

## **EXPLANATION**

### **ART & CULTURE- 24 MARCH**

अधिकतम अंक :250

Maximum Marks :250

**Q.1.The Bhakti and Sufi movement in India was not only an inquisitive reformist discourse in religion and society but also the womb of lasting traditions, architecture, literature and several art forms. Discuss.**

भारत में भक्ति और सूफी आंदोलन न केवल धर्म और समाज के क्षेत्र में एक जिज्ञासु (कौतुहल भरे) सुधारवादी संवाद थे, बल्कि ये चिरस्थायी परंपराओं, वास्तुकला, साहित्य और कई कला रूपों के गर्भ भी थे। चर्चा कीजिए।

(Marks:10, 150 words)

**Approach:**

- Briefly discuss the role of Bhakti and Sufi movement in religion and society.
- Discuss the impact of Bhakti movement in development of temples, sculptures, music, literature, social traditions and philosophy.
- Similarly discuss the impact of Sufism on development of tombs, music, literature and traditions.

**Answer:**

Bhakti and Sufi movements were reformative in character since they aimed at bringing man close to God by eliminating complex rituals and practices in religion and focusing on simple ways like use of hymns prayers, poems, songs and music. However, they also led to a host of other unintended changes that have impacted almost every aspect of society.

**Bhakti Movement:**

- Led to integration of various cults of gods and goddesses. It also led to Brahmanical religion shedding some of its orthodoxy and reaching out to untouchables and women. Rise of many poet saints amongst women and untouchables acted as a tool of their empowerment. Some Bhakti traditions like Lingayats directly challenged the idea of caste and pollution.
- Bhakti reformers laid great emphasis on the equality of all the religions and preached the principle of coexistence.
- Bhakti movement created good influence on the Indian rulers, who began to treat all their subjects alike, generously and impartially to some degree.
- In the field of architecture Nayanars influenced the Chola temples and bronze sculpture. Either it was inspired by them or the sculptures of revered saints were made.
- Growth of regional languages like Kannada and Marathi was facilitated by Bhakti movement.
- Literary compositions like dohas, choupayas, bhajans and tevaram (Tamil) became popular means of devotional expression. Few Puranas were also completed during this period and reflect inclusive character of Bhakti saints.
- Indian schools of philosophy developed during the period of Bhakti movement.

**Sufi Movement:**

- Organization of community around hospice or khanqah and the practice of spiritual genealogy through silsila established.
- Tomb making became popular and annual practice of visiting tomb called urs has become a festival across subcontinent.
- Khanqah became a meeting point of people from all walks of life and promoted unity.
- Musical devotional prayer Qawwali, long poems called masnavis, lullabies called lirinama and shadinama or wedding songs developed.
- Sufi saints adopted Persian, Hindi and many local languages for their poems and stories.
- Like Bhakti movement Sufism also influenced rulers for good and inculcated an inclusive and austere outlook in many.

Thus, these movements had an allround impact on different aspects of society and launched many traditions which exist till today.

**Q.2.Most of the schools of Rajput Painting in India reflect strong Mughal influence. Discuss the differences and similarities between the two. Also, describe the features of the Chaurapanchasika paintings.**

भारत में राजपूत चित्रकला के अधिकांश स्कूलों पर मुगल प्रभाव स्पष्ट रूप से दिखता है। दोनों के बीच अंतरों और समानताओं पर चर्चा कीजिए। इसके अलावा, चौरपंचशिका चित्रकलाओं की विशेषताओं का वर्णन कीजिए।

(Marks:10, 150 words)

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- First, discuss how the Rajput paintings have Mughal influence but have their own distinguishing features as well.
- Second part has to explain the Chaurapansika style, its features, and its relation with the Rajput paintings.

**Answer:**

Rajput painting originated in the royal states of Rajasthan, in late 16th and early 17th century. The Mughals ruled almost all the princely states of Rajasthan at that time and because of this most of the schools of Rajput Paintings reflect strong Mughal influence. However, each of the Rajput kingdoms evolved a distinctive style. Despite this, common features can still be found in the paintings of different territories, and between them and Mughal paintings.

**Similarities**

- Both paintings unveil the history of India.
- Both showed a deep interest in jewellery and drape designing.
- The miniature paintings in both the schools were meant for some special occasions or some special persons.
- Both have many depictions of real stories, like court scene etc.
- Love was portrayed in both the paintings.

**Differences**

- Mughal paintings have had one court and one language, therefore, they have more uniformity. On the other hand, Rajput school is a collection of many regional styles.
- Mughals paintings depict many themes, like court scenes, hunting scenes etc. Rajput paintings have limited themes.
- Mughal paintings are secular. Rajput paintings draw inspiration from Indian epics, like Purana, and are deeply influenced by Bhakti cult of Vaishnavism.
- Mughal paintings are mostly miniature, but Rajput paintings were also drawn as murals.
- Mughal paintings were devoid of portrayal of eroticism. Whereas Rajput paintings often showcased sensuality and eroticism.

**Chaurapanchasika style**

Rajput school is dominated by the Chaurapanchasika. Chaurapanchasika is a set of fifty verses written by a Kashmiri Pandit Bilhana in the 11th century, in memory of his lover. It is also known as Bilhana Panchasika and Sasikalapanchasika. The paintings made based on these verses are called Chaurapanchasika style of paintings. It has following features:

- It is purely indigenous derived from the earlier tradition of the Western Indian art.
- Use of brilliant contrasting colours.
- Vigorous and angular drawing, and the appearance of conical caps on which turbans are worn by the male figures.
- Men are always shown with transparent drapery, four pointed, with tightly fitting sleeves worn over pyjamas. While the women have large oval eyes, sharp projecting noses, and pointed chins. They are narrow waisted typically wearing a skirt.
- There is a use of background colors like red, yellow, green, and black in paintings of the Chaurapanchasika group.

The Chaurapanchasika group presents the pictures in an expressive way through certain attitudes, figures and background to convey the sense of the verse through gesture, symbol or mood. These miniatures are to be read as books. Each picture is in complete itself as a verse and is an integral part of Indian paintings.

**Q.3. How did the Sramana tradition influence the Vedic religion and led to the emergence of Jainism, Buddhism and Ajivika sects?****Discuss.**

श्रमण परंपरा ने वैदिक धर्म को किस प्रकार प्रभावित किया तथा इसने जैन धर्म, बौद्ध धर्म और आजीवक संप्रदाय के उद्भव में कैसे मुख्य भूमिका निभाई। चर्चा कीजिए।  
(Marks:10, 150 words)

**Approach:**

- The answer should first discuss about sramana tradition in brief and then relate it with the influence it had on prevalent cultural practices of the time.
- Illustrations could be given specifically relating the features of sramana tradition with that of Jainism and Buddhism and its contribution in the evolution of vedic and other religions of the time.

**Answer:**

Sramana was a non-Vedic Indian religious movement, started between 8-6 BCE. It emerged as a new philosophy breaking the tradition and rejecting the authority of the Vedas. The dominant Vedic ritualism contrasted with the Shramanas, who renounced married and domestic life and adopted ascetic path to achieve liberation.

The Sramana tradition influenced the Vedic religion through its literature and philosophy. Sraman tradition disregards the system of castes and Asramas; its heroes are, not Gods and Rule, but kings or merchants or even Sudras. The subjects of poetry taken up by it are not Brahmanic myths and legends. The Sramaṇa tradition later gave rise to Jainism, Buddhism, and Ajivika sects.

#### **Emergence of Jainism**

The Sramana tradition of the Jaina religion is considered as an independent pre-Buddhist religion. The distinguishing features of Jain philosophy are its belief in the independent existence of soul and matter, predominance of karma, the denial of a creative and omnipotent God, morality and ethics etc.

Some scholars claim Jainism has its roots in the Indus Valley Civilization, reflected in many cultural symbols. However, other scholars believe that the Sramana traditions were separate and contemporaneous with Indo-Aryan religious practices of the historical Vedic religion. But in any case, Jainism is regarded as the earliest example of the Sramana tradition.

#### **Emergence of Buddhism**

It was as a Sramaṇa that Buddha left his father's palace and practiced austerities. Gautama, after fasting nearly to death by starvation, regarded extreme austerities and self-mortification as useless in attaining enlightenment, recommending instead a "middle way" between the extremes of hedonism and self-mortification.

The Buddhist Sramanic movement chose a moderate ascetic lifestyle. This was in contrast to Jainas who continued the tradition of extreme austerity. The Buddhist Sramanic movement also developed a code for interaction of world-pursuing lay people and world-denying Buddhist monastic communities, which encouraged continued relationship between the two.

Buddhism was more a reform movement within the educated religious classes, composed mostly of Brahmins, rather than a rival movement from outside these classes. In early Buddhist Sramanic movement, the largest number of monks were of Brahmin origin, and virtually all the monks were recruited from the two upper classes of society – Brahmins and Kshatriyas.

The śramaṇa idea of wandering began to change early in Buddhism. The renunciates started living in viḥāras, at first during varṣa, the rainy season, but eventually permanently.

#### **Emergence of Ajivika**

Ajivika meaning "following the ascetic way of life" was founded in the 5th century BCE by Gosala, as a śramaṇa movement, contemporary of Buddhism and Jainism. Ājīvikas were organised renunciates who formed discrete communities. The cult was founded on the basis of strict determinism with a belief in the all embracing rule of Niyati (principle of order).

From the above illustrations, it could be aptly said that the sraman tradition has a huge influence on the Socio-cultural life of the people.

#### **Q.4. "Gupta sculpture was the final culmination of the early classical sculpture of Amravati and Mathura". Analyse.**

“गुप्तकालीन मूर्तिकला अमरावती और मथुरा के आरंभिक शास्त्रीय मूर्तिकला का चरमोत्कर्ष था”। विश्लेषण कीजिए।

(Marks:10, 150 words)

#### **Approach:**

- Give a brief introduction about the sculptures of Gupta period as they were the result of earlier applied techniques.
- Explain the distinctive features of Amravati and Mathura styles.
- Also, look into how the Gupta forms were the fusion of the two.

#### **Answer:**

With the Gupta period India entered upon a new classical phase of sculpture. It was the culmination of efforts of earlier art forms of centuries. The techniques and styles of art were achieved by these efforts as could be seen from red sandstone image of Buddha in Mathura.

- A detail analysis of the Gupta art reflects that its plasticity is derived from that of Mathura and its elegance from that of Amravati.
- The features of Mathura style are expressive of enormous energy and mundane force. The human figure was broadly carved and set against the plain surface of the ground. The concept of continuous narration was involved.

In Amravati form of art, the figures are graceful and natural. The symbolic representation has been involved. In these, there is clear delineation of each part. The figures are taller and slimmer. The earliest example is that of Bodhisatva. The plasticity of the modeling, the sensitivity of the plastic surface, the transparent drapery and the serene contemplative portrayal of figures appearance and manner which indicate the mood or character of the figure conform to the style of Gupta sculpture.

Gupta sculptures were the final culmination and fruition of all trend and tendencies of artistic pursuits resulting in a unified and synthesized expressions. The excellence of Gupta sculpture lies in not merely in the amalgamation of all previous arts but in attaining a balance between major schools of art. Thus it could be said that Gupta sculpture is the logical outcome of the early classical sculpture of Amravati and Mathura.

**Q.5.Trace the evolution of cave architecture in India with special reference to their design, nature and wall paintings.**

भारत में गुफा वास्तुकला के विकास का उसके डिजाइन, प्रकृति एवं भित्ति चित्रों के विशेष संदर्भ में विवरण प्रस्तुत कीजिए।

(Marks:10, 150 words)

**Approach:**

- Write about the evolution of cave architecture- different periods and their prominent features.
- Focus on Design (use of stone and wood), Nature (religious or not) and Wall Paintings.

**Answer:**

Cave architecture in India is believed to have begun in the third century BC. These caves were used by Buddhist, Jain and ascetic Ajivika monks as places of worship and residence.

These caves house some of the amazing murals, sculptures and architectural structures.

Caves are a noteworthy aspect of Mauryan architecture. The Lomas Rishi and Sudama caves were provided by Ashoka for non-Buddhist monks.

These early caves show an imitation of carpentry, which proves conclusively that the art of building in stone was still not fully developed.

Dependence on wood is evident until Gupta period.

Post Mauryas, Satvahannas built great cave temples in western Deccan. The Bhaja cave near Pune is one of the oldest caves in Deccan.

Later, the caves developed in size and splendour. The finest example is Karle cave in Maharashtra, which is similar in general pattern as the Bhaja cave, but much bigger rock has been cut to make it. The pillars in this cave are also heavier and more ornate.

The simple facades of earlier caves were later developed into elaborately carved verandahs with large windows. At the same time, as the cave monastery became too small for its inhabitants, new caves were carved out nearby and therefore the complexity of caves grew over centuries.

Ajanta caves are the best examples of cave complex, which show progressive development of sculptures and wall paintings.

Even more impressive are the cave temples at Ellora. The Kailashnath Temple shows transcendence of cave architecture. Now, the king was not satisfied with mere hollow in the rock but the entire rock face was cut away to carve a splendid temple from the hillside, complete with shrine, room, hall, gateway, pillars, divine figures, etc.

Almost contemporary to Ellora are temple complex at Mamallapuram, which still show the influence of wooden construction. The latest cave temples are at Elephanta, which are similar in style as Ellora.

**Design**

Mainly three types of architectural designs

- **apsidal vault roof chaitya halls** – found at Ajanta, Pitalkhora, Bhaja
- **apsidal vault roof pillarless halls** – found at Thana – Nadsur
- **flat – roofed quadrangular hall** with circular chamber at the back ( at Kondivite).

**Nature**

- **Lomas Rishi Cave** - An inscription proves that this was excavated for the Ajivika sect in the time of Ashoka himself.
- **Karle Cave** has a magnificent prayer hall or Chaitya
- **Ellora Caves** has 32 Buddhist, Brahmanical and Jain caves.
- **Elephanta caves** were originally Buddhist caves, later was dominated by Shivaite faith.
- **Udaigiri** – Khandagiri caves of Orissa are primarily Jain caves.

**Wall Paintings**

- **Kaimur Range of Central India** - The paintings are primitive records of wild animals, war processions and hunting scenes.
- **Ajanta Caves** - The subject matter of these paintings is almost exclusively Buddhist. They are mostly associated with the Jatakas.
- **Bagh caves** - figures are more tightly modelled, and are stronger in outline.
- **Badami caves** – They are the earliest Brahmanical paintings so far known.

**Q.6.With the help of examples, explain how Folk Paintings as an art form represent an array of human beliefs and cultural diversity.**

विभिन्न उदाहरणों की सहायता से व्याख्या कीजिए कि कला के एक प्रारूप के तौर पर लोक चित्रकलाएं कैसे मानवीय विश्वासों एवं सांस्कृतिक विविधता के एक प्रभावशाली प्रदर्शन को निरूपित करती हैं।

(Marks:10, 150 words)

**Approach:**

- After a brief introduction the focus of the answer should be on various examples of folk painting from different regions of India.
- The answer should focus on theme of these paintings and show how these themes represent human beliefs and cultural diversity.

**Answer:**

The folk paintings of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage. The folk paintings are treated with religious and mystical motifs and also represent social life.

**Some of the famous folk paintings of India are:**

- **Madhubani paintings of Bihar:** The themes & designs widely painted are of Hindu deities such as Krishna, Rama, Siva, Sun and Moon, or nature and society e.g. Tulsi plant, wedding scenes, social happenings etc.
- **Patachitra paintings of Odisha:** It is one of the oldest and most popular art forms of Odisha. Some of the popular themes are depiction of the temple of Jagannath, the ten incarnations of Lord Vishnu depiction of Lord Ganesh as a five-headed deity etc.
- **Tanjore Art of Tamilnadu:** Themes of the painting mainly consist of Hindu gods and goddesses, with figures of Lord Krishna in various poses and depicting various stages of his life. The shine and gleam on the gold leaves used by the Tanjore style paintings, lasts forever.
- **Kalamezhuthu of Kerala:** It is essentially a ritualistic art practiced in temples and sacred groves of Kerala where the representation of deities like Kali and Lord Ayyappa, are made on the floor. The drawing is done with bare hands without the use of tools.
- **Warli paintings of Maharashtra:** These paintings do not depict mythological characters or images of deities, but depict social life. Images of human beings and animals, along with scenes from daily life are created in a loose rhythmic pattern.
- **Kalamkari paintings of Andhra Pradesh:** Literally meaning 'drawings with a pen', Kalamkari art is used on sarees and ethnic clothing, and depicts anything from flora and fauna to epics such as Mahabharata or Ramayana.
- **Kalighat painting of Bengal:** These paintings, on cloth and pattas, at first depicted Gods and Goddesses, but then took a turn towards social reform. It sought to raise awareness about social conditions in its viewers – rich zamindars were depicted drinking wine with women, while priests were shown with 'unchaste' women and police babus being sloppy.
- **Phad painting of Rajasthan:** Phad is mainly a religious form of scroll painting depicting folk deities Pabuji or Devnarayan. Vegetable colours and a running narrative of the lives and heroic deeds of deities characterise these paintings. They are carried to places by traditional singers who narrate the tales depicted through scrolls.

Folk art is linked with the forgotten art of storytelling. Each work is a complete narration in itself, giving us a glimpse of the past, which has been kept alive by talent and devotion of our artists.

**Q.7. The significance of Sanskrit language is evident from its use in the fields of epic poetry and drama in the Indian Culture. Elaborate. भारतीय संस्कृति में संस्कृत भाषा का महत्व, महाकाव्य और नाटक के क्षेत्र में इसके प्रयोग से स्पष्ट है। व्याख्या कीजिए।**

(Marks:10, 150 words)

**Approach:**

- Introduce the importance of Sanskrit in Indian culture.
- Discuss its usage in epic poetry with examples.
- Discuss its usage in drama with examples.

**Answer:**

Sanskrit Language has been the most important medium in lending continuity to Indian civilization. Sanskrit is one of our classical languages and considered as mother of all languages.

In Indian culture, it has been widely used in the Kavyas (epic poetry), the Nataka (drama), lyric poetry, popular tales, didactic fables, scientific literature on grammar, medicine, law, astronomy, mathematics, etc.

The main purpose of Kavya or Nataka (drama) is to offer the reader or spectator diversion or entertainment, (Lokaranjana), and also stimulate his feelings, and ultimately give him a perspective to illuminate his vision of life.

Epic poetry/Kavyas: In the Kavya tradition, more care is bestowed on the form, such as the style, figure of speech, descriptions, etc., and the story theme is pushed to the background. Following are the important Kavyas written in Sanskrit language.

- Kalidasa wrote two great epics, Kumarasambhava (the birth of Kumar), and Raghuvamsa (the dynasty of the Raghus)
- Bharavi wrote Kiratarjuniyam (Kirat and Arjun)
- Magha wrote Shishupalavadha (the killing of Shishupal)

Drama/Nataka is stylized and is packed with poetry and descriptive prose. The symbolism of Sanskrit drama reveals that man's journey is complete when he moves from attachment to non-attachment, from temporality to eternity. It is achieved in Sanskrit drama by arousing Rasa (theatrical experience or aesthetic sentiment) in the minds of the spectators. Following are the important Dramas written in Sanskrit language.

- Kalidasa wrote the three plays Malavikagnimitra (Malavika and Agnimitra), Vikramorvasiya (Vikram and Urvasi) and Abhigyan Shakuntala (the recognition of Shakuntala).
- The rules and prescriptions regarding performance, the theatre hall, acting, gestures, Rasa, stage direction, are all given in the first book of dramaturgy, Natyashastra, by Bharata
- The Mricchakatika (the clay-cart) by Sudraka presents a remarkable social drama with touches of grim reality.
- The 13 plays of Bhasa which were discovered at the beginning of the 20th century, are accepted as the most stagable plays of Sanskrit theatre. The most popular being Swapnavasavadatta (Vasavadatta in dream)
- Bhavabhuti is well known for his play Uttara-Ramacharitam (the later life of Rama), which contains a play within it in the last act of a love of exquisite tenderness.

**Q.8. Puppetry, often considered one of the ingenious creations of mankind, has its roots in India and takes myriad forms across States of India. Illustrate.**

कठपुतली कला, जिसे अक्सर मानव जाति के शानदार कृतियों में से एक माना जाता है, की जड़े भारत में हैं और भारत के विभिन्न राज्यों में यह असंख्य रूपों में मौजूद हैं। उदाहरण सहित स्पष्ट कीजिए।

(Marks:10, 150 words)

**Approach:**

- Give a brief introduction of puppetry, explaining its meaning, utility and its connection with India.
- Give brief description of various puppetry forms statewise.

**Answer:**

A puppet is one of the captivating creations which have both entertainment and educative purposes. India is said to be the home of puppets, which is derived from the latin word 'Pupa' meaning a doll. Puppets from different parts of the country have their own identity. Regional styles of painting and sculpture are reflected in them.

- **Kathputli, Rajasthan:** Carved from a single piece of wood, these puppets are like large dolls that are colorfully dressed. These puppets wear long trailing skirts and do not have legs.
- **Kundhei, Orissa:** String puppets made of light wood. The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre.
- **Gombazatta, Karnataka** are styled and designed like the characters of Yakshagana. These puppets are manipulated by five to seven strings tied to a prop.
- **Bommallattam, Tamil Nadu** combine the techniques of both rod and string puppets. The Bommallattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes.
- **Togalu Gombeyatta, Karnataka:** These shadow puppets are mostly small in size. The puppets however differ in size according to their social status.
- **Tholu Bommallata, Andhra Pradesh:** They are colored on both sides. Hence, these puppets throw colored shadows on the screen.
- **Ravanachhaya, Orissa:** The puppets are in one piece and have no joints. They are not colored, hence throw opaque shadows on the screen.
- **Putul Nautch, West Bengal** is about 3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre form prevalent in the State.
- **Yampuri, Bihar** is made of wood. Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joints.
- **Pavakoothu, Kerala** is a traditional glove puppet play. It came into existence during the 18th century due to the influence of Kathakali.

**Q.9. Give an account of the distinguishing features of Indian classical dances. What is the difference between Nritya, Nritya and Natya? Also, discuss how Indian classical dances are a manifestation of spirituality.**

भारतीय शास्त्रीय नृत्यों के विशेष लक्षणों का एक विवरण प्रस्तुत कीजिए। नृत्य, नृत्य और नाट्य के बीच क्या अंतर है? साथ ही, इस बात पर भी चर्चा करें कि कैसे भारतीय शास्त्रीय नृत्य आध्यात्मिकता की एक मिसाल है।

(Marks:10, 150 words)

**Approach:**

- Explain the distinguishing features of Indian dances, like based on Natyashastra.
- Briefly distinguish between the given terms and the similarity between them.
- Briefly discuss the spiritual aspect of Indian classical dances.

**Answer:**

All Indian classical dances trace their roots to Bharata's Natyashastra (the fifth Veda called Natyaveda). It talks about different kinds of postures, mudras, emotions, attires, etc. Indian dances are dances of the mind and soul and are extremely traditional. They are very sensuous but the experience of ananda (bliss) they evoke is very spiritual.

**Distinguishing features:**

- Indian dances are centred around five things: Pathya (words) from Rigveda, Abhinaya (gesture) from Yajurveda, Geet (music and chant) from Samaveda, Rasa (emotions) from Atharvaveda.
- They have mudras or the hand movements depicting particular meaning.
- All dance forms are structured around the nine rasas or emotions, and include love, anger, compassion etc.
- Indian dances are considered to be the mystic manifestation of the five metaphysical elements of nature (Panchatatva) in the human body. These are: Odissi (water), Kuchipudi (earth), Mohiniattam (air), Bharatnatyam (fire) and Kathakali (ether).

**All dances are divided into nritya, nritya, natya. They are differentiated as under:**

- **Nritya:** Abstract dance movements with rhythm, but without expression of a theme or emotion. Also called pure dance.
- **Nritya:** Interpretive dance, using facial expressions, hand gestures, and body movements to portray emotions and express themes.
- **Natya:** The dramatic aspect of a stage performance, including spoken dialogue and mime, to convey meaning and enact narrative.

Despite some overlap between natya and nritya, they differ in that natya does not include dance, and nritya does not include speech. The music for nritya does not have lyrics. For interpretive dance with nritya and natya components, lyrics with meaning are sung, and the dance expresses the sentiment or the meaning of the lyrics.

**Indian dances manifest spirituality in various ways:**

- **Divine origin of dance:** Brahma, the creator, created dance to enjoy the ananda (bliss) of the Absolute Truth. Brahma gave the first lessons on Natya to Bharata. Thereafter Bharata demonstrated forms of dancing before the Lord Siva.
- **Cosmic spirituality:** Lord Siva performs the cosmic dance to maintain the balance in this world. Here Siva is regarded as Natraja the King of all dances.
- **Union of this world with cosmos:** These dances are meant to be performed in such a way that they embody the true devotion to the supreme lord, devoid of all concerns of this world. For example, the erstwhile devadasi tradition. From this perspective, the dancer visualizes his body as the temple and dance as the offering to his lord.
- **Dance as the medium of conveying the spiritual message to the followers:** The greatest example of this technique is Sattariya dance by bhokots in Sattaras

These all are the distinguishing features of Indian classical dances. But unfortunately, the spiritual aspect has been on decline since last five decades or so. It is high time that these classical art forms must be revived to their original glory.

**Q.10. Discuss the evolution of different pottery styles in India from the Indus Valley Civilisation to the later Vedic period. Also, analyse how they reflect the socio-cultural life of the people.**

भारत में सिंधु घाटी सभ्यता से उत्तर वैदिक काल तक विभिन्न मृदभांड शैलियों के विकास पर चर्चा कीजिए। इसके अलावा, विश्लेषण कीजिए कि कैसे ये लोगों के सामाजिक-सांस्कृतिक जीवन को प्रदर्शित करती हैं।

(Marks:10, 150 words)

**Approach:**

- Give a brief introduction of Indian pottery.
- Then discuss the evolution of different pottery styles in India.
- The distinctive features of the pottery which reflected the differences in society also needs to be look into.

**Answer:**

Pottery is used by people for their daily use work such as food, storage and also for decoration. The human being has been using it since time immemorial. But as carbon dating of these have shown, there has been changes in their designs, the material used and the way they have been baked or used without being baked. The colors of the pottery and the design carved on it shows the different times, cultures and the class of the people of same time duration.

The Harappan pottery was mostly Red ware pottery painted with black designs. It has stylistic homogeneity in its designs. The intricate designs of painted Harappan pottery are found to be less intricate during late Harappan period.

The post-urban Harappan settlements which have been discovered in Swat valley, people used black-grey burnished ware produced on a slow wheel. Here people also used black-on-red painted and wheel turned pottery. It shows close link with the Indus pottery during the early post urban period.

The early Vedic pottery has been found to be painted grey ware. The Vedic people later met with people who used pottery of different types. Thus the pottery used by later Vedic period people was of different types such as blackandredware, black-slipped ware, painted-grey ware and red ware. The red ware pottery was most famous among them.

Since the people used burials to cremate their dear ones and used to put their belongings, these burials provide a window to know the social differences among people. Some burials also have pottery and ornaments.

The style of pottery and the designs on this pottery portray the differences in class of the people. The more intricate the designs are the higher is supposed to be the class of the person.

The rare objects and pottery of intricate designs are mainly concentrated in large settlements which reflect the prosperity of people of these settlements.

**Q.11. Post-Mauryan five centuries are often referred to as the “Dark Period” of Indian History akin to the Dark Ages of Europe. Do you agree with the view?**

यूरोप के अंधकार युग के समान मौर्योत्तर काल के पांच सदियों को अक्सर भारतीय इतिहास के अंधकार युग के रूप में संदर्भित किया जाता है। क्या आप इस विचार से सहमत हैं?

(Marks:15, 250 words)

**Approach:**

- Provide a brief background of the times and disintegration of the Mauryan Empire.
- Discuss, by giving illustrations from social, political and economic life of the time whether it is prudent to refer the period as a “Dark Period”.
- Conclude on the basis of above arguments.

**Answer:**

The disintegration of the Mauryan Empire led to weakening of the central authority which provided an opportunity not only for the rise of local kingdoms but also foreign invasions. These invasions by the scythians, greeks, kushanas and other foreign kingdoms have been considered dark times for the people of India, akin to the Dark Ages of Europe.

Politically, post mauryan period saw the fragmentation of unity which was there in times of Mauryas. Not only small kingdoms were born, but also Feudalism was on the rise because of the invasion by foreign rulers. So it may be characterized as a dark period akin to the dark ages in Europe.

But if we see the social, economic and cultural aspects it would be more apt to call it as “Mercantile age of India”, as being illustrated below.

Under the foreign invasion, the economy and commerce flourished in India. The period is notable for intimate and widespread contacts between Central Asia and India. In eastern India, Central India and the Deccan the Mauryas were succeeded by a number of native rulers. The Age of Shakas, Kushanas, Satvahanas (200 BC – AD 200) and the first Tamil States was the most flourishing period in the history of crafts and commerce in ancient India.

The Kushans controlled the silk route which started from China and passed through their empire in central Asia and with the help of tolls levied from the traders, Kushans built a large empire. It is significant that the Kushans were the first rulers in India to issue gold coins on a wide scale.

There was economic prosperity and cultural synthesis. The Indo-Greeks, the Sakas, Parthians, Kushanas became an integral part of Indian society. They were absorbed as Kshatriyas. The process of urbanization made great strides during this period. Further it was the first time that Gold coins were issued by any ruler.

In religion and culture too, there was assimilation of the foreign rulers into the Indian Society. The period not only saw the revival of Brahmanical traditions but also changes in Buddhism. Sanskrit was patronized by the rulers and art and craft were developed as been depicted by the rise of the Gandhara School of Art.



Thus it would not be apt to term the period as a Dark Age, since all aspects encompassing social, religious, cultural, economic and scientific arenas were developed during this period.

**Q.12.What are the salient features of temple architecture in the Himalayas? Explain with adequate examples in light of various elements that influenced this architectural style.**

हिमालयी मंदिर स्थापत्य की मुख्य विशेषताएं क्या हैं? इस स्थापत्य शैली को प्रभावित करने वाले विभिन्न तत्वों के आलोक में यथोचित उदाहरणों के साथ व्याख्या कीजिए।

(Marks:15, 250 words)

**Approach:**

- Discuss the salient features of the temple architecture in Himalayas.
- Giving examples, highlight the influences of different styles on this architecture.

**Answer:**

A unique form of temple architecture developed in the Himalayan hills of Kumaon, Garhwal, Himachal and Kashmir. Some of the famous temples of this architecture type are those in Panderthan in Kashmir, Champwat and Jageshwar in Kumaon, Kedarnath in Garhwal and sculptures in Chamba temples.

**Salient features of Himalayan temples are:**

- The temples, especially in Kashmir, are made of wood.
- They have pitched roofs. Roof is peaked and slants slowly outwards to bear snowfall.
- They often take the shape of a pagoda.
- Metal images are of yellow colour, made of an alloy of zinc and copper.
- Temples are dedicated to both Buddhism and Hinduism.
- They are moderately carved.

**Himalayan temple architecture is a confluence of multiple styles, such as:**

- Kashmir's proximity to prominent Gandhara sites such as Taxila and Peshawar, lent it strong Gandhara influence.
- This style began to mix with Sarnath, Mathura, Gujarat and Bengal styles of Gupta and Post-Gupta traditions because Hindu and Buddhist monks travelled between the hills and the rest of India.
- In several temples Garbhagriha and Shikhara are made in Rekha-prasad style.
- Temple at Pnandrethan is built between a water tank, a style followed in Gujarat.
- Sculptures at Chamba show an amalgamation of local traditions with post Gupta tradition.
- Many temples in Kumaon are classic examples of Nagara architecture.

Thus, the temple architecture in hills has influence of different styles, yet holding few features, which make it unique.

**Q.13.“Indo-Islamic art was neither merely a local variety of Islamic art nor a modified form of Hindu architecture. It derives its character from both sources though not always in an equal degree.” Analyse.**

“भारतीय-इस्लामी (इंडो-इस्लामिक) कला न तो मात्र इस्लामी कला का स्थानीय भेद थी, न ही हिंदू वास्तुकला का संशोधित रूप थी। यह अपनी विशेषता दोनों स्रोत से प्राप्त करती है, हालांकि हमेशा एक समान मात्रा में नहीं। विश्लेषण कीजिए।

(Marks:15, 250 words)

**Approach:**

- Discuss how the Indo-Islamic art is fusion of the Indian and Islamic art.
- Focus on the features of Indo-Islamic art and how many of the elements are derived from Hindu and Islamic art, though in different degree.
- Conclude on the basis of above points.

**Answer:**

With the establishment of Muslim rule in India, in the field of architecture, a mix of architectural elements came about through constant interventions of acceptance, rejection or modification, known as Indo-Islamic art.

This art form is categorized in four major styles and the amalgamation of Hindu and Islamic features in varying degrees in these styles can be understood from the following:

- **Imperial Style (Delhi Sultanate):** Many of the structures of Sultanate period adorn elaborately decorated and embellished arches and domes with teachings from the Holy Quran. Also many Hindu motifs such as swastika, lotus, bells and other were widely used by the sultans. From the times of Iltutmish there was a marked increase in the Islamic elements in the construction of buildings. Examples: Design of shafts & cusped arches in the Tomb of Iltutmish, Qutub-Minar, Alai Darwaza, Quwwat-ul-Islam mosque

- **Provincial Style (Gujarat, Bengal, and Jaunpur):** The architecture of Bengal and Jaunpur is regarded as distinct. In Gujarat, tombs, mosques and dargahs had many regional character borrowed from regional temple traditions such as toranas, lintels in mihrabs, carvings of bell and chain motifs, and carved panels depicting trees. Notable examples include Jamia Masjid in Cambay, Mosque of Hilal Khan Qazi in Ahmedabad that display columnar & trabeated effect which was markedly a Hindu influence.
- **Mughal Style (Delhi, Agra, and Lahore):** The Mughal emperors were connoisseurs of art and architecture with famous monuments, palaces, forts, Masjids and tombs inspired from Hindu architecture. For example, In Taj Mahal, the main dome by its shape is plainly of Timurid extraction; while, the cupolas with their wide caves are inspired from Hindu temples. Humayon's tomb has more Persian features than Indian in its design. Similarly, other important architectures such as Agra fort, Jama Masjid, Akbar's mausoleum have been influenced by both Hindu and Islamic architecture in varying forms.
- **Deccani Style (Bijapur, Golconda):** In Qutb Shahi tombs and Charminar of Hyderabad verses from the Quran along with Hindu motifs like the lotus, chain and pendant adorn the wall. Jami Masjid and Gol Gumbad of Bijapur have both Persian and Indian features.

Thus, the Hindu and the Muslim architecture possessed the distinct features of their own, the mingling of the two led to the rise of Indo-Islamic art.

**Q.14. The most powerful trend of medieval Indian literature between 1000 and 1800 A.D. is devotional (bhakti) poetry, which dominates almost all the major languages of the country. Comment.**

1000 से 1800 ईसवी के बीच मध्यकालीन भारतीय साहित्य का सबसे मजबूत चलन भक्तिपरक (भक्ति) कविताएं हैं, जो देश की लगभग सभी प्रमुख भाषाओं में प्रमुखता से विद्यमान हैं। टिप्पणी कीजिए।

(Marks:15, 250 words)

**Approach:**

- Give a brief introduction about Bhakti literature.
- Give examples which show dominant Bhakti poetry in many languages.

**Answer:**

Bhakti literature is a poetic approach to religion and an ascetic approach to poetry. The Bhakti movement started during the seventh century Tamil Nadu and gradually spread northwards. This led to devotional poetry in regional languages and the old form of secular love poetry began to have new meanings and interpretations in all languages.

Many bhakti saints discarded the use of traditional languages like Sanskrit and used languages such as Tamil, Bengali, Marathi, Hindi etc. to make their teachings more accessible to the people. For example:

- **Kannada literature** was enriched by the Vachanas (sayings) of the various saints of the Krishna, Rama and Shiva cults such as Basavanna, Allama Prabhu, Akka Mahadevi and others.
- In **Marathi literature**, the short poetic narratives, devotional abhangas (a literary form) and songs were written by Gyaneswar, Eknath and Tukarram.
- In the 12th century, **Gujarati poets** of the likes of Narsi Mehta and Premananda occupy a prominent place among Vaishnava poets.
- **Bengali** was used by Chaitanya and Chandidas to write extensively on the theme of the love of Radha and Krishna. This turned Vaishnavism into a religious as well as a literary movement.
- In 14th century, **the 'Vakhs' composed by Lalleshwari (also known as Lal Ded), a mystic of Kashmir Shaivism**, were the earliest compositions in Kashmiri language.
- In the late 15th and early 16th century, Sankardev, an **Assamese devotional poet**, used plays (Ankiya- Nat) and Kirtan (devotional songs) to propagate Vaishnavism.
- Similarly, Jagannath Das, a legendary devotional poet in **Oriya**, wrote Bhagavat (the story of Krishna), which spiritually united all the people of Orissa and created a living consciousness.
- Early form of **Hindi** was used by the Bhakti saints such as Kabir, Nanak, Surdas and Mirabai which gave it an important status.

Thus, Bhakti poetry dominates almost all the major languages of the country.

**Q.15. The Siddhanta or mathematical astronomy tradition has been the dominant stream of mathematics in India, with an essentially continuous tradition that flourished for close to a thousand years, starting from about the third or fourth century AD. Elaborate.**

लगभग तीसरी या चौथी शताब्दी ईस्वी से आरंभ होकर तथा एक अनिवार्यतः अविच्छिन्न परंपरा के रूप में लगभग एक हजार वर्षों तक फलने-फूलने वाली, सिद्धांत या गणितीय खगोल विज्ञान की परंपरा भारत में गणित की एक प्रमुख धारा रही है। सविस्तार वर्णन कीजिए।

(Marks:15, 250 words)

**Approach:**

- Explain the statement in the introduction.
- Elaborate on the contributions of Indians in mathematical astronomy of the said period.

**Answer:**

Ancient India made path breaking contributions to the field of mathematics. From about 4th century CE, numerous scholars wrote various mathematical treatise focusing on several aspects of mathematics and astronomy. Indian contributions of this period gave broader and clearer shape to many branches of mathematics.

**Prominent contribution of Indians during the classical period are enlisted below:**

Author	Works	Fields explored
<b>Aryabhata (476–550)</b>	Aryabhatiya	Quadratic equations, trigonometry, the value of $\pi$ correct to four decimal places, calculations for solar and lunar eclipses etc.
<b>Varahamihira (505–587)</b>	Pancha Siddhanta (The treatise on Five Astronomical Canons); Brihatsamhita (work on astronomy)	Trigonometry, including sine and cosine tables to 4 decimal places of accuracy and formulas relating sine and cosine functions; observed that the moon rotated around the earth and the earth rotated around the sun.
<b>Brahmagupta (c. 598 – 668)</b>	Brahmasputa Siddhanta (first book to mention 'zero' as a number; 628 CE)	At times, considered as the inventor of 'zero', he was the first to give rules of using zero with other numbers.
<b>Bhaskara I (c. 600–680)</b>	Mahabhaskariya, Aryabhatiya-bhashya and Laghu-bhaskariya	Expanded the work of Aryabhata; provided solutions of indeterminate equations, a rational approximation of sine functions, etc.
<b>Mahavira Acharya (c. 800–870)</b>	Ganit Saar Sangraha and other treatises	Numerical mathematics; treatises about a wide range of mathematical topics such as squares, cubes, square root, cube root, geometry, etc.
<b>Shridhara (c. 870–930) of Bengal</b>	Nav Shatika, Tri Shatika and Pati Ganita	Rules/ formulas for the volume of a sphere, solution to quadratic equations, summation of different arithmetic and geometric series etc.
<b>Aryabhata II (c. 920–1000)</b>	commentary on Shridhara; astronomical treatise called Maha-Siddhanta	Numerical mathematics, algebra etc.
<b>Bhaskara II (1114–1185)</b>	Siddhanta Shiromani, Lilavati, Bijaganita etc.	Gave proof of Pythagorean theorem; conceived differential calculus.

Narayana Pandit and Ganesa from the 14th and 16th centuries respectively may be associated with Siddhanta tradition. The former's work include Ganita Kaumadi (an arithmetical treatise) and Bijganita Vatamsa (algebraic treatise) while the latter's work include Buddhivilasini (a commentary on Bhaskaracharya's Lilavati) and Tithi-Cintamani (a commentary on the astronomical text, Siddhantasiromani).

Works by these scholars in mathematics and astronomy together ignited interest in time and cosmology. These discoveries became cornerstones for further research and progress.

**Q.16. Nearly all the artistic remains in ancient India are of religious nature, or were at least made for religious purpose. Critically evaluate.**

प्राचीन भारत के लगभग सभी कलात्मक अवशेष धार्मिक प्रकृति के हैं या कम से कम धार्मिक उद्देश्य से बनाए गए थे। आलोचनात्मक मूल्यांकन कीजिए।

(Marks:15, 250 words)

**Approach:**

- Introduce the answer with importance of religion in Indian Society.
- Give arguments showing how religion is reflective in artistic remains of ancient India.
- Write how many of the artistic initiatives were taken up only for the love of art.
- Give an appropriate conclusion.

**Answer:**

Religion has been a defining aspect of the Indian society for a long time which is equally true for the ancient historical periods as well. This also gets reflected in the artistic remains from these periods.

**Reflection of religious nature can be seen in the artistic remains of ancient India, such as:**

- **During Harappan period**, sculptures of mother goddess show an inclination towards worshipping fertility. Sculptures were also widely used for idol worship in temples. The architectural remains like the great baths also seem to have served ritualistic purposes. Seals during Indus valley civilization are expected to have religious nature as well. For e.g. animals drawn on the seals might symbolize animal worship.
- **The Buddhist art** such as stupa, chaitya, viharas etc. have their basis in Buddhism. For e.g. Sanchi stupa, Ajanta caves, Pitalkhora caves etc.
- **Sculpture art of ancient India** too had religious themes and was motivated by religious purpose. For ex- Gandhara had Buddhist themes; Mathura had Brahmanical, Buddhist as well as Jain themes; while Amravati had Buddhist and secular themes.
- **The temple architecture**, which reached its zenith during Gupta period, involves three distinct architectural styles- Nagara, Vesara and Dravida. The rise of Bhagavatism inspired the emergence of temple architecture in ancient India.
- **The themes of paintings etc.** was also inspired by religion. For ex— Ajanta paintings have Buddhist themes, Western Chalukyas patronized Jain themes etc. The ancient texts also largely dealt with the religious aspects. For ex- Natyashastra was being promoted by the emergence of bhakti tradition during the Post-Mauryan period.

Though religion did seem to have a significant impact on the artistic activities, in several cases the artistic activities were done just for the sake of art as well. For example:

- **Stupa Granary, during Harappan period**, was secular in nature. Toy carts also seem to be made just out of curiosity emerging out of observation. Artistic remains such as seals also had economic significance.
- **Ashokan pillars** involved several artistic features which didn't have any symbolic significance such as the capital on the pillars. Stupas had rich embellishments of flora and fauna as well.
- **Amravati** also promoted secular sculptures. For ex- murals involved secular themes depicting community activities, like hunting, dancing etc. In Bagh caves, during Gupta period, we find paintings with themes taken from day to day life activities. Dance initially started in the temples, but later got independence from the idol worship and thrived as an art form of its own.
- **Rajput temples** at Khajuraho depict sexual libertinism devoid of religious tone.
- Epics and dramas like Abhijanshakuntalam and Meghdootam written during Gupta period and Sangam literature in south India are of secular nature.

Thus, it can be concluded that though religion was a major motivator in art, the ancient Indians did have a creative side that promoted art independent of religion.

**Q.17. Buddhism not only enriched Indian philosophy but also left an indelible imprint on ancient Indian art and architecture. Explain with adequate examples.**

बौद्ध धर्म ने न केवल भारतीय दर्शन को समृद्ध किया बल्कि प्राचीन भारतीय कला एवं स्थापत्य पर एक अमिट छाप भी छोड़ी। उदाहरणों के साथ व्याख्या कीजिए।  
(Marks:15, 250 words)

**Approach:**

- State how Buddhism has enriched Indian philosophy.
- Further, state the contributions of Buddhism to Indian art through sculptures, paintings etc.
- Similarly, state how it enriched Indian architecture, thereby, depicting its multi-faceted contribution to Indian culture.

**Answer:**

Buddhist philosophy is one of the earliest schools of "Rationalism" in the Indian philosophy. It enriched ancient Indian philosophy in the following ways:

- It emphasized a middle path, avoiding excess luxury and austerity, at a time when stringent and ritualistic Brahmanistic practices were prevalent.
- Buddha rejected the concept of God and a permanent soul, altering the philosophical discourse of his time.
- Buddha taught four noble truths and prescribed the ashtangika mārga for elimination of human sorrow.
- He advocated Pancha-sila, which became cherished Indian philosophical principles of peaceful coexistence.
- He believed in individual effort rather than divine intervention to attain Nirvana. Further, his concept of Karma became an important part of Indian philosophy.
- He advocated Pratityasamutpāda, meaning everything has a cause, thereby, teaching people to question everything.
- Modern Indian philosophies such as democracy, social equity etc. are rooted in the Buddhist Sangha.

Buddhism also enriched Indian art and architecture, the remnants of which remain even today.

#### Art:

- Monolithic pillars during Mauryan time, were inscribed with the Buddhist concepts of morality, humanity and piety through various symbols associated with Buddha.
- Buddhist art in the form of statues of Buddha and Boshisattvas were found at popular centres of sculpture such as Gandhara, Mathura etc.
- Large statues of Yakshas and Yakshinis are also found in many Buddhist monuments.
- Ajanta caves also consist of many caves dedicated to the life of Buddha, where impact of Buddhism can be seen in wall Paintings.
- Other forms of Buddhist art include miniature paintings of Pala rulers, music, prayer chanting, drama, poetry etc.
- Pictorial representations of the Jatakas are found in stupas at Bahrut and Sanchi

**Architecture:** Three types of architectural structures, mainly associated with Buddhism are:

- **Viharas (monasteries):** Sites such as Ajanta Caves, Karla caves etc. contain several viharas. Other examples include Nalanda (also a learning centre), Namgyal monastery, etc.
- **Chaityas (prayer halls):** eg: rock-cut Barabar caves, the Great Chaitya at Karla caves etc.
- **Stupas:** Stupas were also erected over relics of Buddha, eg - Sanchi stupa, Amravati stupa etc. With change in religious practices, stupas were gradually incorporated in the chaitya-grihas eg. complexes of Ajanta and Ellora Caves.

**Q.18. Write a brief note on the following:** (a) Phad (b) Pattachitra (c) Yakshagana (d) Chhau (e) Sankirtana  
निम्नलिखित पर एक संक्षिप्त लेख लिखिए: (a) फड़ (b) पट्टचित्र (c) यक्षगान (d) छऊ (e) संकीर्तन  
(Marks:15, 250 words)

#### Approach:

- Write a brief note on each of the paintings highlighting characteristics, place of origin etc.

#### Answer:

##### (a) Phad Paintings

- Phad is a type of scroll painting, approximately 700 years old, originated in Bhilwara, Rajasthan. It depicts the heroic deeds of a heroic figure, rural life, flora and fauna etc.
- Phad paintings are part of an elaborate song-and-dance performance by a pair of balladeers, usually a priest and his wife – called bhopa and bhopi.
- The unique features of phad paintings are the bold lines and a two-dimensional treatment of figures with the entire composition arranged in sections.

##### (b) Pattachitra

- Pattachitra is traditional, cloth-based scroll painting of Odisha depicting stories of Hindu gods and goddesses inspired by Jagannath and Vaishnava sect. Pattachitra also has the Geographical Indication tag.
- These resemble old murals of Odisha from religious centres of Puri, Konark and Bhubaneswar region, dating back to the 5th century BC.
- The best work is found in and around Puri, especially in the village of Raghurajpur, where every household practice this form of painting.

##### (c) Yakshagana

- Yakshagana is a traditional theatre form mainly found in Karnataka and Kerala that combines dance, music, dialogue, costume, make-up, and stage techniques.

- Yakshagana is believed to have evolved from pre-classical music and theatre during the period of the Bhakti movement.
- The performance start with an initial beating of the drums called abbara or peetike. It consists of a story teller who narrates the story by singing and the actors dance to the music.
- Its stories are drawn from Hindu epics such as Ramayana, Mahabharata etc.

**(d) Chhau Dance**

- Chhau Dance is a semi classical Indian dance with martial, tribal and folk origins performed in the eastern India. It's three different styles are known as the Purulia Chau of Bengal, the Seraikella Chau of Jharkhand, and the Mayurbhanj Chau of Odisha.
- The stories enacted dancers include those from the Hindu epics- the Ramayana and the Mahabharata etc.
- The dance is traditionally an all males group wearing big colourful masks. It is included in the UNESCO's list of Intangible Cultural Heritage.

**(e) Sankirtana**

- Manipuri Sankirtana involves ritual singing, drumming and dancing performed in the temples and domestic spaces in Manipur State in India.
- It is practiced at the centre of a temple, where performers narrate the lives and deeds of Krishna through song and dance.
- It is included in the UNESCO's list of Intangible Cultural Heritage.

**Q.19. The cave architecture in India not only enlighten us with information of tradition and customs of ancient times but also illustrate considerable accomplishment with regard to structural engineering and artistry. Discuss.**

भारत में गुहा स्थापत्य न केवल हमें प्राचीनकालीन परंपराओं और रीति-रिवाजों की जानकारी प्रदान करता है, अपितु यह संरचनात्मक अभियांत्रिकी एवं कलाकृतियों के संबंध में महत्वपूर्ण उपलब्धियों का दृश्य उदाहरण भी प्रस्तुत करता है। चर्चा कीजिए।

(Marks:15, 250 words)

**Approach:**

- In the first part of the answer, with examples, show how elements of cave architecture, such as relics, motifs, murals and sculptures, provide information of traditions and customs of their times.
- In the second part, highlight the accomplishments in the context of structural engineering and artistry.

**Answer:**

The cave art and architecture of India is of unprecedented richness and variety. While the caves of Palaeolithic and Mesolithic periods, such as Bhimbetka feature paintings with themes of daily life, the cave architecture of post Mauryan period has religious significance with depiction of customs and traditions; for example:

- Many Bhimbetka Caves are located on a height with their ceilings painted so that they could be seen from a distance, indicating a community living pattern.
- Buddhist caves are located in close proximity to major trade routes, commissioned by wealthy traders, who were often Buddhists. These also served as sojourns for travelling traders.
- Statues, murals, carvings of Lord Buddha and Bodhisattvas inspired from Jataka stories are found in caves of Ajanta, Karla, Bagh etc. Buddhist monasteries (viharas) and worship halls (chaityas) find place at these sites, in addition to the Kanheri, Bhaja and Bedsa Caves.
- The painting, sculptures and motifs of caves of Ellora, Elephanta, Karla, Badami are inspired by Hindu mythology. At most of these locations Buddhist and Jain influences can also be found.
- Sculptures of Hindu gods and goddesses such as Avatars of Vishnu, Ganga and Yamuna, Nataraja among others are found at these sites.
- The Jain caves of Sittanavsal, Udayagiri and Khandagiri contain murals painted with vegetable and mineral dyes in various colours and sculptures of Jain Tirthankaras.
- Barabar caves of Mauryan period contain Ashokan inscription depicting the cave dedicated to Ajivika sect. This signifies the religious harmony and tolerance of ancient India.

Explicit display of customs and traditions as elaborated by examples above, accompanies implicit illustration of considerable accomplishments in structural engineering and artistry as well, as discussed below:

- Caves excavated out of colossal rocks gradually evolved because of their durability in comparison to other construction material. The Kailasha temple of Ellora is the world's largest monolithic rock excavation in the shape of a chariot.

- The motifs' quality of the rich ornamentation and sculptures of cave temples belong to the best examples in ancient art. To work inside the caves at higher altitudes, the planners had devised a technique of using a reflecting metal surface placed on the opposite hill slope.
- Some of the cave hall spaces are without supports and have been standing for more than 1,500 years without much change, thus celebrating the success of extremely complex structural planning that also involved sculptures, elaborate pillars and carved ceiling panels.

**Q.20. Bring out the distinctive features of Gandhara, Mathura and Amravati schools of art that flourished towards the first century CE.**

**प्रथम शताब्दी ईस्वी के आसपास विकसित होने वाली गांधार, मथुरा और अमरावती कला शैलियों की सुस्पष्ट विशेषताओं को प्रस्तुत कीजिए।**

**(Marks:15, 250 words)**

**Approach:**

- Give a brief introduction about Gandhara, Mathura and Amravati school of art.
- Bring out the distinctive features of these art forms.

**Answer:**

The spread of Buddhism in the first century CE spurred renewed artistic fervor, which resulted in crystallization of 3 main centers of art production viz Gandhara, Mathura in northern India and Amravati in region around Andhra Pradesh.

- **The Gandhara region**, extending from Punjab to the borders of Afghanistan, was an important centre of Mahayana Buddhism. The best specimens of Gandhara art are found at Taxila and Jalalabad located in modern Afghanistan. It depicted the evolution of beautiful images of the Buddha and Bodhisattvas, which were modeled on identical characters of Graeco-Roman pantheon.
- **The Mathura School** of art flourished in the city of Mathura during 1st-3rd century A.D. and was promoted by the Kushanas. The earliest sculptures of Buddha were made keeping the 'yaksha prototype' in mind. They were depicted as strongly built with the right hand raised in protection and the left hand on the waist
- **The Amravati school** of Art evolved during Satavahana period at Amravati, on the banks of the Krishna River in modern Andhra Pradesh. It is the site for the largest Buddhist stupa of South India. The images of Lord Buddha from Alluru, Dharma Chakra from Lingaraja Palli are some of the finest sculptures of this school.

The distinctive features of Gandhara, Mathura and Amravati school of art are as follows:

	Gandhara	Mathura	Amravati
Influence	Greek or Hellenistic influence also called Indo-Greek	Indigenous	Indigenous
Types of sandstone	Grey/Bluish grey sandstone	Spotted red sandstone	White marble
Religious influence	Mainly Buddhist; Hellenistic realism	Jainism, Buddhism, Hinduism and secular subjects	Mainly Buddhist
Patronized by	Kushana dynasty	Kushana dynasty	Satavahans and Ikchavakus
Features of Sculptures	<ul style="list-style-type: none"> <li>• Spiritual Buddha (Sad Buddha) Represents calmness,</li> <li>• Beard and Moustache.</li> <li>• Wearing less ornaments</li> <li>• Wavy hair(Greek)</li> <li>• Large forehead (Greek)</li> <li>• Buddha is seated in position of yogi.</li> <li>• large ears (Greek)</li> <li>• Eyes half closed</li> <li>• Protuberance on Buddha's head (signifies wisdom).</li> </ul>	<ul style="list-style-type: none"> <li>• Delighted Buddha i.e. less spiritual</li> <li>• Shaved Head and face.</li> <li>• Dress is tight; energetic body</li> <li>• Face reflects grace</li> <li>• Seated in padmasana.</li> <li>• Right hand in Abhaya Mudra (Indicates reassurance) raised above shoulder, Left hand on left thigh (reflects muscularity)</li> <li>• Protuberance on head</li> </ul>	<ul style="list-style-type: none"> <li>• Reflects narrative themes based on life of Buddha and Jataka stories.</li> <li>• Stories of previous births of Buddha - both in human as well as animal form.</li> <li>• Sculptural composition is more complex, overcrowded and characterized by intense emotions, bodies are shown with three bends (i.e. tribhanga)</li> </ul>

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**KUMAR'S IAS**

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