>It mentions that one of Chandragupta Maurya's governors, Pushyagupta, was responsible for building a dam on Sudarshana Lake near Girnar in Kathiawar.</p>

	<p>From another inscription of Skandagupta we came to know that this very dam was repaired during his reign, almost 800 years after it was built.</p>
<p><b>Mehrauli Inscription</b></p> 	<p>The Mehrauli inscription praises the Gupta emperor Chandragupta Vikramaditya's achievements.</p> <p>This pillar credits Chandragupta with conquest of the Vanga Countries by his battling alone against the confederacy of the enemies united against him.</p> <p>The iron pillar of Chandragupta dates from the late fourth to early fifth century A.D.</p> <p>According to one popular theory, the Iron Pillar was erected on top of a hill in Madhya Pradesh called Udaygiri, from which King Iltutmish (1210-36 AD) carried it to Delhi following his triumph.</p>
<p><b>Allahabad Pillar Inscription (Prayag Prasasti)</b></p> 	<p>The Allahabad pillar is a Stambha, containing one of the Pillar edicts of Ashoka, possibly erected by Ashoka.</p> <p>It is particularly notable for containing later inscriptions attributed to the Gupta emperor Samudragupta (4th century CE).</p> <p>Inscriptions from the 17th-century Mughal emperor Jahangir are also engraved on the stone.</p> <p>This Inscription is a eulogy of Samudragupta and mentions about the conquests of Samudragupta and boundaries of the Gupta Empire. As per this inscription, Samudragupta defeated 9 kings in North, 12 Kings in South, reduced all the Atavika states to vassalage. He had close contact with the kingdom of Ceylon and Southeast Asian colonies.</p>
<p><b>Kalsi Inscription</b></p> 	<p>The site of Ashoka's inscriptions at Kalsi is unique in that it is the only place in North India where the great Mauryan emperor inscribed the entire set of fourteen rock edicts.</p> <p>The Rock edicts of Khalsi are among the many inscriptions of Ashoka, the first being the Bilingual inscription of Kandahar, written in Greek and in Aramaic, in the year 10 of his reign.</p> <p>It also reflects policies promoting nonviolence and the limitation of war.</p>
<p><b>Aihole Inscription</b></p> 	<p>The Aihole inscription composed by court poet Ravikirti, sometimes referred to as the Aihole Inscription of Pulakesin II, is found at the hilltop Meguti Jain temple.</p> <p>The inscription is in Kannada script and written in Sanskrit.</p> <p>The defeat of Harshavardhana by Pulakeshin II and the victory of the Chalukyas over the Pallavas are mentioned</p>

### Uthiramerur



Around 25 inscriptions, spanning reigns of around four Pallava kings, have been found at Uthiramerur.

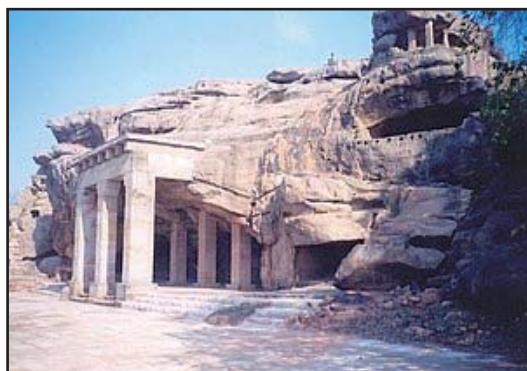
There are inscriptions from the period of Parantaka Chola I (907–950), Rajaraja Chola I (985–1014), Rajendra Chola I (1012–1044) and Kulothunga Chola I (1070–1120), indicating various gifts to the temples.

The temple inscriptions of Uthiramerur are notable for their historical descriptions of the rural self-governance.

They indicate that Uthiramerur had two village assemblies: Sabha and Ur.

The Sabha was an exclusively Brahmin (priestly class) assembly, while the Ur was made up of people belonging to all the classes.

### Hathigumpha Inscription



King Kharavela inscribed the Hathigumpha Inscription, also known as the Elephant Cave Inscription, from the Udayagiri-Khandagiri Caves in Odisha during the second century BCE.

The Hathigumpha Inscription tells the story of Kharavela as a king, conqueror, patron of culture, and Jainism champion.

It also includes religious values, public infrastructure projects, military expeditions and its purpose, and socio-cultural information.

The Hathigumpha Inscription is the only inscription in India that gives year-by-year descriptions of a ruler's accomplishments.

### Nashik Inscription



It documents the Indian tradition of dana (charity) to Brahmins, Buddhists and of building infrastructure to serve pilgrims and the general public by the 2nd-century CE.

The inscription is classified as "Inscription No.10" of the Nasik Caves (also called Pandav Leni). It is located on the front porch of Cave No.10, also called the "Nahapana Vihara".

**Q. What do you mean by epigraphy? The role of inscriptions in showcasing the developments of Ancient Indian history cannot be overlooked. Comment**

## ASHOKAN EDICTS

### INTRODUCTION

Ashoka (268 BC to 232BC) was one of the greatest ruler ever sat on the throne of Ancient India. The history of the mauryan empire ruled by Ashoka is significantly reconstructed with the help of Edicts

issued by him. They reflected the Politico- economic- social scenarios of not only the Ashokan Kingdom but also included development of his contemporaries, which also includes references outside Indian subcontinent.

Ashokan Edicts are collection of inscriptions on the rock boulders, pillars and cave walls. These inscriptions are dispersed throughout Indian subcontinent including regions like modern day Bangladesh, India, Pakistan, Afghanistan.

Inscriptions were issued prior to Mauryan era. However, the practice of inscribing imperial proclamations on stones was a striking feature of ashokan reign. Unlike the earlier inscriptions, Ashokan Inscriptions depicted the ruler's insight and his approach to directly connect with his subject showcasing a paternalistic outlook.

## LANGUAGES AND SCRIPTS USED

These were written in 3 languages, namely Ashokan Prakrit, Greek and Aramaic. The Prakrit inscriptions were written in Brahmi and Kharosthi scripts but most of them were in Brahmi. It also represented the regional variations as those located near northwestern part of Indian subcontinent (Mansera, Shahbazgarhi) are in Kharosthi script.

There are few inscriptions in Greek and Aramaic as well. The rock inscription at Sharekuna, near Kandahar is bilingual which is in Greek and Aramaic both. A bilingual Prakrit-Aramaic inscription is also found at Lampaka.

## DECIPHERMENT

James Prinsep succeeded in deciphering Ashoka's Brahmi Edict, however it was not immediately clear to him which king it referred to. This can be attributed to the titles adopted by Ashoka, Devnampiya (beloved of the god) and Piyadasi (pleasant to behold). However, Ceylonese Buddhist texts Dipavamsa and Mahavamsa unlocked this mystery. These chroniclers included these epithets for Ashoka gave insight and provided the much required understanding.

James Prinsep deciphered the Ashokan inscription in 1837, which marked a watershed event in history of Indian nationalism. It was a proud moment for Indians, who were subjugated under the British superiority and ridiculed by British scholars that "India has no history of its own except series of conquests" (referred by VA Smith). This instilled a source of inspiration, pride for every Indians which aided India's struggle for freedom.

## TYPES OF ASHOKAN EDICTS

### ■ Ashok edicts are mainly of 4 types

- ▶ Major Rock Edicts
- ▶ Minor Rock Edicts
- ▶ Major Pillar Edicts
- ▶ Minor Pillar Edicts

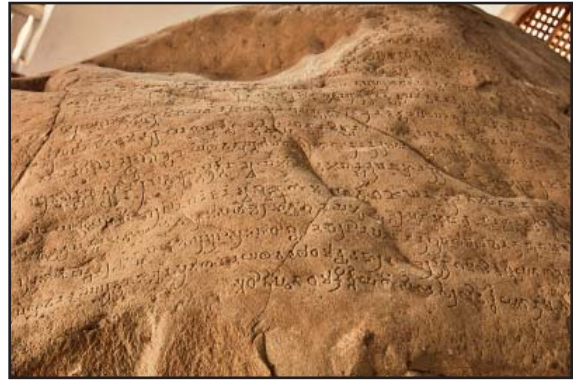
These edicts are set of inscriptions with minor variations located at different places.

The minor rock edicts are considered among the earliest inscriptions and they have the widest distribution with a heavy Andhra - Karnataka cluster orientation. The inscriptions were laid along trading routes and pilgrimage routes of the ancient time.

The major rock edicts came next which includes sections of Ashoka's dharma policy, mention of Kalinga war (261 BC), his tolerant outlook, etc to mention a few. The pillar edicts were latter additions. They provide an insight to the Ashokan empire, describes Ashoka and his role as a king, his administrative apparatus and socio economic dimensions as well.

## ■ There are 14 major rock edicts

- ▶ **Major Rock Edict I:** It prohibits animal sacrifices even during festive season.
- ▶ **Major Rock Edict II:** Mentions about rulers of Deep South Pandyas, Cheras and Satyaputras.
- ▶ **Major Rock Edict III:** Administrative officials instructed like Rajukas to visit their areas of administration every 5 years for the propagation of dhamma.
- ▶ **Major Rock Edict IV:** Mentions about Ashoka's forsaking of bherigosha and embracing dhammagosha. A change of heart after kalinga war.
- ▶ **Major Rock Edict V:** Mentions about the Dhammamattarsas, officials appointed for the propagation of dhamma, that is righteous path of living
- ▶ **Major Rock Edict VI:** Mentions about Ashoka as welfaristic measures towards his subjects.
- ▶ **Major Rock Edict VII:** Tolerant outlook seen across the length and breadth of the Kingdom as well as towards his neighbouring kingdoms.
- ▶ **Major Rock Edict VIII:** Include his first dhammayatra (visit to bodhgaya)
- ▶ **Major Rock Edict IX & X:** Ethical values and moral conduct emphasised upon
- ▶ **Major Rock Edict XI:** Includes dhamma policy. Adoption of virtues and neglect of vices.
- ▶ **Major Rock Edict XII:** Details of Mahamattas for implementation of dhamma for the moral upliftment of his subject
- ▶ **Major Rock Edict XIII:** It is a very significant edict. It specifies about Ashoka's victory over kalinga. Also include Ashoka's cordial, peaceful relations with his contemporaries like Antiochus of Syria, Ptolemy of Egypt, Magas of Cyrene, Antigonas of Macedon, Alexander of Epirus. The harrowing experience of Kalinga war compelled Ashoka to give up policy of warfare.
- ▶ **Major Rock Edict XIV:** Mention about his vision towards his subjects and purpose of issuing the edicts.



MOMENTUM IAS

## Ashokan Pillar Edicts

Ashokan pillar edicts mainly carved out of sandstone. These were procured from regions like mathura, chunar. Monolithic structures known for their glossy Polish, NBPW. They've been found in many places as high as 50 feet and weigh more than 50 tonnes each. These are cylindrical shaft tapering from top to bottom. The platform is known as the Bacus on the top of the bell which is a capital where places animal figures. The Ashokan Capital are the specimen of fine craftsmanship. The lion capital at sarnath, the bull at rampurva, the elephant at sankisa, etc are few examples of exordinary skills of the artists.



Ashokan pillars provides a vivid description about his dhamma policy. Compassion, kindness honesty, truth etc are referred to be embraced by mankind and vices like cruelty, anger, list to be kept at Bay. Also included references of Dhammamattas and his tolerant, peaceful existence outlook.

**Special Mention:** Junagarh rock inscription of Rudradaman of 150 AD mentioned about irrigation lake, Sudarshan lake. It was built by Pushyagupta during the reign of Chandragupta Maurya and completed by Tushyapa during Ashoka's reign

## Location of Ashokan Edicts

### ■ Major Rock Edicts found at

- ▶ Kandhar (Afghanistan)
- ▶ Shabazgarhi (Peshawar district, Pakistan)
- ▶ Mansera (Pakistan)
- ▶ Kalsi (Dehradun district, Uttarakhand)
- ▶ Girnar (Junagadh district, Gujarat)
- ▶ Sopara (Thana district, Maharashtra)
- ▶ Dhauli (Puri district, Odisha)
- ▶ Jaugada (ganjam district, odisha)
- ▶ Erragudi (kurnool district, Andhra Pradesh)
- ▶ Sannati (gulberg district, Karnataka)

### ■ Minor Rock Edicts found at

- ▶ Sri nivasपुरi (New Delhi)
- ▶ Bairat (Jaipur district, Rajasthan)
- ▶ Sasaram (rohtasपुर district, Bihar)
- ▶ Rupanath (Jabalpur district, Madhya Pradesh)
- ▶ Maski (Raichur district, Karnataka)
- ▶ Nettur (Bellary District, Karnataka)
- ▶ Udegolam (Bellary District, Karnataka)
- ▶ Erragudi (kurnool district, Andhra Pradesh)
- ▶ Brahmagiri (chitradurga district, Karnataka)
- ▶ Siddapur (chitradurga district, Karnataka)

### ■ The set of 6 Pillars found that

- ▶ Kandhar (Kandahar district, Afghanistan)
- ▶ Delhi (shifted from topara)
- ▶ Delhi (originated in meerut)
- ▶ Allahabad (originally located in kaushambi)
- ▶ Lauria AraRaj (Champaran district, Bihar)
- ▶ Lauria nandangarth (champaran district, Bihar)
- ▶ Rampurva (champaran district, Bihar)

3 Cave inscription of Ashokan time have been found in caves in the barabar hills, Gaya district, Bihar.

Fahien and Hieun tsang also mentioned about ashokan pillars seen at places scattered around Indian subcontinent, where today there are none. The significance of these pillars edicts also lies in ascertaining the extent of Mauryan empire

## Significance:

- The study of coinage in history is called numismatics.
- Coins are an important source of history, as they suggest important historical processes.
- Not only the monetary situation, but broader questions related to economy and polity can be answered through numismatics.
- The inscribed figures of rulers, deities and legends give us an insight into social and political aspects of various kingdoms.
- Also dated or undated, coins found in archaeological excavations often help date the layers of time.

## PUNCHED MARKED COINS

- These coins are called '**punch-marked**' coins because of their manufacturing technique. Mostly made of silver, these bear symbols, each of which was punched on the coin with a separate punch.



- Issued initially by merchant Guilds and later by States, the coins represented a trade currency belonging to a period of intensive trade activity and urban development.

## MAURYAN PERIOD COINS

- Mauryan coins were similar to Early Kingdoms punch mark silver coins.
- However, Mauryan coins often contained five punches and a sun emblem in those punches.
- The Mauryans minted coins that were largely silver and a few copper pieces of metal in a variety of forms, sizes, and weights.



## INDO - GREEK COINS

- The Indo-Greeks system of coinage becomes significant because the minting was executed in a more refined manner.
- The language on these coins was Prakrit, inscribed mostly in Kharoshthi script.
- Later, Indo-Greek Kushan kings brought the Greek practice of etching portrait heads on coins to India.
- Kanishka's coins were only minted with Greek characters.



## KUSHANA PERIOD COINS

- The early Kushan rulers struck a large number of gold coins with a larger gold content than the Gupta coins.
- The coins usually bore the figure, name, and title of the ruler on the obverse and the deities on the reverse. The legends are either entirely in Greek, or in some cases in Kharosthi on the reverse.
- The coin designs mainly use Hellenistic types of image, with a deity on one side and the monarch on the other, and generally follow the styles of the preceding Greco-Bactrian rulers in employing Hellenistic forms of image.



## GUPTA PERIOD COINS

- Gupta emperors' coins are reported to be mostly made of gold. They minted so many gold coins that the occurrence was allegorically dubbed a "Rain of Gold".
- The earliest Gupta coins are attributed to Samudragupta, Chandragupta II and Kumaragupta and their coins often commemorate dynastic succession as well as significant socio-political events, like marriage alliances, the horse sacrifice, etc (King and queen type of coin of Chandragupta 1, Asvamedha type, etc.), or for that matter artistic and personal accomplishments of royal members (Lyrical, Archer, Lion-slayer etc.).
- The Gupta Coins are significantly more creative and superior in workmanship than their counterparts.



## POST GUPTA COINS

- Post-Gupta coinage (6th-12th centuries AD), is represented by a monotonous and aesthetically less interesting series of dynastic issues including those of Harsha (7th century AD, Kalachuri of Tripuri (11th century AD) and early medieval Rajputs (9th-12th centuries AD).
- The coins by Gangeyadeva the Kalachuri ruler who issued the 'Seated Lakshmi Coins' which were copied by later rulers both in gold as well as in debase form.
- The Bull & Horseman type of coins were the most common motif appearing on coins struck by the Rajput clans. In western India, imported coins like the Byzantine solidi were often used reflecting trade with the Eastern Roman Empire.
- The newly established independent and self-sufficient local entities, known as 'Shrenis,' also led to a steep drop in the number and quality of later Gupta coinage.

Description	Obverse	Reverse
Seated Lakshmi		

<b>Bull &amp; Horseman</b>		
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## SOUTH INDIAN COINAGE

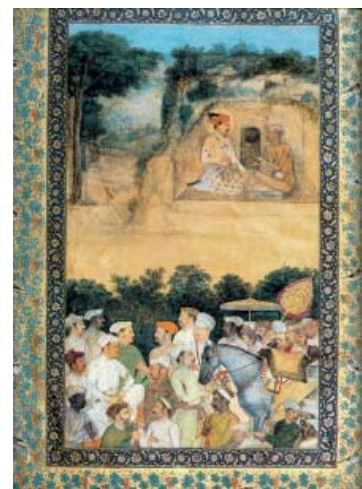
- The symbols and motifs on South Indian coin issues were confined to dynastic crests such as the boar (Chalukya), bull (Pallava), tiger (Chola), fish (Pandya and Alupas), bow and arrow (Cheras) and lion (Hoysala) etc.
- The Yadavas of Devagiri issued ‘Padmatankas’ with an eight-petalled lotus on the obverse and a blank reverse.
- Coin legends refer to names or titles of the issuer in local scripts and languages. Decorative features are rare and divinities are almost absent till the medieval Vijayanagar period (14th-16th centuries AD).

<b>Coins of the Cheras 11th - 13th Centuries</b>		
<b>Coins of the Cholas 9th - 13th Centuries</b>		

# PAINTINGS

## MUGHAL PAINTINGS#

- The tradition of art and painting had rich historical roots in India about which we have already learned in the previous chapters. The celebrated Mughal idiom that developed on the Indian soil should be understood as a consequence of interaction of various schools, including the pre-Mughal and contemporaneous art schools of India and Persia.
- When we look at an extraordinary Mughal painting from the early period, Princes of the House of Timur (1545–50), probably by Safavid artist, Abd us Samad, in opaque watercolour on cotton, we are surprised by its size and complex structure and display of historical portraits.
- Open air painting with trees and blossoms, and royal merrymaking, which depicts the ancestral members of the Mughal dynasty were followed after Humayun, who was the patron of this kind of artwork.



- One realises that Mughal paintings were a teamwork by a group of artists, who could be inspired by a number of artistic traditions. The immediate natural surroundings became the resource from which the images of flora and fauna were derived and painted.
- Akbar envisioned cultural integration and commissioned translation of several revered Hindu texts. He commissioned translation and illustration of revered Sanskrit texts into Persian. The Persian translation and illustrated version of the Hindu epic Mahabharata done this period came to be known as Razmnama. This was completed in 1589 under the supervision of master artist Daswant.
- Akbar personally engaged with the artists, and supervised and evaluated the artworks. The Mughal painting under Akbar's patronage depicted a variety of subjects, including, detailed political conquests, seminal court scenes, secular texts, portraits of important men along with Hindu mythologies, and Persian and Islamic themes. Akbar's fascination for Indian scriptures and regard for India made him one of the most popular emperors of the country.
- Jahangir was presented with paintings and decorative objects, depicting high arts from Europe, as gifts from the Europeans, who visited his court. Jahangir's fascination for European art and theme prompted him to have more such works in his collection. Many celebrated religious Christian themes were also produced in the royal atelier of Jahangir.
- Jahangir in Darbar from Jahangirnama (now dispersed), attributed to Abul Hasan and Manohar (1620) is an excellent painting. Jahangir is at the highest level in the center, where the eyes move immediately from his figured frame to stunning white pillars surrounded by sparkling clear colors and brilliantly framed overhead canopy.
- Shah Jahan encouraged the artists in the atelier to create magnificent works that were a blend of imagination and documentation. Idealisation and great stylisation were preferred over naturalistic rendering and accurate depiction. The artworks produced under his supervision concentrated on subliminal qualities and exalted beautification, which was created by the use of jewel-like colors, perfect rendering and intricate fine lines.
- Due to gradual decline of ardent patronage, highly skilled artists left the Mughal atelier and were welcomed by provincial Mughal rulers. These rulers imitated the Mughal royalties and wanted to recreate in paintings the glory of their dynasty and events of their court.

## REGIONAL PAINTINGS

### Rajasthani Paintings

- The term 'Rajasthani Schools of Painting' pertains to the schools of painting that prevailed in the princely kingdoms and thikanas of what roughly constitutes Rajasthan and parts of Madhya Pradesh in the present time, such as Mewar, Bundi, Kota, Jaipur, Bikaner, Kishangarh, Jodhpur (Marwar), Malwa, Sirohi and other such principalities largely between the sixteenth and early nineteenth centuries.
- The **Malwa School** flourished between 1600 and 1700 CE and is most representative of the Hindu Rajput courts. Its two-dimensional simplistic language appears as a consummation of stylistic progression from the Jain manuscripts to the Chaurpanchashika manuscript paintings.
- **Mewar** is conjectured to be a significant early centre of painting in Rajasthan, from where, hypothetically, one would have been

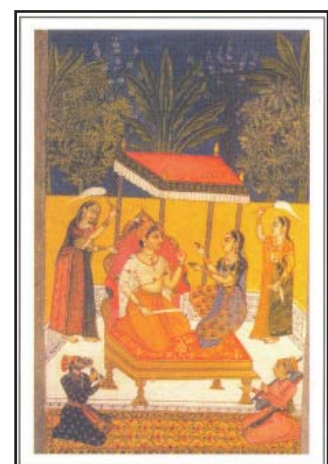


able to formalise a continuous stylistic tradition of painting — from pre-seventeenth century bold, indigenous styles to the subsequent refined and finer style post Karan Singh's contact with the Mughals. However, long wars with the Mughals have wiped out most early examples.

- Therefore, the emergence of the Mewar School is widely associated with an early dated set of Ragamala paintings painted at Chawand in 1605 by an artist named Nisardin. The set has a colophon page that reveals the above vital information. This set shares its visual aesthetics and has close affinity with the pre-seventeenth century painting style in its direct approach, simpler compositions, sporadic decorative details and vibrant colours.
- Nathdwara, a town close to Udaipur and a prominent Vaishnava centre, also emerged as a school of painting in the late seventeenth century. Large backdrops called *pichhwais* were painted on cloth for the deity, Shrinathji, for several festive occasions. Mewar painting in the eighteenth century increasingly became secular and courtly in ambience.
- A prolific and distinct school of painting flourished in **Bundi** in the seventeenth century, which is remarkable for its unblemished colour sense and excellent formal design. Bundi Ragamala dated 1591, assigned to the earliest and formative phase of Bundi painting, has been painted at Chunar in the reign of Bhoj Singh (1585–1607), the Hada Rajput ruler.
- A distinct feature of Bundi and Kota School is a keen interest in the depiction of lush vegetation; picturesque landscape with varied flora, wildlife and birds; hills and thick jungles; and water bodies. It also has a series of fine equestrian portraits. The drawing of elephants is, particularly, unsurpassed in both Bundi and Kota. Bundi artists had their own standards of feminine beauty — women are petite with round faces, receding foreheads, sharp noses, full cheeks, sharply penciled eyebrows and a 'pinched' waist.
- Rao Bika Rathore established one of the most prominent kingdoms of Rajasthan, **Bikaner**, in 1488. During his regime, Anup Singh (1669–1698) instituted a library in Bikaner that became a repository of manuscripts and paintings. As a result of long association with the Mughals, Bikaner developed a distinctive language of painting that was influenced by the Mughal elegance and subdued colour palette.
- Widely held among the most stylised of all Rajasthani miniatures, **Kishangarh paintings** are distinguished by their exquisite sophistication and distinct facial type exemplified by arched eyebrows, lotus petal shaped eyes slightly tinged with pink, having drooping eyelids, a sharp slender nose and thin lips.
- With the political presence of Mughals since the sixteenth century, influence of their visual aesthetics made its way in the style of portraiture and depiction of court scenes, etc.
- The **Jaipur School of painting** originated in its former capital Amer, which was the nearest of all large Rajput states to Mughal capitals — Agra and Delhi. Rulers of Jaipur from the earliest times maintained cordial relations with the Mughal emperors, who strongly influenced the aesthetics at Amer. Raja Bharmal (1548–1575) married his daughter to Akbar. His son Bhagwant Das (1575–1592) was a close friend of Akbar and his son Man Singh, in turn, was Akbar's most trusted general.

## Deccan School of Painting

- The kingdoms of Bijapur, Golconda and Ahmadnagar developed a highly sophisticated and distinct school of court painting. Its unique sensuality and intense colors have strong affinity to regional aesthetics. The school preferred dense composition and attempted to create an aura of romance, which invariably expressed itself in an idiom that was eloquently natural and vivid.
- The earliest examples of Deccani painting are in a volume of poems, celebrating the reign of Hussain Nizam Shah I of Ahmadnagar (1553–1565).



- The school of Bijapur was patronised by Ali Adil Shah I (1558–1580) and his successor Ibrahim II (1580–1627), both patrons of art and literature. The latter was also an expert in Indian music and author of a book on this subject, *Nauras-nama*.
- Bijapur had a close connection with Turkey and astronomical illustrations in *Nujum al-Ulum* may have been derived from Ottoman Turkish manuscripts.
- The theme of another Deccani painting is *Yogini* — one who believes in yoga, leads a disciplined life of physical and emotional training, pursues spiritual and intellectual
- explorations, and is famous for renunciation of worldly attachments. But such an attitude was not usual, and therefore, extraordinary in practice.
- Golconda's art became popular as Dutch merchants carried the portraits of sultans in the late seventeenth century to Europe. These were probably done for the bazaar and had references to royal paintings.
- The “*Diwan of Hafiz*” paintings represent court scenes of a young ruler, who is depicted seated enthroned, holding a typically long and straight Deccani sword, in the center of one of the painting folios.

## Pahari School of Painting

- Pahari denotes ‘hilly or mountainous’ in origin. Pahari Schools of Painting includes towns, such as Basohli, Guler, Kangra, Kullu, Chamba, Mankot, Nurpur, Mandi, Bilaspur, Jammu and others in the hills of western Himalayas, which emerged as centres of painting from seventeenth to nineteenth century. Beginning at Basohli with a coarsely flamboyant style, it blossomed into the most exquisite and sophisticated style of Indian painting known as the Kangra School, through the Guler or pre-Kangra phase.
- 
- The emergence of the Pahari School remains unclear, though scholars have cautiously proposed theories concerning its beginning and influences. It is widely accepted that Mughal and Rajasthani styles of paintings were known in the hills probably through examples of Provincial Mughal style and family relationships of hill Rajas with the royal courts of Rajasthan.
  - The first and most dramatic example of work from the hill states is from Basohli. From 1678 to 1695, Kirpal Pal, an enlightened prince, ruled the state. Under him, Basohli developed a distinctive and magnificent style. It is characterised by a strong use of primary colours and warm yellows — filling the background and horizon, stylised treatment of vegetation and raised white paint for imitating the representation of pearls in ornaments.
  - The Sanskrit epic, *Ramayana*, was one of the favourite texts of the hill artists at Basohli, as well as, *Kullu*. This set derives its name from ‘*Shangri*’, the place of residence of a branch of the Kullu royal family, patrons and formerly possessors of this set. These works of Kullu artists were influenced in varying degrees by the styles of Basohli and Bilaspur.
  - Guler artist Pandit Seu with his sons Manak and Nainsukh are attributed with changing the course of painting around 1730–40 to a new style, usually referred to as the pre-Kangra or Guler-Kangra *kalam*. This style is more refined, subdued and elegant compared to the bold vitality of the Basohli style.
  - Painting in the Kangra region blossomed under the patronage of a remarkable ruler, Raja Sansar Chand (1775–1823). The Kangra style is by far the most poetic and lyrical of Indian styles marked with serene beauty and delicacy of execution. Characteristic features of the Kangra style are delicacy of line, brilliance of colour and minuteness of decorative details. Distinctive is the delineation of the female face, with a straight nose in line with the forehead, which came in vogue around the 1790s is the most distinctive feature of this style.

- Most popular themes that were painted were the Bhagvata Purana, Gita Govinda, Nala Damayanti, Bihari Satsai, Ragamala and Baramasa. Many other paintings comprise a pictorial record of Sansar Chand and his court. Depiction of Ashta Nayikas or eight heroines is one of the most painted themes in Pahari paintings, involving the depiction of women in various dispositions and emotive states.
- Kullu emerged with a distinctive style, where figures had a prominent chin and wide open eyes, and lavish use of grey and terracotta red colours in the background was made. Shangri Ramayana is a well-known set painted in the Kullu Valley in the last quarter of the seventeenth century. Paintings of this set vary from each other in style, and, thus it is believed that these were painted by different sets of artists.

## The Bengal School and Cultural Nationalism<sup>#</sup>

- It is this mixture of traditional and European style of painting that came to be known as the Company School of Painting.
- The term ‘Bengal School of Art’ is not fully accurate. It is true that the first move to create a modern, nationalist school happened in Bengal but it was not restricted to this region alone. It was an art movement and a style of painting that originated in Calcutta, the centre of British power, but later influenced many artists in different parts of the country, including Shantiniketan, where India’s first national art school was founded.
- It was associated with the nationalist movement (Swadeshi) and spearheaded by Abanindranath Tagore (1871–1951). Abanindranath enjoyed the support of British administrator and principal of the Calcutta School of Art, E. B. Havell (1861–1934). Both Abanindranath and Havell were critical of colonial Art Schools and the manner in which European taste in art was being imposed on Indians.
- To create awareness that modern Indians could benefit from this rich past, Abanindranath was the main artist and creator of an important journal, Indian Society of Oriental Art. In this manner, he was also the first major supporter of Swadeshi values in Indian art, which best manifested in the creation of Bengal School of Art.
- Nandalal Bose, a student of Abanindranath Tagore, was invited by poet and philosopher Rabindranath Tagore to head the painting department in the newly established Kala Bhavana. Kala Bhavana was India’s first national art school.
- Mahatma Gandhi invited Nandalal Bose to paint panels that were put on display at the Congress session at Haripura in 1937. Famously called the ‘Haripura Posters’, they depicted ordinary rural folks busy in various activities — a musician drumming, a farmer tilling, a woman churning milk, and so on. They were painted as lively colourful sketchy figures and shown as contributing their labour to nation building. These posters echoed with Gandhi’s socialist vision of including marginalised sections of Indian society through art.



## THE LIVING ART TRADITIONS OF INDIA

### Mithila Painting

- Among the most known contemporary painterly art forms is Mithila art that derives its name from Mithila, the ancient Videha and birthplace of Sita. Also called Madhubani painting after the nearest district capital, it is a widely recognised folk art tradition.
- People of this area see the origin of this art form at the time of Princess Sita getting married to Lord Rama. These paintings, characterised by bright colours, are largely painted in three areas of the house— central or outer courtyards, eastern part of the house, which is the dwelling place of

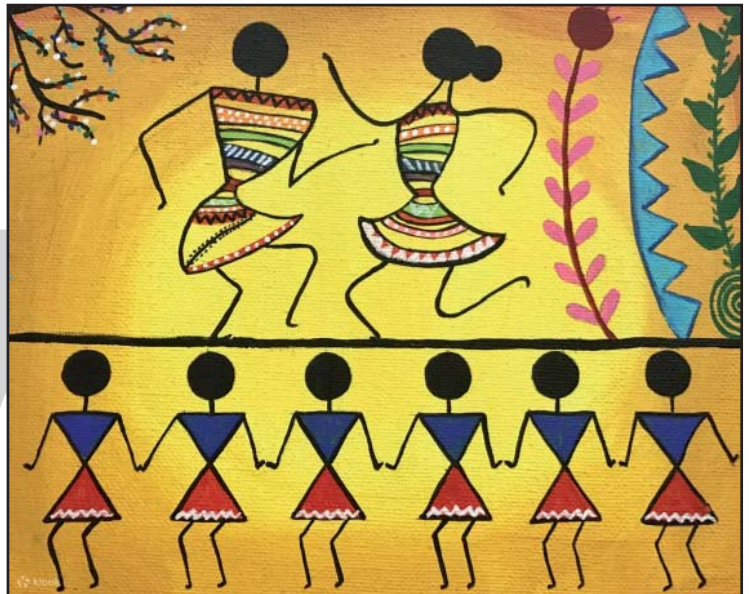
Kuladevi, usually, Kali, and a room in the southern part of the house, which houses the most significant images.

- Various armed gods and animals or images of women at work like carrying waterpots or winnowing grain, etc., are vividly portrayed in the outer central courtyard. The inner verandah, where the family shrine — devasthanah or gosain ghar is located, griha devatas and kula devatas are painted. In the recent past, many paintings are done on fabric, paper, pots, etc., for commercial purposes.



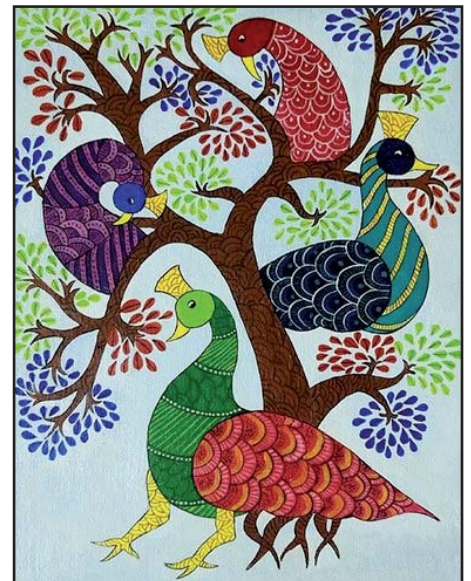
## Warli Painting

- The Warli community inhabits the west coast of Northern Maharashtra around the north Sahyadri range with a large concentration in the district of Thane. Married women play a central role in creating their most important painting called Chowk to mark special occasions.
- These paintings are traditionally painted with rice flour on earth coloured walls of their homes.
- Closely associated with the rituals of marriage, fertility, harvest and new season of sowing, Chowk is dominated by the figure of mother goddess, Palaghat, who is chiefly worshiped as the goddess of fertility and represents the corn goddess, Kansari.



## Gond Painting

- Gonds of Madhya Pradesh have a rich tradition with their chiefs ruling over Central India. They worshipped nature. Paintings of Gonds of Mandla and its surrounding regions have recently been transformed into a colourful depiction of animals, humans and flora.
- The votive paintings are geometric drawings done on the walls of huts, portraying Krishna with his cows surrounded by gopis with pots on their heads to which young girls and boys make offerings.



## Pithora Painting

- Painted by Rathva Bhils of the Panchmahal region in Gujarat and Jhabua in the neighbouring State of Madhya Pradesh, these paintings are done on the walls of houses to mark special or thanksgiving occasions.

- These are large wall paintings, representing rows of numerous and magnificently coloured deities depicted as horse riders.
- The rows of horse rider deities represent the cosmography of the Rathvas. The uppermost section with riders represents the world of gods, heavenly bodies and mythical creatures.



## Pata Painting

- Done on fabric, palm leaf or paper, scroll painting is another example of art form practised in different parts of the country, especially, Gujarat and Rajasthan in the West and Odisha and West Bengal in East. It is also known as Pata, Pachedi, Phad, etc.
- Bengal patas comprise the practice of painting on cloth (pata) and storytelling in regions of West Bengal. It is the most receptive oral tradition, constantly seeking new themes and formulating novel responses to major incidents in the world.
- Patuas, also called chitrakars, belong to communities largely settled around Midnapore, Birbhum and Bankura regions of West Bengal, parts of Bihar and Jharkhand. Handling the pata is their hereditary profession.
- They travel around villages, displaying the paintings and singing the narratives that are painted. Performances happen in common spaces of the village. The patua narrates three to four stories each time.
- Puri patas or paintings evidently acquire their claim to recognition from the temple city of Puri in Odisha. It largely comprises the pata (initially, done on palm leaf and cloth but now done on paper as well).
- A range of themes are painted, such as the daily and festival veshas (attires) of Jagannath, Balabhadra and Subhadra (e.g., Bada Shringar Vesha, Raghunath Vesha, Padma Vesha, Krishna–Balaram Vesha, Hariharan Vesha, etc); Rasa paintings, Ansara patti (this substitutes the icons in the Garbhagriha, when they are removed for cleaning and fresh colouring is done after Snanayatra).



## Phad Painting

- Phads are long, horizontal, cloth scrolls painted to honour folk deities of pastoral communities inhabiting the region around Bhilwara in Rajasthan. For such communities, safeguarding their livestock is the foremost concern. Such concerns purposely reflect in their myths, legends and worship patterns.
- Among their gods are defied cattle heroes, who are brave men who sacrificed their lives while protecting the community's cattle from robbers. Designated by the broad term bhomia, these heroes are honoured, worshiped and remembered for their acts of martyrdom.



# LITERATURE

## GREEK ACCOUNTS#

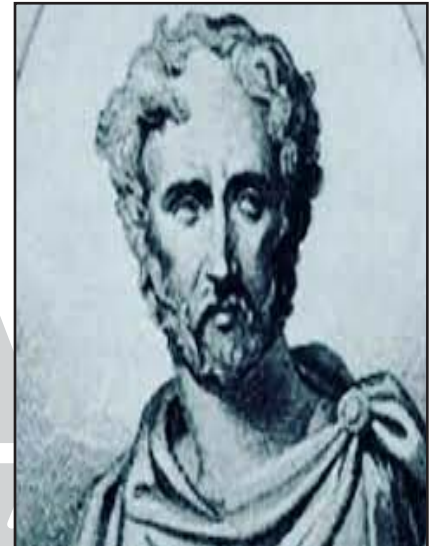
- Alexander and his Greek army invaded ancient India in 326 BC. Many of his generals wrote about the astonishing things they saw in ancient India.
- The Greeks noted that there was no slavery in that part of India that they saw, saying “This is a great thing in India, that all inhabitants are free, not a single Indian being a slave.” They also mention that “The Indians marry, neither giving nor receiving dowry.
- The Greek visitors mention Sandrokottas, a contemporary of Alexander the Great who invaded India in 324 B.C. Prince Sandrokottas is identified with Chandragupta Maurya.

### MEGASTHENES

- He was the Ambassador of Seleucus Nicator, who visited the court of Chandragupta Maurya.
- He was the first person to describe India in his writings, for that reason he has been called “The Father of Indian history”.
- His writings have preserved only fragments quoted by subsequent classical writers. These fragments, when read together, furnish valuable information not only about the system of Maurya administration but also about social classes and economic activities in the Mauryan period.

► ***The Indica of Megasthenes:***

- The book Indica tells the story of India during the reign of the Maurya Dynasty.
- Indica assists us in learning about India’s geography. Indica describes the Gangaridai region and the massive herds of elephants that made the Gangaridai unconquerable by any foreign king.
- Indica by Megasthenes depicts India’s diverse flora and fauna.
- Indica paints a vivid picture of a prosperous India. Gold, silver, copper, and iron are all abundant in India and there was no famine in India.
- Indica by Megasthenes is a description of India’s diverse culture. India was a melting pot of races. There were no foreign colonies, and there are no Indian colonies outside of India.



### DEIMACHOS

- He visited as ambassador to Bindusara or Amitraghata, the son and successor of Chandragupta Maurya.
- His writings provided important information about contemporary society and polity.

## PTOLEMY

- He wrote about “the Geography of India”-which describes ancient Indian geography.
- In his work, Geography, which is a detailed examination of the Greco-Roman world’s geographic understanding, he claims that the real shape of India, the most prominent aspect of the country, is the sharp angle made by the peninsula’s two coastlines meeting in a single coastline running virtually straight from the mouth of the Indus to the mouth of the Ganga.

## CHINESE ACCOUNTS#

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- Chinese travellers played a key role in the exchanges between ancient India and ancient China.
- The travels of Buddhist monks and pilgrims and the simultaneous circulation of religious texts and relics not only stimulated interactions between the Indian kingdoms and various regions of China, but also influenced people living in Central and Southeast Asia.

## RELEVANCE

- These travel records are important historical **resources for several reasons:**
- They provide meticulous accounts of the nature of Buddhist doctrines, rituals, and monastic institutions in South, Central, and Southeast Asia.
- They contain vital information about the social and political conditions in South Asia and kingdoms situated on the routes between China and India.
- They offer remarkable insights into cross-cultural perceptions and interactions.
- Additionally, these accounts throw light on the arduous nature of long-distance travel, commercial exchanges, and the relationship between Buddhist pilgrims and itinerant merchants.



## FA HIEN (FIXIAN)

- In the early fifth century, under the reign of Chandragupta II, he came to Pataliputra from the northwest.
- The first Buddhist pilgrim to visit India, Faxian has given valuable details about the Gupta dynasty, and the social and economic spheres.
- His voyage is described in his travelogue “Record of Buddhist Kingdom”
- He visited and wrote about Sravasti, Sarnath, Bodh Gaya, Vaishali, Rajgir, and Taxila in Central India, as well as Pataliputra, Mathura, and Kannauj.
- ‘Foguoji’ is one of his famous books.



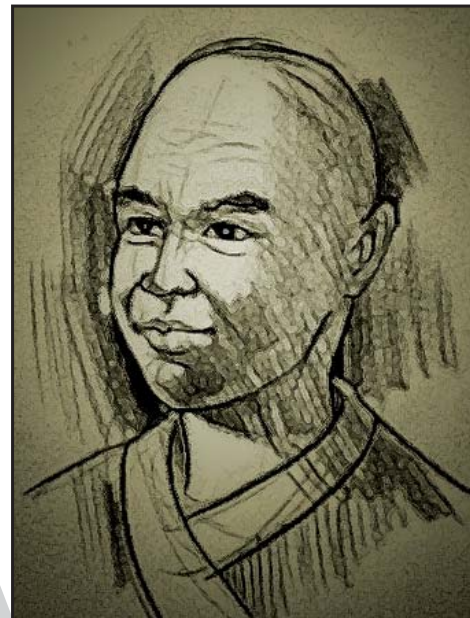
## HIUEN TSANG (XUANZANG)

- Hiuen Tsang was a Chinese Buddhist monk, scholar, traveller, and translator from the 7th century.

- He is remembered for his seminal contributions to Chinese Buddhism, the travelogue of his journey to India from 629 to 645 CE, his efforts to bring over 657 Indian texts to China, and his translations of some of these texts.
- Hiuen Tsang, also known as Xuanzang, also gathered Buddhist texts during the reign of King Harsha Vardhan.
- From his famous book "Si-Yu-Ki: Buddhist Record of the Western World", many details of administrative, political, religious, economic, and social conditions during those days in India can be found.

### I-TSING (YIJING)

- I-tsing left for India from Canton by sea in 671, arriving in India in 673.
- After visiting the sacred Buddhist sites in Magadha, he resided at the great Nalanda monastery for ten years (676-685), devoting himself to the study of the Vinya.
- spent five years in the study of the rules of discipline (Vinayapitaka) which remained his main interest.
- His works, "The Record of Buddhism As Practised in India Sent Home from the Southern Seas" is a detailed account of how Buddhist doctrines and monastic rules were practised in India.



## ROMAN ACCOUNTS#

- Trade was the foundation of Indo-Roman ties.
- Rome had a culture of writing about events in their time that were not limited to their own regions, but they also travelled to other places and wrote about them.



### PLINY THE ELDER

- ▶ In 77 CE, Pliny the Elder referred to India as "the sink of the world's treasure."
- ▶ Pliny's Natural history gives us a lot of information on the economic relations of India with Europe.
- ▶ On the Indo-Roman trade, he complains that Rome was being drained of her wealth due to the trade.
- ▶ He also tells us about the ships in the Sangam age where he says Indian ships were 75 tonnes.

### STRABO

- ▶ Strabo, a first-century Greek writer, labelled both Megasthenes and his successor, Deimachus, liars, claiming that "no faith whatever" could be placed in their works.
- ▶ It paints modern India as an unconquerable area, stating that Dionysus was able to conquer India because it was a primitive agricultural civilization prior to his invasion.

- ▶ In India, a country he never visited, Strabo described small flying reptiles that were long with a snake-like body and bat-like wings (this description matches the Indian flying lizard *Draco dussumieri*), winged scorpions, and other mythical creatures along with those that were actually factual.

## THE PERIPLUS OF THE ERYTHRAEAN SEA

- ▶ The best account of Indo-Roman trade during the Sangam period is provided in the book called the Periplus of the Erythrean Sea. It was written in the first century CE by an anonymous author.
- ▶ The Periplus on the Erythrean Sea tells us that the ports of Sopara and Kalyana were very strategic for the Indo-Roman trade.
- ▶ The port of Muziris is mentioned as a prominent port but it has not been accurately identified.

## ARAB ACCOUNTS#

- Travellers such Ibn Battuta and Al Beruni wrote *Rihlah* and *Kitab ul Hind* respectively as broad observation books on Indian culture and people. These travellers reflected the spirit of exploration of the age.

### AL BERUNI

- He was fascinated by Indian culture and studied Sanskrit, Indian philosophy, and the country's socio-economic situation.
- He detailed India's social, political, religious, and economic conditions in his work *Tahqiq-i-Hind*.
- Al-Biruni lauded Indian thought without reservation. The Upanishads and the Bhagavad-Gita really inspired him.
- Al-Biruni opens his discussion of India with a few broad observations on Hindus and their society, following a profound immersion in Brahmanical writings and society.



### IBN BATUTA

- In the memories of Tughlaq dynasty, Ibn Batutta studied and wrote about the history of the famous Qutb complex, and also about Quwat al-Islam Mosque and last but not the least about the famous Qutb Minar.
- Ibn Batutta also noted about the long famine which lasted for about seven year from 1335 AD, which killed many people near Delhi, and during this time the Sultan was busy in attacking the rebellions.



## PERSIAN LITERATURE: DELHI SULTANATE & MUGHALS#

- Persian was the favourite language of rulers, the Delhi Sultanate and Mughals promoted it. That was the time when Persian poetry, literature and chronicles enjoyed patronage.
- Amir Khusrau and Amir Hasan Dehlvi made amazing verses in Persian. There were explicit bits of composition committed to Alauddin Khalji.

### AMIR KHUSROU

- Amir Khusrow was a Sufi mystic and a spiritual disciple of Nizamuddin Auliya.
- His Khaliq-e-bari, which is known as the oldest printed dictionary of the world, deals with Hindi and Persian words.
- He is regarded as the “father of qawwali”.
- He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the khayal and tarana styles of music.
- Khayal later reached its zenith during the times of Mohammad Shah Rangile and today is an integral part of Hindustani classical music.
- His Khaza'in ul-Futuh (The Treasures of Victories), 1296 - provides details of Ala ud-Din Khalji's construction works, wars, and administrative services.
- He wrote another important book on Indian culture “Noh-e-Sepehr”.
- The famous Sufi poet, Amir Khusrau wrote a historic masnavi (or poem) “Tughlaq Nama (Book of the Tughlaqs)” about the reign of Ghiyasuddin Tughlaq and other Tughlaq rulers.



### ZIAUDDIN BARANI

- Ziauddin Barani was a Muslim political thinker of the Delhi Sultanate located in present-day Northern India during Muhammad bin Tughlaq and Firuz Shah's reign.
- Two important texts of Barani such as **Tariq-i-Ferozshahi** and **Fatawa-i-Jahandari** are of greater importance.
- It is said that where **Tabakat-i-Nashri** of **Minhas-u-Siraj** ended, **Tariq-i-Ferozshahi** of Barani started. This text of Barani throws light on the period between Balban and **Muhammad-bin-Tughlaq**.
- **Tariq-i-Ferozshah:** It takes into account the socio-economic conditions of the time and, thereby, provides a realistic portrait of society as it existed in the period.
- **Fatwa-i-Jahandari:** The Fatwa-i-Jahandari is a work containing the political ideals to be pursued by a Muslim ruler in order to earn religious merit and the gratitude of his subjects.

### ABBAS KHAN SARWANI

- Abbas Khan Sarwani wrote **Tarikh-i-Shershahi** for Sher Shah Suri (or History of Sher Shah) and **Tarikh-i-Akabarshahi** for Akbar that covers the history of both the empires from 1539 AD to 1555 AD.
- He was a waqia-navis under Mughal Emperor Akbar.
- In the **Tarikh-i-Sher Shahi**, he provides detailed documentation about Sher Shah's administration.

## TUZUK -I-BABURI/ BABURNAMA

- During the reign of Akbar, Tujuk-i-Babri was completely translated to Persian by a Mughal courtier, Abdul Rahim Khane khana and named it Baburnama.
- Tuzuk -i-Baburi ( or Baburnama) was the autobiography of Babur, the founder of the Mughal empire in India.
- It was written in Turki, in which he gave an excellent account of India and his empire.

## TUZUK-I-JAHANGIRI (OR JAHANGIRNAMA)

- Tuzuk-i-Jahangiri (or Jahangirnama) is the autobiography of Mughal Emperor Jahangir who ruled India from 1605 AD to 1627 AD.
- The autobiography is a unique piece of literature that shows his power of expression and observation.
- In it, he not only provided the history of his reign but also gave details viz. his perception on art, politics and also information about his family.

## AIN-I-AKBARI

**Ain-i-Akbari:** is a 16th century document. **Written by:** Akbar's court historian **Abu'l Fazl** in **Persian language** dealing with the **administration of Mughal Emperor Akbar**. **Background:** Beginning in 1589, Abu'l Fazl worked on the 'Akbar Nama' for thirteen years. The Akbar Nama is **divided into three books:**

- The first book dealt with Akbar's ancestors.
- The second recorded the events of Akbar's reign.
- The **third is the Ain-i Akbari**. It deals with Akbar's administration, household, army, the revenues and geography of his empire. It provides rich details about the traditions and culture of the people living in India. It also got statistical details about crops, yields, prices, wages, and revenues.

## FOREIGNERS' ACCOUNT OF VIJAYANAGARA#

**Foreign Accounts:** Many visitors and travellers visited Vijayanagara from time to time and they have left their observations in writing vividly and these observations are very good sources for reconstructing history.

## NICOLO CONTI

This Italian traveller visited Vijayanagara (Hampi) during Devaraya-I's reign in 1421 C. E. He says "Vijayanagara is surrounded by mountains. Its circumference is 60 miles. The fort walls have been extended almost right up to the foot of the hillocks and there are nearly 90,000 soldiers. Vijayanagara is the most prosperous and grand city. The King is very powerful".

## ABDUR RAZZAK

He was the Persian Ambassador to the court of Devaraya – II in 1443 C. E. He says about Vijayanagara (Hampi) that "The world had never seen such a glorious Kingdom. The city is surrounded by seven fortification walls, the King is powerful. People loved roses and they were sold everywhere. Precious stones like rubies, diamonds and jewels were sold in the open market without any fear of risk". He also explained about the celebration of Mahanavami festival with great splendour

## NIKITIN

He was a Russian traveller, who visited the Bahamani Kingdom in 1470 C.E. He wrote about the army, natural defense of the city and its wealth, the social life and splendour of the King etc., in the neighbouring Vijayanagara Empire.

## DURATE BARBOSA

He was a Portuguese traveller who visited the court of Krishnadevaraya in 1514 C.E. He gives information about the trade and commerce of Vijayanagara and the fact that the King used to hold discussions with his ministers in the conference hall.

## DOMINGO PAES

He was a Portuguese traveller who visited the court of Krishnadevaraya in 1520 C.E. He wrote about the daily life of the people, the city, about the temples, Emperor, festivals etc.,. He has also referred to Krishnadevaraya's enormous wealth and about his treasury.

## FERNAO NUNIZ

He was a Portugal traveller who reached Vijayanagara in 1535 during the period of Achyutaraya. His accounts throw light on the political and cultural activities of the Vijayanagara Empire. He says that Vijayanagara was a city with the best basic amenities in the world.

## SUFI LITERATURE

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- Sufi literature abounds in hagiography consisting of one of three types: biographies of all known saints from the Prophet Muhammad to the day of the author, biographies of saints of a specific order, and biographies of those who lived in a certain town or province.
- The greatest contribution of Sufism to Islamic literature, however, is poetry—beginning with charming, short Arabic love poems (sometimes sung for a mystical concert, sama) that express the yearning of the soul for union with the beloved.
- In the writings of Ibn al-Arabi and Ibn al-Fari, eternal beauty is symbolized through female beauty; in Indo-Muslim popular mystical songs the soul is the loving wife, God the longed-for husband.
- Long mystic–didactic poems (masnawis) were written to introduce the reader to the problems of unity and love by means of allegories and parables.
- The mystics also contributed largely to the development of national and regional literatures, for they had to convey their message to the masses in their own languages.
- Sufi ideas thus permeated the hearts of all those who hearkened to poetry. An example is al-usayn ibn Manur al-allaj, the 10th-century martyr-mystic, who is as popular in modern progressive Urdu poetry as he was with the “God-intoxicated” Sufis; he has been converted into a symbol of suffering for one’s ideals.
- Sufi poets also made considerable contributions in the development of Punjabi language.
  - ▶ Sultan Bahu expressed himself through intense poetry.
  - ▶ Bulhe Shah is best known for his works that have passed into folklore and form a rich part of Punjab’s literary tradition.

## JAIN LITERATURE#

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- Jain monks wrote in a variety of languages in addition to Prakrit and Ardha Magadhi, depending on the era, region, and patrons who sponsored them. During the Sangam Age in south India, they wrote in Tamil.
- The oldest surviving material is contained in the canonical Jain Agamas, which are written in Ardhamagadhi, a Prakrit (Middle-Indo Aryan) language.
- Canonical or religious books, known as Jain Agamas or Agam, and non-canonical literary works can be broadly separated into two categories known as Niryuktis and Samhitas.
- Jain literature is primarily divided between the canons of the Digambara and Śvētāmbara orders. These two main sects of Jainism do not always agree on which texts should be considered authoritative.
- The development of numerous Indian languages is said to have been aided by Jain literature.
- Shauraseni contains some of the earliest Jaina literature, which contributed to the formation of languages such as Gujarati and Marwari.

### JAIN AGAMAS

- They are sacred books that are supposed to contain the Jain tirthankaras' teachings.
- They are claimed to have been compiled by the Gandharas, Mahavira's direct disciples. For Svetambaras, these scriptures are crucial.
- Agamas comprise 46 texts. There are twelve Angas, twelve Upangas, ten Prakirnakas, four Mulasutras, six Chedasutras, and two Chulika Sutras
- They were written in the Prakrit language Ardha-Magadhi.
- The Angas instil regard for all forms of life, rigorous vegetarianism, asceticism, compassion, and nonviolence in their followers.
- **Bhadrabahu:**
  - ▶ Acarya Bhadrabahu (c. 367 - c. 298 BC) was, according to the Digambara sect of Jainism, the last Shruta Kevalin (all known by hearsay, that is indirectly) in Jainism.
  - ▶ He penned the Kalpa Sutra and the revered Uvasaggaharam Stotra (Biographies of Jain Tirthankars). Kalpa Sutra contains the biographies of the Jain Tirthankaras, most notably Parshvanath and Mahavira, including the latter's Nirvana.

## BUDDHIST LITERATURE#

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- Buddhist literature was mostly written in Pali and Prakrit language in India.
- Buddhist literature can be divided into Canonical and Non- Canonical works.

### CANONICAL LITERATURE

- The Canonical literature consists of 'Tripitaka' written in Pali.
- The three pitakas are Sutta Pitaka, Vinaya Pitaka and Abhidhamma Pitaka.
- Sutta Pitika: It contains dialogues and speeches of the Buddha that deal with morality and righteous dharma.

- Vinaya Pitaka : It covers rules and regulations, which should be followed by the Buddhist monks.
- Abhidhamma Pitaka: It concentrates on philosophy and metaphysics. It also contains discussions on various topics like ethics, theory of knowledge and psychology.
- The Jatakas are accounts of the Buddha's previous lives. There are 547 poems in all. The Khuddaka Nikaya mentions them.

## NON CANONICAL LITERATURE

- Milindapanho translates as "Milinda's Questions." It contains a conversation between Milinda, the Graeco-Bactrian King Menander, and the monk Nagasena about Buddhist issues. It was first written in Sanskrit.
- Mahavamsa and Dipavamsa are two well-known Ceylonese histories.
- The Dipavamsa is concerned with the arrival of the Buddha's teachings and preachers in Sri Lanka.
- Mahavamsa is the most important Pali epic poem. Mahavamsa means "Great Chronicle". It's a historical poem in Pali Language which deals about the Kings of Sri Lanka.
- **Sanskrit literature:**
  - ▶ With the rise of Mahayana Buddhism, Sanskrit literature gained prominence in Buddhism.
  - ▶ Mahavastu is widely regarded as the most important work of the Hinayana school. It is a compilation of stories written at various times throughout history.
  - ▶ Buddha Charita is an epic style Sanskrit work by Ashvaghosa. Dharmaraksha who is known to have translated many works of Buddhism in Chinese, translated this work in Chinese in 420 AD. It mainly deals with Buddha's Life. Asvaghosa also wrote a Sanskrit Drama "Sariputra Prakaran" which deals about Sariputta or Sariputra the disciple of Buddha.

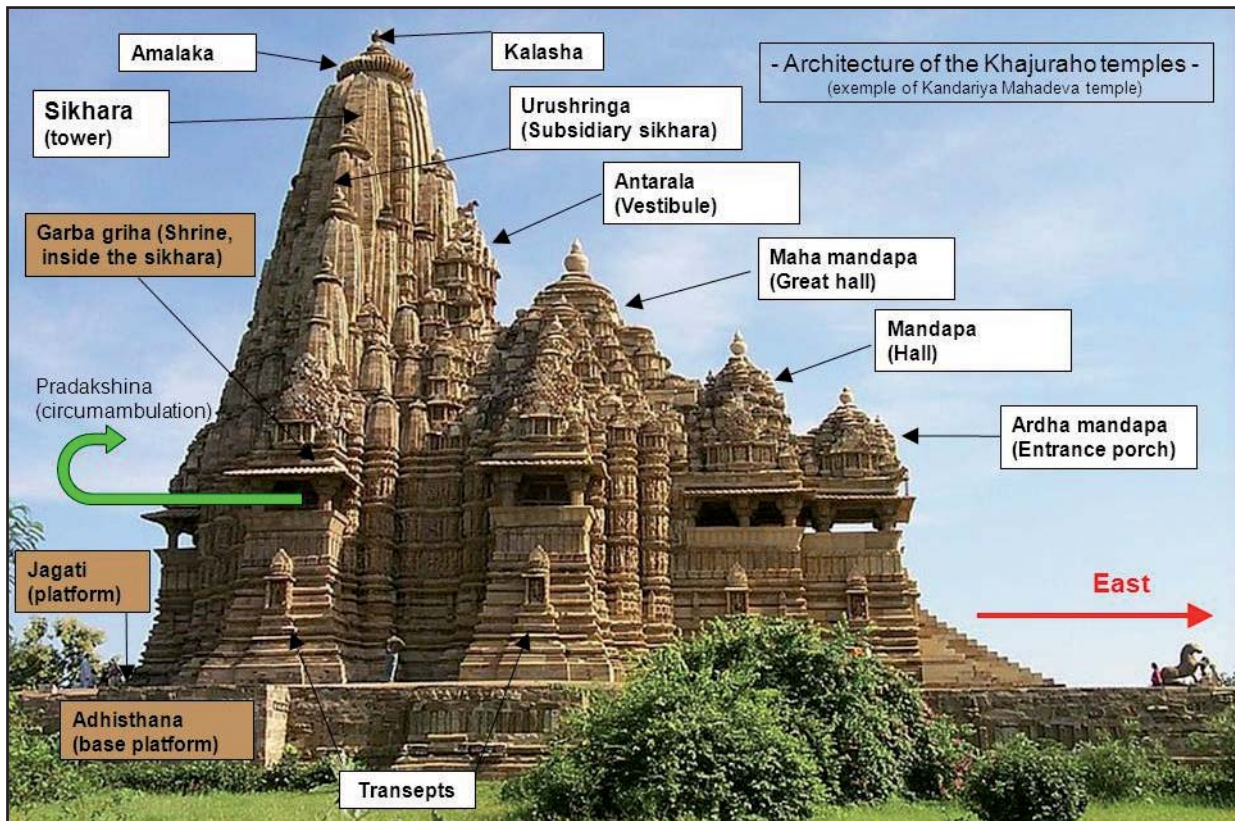
**Q. Evaluate the importance of various literary accounts of foreign travellers in rebuilding the history of India.**

## TEMPLE ARCHITECTURE#

### TEMPLE ARCHITECTURAL STYLE

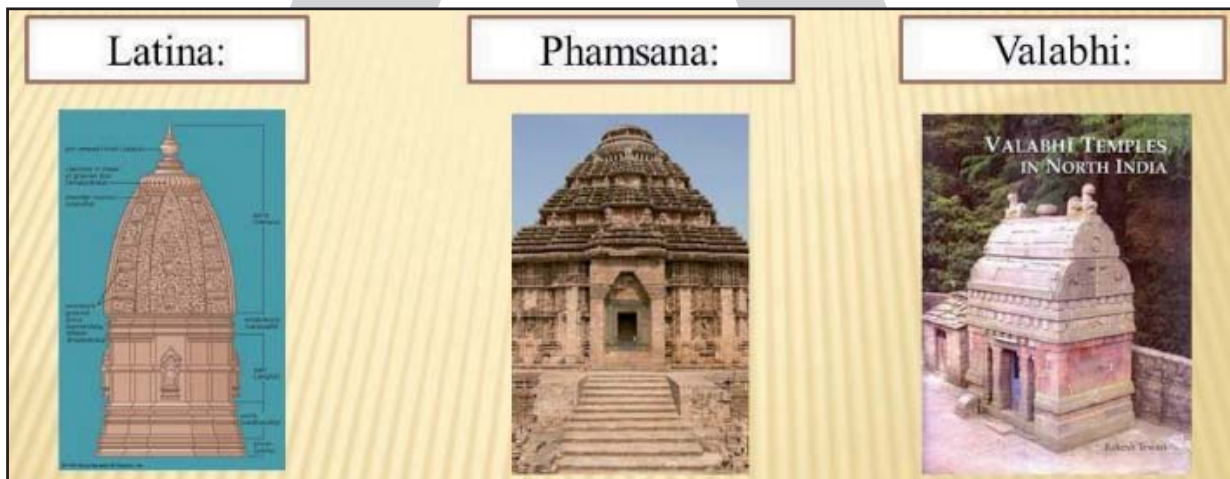
#### NAGARA STYLE

- This school of temple became popular in northern India.
- It followed the **panchayatana style** of temple building, where the main shrine and subsidiary shrines laid out in a **crucified pattern** with respect to the main shrine.
- In front of the main shrine, there are meeting halls called **Mandapas**.
- Images of the **river goddesses Ganga and Yamuna** were put outside the garbhagriha.
- There were **no water tanks or reservoirs in the temple grounds** in general and most temples were constructed on high platforms.



• Shikharas were divided into three categories:

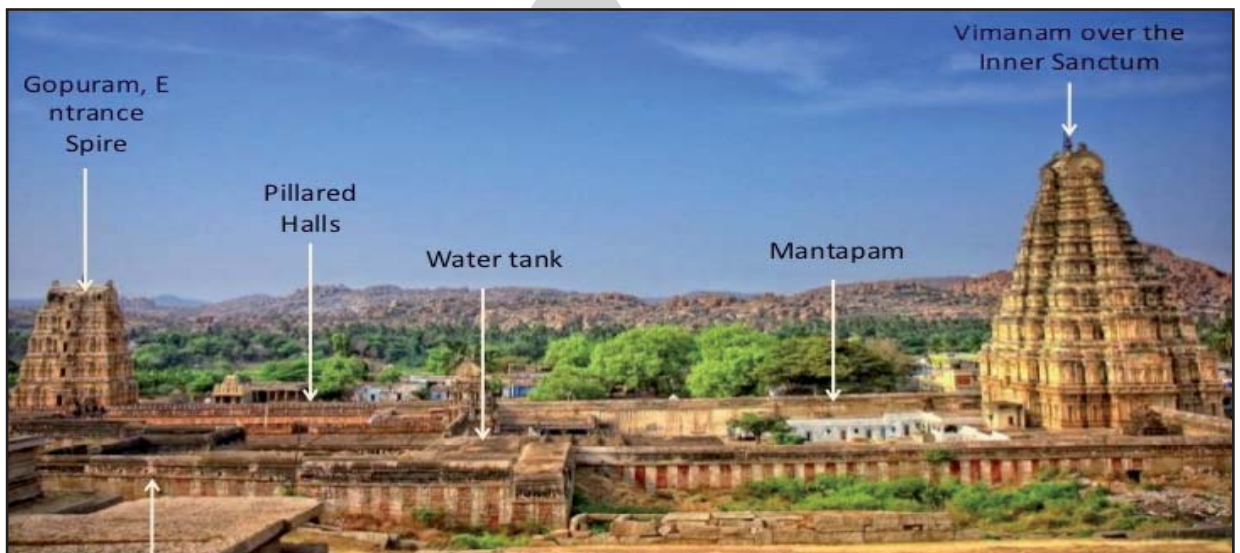
- ▶ **Latina or Rekha-prasad:** They were **square at the base**, with inward-curving walls that came to a point at the top.
- ▶ **Phamsana:** They were wider at the base and lower in height than Latinas. They have a **straight rising slope**.
- ▶ **Valabhi:** They had a **rectangular foundation** with vaulted rooms rising from the ceiling.



- Shikhara had a **Kalash on top** of it resting on a circular base called Amalak.
- The temple's interior wall was split by three rathas, or vertical planes. Triratha temples were the name for these structures. Temples like pancharatha, saptaratha, and even navaratha arose later.
- The ambulatory corridor or pradakshina path surrounding the sanctum sanctorum was covered.
- These temple premises did not have gopurum (gateways) and boundary walls.
- Odisha School of temple (Sun Temple Konark), Khajuraho Group of temples, Solanki school of temple are examples of nagara style of temple .

## DRAVIDA STYLE

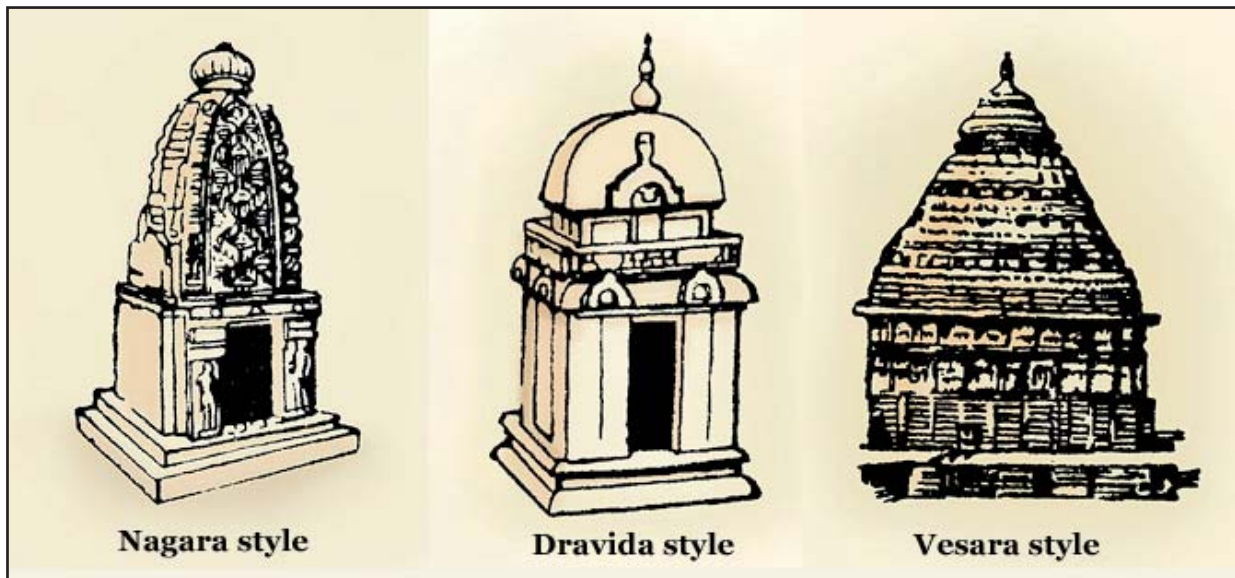
- Dravidian is also known as the South Indian temple style.
- It is a Hindu temple architectural idiom that originated in the southern Indian subcontinent, specifically in South India.
- In this the temple is surrounded by a high boundary wall that separates it from the rest of the site.
- The high entrance doorway in the center of the front wall is known as a Gopuram.
- The main temple tower's form is a geometrically rising stepping pyramid, it is called as Vimana. The Vimana is absent in subsidiary shrines.
- The temple is laid out in Panchayatana style with a principal shrine and four subsidiary shrines.
- The crowning element of the vimana is known as shikhar and is not like the kalash of the nagara style.
- A vestibular tunnel known as antarala connected the assembly hall to the garbhagriha.
- The garbhagriha's entrance was adorned with sculptures of Dwaarpal, Mithun, and Yakshas.
- The presence of a water tank inside the temple enclosure was a distinguishing feature of Dravidian.



- Kanchipuram, Thanjavur (Tanjore), Madurai, and Kumbakonam are some of the famous temple towns in Tamil Nadu belonging to the Dravida style.
- **Famous Dravida temples:**
  - ▶ **Gangaikondacholapuram temple** was built by Rajendra I to commemorate his victory in the Gangetic delta.
  - ▶ **Rajarajeswara or Brihadeshwara temple** in the Dravidian style was built in 1011 A.D. and it is the largest and tallest of all Indian temples.

## VESARA STYLE

- Vesara style of **combines both Nagara and Dravidian elements** resulting in a hybridised style.
- This was **conceptualised in the mid-seventh century A.D. by the later Chalukya rulers.**
- Chalukya rulers of Badami (500-753 AD) started building temples in a style that was essentially a mixture of the Nagara and Dravida styles, and was refined by the Rashtrakutas of Manyakheta (750-983 AD) in Ellora, Chalukyas of Kalyani (983-1195 AD) in Lakkundi, Dambal, Gadag, and others, before being epitomised by the Hoysalas (1000-1330 AD).

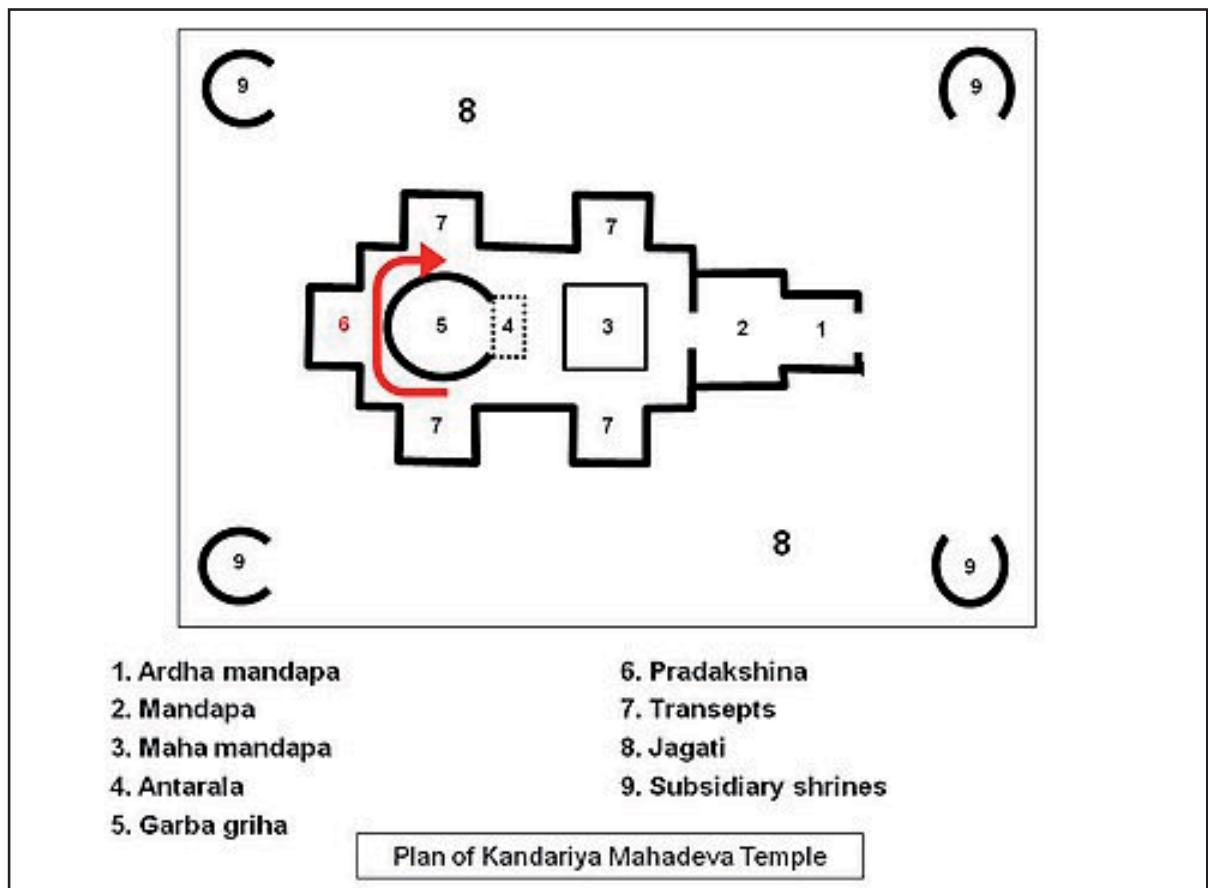


- In the case of ornamentation of temple walls and pillars, Chalukyan temple shows indigenous quality.
- The Chalukyan builders modified the Dravida towers by minimising the height of each storey and arranging them in descending order of height from base to top with much ornamentation in each storey.
- Instead of inclined storey the nagara tower is modified in the vertical shape of the tower
- **Two unique elements of Chalukya temples:**
  - ▶ **Mantapa:** The mantapa features two types of roofs: domical ceilings (which have a dome-like appearance and are supported by four pillars) and square ceilings (these are vigorously ornamented with mythological pictures).
  - ▶ **Pillars:** the Chalukya temples' small ornamental pillars have their unique aesthetic significance.
- The shrine plan, subsidiary shrine, and panchayatana style are akin to those of the Nagara School.
- The **stepped diamond plan**, which may be seen in Chalukya temples, is a type of design arrangement.
- **Aihole, Badami, and Pattadakal** all have temples erected during the Chalukyan period belongs to this school of temple .
- The **Virupaksha temple at Pattadakal**, designed in the style of the Kailashnath temple, is the crown gem of Chalukyan .



## PANCHAYATAN STYLE

- In panchayatana style of the **main shrine is built on a rectangular plinth** with four smaller subsidiary shrines at the four corners (making it a total number of five shrines, hence the name, panchayatana).
- Hindu temples are built in the Panchayatana layout: the main shrine is surrounded by four subsidiary shrines.
- Panchayatana style is followed by both Nagara and Dravida style of temple .



## PROVIDA STYLE

- In the 15th century, a **typical Vijayanagara style** emerged which is known as the Provida style.
- It was an evolved form of Chola /Dravidian style.
- The chief Goddess of the temple started residing in a new structure known as Amman Shrine.
- Built of **hard stone**, the temples are large structures with spacious Mandapas and lofty Gopurams.
- For the ceremonial union of the chief God & Goddess, a new structure known as “**Kalyanam Mandapa**” (Marriage Hall) was built in the temple complex.



Virupaksha Temple, Hampi



Hazara Rama Temple, Hampi

- A **1000 pillared hall known as “Vasanta Mandapa”** was also built in the temple complex. It was used for the gathering of the devotees.
- The pillars of this hall have the image of a charging horse (attacking/running). These pillars are known as Yali Stamba.
- The gateways to the temple complex became massive. These are known as **Raya Gopuram**.
- These changes in & the emergence of new temple ceremonies were the outcome of greater prosperity during the Vijayanagar period.
- **Hazara Rama temple – Hampi** (the modern name of Vijayanagar) – built by King Devaraya I, Vitthala temple – Hampi – Krishnadev Raya, Hazara Rama Swami temple Krishnadev Raya, and Virupaksha temple Krishnadev Raya, belong to the provida style.

## REGIONAL ARCHITECTURE

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### MALWA

- An array of mosques, mausoleums and palaces were built in the so called Malwa Style of .
- It flourished between 1600 and 1700 CE and is most representative of the Hindu Rajput courts.
- This type of is found in the cities of Dhar, Mandu and Chanderi.
- It is based upon the Mughal style of .
- Combination of arch with pillar, lintel and beam can be found.
- Buildings are raised on high plinths, accessed by long and stately flight of steps.
- Some notable monuments of Mandu belonging to the Malwa school of are:
  - ▶ **Darwazas:**
    - Mandu is the largest fortified city of medieval India. The wall encompassing Mandu has 12 major gates or darwazas.
  - ▶ **Hindola Mahal:**
    - On both sides of the hall are six arched openings. This hall originally had a massive vaulted roof.
    - The side walls are strengthened with massive sloping buttresses which have given the name “swinging” (Hindola) **Jahaz Mahal:**
    - It is known as “Ship Palace” as it is on the narrow strip of land between the waters of the Munj and Kapur tanks.
    - The ground floor of the building consists of three large halls, with corridors in between the narrow rooms at the extreme ends.
    - **Jami Masjid:**
      - ◆ This majestic building was started by Hoshang Shah and completed by Mahmud Khalji in A.D.1454.
      - ◆ The facade of the plinth has been arranged into a verandah, with arched openings. The interior of the mosque consists of a spacious hall with jali screens on the sides.

### SOLANKIS

- It is also called as Maru-Gurjara , Chalukya style or Solaki style.
- It is a style of west Indian temple that originated in Gujarat and Rajasthan from the 11th to 13th centuries, under the Chalukya dynasty (also called Solaki dynasty).

- Although originating as a regional style in Hindu temple , it became especially popular in Jain temples and, mainly under Jain patronage, later spread across India and to diaspora communities around the world.
- Temple walls are devoid of carvings. Garbagriha has been connected to the mandap both internally as well as externally.
- The external walls of the temples have been structured by increasing numbers of projections and recesses, accommodating sharply carved statues in niches.
- The main shikhara tower usually has many urushringa subsidiary spirelets on it, and two smaller side-entrances with porches are common in larger temples.
- A step tank called surya kund is present in the proximity of the temple. Steps of this tank are full of small temples with wooden carvings.
- Temples are east facing so that during equi-noxes sun rays fall directly on the central shrine.
- The Rani ki vav, Mount Abu temple and Vastupala temples at Mount Abu exhibit this style.



## Sun Temple Modhera:

- It was built by Raja Bhimdev-I of the Solanki Dynasty in 1026.
- There is a massive rectangular stepped tank called the suryakund in front of it.
- A huge ornamental arch-torana leads one to the sabha mandapa (the assembly hall) which is open on all sides.

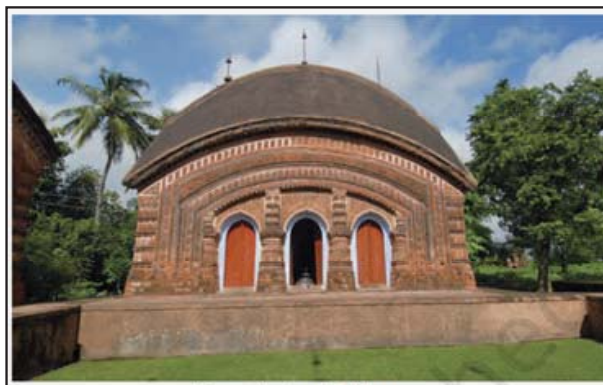


## BENGAL

- The style of the during the period between the ninth and eleventh centuries in Bengal (including Bangladesh) and Bihar is known as the Pala style, while the style of those of the mid-eleventh to mid-thirteenth centuries is named after the Sena kings.
- While the Palas are celebrated as patrons of many Buddhist monastic sites, the temples from that region are known to express the local Vanga style.
- The ninth century Siddheshvara Mahadeva temple in Barakar in Burdwan District, for example, shows a tall curving shikhara crowned by a large amalaka and is an example of the early Pala style.
- The black to grey basalt and chlorite stone pillars and arched niches of these temples heavily influenced the earliest Bengal sultanate buildings at Gaur and Pandua.
- Most prominent of these was the shape of the curving or sloping side of the bamboo roof of a

Bengali hut. This feature was eventually even adopted in Mughal buildings, and is known across North India as the Bangla roof.

- These can be widely found in and around Vishnupur, Bankura, Burdwan and Birbhum and are dated mostly to the seventeenth century.



## GANGAS, ODISHA

- The kings of the Eastern Ganga dynasty who held sway in Odisha from the 7th to the 13th centuries have left monumental temples at Bhubaneswar, Puri, and Konarak which are richly embellished with a wealth of sculptures.
- The Odisha temple has many such representations of young and charming creatures with seductive smiles, luxurious hair full of jewellery etc
- The main architectural features of Odisha temples are classified in three orders, i.e., rekhapida, pidhadeul and khakra. Most of the main temple sites are located in ancient Kalinga—modern Puri District, including Bhubaneswar or ancient Tribhuvaneshvara, Puri and Konark.
- The temples of Odisha constitute a distinct sub-style within the nagara order.
- In general, here the shikhara, called deul in Odisha, is vertical almost until the top when it suddenly curves sharply inwards.



## RASHTRAKUTAS

## MOMENTUM IAS

- The Rashtrakutas made significant contributions to the Deccan architectural heritage.
- The magnificent rock-cut cave temples at Ellora and Elephanta, which are also occupied by Jain monks and are located in present-day Maharashtra, reflect the Rashtrakuta contributions to art and .
- The Rashtrakutas rededicated the rock-cut shrines and renovated the Buddhist caves.
- **Kailashnath Temple, Ellora:**
  - ▶ The Rashtrakutas' most extensive and sumptuous work at Ellora is the monolithic Kailasanatha temple, a magnificent achievement that confirms the "Balhara's" status as "one of the four principle Kings of the world."
  - ▶ It is an entire temple complex completely carved out of the live rock in imitation of a distinctive structural form.



- ▶ The temple's walls are adorned with magnificent sculptures from Hindu mythology, such as Ravana, Shiva, and Parvathi, and the ceilings are painted.
- ▶ It lacks the Shikharas that are typical of the Nagara style and was built along the same lines as the Virupaksha temple in Pattadakal, Karnataka.
- ▶ The architectural style used in the Kailashnath temple is Karnata Dravida.

## HOYSALAS

- Hoysala is the building style in Hindu temple developed under the rule of the Hoysala Empire between the 11th and 14th centuries.
- A cuboid cell, the garbha griha (sanctum sanctorum) houses a centrally placed murti (enshrined icon) on a pitha (pedestal).
- The shikhara (superstructure), rises over the garbha griha and together with the sanctum they form the vimana (or mulaprasada) of a temple.
- A ribbed stone, amalaka, is placed atop the shikhara with a kalash at its finial. An intermediate antarala (vestibule) joins the garbha griha to an expansive pillared mandapa (porch) in front, chiefly facing east (or north).
- The temple may be approached via entrances with gigantic gopurams (ornate entrance towers) towering over each doorway.
- The vimanas are either stellate, semi-stellate or orthogonal in plan.
- The intricately carved banded plinths, a distinguishing characteristic of the Hoysala temples, comprise a series of horizontal courses that run as rectangular strips with narrow recesses between them.
- Also, the temples themselves are sometimes built on a raised platform or jagati which is used for the purpose of a pradakshinapatha (circumambulation).



## PALLAVAS

- Pallava art and represent an early stage of Dravidian art and , which reached its pinnacle during the Chola Dynasty.
- During Pallava rule, the first stone and mortar temples of South India were built, based on earlier brick and timber prototypes.
- The Pallavas were the **forefathers of the Dravidian style** of Indian in the south.
- These temples had four chronological stages :
  - ▶ **Mahendra group:**
    - Early temples of the Pallavas belong to King Mahendravarman I (7th century).
    - They were rock-cut temples (may be influenced by rock-cut ).
    - E.g. Mandagapattu, Mahendravadi, Tiruchirapally, etc.
  - ▶ **Narsimhavarman:**
    - It is the second stage of Pallava which started when Narasimhavarman I (Mamalla) came to the throne.



- The is represented by monolithic rocks.
- The monolithic rathas and mandapas of Mamallapuram are examples.
- The five rathas are popularly known as Pancha Pandava rathas.

► **Rajasimhan Group:**

- The group was under Narasimhavarman II who was also known as Rajasimha.
- He introduced the structural temples and Gopura style in Pallava .
- The Kailashnath temple at Kanchi and the Shore temple at Mahabalipuram are examples.



► **Nandivarman:**

- mainly under the Pallava king, Nandivaram Pallava.
- This style represents the declining phase of Pallava's power.
- They also represented structural temples.
- The temples were generally small compared to the other groups. Vaikunda Perumal temple.
- The Vaikundaperumal temple, Tirunelveli and Mukteswara temple are examples.



## CHOLAS

- Chola rulers were great patrons of art and .
- Monumental in the form of majestic temples and sculpture in stone and bronze reached a level of finesse never before seen in India, during the Chola times.
- The size of the temple at this age is massive but at the same time, the refinement is also at a very high level.
- Temples were surrounded by high boundary walls unlike Nagara.
- Chola temples can be categorised in two groups – Early Temples and Later Temples; early temples are influenced with Pallava while later have Chalukya influence. The early temples were modest in size and the later temples were huge and large with Vimanas or Gopuras dominating the landscape.
- The temples became a focal point for social, economic, cultural, and political activities.
- The temple mostly consists of garbhagriha, antarala, sabha mandapa.
- Presence of a water tank inside the boundary of the temple can be found.
- The temples had intricate and meticulously carved carvings.
- The important example of the early group is Vijayalaya temple while the later group represents Brihadishwara temple Thanjavur and Brihadishwar temple of Gangaikondcholpuram.
- **Brihadeeswarar Temple:**
  - The Grand Temple of Thanjavur, also known as Rajarajisvaram and Brihadishvarar Temple, was built under the patronage of Rajaraja Chola (r. 985–1014).

- ▶ Rajaraja's polity was greatly legitimised by this temple.
- ▶ The sanctum, which has a 190-foot vimana, is topped with an 80-ton stone.
- ▶ The Chola rulers' religious ideology is revealed through fresco paintings and miniature sculptures of scenes from puranas and epics painted on walls of the temple.



▶ **Gangaikondacholisvaram:**

- In commemoration of his victory in North India, Rajendra I built Gangaikonda Chozhapuram on the model of Brihadeeswarar temple in Thanjavur.
- Its main tower, at 53m in height, although lower than its predecessor, features recessed corners and a graceful upward curving form, contrasting with the straight and rather severe tower at Thanjavur.
- Its three entrances are guarded by pairs of monumental guardian deities (dwarapalas), and the complex features many elaborate stone sculptures depicting Shiva in his various manifestations and other prominent figures, as at Thanjavur.



## DELHI SULTANATE & MUGHALS: INDO-ISLAMIC ARCHITECTURE

- The end of the 12th century saw the emergence of Muslim rule in India, which brought together two major architectural traditions, that is Indian Muslim which gave rise to Indo-Islamic .
- These architectural entities or categories showcasing multiple styles are also known as Indo-Saracenic or Indo-Islamic .

### FEATURES OF INDO- ISAMIC

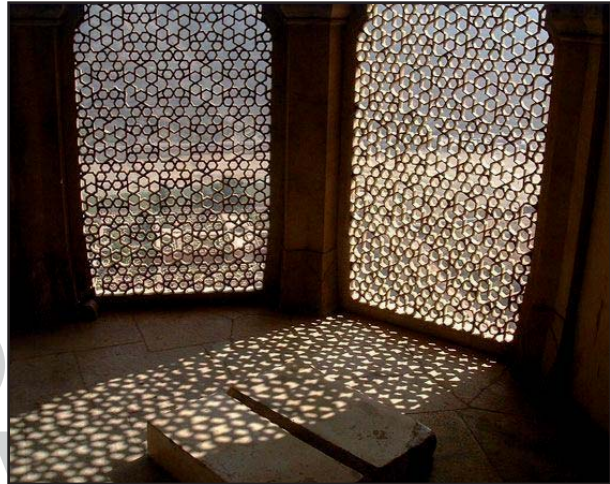
- As human worship and its representation is not allowed in Islam, the buildings and other edifices are generally decorated richly in geometrical and **arabesque designs**.
- The use of lime as mortar was also a major element distinct from the traditional building style.
- Minars were built around mosques and mausoleums by Islamic monarchs.



- The Arabesque style, which employed geometrical vegetal embellishment, gained popularity.
- Intricate “jaali” art adorned the structures, symbolizing the value of light in Islamic traditions.
- Water’s importance was also evident in the building. It was primarily employed for aesthetic, cooling, and religious reasons.
- Indo-Islamic added spaciousness, massiveness, and breadth.

## PROMINENT INDO ISLAMIC ARCHITECTURAL STYLES

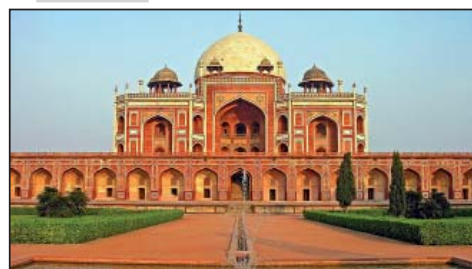
- **The Imperial Style (Delhi sultanate):** It is also known as the early Indo-Islamic style. The palaces were ornately designed, with arches and domes adorning them. The Imperial style includes the following dynasties - Mameluke style (slave dynasty), Khilji dynasty style, Tuglaq Dynasty style, Lodi Dynasty style.
- **The Provincial styles (Malwa, Bengal, Jaunpur):** They constructed structures using locally accessible materials, blending regional designs with traditional Muslim elements like domes, arches, minarets, and mihrabs, in this style of , which lasted for two hundred and fifty years.
- **The Mughal Style (Delhi, Agra and Lahore):** It has a combination of Indo-Islamic, Persian styles and Turkish influences. The structures were magnificent, with amazingly symmetrical forms and regular patterns, as well as elaborate decoration.
- **The Deccani style (Bijapur and Hyderabad):** Their was a regional variation of Indo-Islamic , mainly inspired by styles from the Delhi Sultanate and later Mughal , but also from Persia and Central Asia on occasion. Bahmani Monuments at Gulbarga, Karnataka, Bahmani and Barid Shahi Monuments at Bidar, Karnataka, Adil Shahi Monuments at Bijapur, Karnataka, etc belong to this style.



## INDO ISLAMIC TYPE OF BUILDINGS

### Tomb:

- The tomb is another striking feature of the Islamic .
- To this general tomb , the Mughals added a new dimension by introducing gardens all around the tomb.
- The Mughal tombs are generally placed at the centre of a huge garden complex, the latter being subdivided into square compartments, known as char-bagh style
- The Mughals are also credited to have introduced the double dome system of dome and the pietra-dura style of inlay decorations.
- Examples are, Gol Gumbaz Bijapur, Humayun’s Tomb Delhi.

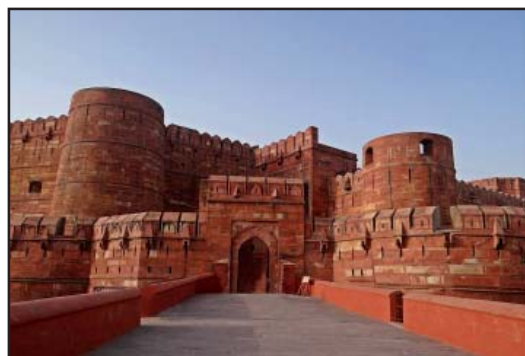


Jama Masjid, Delhi

### Mosques:

- The “dome,” also known as “qubba” in Muslim , is the most important (but inessential) aspect of Islamic and a component of the mosque.

- The “mihrab” was an essential feature of the mosque. It is the wall niche that denotes the direction of Mecca, to which all Muslims pray.
- In mosques, calligraphy is ornamental in nature.
- Example: Jama Masjid Old Delhi



### Forts:

- In the building of the forts, we can also observe the effects of distinct regional from Gujarat and Punjab.
- **Example:** Red Fort Delhi, Agra Fort.

## UNESCO WORLD HERITAGE SITES

### INTRODUCTION

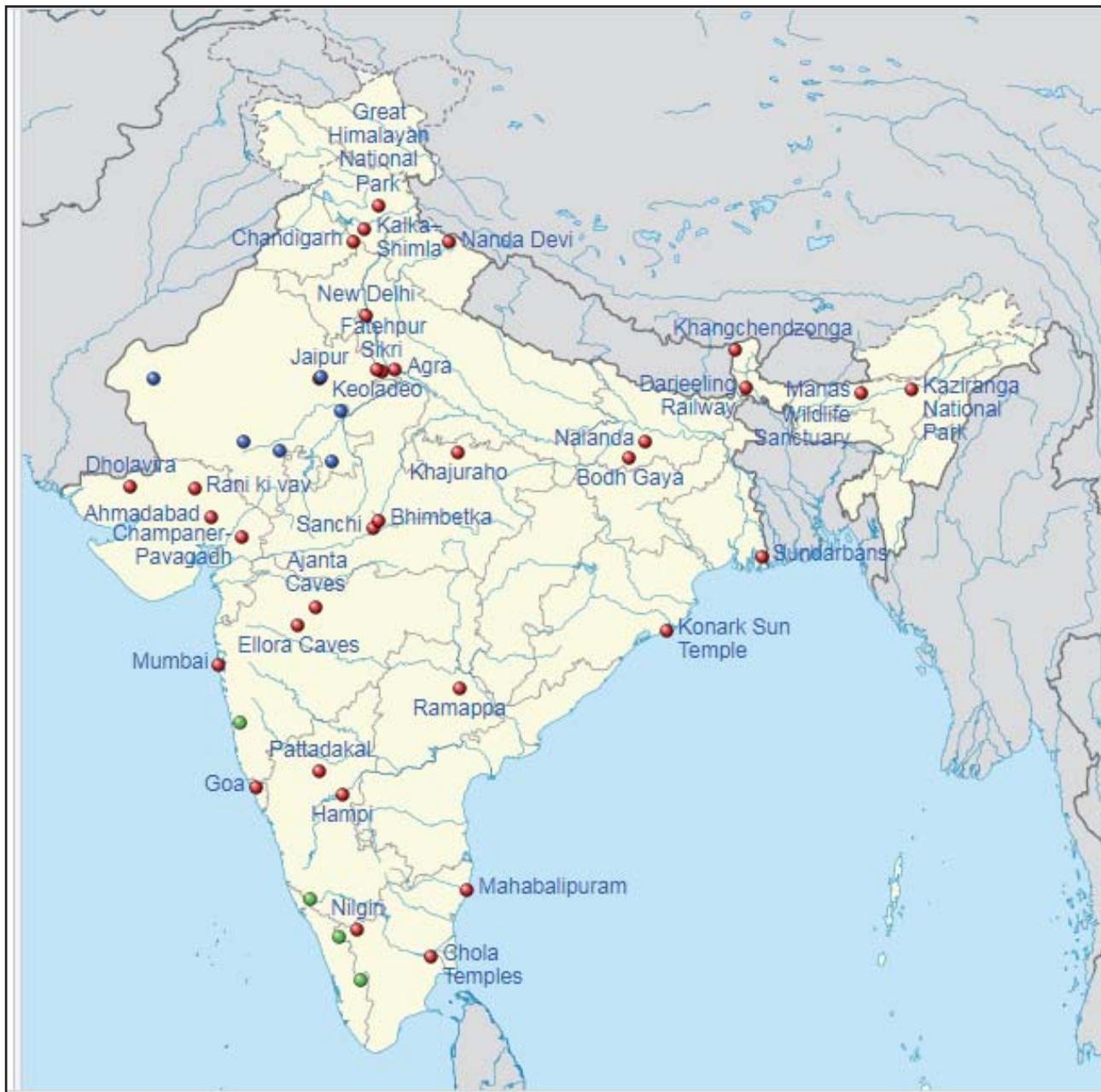
- The United Nations Educational, Scientific and Cultural Organization (UNESCO) designates **World Heritage Sites** of outstanding universal value to cultural or natural heritage which have been nominated by countries which are signatories to the **UNESCO World Heritage Convention**, established in **1972**.
- As of 2022, there are **40 World Heritage Sites** located in India. Out of these, **32 are cultural, 7 are natural, and one, the Khangchendzonga National Park, is of mixed type.**
- India has the **sixth largest number of sites in the world.**

### IMPORTANCE OF WHS

- UNESCO seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.
- The idea of preserving these sites seeks to **save the cultural heritage for the good of all humanity.**
- WHS also aims to **preserve the world’s superb natural and scenic areas and historic sites for the present and the future** of the entire world citizenry.
- It also centres on **spreading awareness about diversity** and the **susceptibility of cultural heritage**, amid **efforts to conserve** them.
- It makes people of diverse societies **know more about each other**, and ultimately **promotes cohabitation.**

### RECENTLY ADDED SITES

- **Dholavira, Gujarat (2021):**
  - It is the first site of the ancient Indus Valley Civilisation (IVC) in India to get the tag.
  - Dholavira is an architectural site situated in the Kutch district of Gujarat.
  - It was discovered in 1968 by archaeologist Jagat Pati Joshi.
  - After Mohen-jo-Daro, Ganweriwala and Harappa in Pakistan and Rakhigarhi in Haryana of India, Dholavira is the fifth largest metropolis of Indus Valley Civilization (IVC).



- ▶ The site contains ruins of an ancient IVC/Harappan city. It comprises two parts: a walled city and a cemetery to the west of the city.
- ▶ It is known for its unique characteristics, such as its water management system, multi-layered defensive mechanisms, extensive use of stone in construction and special burial structures.
- ▶ It has two seasonal streams, Mansar and Manhar.
- **Kakatiya Rudreshwara/Ramappa Temple (2021):**
  - ▶ Rudreshwara Temple, (also known as the Ramappa Temple) is at Mulugu district, **Telangana**.
  - ▶ The Rudreshwara temple was constructed in **1213 AD during the reign of the Kakatiya Empire by Recherla Rudra**, a general of Kakatiya king Ganapati Deva.
  - ▶ It is also known as the **Ramappa temple**, after the sculptor who executed the work in the temple for 40 years.

- ▶ The temple stands on a 6 feet high **star-shaped platform** with walls, pillars and ceilings adorned with intricate carvings that attest to the unique skill of the Kakatiya sculptors.
- ▶ The foundation is built with the “**sandbox technique**”, the flooring is granite and the pillars are basalt.

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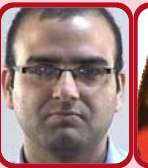
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