

**USEFUL FOR IAS/PCS PRELIMINARY & MAINS EXAM**



# मुख्यमंत्री अभ्युदय योजना



**GENERAL STUDIES**

**Art and culture**

मुख्यमंत्री अभ्युदय योजना प्रकोष्ठ

उत्तर प्रदेश प्रशासन और प्रबंधन अकादमी

सेक्टर-D, अलीगंज, लखनऊ - 226024

यह अध्ययन-सामग्री मुख्यमंत्री अभ्युदय योजना प्रकोष्ठ (उत्तर प्रदेश प्रशासन और प्रबंधन अकादमी) द्वारा उत्तर प्रदेश सरकार की मुख्यमंत्री अभ्युदय योजना के अंतर्गत सिविल सेवा परीक्षा की तैयारी कर रहे प्रतियोगियों की सहायता के लिए तैयार कराई गई है।

इस पाठ्य-सामग्री को उत्तर प्रदेश प्रशासन एवं प्रबंधन अकादमी, लखनऊ में 65वें आधारभूत प्रशिक्षण कार्यक्रम के अंतर्गत प्रशिक्षण प्राप्त कर रहे प्रशिक्षु डिप्टी कलक्टर (UPPCS-2018) द्वारा प्रोजेक्ट कार्य के रूप में तैयार किया गया है।

इस सामग्री की पूर्णतः शैक्षणिक और जन कल्याणकारी-उद्देश्यों के लिए तैयार किया गया है-इसका एक मात्र उद्देश्य प्रदेश के छात्र/छात्राओं का प्रतियोगी परीक्षाओं की तैयारी में मार्गदर्शन व सहयोग करना है।

**वैधानिक सूचना - इस अध्ययन सामग्री का किसी भी प्रकार से व्यावसायिक उपयोग प्रतिबंधित है।**

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# ARCHITECTURE & CULTURE OF INDIA

## CHARACTERISTICS OF INDIAN CULTURE-

Due to its adaptability & comprehensiveness, Indian culture has survived through the ages.

- Unity in diversity is one of the major characteristics of Indian culture which makes it unique.
- A synthesis of various cultures came about through the ages to give shape to what is recognised as Indian culture today.
- Spirituality & value based life style is the core of Indian culture but it has a scientific temperament too.

## INDIAN ARCHITECTURE-

- It is not a modern phenomenon, since as soon as the early cave man times.
- Combination of needs, imagination, capacities of the builders & capabilities of the workers

## ARCHITECTURE

- Architecture Design & construction of buildings with various type of material used like Stone, wood, grass, metal etc.
- Involves engineering mathematics & depends upon measurement

## SCULPTURE

- 3 D work of art Made of single piece of material
- Involves creativity, imagination & may not depend on measurement

## Classification of Indian Architecture-

### ANCIENT INDIA

- Harappa Art (2500 – 1800 BC)
- Mauryan Art (300 BC)
- Post Mauryan Architecture Gupta Age Art (3rd AD – 6th Century)
- South India Architecture
- Delhi Sultanate (1206 – 1526)
- Mughal Period (1526 – 18th Century)
- Modern India
  - Indo Gothic Style
  - Neo Roman Style

### INDUS VALLEY CIVILIZATION (2900 – 1700 BC)

Also known as 'Bronze Age' / 'Saraswathi sindhu' / 'Harappan civilization'.

#### Seals of Indus Valley Civilization

- Usually in Square, Rectangular, Circular & Triangular shapes.
- Engraved in pictographic script (Writing – Right to left) along with animal impressions.
- Made up of soft river stone, Copper, steatite, gold & ivory – mainly for trade & commerce
- Averages of 5 signs are present on Seals.
- Decorated with animals' pics like Unicorn, Bull, Rhinoceros, Elephant, Tiger, Bison etc.



## SIGNIFICANCE OF SEAL

- Used as an amulet i.e. to ward off the evil.
- Also used as an educational tool. Some seals have presence of pie sign.
- Prominent Seals; Pashupati, humped bull, elephant & rhinoceros.

## TERRACOTTA SCULPTURES

- It is a fire baked clay & is handmade using pinching method
- Ex: - Mother Goddess, Toy carts with wheels etc. Bronze Sculptures
- The technique used for casting is known as “Lost Wax Technique.” Bronze dancing girl
- It is a naked girl wearing only ornaments, which include bangles, armlets, necklace & amulets.
- The left hand is on the hip & made using “Lost Wax Technique.”
- wax figures are covered with a coating of clay and allowed to dry.
- Then it is heated & the molten wax is allowed to drain out through a tiny hole at the bottom of the clay.
- The hollow mould is then filled with bronze or any other metal

.Once the metal is cooled, the clay is removed

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

## POTTERY

- Mainly plain, red & black painted.
- Under red & black pottery, red color was used to paint background.
- While black colour to draw designs of trees, birds, human figures & geometrical patterns.

## USE OF POTTERY

- For household purpose (storage of water, food grains etc.)
- For decoration- Miniature vessels used for decoration (Less than 1/2 inch)

## ORNAMENTS

- Made of a large variety of materials like precious metals, gemstones, bone & even baked clay.
- Necklaces, armlets & finger rings were common & worn by male & female. But earrings were only by females.

## EXTENSIVE TOWN PLANNING

- Citadel / Acropolis at cities for member of ruling class (west side) & brick houses below citadel in town for commoners
- Fortifications with gateways enclosing the walled cities shows that there may have been a fear of being attacked
- Concept of two-storied houses was also present
- Large scale use of baked bricks as building material.
- Granaries in Citadels with strategic air-ducts, gives an idea of an organized collection & distribution system
- Remarkable grid system of roads & Roads cutting at right angle to each other.

**GREAT BATH** – public bathing place shows the importance of ritualistic bathing and cleanliness in this culture

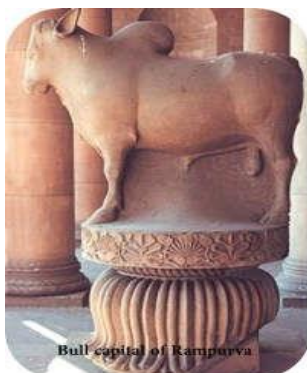


## MAURYAN ART AND CULTURE

- Beginning of the Buddhist School of architecture in India.
- Ashoka, first Mauryan to “think in stone”.
- Most of the shapes & decorative forms employed were indigenous in origin, some exotic forms show the influence of Greek, Persian and Egyptian cultures.
- Chinese traveler Fa-hien stated that “Ashoka’s palace was made by spirits” and that its carvings are so elegantly executed “which no human hands of this world could accomplish.”
- Megasthenes, the Greek ambassador of Selucas Nikator who visited the Mauryan court described Chandragupta Maurya’s palace as an excellent architectural achievement.

Mauryan Architecture divided into 2 categories;

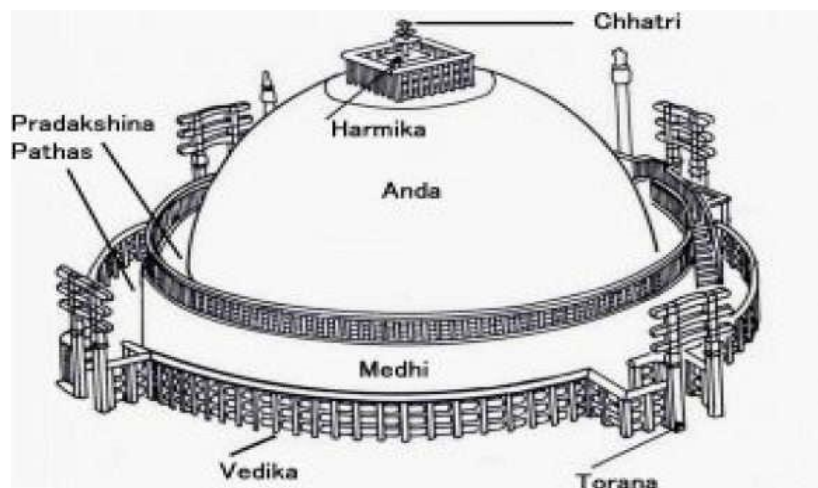
1. Court Architecture (With State Initiative) Ex: - Pillars & Stupas
  2. Popular Architecture (With Common Man Initiative) Ex: - Sculptures, Caves & Pottery Pillars / Edicts
- Monolithic Ashokan pillars are marvels of architecture and sculpture.
  - Top portion carved with sculptured capitals (bull, lion, elephant etc.)
  - Sarnath pillar – finest pieces of sculpture of the Ashokan period.
  - Most important ones are located at Bharhut, Bodhgaya, Sanchi, Amravati and Nagarjunakonda.
  - Ex: - Lion capital of Sarnath, Bull capital of Rampurva & Lion capital of Laurya Nandangarh.





## STUPAS

- The concept of Stupa started in the Vedic Period.
- It is a conventional representation of funeral cumulus, in which the ashes of the dead are buried.
- It is a Buddhist monument which is a hemi spherical dome with Buddha's relics & ashes inside.



## EXAMPLES:

### Sanchi stupas

- Hemispherical in shape with a low base.
- Symbolized the cosmic mountain.
- Inscription by the ivory carvers of vidisha on the southern gateway throws light on the transference of building material from perishable wood & ivory to the more durable stone

### Caves – Mauryan architecture

- Earliest known examples in India of rock-cut method.
- Caves were used Viharas.
- Polished inside the cave.

- Carved at Barabar & Nagarjuna hills near Gaya  
Lomas Rishi Cave (300 BC)
- Facade of the Lomas Rishi cave is decorated with the semicircular Chaitya arch as the entrance
- Elephant frieze carved in high relief on the Chaitya arch shows considerable movement
- Interior hall of this cave is rectangular with a circular chamber at the back.

## POTTERY

- Northern Black polished ware (NBPW) & made of finely levigated alluvial clay.
- Highly lustrous polish.
- largely used for dishes & small bowls Sculpture
- Large statues of Yaksha & Yakshini are found at many places like Patna, Vidisha & Mathura.
- Highly polished surface

## POST MAURYAN ART AND CULTURE

Post Mauryan Architecture; Sculpture making art reached its climax during this period.

### Caves

- Now 2 kinds of caves originated.
1. Chaitya – (Prayer hall of monks) Ex:- Karla Chaitya in Maharashtra.
  2. Vihara – (Residence or Rest place of monks) Ex:- Nashik Vihar & Ajanta Caves (29 caves; 25 Viharas & 4 chaityas)

### Stupas

- Now, more enlarged stupas were built.

- A lower pradakshinapatha or circumbulatory path was added along with the upper one at Stupa.
- All the 4 gateways were now carved with beautiful sculptures.
- Symbols continued to be used representing the Buddha

### **SCULPTURE (100 CE)**

- In this age 2 schools were developed i.e. Gandhara (now in Pakistan), Mathura
- Buddha in the symbolic form got a human form in Mathura and Gandhara.

### **GANDHARA SCHOOL OF ART (50 B.C. TO 500 A.D.)**

- Region extending from Punjab to the borders of Afghanistan was an important centre of Mahayana Buddhism up to the 5th century A.D.
- Absorbed all kinds of foreign influences like Persian, Greek, Roman, and Saka & Kushan.
- Origin can be traced to the Greek rulers of Bactria & Northwest India.
- During the reign of Kanishka that the art received great patronage.
- Also known as the Greco – Buddhist School of Art since Greek techniques of Art were applied to Buddhist subjects

### **MATHURA SCHOOL OF ART (50 B.C. – 500 A.D.)**

- Holy city of Mathura between 1-3A.D.
- Established tradition of transforming Buddhist symbols into human form.
- Buddha's first image can be traced to Kanishka reign (about 78 A.D.).
- Strongly built – right hand raised in protection & left hand on the waist.
- Figures do not have moustaches & beards as in the Gandhara Art.
- Not only produced beautiful images of the Buddha but also of the Jain Tirthankaras & gods & goddesses of the Hindu pantheon.
- Purely indigenous in nature, reaching its zenith under the Kushanas, mainly Kanishka



### AMRAVATI SCHOOL OF ART (200 B.C. – 200 A.D.)

- On the banks of the Krishna River in modern Andhra Pradesh.
- Main patrons – Satavahanas & Ikshvakus.
- Site of largest Buddhist stupa of South India.
- Theme: Buddha's life & Jatakas tales.

### GUPTA AGE ART AND CULTURE

#### Gupta Age Architecture

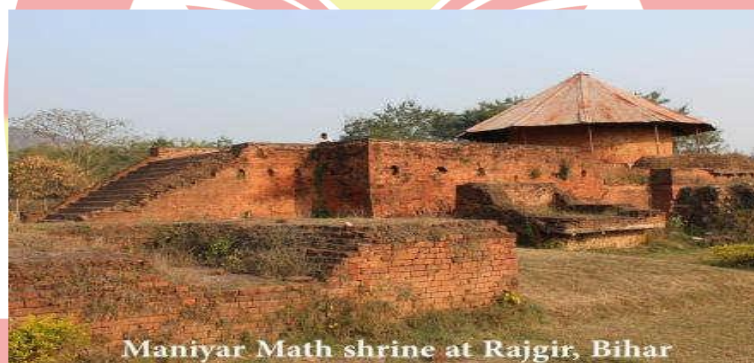
- Known as “Golden Age of Indian Architecture”.
- Also marked as the climax stage of Buddhist caves & monasteries esp. in western central India.
- Nagara & Dravidian styles of Temple making evolved during this period.
- Mural paintings of Ajanta, which mainly depicted life stories of Buddha as in Jataka stories belong to this period
- Greatest development in this age is Cave paintings.
- Guptas were Hindusim by religion but they also showed their tolerance towards for both Buddhism & Jainism.
- Issued Coins with king on one side & goddess on the other.

## SCULPTURE

- One new school was added i.e. Sarnath school of sculpture
- Noteworthy example is Sultanganj Buddha (7.5 ft in height) – (Near Bhagalpur in Bihar)
- Buddha images in Sarnath have plain transparent drapery covering both shoulders
- Halo around the head has very little ornamentation

## GUPTA TEMPLE ARCHITECTURE

- Gupta period marks the beginning of Indian temple architecture.
- Manuals were written regarding how to form temples.
- Gupta temples were of 5 stages.



Maniyar Math shrine at Rajgir, Bihar

## CAVE ARCHITECTURE IN INDIA (ROCK CUT CAVES)

### AJANTA CAVES

- Near Aurangabad in Maharashtra.
- First mentioned by Chinese pilgrim Hiuen tsang.
- Discovered by the British officers while hunting in 1819.
- Total 29 caves; 5 caves are Chaitya-grihas, & rest 24 are Viharas.
- Discovered by the British officer while hunting a tiger in 1819 AD.

- Set into the rocky sides of a crescent shaped gorge in the Inhyadri hills of the Sahyadri ranges
  - Only surviving example of the paintings of the 1st century BCE & 5th century CE
  - Caves are carved on a perpendicular cliff hence no courtyards
  - All 3 forms of Art are combined in these caves: Architecture, Sculpture, Paintings Ellora caves
  - Representing 3 major religion of India- Hinduism, Buddhism& Jainism.
  - Lies on ancient trade route- ‘Dakshinpatha’.
  - 34 Buddhist, Hindu & Jain caves.
  - 12 Buddhist caves(no.1-12), 17 Hindu Caves(no.13-29) & 5 Jaina Caves (no.30-34)
  - All 3 forms of Art are combined in these caves: Architecture, Sculpture, Paintings
  - Unique in terms of stylistic eclecticism, i.e. confluence of many styles at one place
  - Ajanta also has the excavated double story caves but at Ellora, the triple story is a unique achievement.
  - Ellora cave temples were carved out on the sloping side of the hill. Hence most of the temples have courtyards.
  - Cave no.16 is a rock cut temple, known as ‘Kailash leni’ – carved out of a single rock built by Rashtrakutas
- Temples Styles in India Classification of Indian Temples**
- Nagara (North India)
  - Dravida (South India)
  - Vesara style





## NAGARA SCHOOL OF ARCHITECTURE

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

## TEMPLE ARCHITECTURE IN SOUTH INDIA – DRAVIDA STYLE

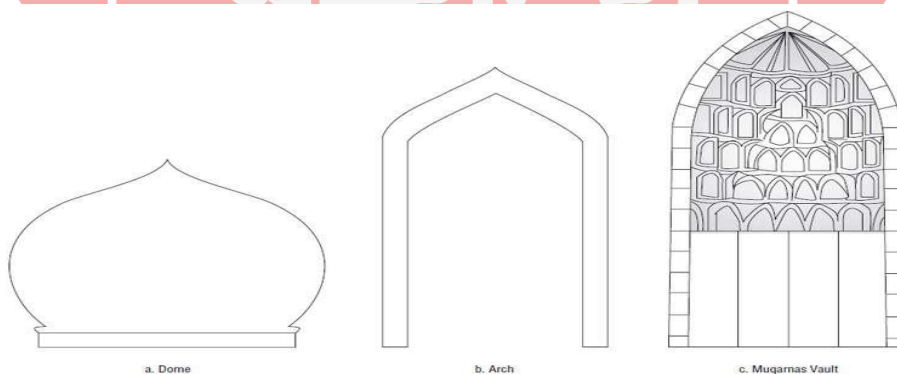
- Four stages of temple architecture had been observed in South India – Mainly during the Pallava's rule, around 6th century AD which are as follows Dravida Style.
- Deployed for Hindu temples in Tamil Nadu from the 7th to 18th century, characterized by its pyramidal tower.
- Unlike the Nagara temple, the Dravida temple is enclosed within a compound wall.
- The front wall has an entrance gateway in its centre, which is known as Gopura/ Gopuram.
- Consists of a square-chambered sanctuary topped by a superstructure or tower (Vimana).

- Consists of an attached pillared porch or hall (Mandapa) which precede the door leading to the nucleus cell Vesara Style/Chalukya Style.
- This style has features of both Nagara and Dravidian style.
- It consists of two principle components like Dravidian style i.e. Vimana & Mandap.
- Departing from Dravidian style it does not have covered ambulatory around the sanctum.
- Example: Lad Khan temple at Aihole, Temples at Badami, Virupaksha temple – Pattadakal, Hoysala temples at Karnataka.

## INDO ISLAMIC ARCHITECTURE IN MEDIEVAL INDIA

### INDO ISLAMIC / INDO SARACENIC STYLE

- Advent of Islam in the Indian subcontinent around the 7th century
- Indo-Islamic architecture → a mixture of Indian, Persian, Arab and Turkish
- The early buildings of the Slave dynasty consisted of false domes and false arches
- Introduction of true arches and true domes started to appear with construction of Alai Darwaza by the side of Qutub Minar (By Allaudin Khilji)



### FEATURES OF INDO ISLAMIC MEDIEVAL ART

- Arch & Dome method.
- Presence of Minor.
- Use of mortar as cementing agent.

- Avoided representation of Human being.
- Avoided Spaciousness, massiveness & Breadth.
- Generally decorated richly in geometrical & arabesque methods.
- Use of figures & animals discouraged.
- Use of geometry in terms of Symmetry & for drawing geometrical pattern.

## **PROMINENT INDO-ISLAMIC ARCHITECTURAL STYLES**

1. The Imperial Style (Delhi sultanate)
2. The Provincial styles (Malwa, Bengal, Jaunpur)
3. The Mughal Style (Delhi, Agra and Lahore)
4. The Deccani style (Bijapur and Hyderabad)

## **MUGHAL PERIOD ARCHITECTURE**

Indo-Muslim architecture got striking improvement with the arrival of Mughals, as had been declined significantly during the Lodi's period

- Unlike Delhi Sultanate Sultans, Mughals mixed and mingled with the local population & Rajput provinces
- Akbar followed the policy of conciliation to live in peace with his Hindu subjects. He founded Din-i-illahi religion collecting good points of all prevailing religions
- Jahangir was half Hindu by blood, his mother, Jodhabai, being a Rajput princess. Shahjahan too continued this policy of tolerance and respect for the Hindus.

## **BABAR**

- Babar, the founder of the Mughal Empire, was a man of culture and exceptional aesthetic taste.
- For 4 years he ruled in India most of his time was spent in war.

## HUMAYUN & SUR INTERREGNUM

- After Babar's death, his son, Humayun, succeeded him but he was driven out of India by Sher Shah Suri and after taking asylum in Iran, he eventually returned and overthrew Sher Shah Suri, and regained his throne.
- Sher Shah's own tomb (mausoleum), at Sasaram, in Bihar

## AKBAR

- Akbar's made Agra his seat of power. His architecture reflects a blend of the Hindu and Islamic creation.
- Agra Fort
- Made of red sand-stone
- On the banks of the river Yamuna
- Begun in 1565 and completed in 1574
- The city of Fatehpur Sikri was founded as a token of gratitude to Sheikh Salim Chisti who had foretold that Akbar would have three sons who would survive after the sad demise of many children in infancy.
- Fatehpur Sikri was begun in 1569 and completed in 1574, the same year in which the fort at Agra was completed.
- Fatehpur Sikri was a town planned as an administrative unit consisting of public buildings as well as private residence in close proximity.
- The city is a modest township, consisting of halls, palaces, offices, gardens, pleasureresorts, baths, mosques, & tombs
- Prominent Structures → Buland Darwaza, Panch Mahal , Dargah of Saleem Chisti, Diwan-i-Khas, Diwan-i-Am, Jodha Bai Palace, Jama Masjid, Ibadat Khana

## JAHANGIR

- Introduced 'Pietra Dura'(decorating the walls with floral designs made of semi-precious stones started) was started in his reign only.
- Ascribed with Shalimar Bagh on the banks of Dal Lake in Kashmir
- Built Akbar's Tomb at Sikandra near Agra, which was completed in 1613.

## **SHAHJAHAN**

- Erected the most romantic building, Taj Mahal, the tomb of his beloved wife, Mumtaz Mahal
- Tajmahal is a square tomb built on a raised terrace, with graceful tall minarets at its four comers.
- As in Humayun's tomb, the tomb chamber is octagonal, with subsidiary chambers at the angles
- The tomb is surmounted by a graceful double dome & made of white marble (Substitution of red sandstone)
- Shahjahan also constructed a number of elegant, lavishly decorated buildings viz. Khas Mahal, Diwan-i-Khas, Moti Masjid, & Jama Masjid in Delhi

## **COLONIAL ARCHITECTURE – MODERN INDIA**

### **PORTUGUESE STYLE**

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

### **BRITISH STYLE**

- British followed various architectural styles – Gothic, Imperial, Christian, English Renasasance & Victorian being the essentials.
- Britishers used Red sandstone & coarse limestone as the main building material
- Church of St. John at Calcutta (1787) inspired by St. Stephens Church at Walbrooks.
- St. Mary's Church in Fort St. George in Chennai.

## INDO GOTHIC STYLE

- Also known as Indo sarsenic style
- Hybrid of Mughal, Gothic & Hindu style.

## FEATURES

- Elaborate of carge construction.
- Confirmed of advanced British structural engineering standards.
- Thinner walls
- Pointed arches
- Large windows
- Gucified ground plan of churches.

Ex: - St.Paul's cathedral at Kolkata, Victoria, Lakshmi vilas & Gateway of India

## NEO ROMAN STYLE

- Also known as Neo classical style.
- Ex:- Rashtrapati bhavan, Parliament, Supreme Court.





# INDIAN MUSIC

## ORIGIN OF INDIAN MUSIC:

- Traced from Sama Veda & its Upaveda, Gandharva Veda, In Puranas Narada is the reference of Music & First one who heard this revelation. Tambru was the first musician. Nād or sound is supposed to be the basis of all creations.
- Bharat muni's Natya Shastra contains several chapters on music. He defined music as a combination of Artya gayana & vadana.
- 3 Pillars of Indian Musical system: Swara, Rāga & Tāla

## HINDUSTANI MUSIC

### DHRUPAD

- Oldest & perhaps the grandest form of hindustani vocal music. Sanskrit & Vedic origin.
- Raja Man singh of Gwalior popularised it.
- Performance consists of 2 parts i.e 'Alap' & 'Bandish khayal'
- Khayal literally means 'a stray thought', 'a lyric' & 'an imagination'.
- It is dependent to a large extent on the imagination of the performer & the improvisations he is able to incorporate.
- It is composed in a particular raga & tala and has a brief text

### THUMRI

- Originated in the eastern part of Uttar Pradesh, mainly in lucknow and Benares, around the 18th century.

- Believed to have been influenced by hori, kajri & dadra.
- Supposed to be a romantic & erotic style of singing and is also called “the lyric of Indian classical music”.
- Compositions are mostly of love, separation and devotion.

## GHAZAL

- Mainly a poetic form than a musical form, but it is more song-like than the thumri.
- Described as the “pride of Urdu poetry”
- It never exceeds 12 shers (couplets) & on an average, ghazals usually have about 7 shers.
- Found an opportunity to grow and develop in India around 12th century ad when the
- Mughal influences came to India & persian gave way to Urdu as the language of poetry and literature.

## CARNATIC MUSIC

- Tamil classic of the 2nd century.
- Silappadikaram contains a vivid description of the music of that period.
- The Tolkkappiyam, kalladam & the contributions of the saivite and vaishnavite saints of the 7th & 8th centuries also serve as resource material for studying musical history.
- Flourished in deogiri the capital city of the yadavas in the middle ages.
- The entire cultural life of the city took shelter in the Carnatic empire of Vijayanagar under the reign of Krishnadevaraya. Thereafter, the music of south India came to be
- known as Carnatic music



# INDIAN DANCE

- Indian Dance is of ‘Divine origin’ i.e it was a ritual form of worship at the temples.
- Principles of Indian classical dance are derived from “Natya Shastra” of Bharat Muni.
- Natya includes dance, drama & music.
- Bharat Muni traces its origin from Brahma & Brahma created 5th Veda known as ‘Natya Veda.’
- Nataraja represents destruction, creation, preservation, release from bondage & the cycle of Life & Death.
- Dance is considered to be a complete art because it enfolds in its range, other art forms too – music, sculpture, poetry & drama.
- In every dance, the presence of mudra & rasa is must
- The classical dances are governed by rules of Natya Shastra & based on “Guru – Shishya parampara”

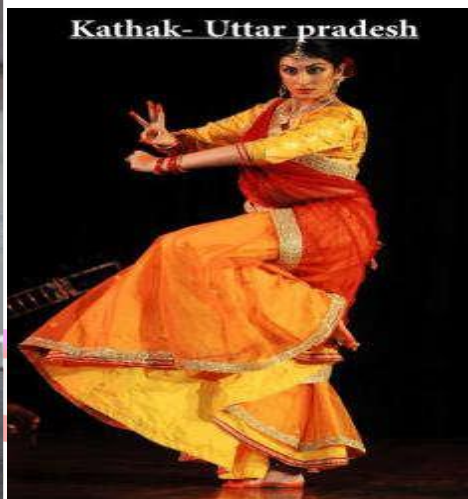
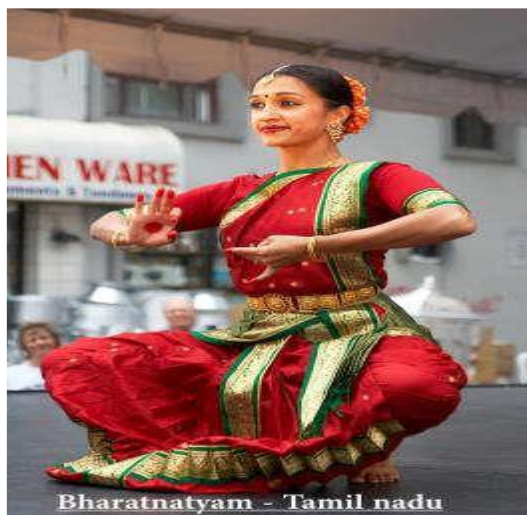
## INDIAN CLASSICAL DANCES

The Sangeeta Natak Academy currently confers classical status on eight Indian classical dance styles: Bharatanatyam (Tamil Nadu), Kathak (North, West and Central India), Kathakali (Kerala), Kuchipudi (Andhra Pradesh), Odissi (Odisha), Manipuri (Manipur), Mohiniyattam (Kerala), and Sattriya (Assam).

### 1. Bharatanatyam – Tamil nadu

- Oldest among all classical dances.
- Bharatanatyam – where one dancer takes on many roles in a single performance.
- Devadasis performed music & dance as offerings to the deities, in the temple courtyards.

- As a solo dance, Bharatanatyam leans heavily on the abhinaya or mime aspect of dance – the nritya, where the dancer expresses the sahitya through movement and mime.



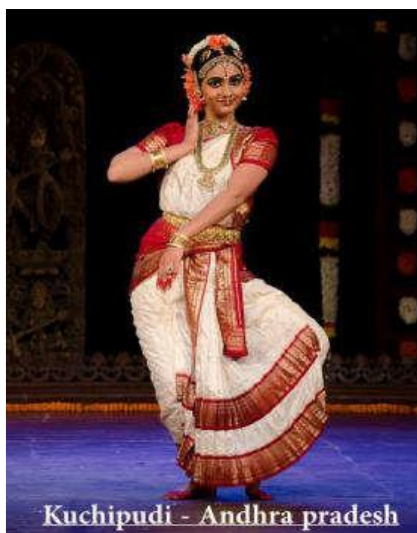
## 2. Kathak- Uttar Pradesh

- Kathakars or story-tellers are people who narrate stories largely based on episodes from the epics, myths and legends.
- It probably started as an oral tradition. Mime & gestures were perhaps added later on to make the recitation more effective.
- Vaishnavite cult which swept North India in the 15th century & the resultant bhakti movement contributed to a whole new range of lyrics and musical forms.
- Dance in Rasleela, however, was mainly an extension of the basic mime and gestures of the Kathakars or story-tellers which blended easily with the existing traditional dance.
- In both Hindu & Muslim courts, Kathak became highly stylized and came to be regarded as a sophisticated form of entertainment.

## 3. Kuchipudi – Andhra Pradesh

- Named after the village of Kuchipudi.
- 'At times, even though the dramatic situation did not demand, solo dancing was being presented to punctuate the presentation and to enhance the appeal.

- One such number is tarangam inspired by the Krishna-leela tarangini of Teerthanarayana Yogi.
- Acrobatic dancing became part of the collection.
- There are now 2 forms of Kuchipudi; the traditional musical dance-drama & the solo dance.



Kuchipudi - Andhra pradesh



Kathakali- kerala

#### 4. Kathakali- Kerala

- Comparatively recent origin.
- Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.
- Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
- Kathakali is a visual art where aharya, costume and make-up are suited to the characters, as per the tenets laid down in the Natya Shastra.
- The face of the artist is painted over to appear as though a mask is worn.

#### 5. Odissi – Odisha

- With Hinduism taking roots in Orissa by about the 7th century A.D., many imposing temples were erected.
- These dance movements, frozen in stone, continue to inspire Odissi dancers even today.

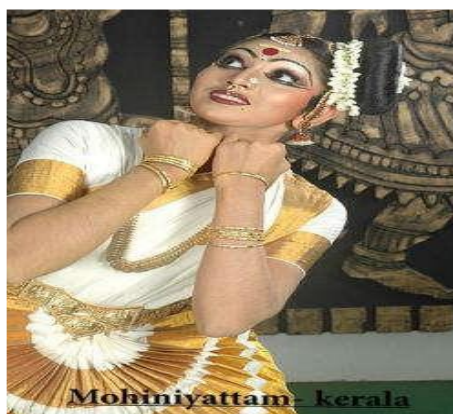
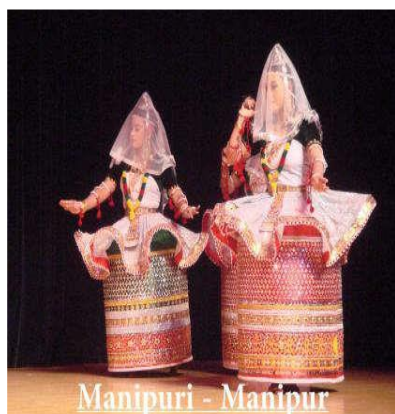


- The maharis, who were originally temple dancers, came to be employed in royal courts which resulted in the degeneration of the art form.



#### 6. Manipuri – Manipur

- Lai Haraobav (merrymaking of the gods) is one of the main festivals still performed in Manipur which has its roots in the pre-Vaishnavite period.
- The principal performers are the maibas and maibis (priests and priestesses) who re-enact the theme of the creation of the world.
- With the arrival of Vaishnavism in the 15th century A.D., new compositions based on episodes from the life of Radha and Krishna were gradually introduced.
- Manipur dance has a large repertoire, however, the most popular forms are the Ras, the Sankirtana and the Thang-Ta.
- There are five principal Ras dances of which four are linked with specific seasons, while the fifth can be presented at any time of the year. In



## 7. Mohiniyattam- Kerala

- Literally meaning the Dance of the Enchantress, it is deeply rooted in femininity, GRACE (Lasya) and BEAUTY (Sringara) forming the quintessence of this dance form.
- Of all the classical South Indian styles, Mohiniyattam can be singled out with admirable distinction, for its characteristic body movements, marked by the graceful sway of the torso.
- The traditional costume worn in Mohiniyattam is white with a gold border, and gold ornaments are worn.

## FOLK DANCES OF INDIA

### BIHU, ASSAM

- One of the most colourful folk dances of India.
- The dance is an integral part of the Bihu Festival celebrated to mark the advent of spring and the Assamese New Year.
- Bihu ushers in the sowing time and also the season of marriage.
- The dance has been noted for maintaining authenticity and at the same time displaying the traditional Assamese handlooms and handicrafts in their glory and beauty by the dancers.

### GARBA, GUJARAT

- Garba is one of the most popular dance worship of “Shakti”. The word “Garbo” has originated from Sanskrit word “Garbhdeep”, an earthen pot with circular holes is popularly known as “Garbo”.
- The pot is the symbol of the body & the lighted lamp inside the pot signifies the divine soul.
- Garba is performed during Navratri.
- It is essentially performed by women, dancing in circular motion clapping their hands to the beats of the Dhol.

## **DANDIYA RAS, GUJARAT**

- Ras is one of the ancient and yet most popular dance form of Gujarat.
- Its origin has been traced to Lord Krishna.
- The graceful dance of Lord Krishna with Gopis in Vrindavan is known to all as Krishnaleela.
- Ras is a unique synthesis of folk dance, folk art, colour and folk music.
- Circular movements with speed and grace are the main features of Ras.

## **GHOOMAR, HARYANA**

- Ghoomar is a dance performed by the girls of border areas of Rajasthan and Haryana at various festivals like holi, gangaur puja and teej.
- The girls form semi-circles and start singing and clapping.
- The Dancers then form a circle and the tempo of the dance is accelerated.
- The movements are made by holding body weight on one foot and moving forward.
- As the tempo increases towards the end, the dancers whirl around in pairs.
- The accompanying songs are full of satire and humour and refer to contemporary events.

## **LAVANI, MAHARASHTRA**

- Traditionally an integral part of the tamasha folk theatre of Maharashtra, Lavani is the most popular & best known folk dance form of the state.
- Although, there is no restriction regarding the choice of themes for a Lavani performance, this art form is at its best when dealing with themes of bravery, pathos, love and devotion, music, poetry, dance & drama intermingle with such perfection in the rendering of Lavani, that it is almost impossible to separate their various components.

## **BHANGRA, PUNJAB**

- Bhangra is the most popular folk dance of Punjab, performed by men on festive occasions, at weddings and fairs and to celebrate Baisakh or the harvest festival.
- Dressed in brightly coloured plumed turbans, traditional tehmat, kurtas and waistcoats, the dancers perform to the robust rhythms of dhols, bolistypically rustic Punjabi folk songs & other traditional instruments.
- Energetic and infectiously lively, Bhangra is a spectacular dance, the popularity of which has crossed the borders of Punjab. Giddha, Punjab
- Giddha is the favourite dance of Punjab in which women dance at weddings, at the time of birth of a child, the teej festival and other happy occasions.
- The dance consists of singing, clapping, enacting the boli as well as pure dance.
- The dancers form a circle and participating in pairs, take turns to come centre stage and perform a boli.

## **KALBELIA, RAJASTHAN**

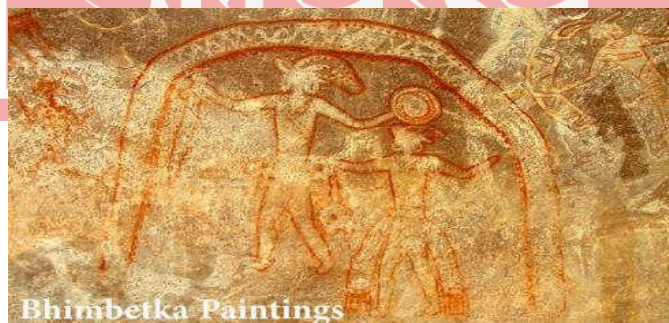
- This fascinating dance is performed by the women of the nomadic Kalbelia community whose primary occupation is rearing snakes and trading in snake venom.
- On festive occasions, as traditional songs are sung to the plaintive notes of the 'been' and the 'daf', the dancers belonging to the 'nath' sect dressed in their traditional black swirling skirts perform this dance.

## **DHOBIA, UTTAR PRADESH**

- The dhobia dance is performed on the occasion of birth, marriages and festivals like dussehra & holi, the dance is popular among the dhobi (washermen) community of eastern Uttar Pradesh in which only male dancers participate.
- The dance is basically in the form of a dance-drama. It usually begins with the recital of a couplet in praise of the almighty.

# INDIAN PAINTINGS

- Earliest evidence of paintings on rocks.
- Bhimbetaka – 5000BC
- Background
- Known from Primitive rock paintings of Bhimbetaka, Mirapurs & Panchmarhi.
- Then came the painted pottery of Indus valley civilization.
- But the real beginning of paintings can be traced from Gupta times.
- Pre – historic Paintings
- Were rock engravings known as Petroglyphs.
- Features
- Bold lines
- Used colors like Ache red, Yellow earth or Soot black colors
- Ex:- Bhimbetaka cave Paintings
- Discovered in 1957 – 58 by an Archaeologist V.S.Wakantar.
- They belong to 3 period's i.e Upper Paleolithic, Mesolithic & Chalcolithic.



## UPPER PALEOLITHIC

Used white, dark red & Green colors

- Depicting Large animals like Bison, Elephant, Rhinoceros & Tigers etc...



- Green used mainly for Dancing While red used for Hunting.

## **MESOLITHIC**

- Used mainly Red color
- Paintings are now smaller compared to Upper Paleolithic.

## **CHALCOLITHIC**

- Used mainly Green & Red colors

## **CLASSIFICATION OF PAINTINGS IN INDIA**

### **MURAL PAINTINGS**

- Large works executed in form of paintings on the walls of large structures are known as Mural paintings.
- Based on 3 religions; Buddhism, Jainism & Hinduism.
- Influence of Persian paintings

**Ex:-**

- Ajanta cave painting
- Ellora cave painting
- Bagh cave painting

### **MINIATURE PAINTINGS**

- Very detailed & Very small paintings.
- Executed on a very small scale like paper, palm leaf, cloth & Glass etc..
- Composition, Perspective & colors are important.



- The term Miniature derived from Latin & Minium means Red lead paint used in illuminated manuscripts during Renaissance.



## FEATURES OF MINIATURE PAINTINGS

- Mostly human characters are seen with side profile.
- Bulging eyes, pointed nose & slim waist.
- Skin colors painted in brown.
- Women have long hair, Color of hairs & Eyes painted in black.
- Traditional Indian dress is painted.

## GUPTA AGE PAINTINGS

- Kamasutra paintings were one of the paintings among 64 fine arts

## AJANTA CAVE PAINTINGS

- 29 caves.
- Mural & Fresco paintings on the walls of caves
- Expression of emotions through hand postures.
- Different hair styles for each female.
- Even animals & birds are shown with emotions

## ELLORA CAVE PAINTINGS

- Influence of 3 religions – Buddhism, Jainism & Hinduism.
- Theme: Themes of Ramayana & Mahabharata etc..
- Sharp twist of the head,
- Painted angular bents of the arms

## MUGHAL PERIOD

- Influence of Indian, Persian & European styles.
- Used of Brilliant colors.

- Marked by supple naturalism
- Accuracy in line drawing
- Primarily aristocratic and secular.
- Ornamentation, Mostly of miniature paintings.



## **JAHANGIR**

- Painting reached its zenith under Jahangir.
- He was a Naturist & preferred the pictures of Flora & Fauna.
- Paintings have decorated margins.

## **DECCAN SCHOOL OF PAINTING**

### **Ahmednagar school of Painting**

- Female appearing in the painting belongs to the northern tradition of Malwa.
- Choli (bodice) & long pigtails braided & ending in a tassel are the northern costume.
- Colors used are rich and brilliant
- Persian influence – high horizon, gold sky and the landscape.

## **BIJAPUR SCHOOL OF PAINTING**

- Ladies – tall and slender and are wearing the south Indian dress.

- Rich color scheme, the palm trees, animals and men and women all belongs to the deccani tradition.
- Profuse use of gold color.



# TRIBAL PAINTINGS OF INDIA

Paintings provide evidence to the archaeologists in studying the cultural, religious and geographical influences on a community. They help the archaeologists in studying the practices, traditions and lifestyle of the people or tribes. The origin of Indian paintings dates back to 30000 BCE and is found in the caves of Central India.

## WARLI PAINTING

Warli folk art has its origins in Maharashtra. It is widely practised in the Northern Sahyadri region by the Adivasis (tribes). Warli tribe is one of the largest tribes of India which has rejected contemporary culture. Elements of nature are the focal points of Warli folk paintings. A mixture of rice paste, gum and water is used as paint by the Warlis. A bamboo stick is used as the brush.

## GOND ART

Gond art encompasses life as the central theme of art. It is practised by “Gondi” tribe of Central India. The art form celebrates life i.e, hills, streams, animals, birds etc. The tribes, traditionally painted on the mud walls of their house.

## MADHUBANI PAINTINGS

Also called Mithila painting is practised in the Northern and Eastern Bihar region in India and in Nepal. Twigs, nibs, matchsticks and fingers are used for painting. Natural dyes and pigments are used as paints. It is characterized by geometrical patterns such as line drawing filled with bright colours.

## PATTACHITRA

Pattachitra – literally translates to picture on a cloth. It is traditionally practised in the state of Odisha. The paintings encompass Hindu mythology, religious stories, folklore and the figures of deities. Natural paints and a cloth canvas are used for creating simple themes.

## PITHORA PAINTINGS

It is a highly ritualistic painting practised by tribes like Rathwas, Bhilalas of Central Gujarat. They are found on the walls of the houses and are believed to bring peace, prosperity and happiness to the household. It is considered more of a ritual than an art form to plead the gods for a boon. It is interesting to note that there is never an attempt to imitate nature. The walls are treated with a double layer of cow dung and a layer of chalk powder before painting.





# INDIAN SCHOOL OF PHILOSOPHY

## 1. SANKHYA SYSTEM

- The Sankhya philosophy holds that reality is constituted of two principles one female and the other male i.e. Prakriti, Purusha respectively.
- Prakriti and Purusha are completely independent and absolute.
- According to this system, Purusha is mere consciousness; hence it cannot be modified or changed. Prakriti on the other hand is constituted of three attributes, thought, movement and the change or transformation of these attributes brings about the change in all objects.
- The Samkhya philosophy tries to establish some relationship between Purusha and Prakriti for explaining the creation of the universe.
- The profounder of this philosophy was Kapila, who wrote the Samkhya sutra.

## 2. YOGA

- Yoga literally means the union of the two principal entities.
- The origin of yoga is found in the Yogasutra of Patanjali believed to have been written in the second century BC.
- By purifying and controlling changes in the mental mechanism, yoga systematically brings about the release of Purusha from prakriti.
- Yogic techniques control the body, mind and sense organs. Thus this philosophy is also considered a means of achieving freedom or mukti.

## 3. NYAYA

- Nyaya is considered as a technique of logical thinking.
- According to Nyaya, valid knowledge is defined as the real knowledge, that is, one knows about the object as it exists.
- For example, it is when one knows a snake as a snake or a cup as a cup.

#### 4. VAISHESHIKA

- Vaisheshika system is considered as the realistic and objective philosophy of universe.
- The reality according to this philosophy has many bases or categories which are substance, attribute, action, genus, distinct quality and inherence.
- Vaisheshika thinkers believe that all objects of the universe are composed of five elements—earth, water, air, fire and ether.
- Kanaada wrote the basic text of Vaisheshika philosophy

#### 5. MIMAMNSA

- Mimamnsa philosophy is basically the analysis of interpretation, application and the use of the text of the Samhita and Brahmana portions of the Veda.
- According to Mimamnsa philosophy Vedas are eternal and possess all knowledge, and religion means the fulfillment of duties prescribed by the Vedas.
- This philosophy encompasses the Nyaya-Vaisheshika systems and emphasizes the concept of valid knowledge.

#### 6. VEDANTA

- Vedanta implies the philosophy of the Upanishad, the concluding portion of the Vedas.
- Shankaracharya wrote the commentaries on the Upanishads, Brahmasutras and the Bhagavad Gita.
- Shankaracharya's discourse or his philosophical views came to be known as Advaita Vedanta.

#### CHARVAKA SCHOOL OF PHILOSOPHY

- Brihaspati is supposed to be the founder of the Charvaka School of philosophy.

- It holds that knowledge is the product of the combination of four elements which leaves no trace after death. Charvaka philosophy deals with the materialistic philosophy.
- It is also known as the ‘Lokayata Philosophy’ – the philosophy of the masses.

## **JAIN PHILOSOPHY**

- Like the Charvakas, the Jains too do not believe in the Vedas, but they admit the existence of a soul.
- They also agree with the orthodox tradition that suffering (pain) can be stopped by controlling the mind and by seeking right knowledge and perception and by observing the right conduct.
- The Jaina philosophy was first propounded by the Rishabha Deva.
- The 24th and the last tirthankar was named Vardhaman Mahavira who gave great impetus to Jainism. Mahavira was born in 599 BC.

## **PHILOSOPHY OF THE BUDDHISM**

- Gautama Buddha, who founded the Buddhist philosophy, was born in 563 BC at Lumbini, a village near Kapilavastu in the foothills of Nepal.
- At the age of 29, Gautama Buddha renounced family life to find a solution to the world’s continuous sorrow of death, sickness, poverty, etc.

## **REALIZATION OF FOUR NOBLE TRUTHS**

### **1. Suffering in human life**

- When Buddha saw human beings suffering from sickness, pain and death, he concluded that there was definitely suffering in human life.
- There is pain with birth. Separation from the pleasant is also painful

### **2. Cause of suffering**

- It is desire that motivates the cycle of birth and death.
- Therefore, desire is the fundamental cause of suffering.

### 3. Cessation of suffering

- Tells that when passion, desire and love of life are totally destroyed, pain stops.
- This Truth leads to the end of sorrow, which causes pain in human life.

### 4. Path of Liberation

- Starting with pessimism, the Buddhist philosophy leads to optimism.
- Although there is a constant suffering in human life, it can be ended finally.

Eight-fold Path to Liberation (Nirvana)- Right Vision, Right Resolve, Right Speech, Right Conduct, Right Means of Livelihood, Right Effort, Right Mindfulness, Right Concentration

### AJIVIKA PHILOSOPHY

- A related philosophy which some classify under the heterodox system is Ajivika Philosophy.
- The Ājīvikas may simply have been a more loosely-organized group of wandering ascetics (shramanas or sannyasins).
- Some of its prominent figures were Makkhali Gosala and Sanjaya Belatthaputta.

# PUPPETS IN INDIA

A doll or a figure controlled by a person so that it appears to be moving on its own is called a puppet.

## HISTORY OF PUPPETS

Puppetry as an art form is believed to be more than 3000 years old. The earliest puppets probably originated in Egypt. Puppets made of ivory and clay was discovered in Tombs. Even ancient Greek Scholars like Aristotle and Plato had mentioned about Puppets as early as 422 B.C.

There are 4 major different types of puppets used in India. The types of puppets and the respective states where it is used are given below.

### 1. Glove Puppets – 2 different types

1. PavaKoothu – Kerala

### 2. Rod Puppets – 3 different types

1. Putul Nach – West Bengal

2. Kathi Kandhe – Orissa

3. Yampuri – Bihar

### 3. Shadow Puppets – 6 different types

1. Tholu Bommalata – Andhra Pradesh

2. Togalu Gombeyata – Karnataka

3. Tolpavakoothu – Kerala

2. Chamadyache Bahulya – Maharashtra

3. Ravanachhaya – Orissa
4. Thol Bommalattam – Tamil Nadu
5. String Puppets – 6 different types
6. Putal Nach – Assam
7. Gombeyatta – Karnataka
8. Kalasutri Bahulya – Maharashtra
9. Gopalila Kundhei – Orissa
10. Kathputli – Rajasthan
11. Bommalattam – Tamil Nadu

### **WHY IS PUPPETRY ART DYING?**

There are various reasons for it.

1. Lack of patronage in the modern age.
2. Competition from Electronic media which is a preferred mode of entertainment. People find it more appealing to watch mythological stories of Ramayan and Mahabharat on electronic media rather than in Puppetry.
3. Puppetry Art is usually confined to only devotional and mythological stories.
4. With changing times, Puppetry does not take up modern social issues.
5. Puppetry lacks modernization in terms of script, lighting, sound and other stage effects.