

General Knowledge Today



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Indian Culture-11: 2016 Mains Supplement on Indian Culture

Target 2016: Integrated IAS General Studies

Last Updated: May 1, 2016

Published by: GKTODAY.IN

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About This Document

This document is a compendium of Questions and Model / Hint Answers for Indian Culture Part of your Mains examination. This document has two parts. First part is a compendium of questions from GKToday's Indian Culture Modules. Questions in second part have been sourced from NCERT Books and Other sources with suitable modifications. A third dynamic part we plan to add in this module before mains in which, all Indian Culture specific questions from our CGS Modules would be inserted dynamically. Whenever such addition / update takes place, you will be informed to download the latest document.

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Questions from GKToday Modules

1. **Examine the Shadanga and Chitrasutra traditions of ancient India in connection with ancient Indian Paintings.**

Answer:

Shadangas or six limbs of Indian Painting are as follows:

1. Rupabheda: The knowledge of appearances.
2. Pramanam: Correct perception, measure and structure/proportion.
3. Bhava: Action of feelings on forms.
4. Lavanya Yojanam: Infusion of grace, artistic representation.
5. Sadradhyam: likeness or verisimilitude.
6. Varnikabhanga: Artistic manner of using the brush and colours.

Since early times, the art and technique of painting were carefully studied and put down in the Chitrasutra of the *Vishnudharmottara Purana*. This was an oral tradition, which was recorded on paper around the fifth century A.D. It is the oldest known treatise on painting in the world.

Chitrasutra says that the paintings are the greatest treasure of mankind as they have a beneficial influence on the viewer. Chitrasutra contains the rules and suggestions on how to depict different themes effectively, the proportion of human figures, use of colours to help in the communication of ideas, the fine details of movements and stances of the human body in different situations and in different moods and so many other ideas and details to instruct the painter.

2. **Differentiate between Murals, Miniatures and Frescoes with suitable examples.**

Answer:

Murals are large works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. Ajanta Caves are probably the only examples of Indian Murals.

Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. They are mainly a product of medieval India. In India, the Pala miniature paintings, which date back to 11th century, are the earliest evidences of miniature painting tradition. In due course of time, the different schools of miniature painting emerged in different geographical locations across the country.

Fresco is a technique of mural painting executed upon freshly laid lime plaster. This implies that the Fresco is done on wet plaster and that is why it is more durable work than Mural. Murals are painted on already dried surfaces.

The Ajanta Caves to some extent also include the Fresco art. However, all the Ajanta Caves painting is not fresco. It is more of mural art.

3. **“The Ajanta caves show two clear-cut phases of paintings with depiction of Buddha”.**



Discuss.

Answer:

Ajanta caves are a classic example of painting wherein both the phases of Buddhist art is very well depicted. It can be classified into two phases namely the Hinayana phase (Uniconic) and the Mahayana phase (Iconic). Hinayana is the earlier phase when symbols were used to worship Buddha as compared to the later Mahayana phase when he was worshipped in the physical form.

Both phases of the excavation and the creation of art were patronised by Hindu kings, the Satavahanas in the early period and the Vakatakas in the latter period.

Hinayana Buddhists did not believe in making any figure of the Buddha. Instead, they worshipped symbols, such as the stupa and the wheel.

The large body of surviving, magnificent paintings were made during the 5th and 6th centuries. By then the Mahayana form of Buddhism had evolved, in which the Buddha is represented in human form and worshipped as a god. Mahayana Buddhism also believes in Bodhisattvas, beings who are on their way to enlightenment and who would help all of humanity to attain salvation.

The Padmapani, the Bearer of the Lotus and Vajrapani, the Bearer of the Thunderbolt are classic example of the Bodhisattva represented in the Mahayana form.

The paintings of the 5th and 6th centuries at Ajanta mainly depict the Jataka tales. These are the stories of the Buddha in his previous lives, when he was still on the path to enlightenment. These stories depict the qualities of a virtuous life and are told to serve as examples for the followers of the Buddha.

On the ceilings of the caves is the depiction of the teeming life of the world, its flowers and fruit, the animals of the world and mythical creatures.

4. **“The sophisticated style of art that is seen in the paintings of Ajanta is also found in surviving wall paintings and in fragments of murals in many parts of India.” Elaborate.**

Answer:

Ajanta Caves art can be considered as the torchbearer of Indian painting. To the external world, Ajanta Caves are probably the only examples of Indian Murals. However, it has been proved that the tradition which was started at Ajanta was actually started way back in ancient times. And it did not end with Ajanta but was carried forward by people of different faiths at many parts of India. The creative impulse of Ajanta is seen in many other contemporary sites in India as follows:

Cave Paintings at Bagh (MP)

Murals of Bagh certainly represent “golden age” of Indian classical art. The walls and ceilings were to be painted were covered with a thick mud plaster in brownish orange color. Over this plaster there was done lime-priming and then paintings were laid. This is also known as tempera



technique, which refers to use of permanent fast-drying painting medium consisting of colored pigment mixed with a water-soluble binder media.

Armamalai Cave paintings (TN)

Armamalai Cave is known for a Jain temple with ancient paintings, Petroglyphs and rock art.

Paintings at Badami (KA)

The paintings of Badami are among the earliest surviving in Hindu temples, just as the paintings at Ajanta and Sittannavasal are the earliest Buddhist and Jain murals.

Pitalkhora (MH)

Pitalkhora Caves belonged to once upon largest temple complexes of Buddhists in India. Today it is known as largest group of Hinayana Buddhism monuments in India.

5. **Pala School represents the earliest examples of miniature painting in India. Discuss the key features of this school of painting.**

Answer:

Pala School represents the earliest examples of miniature painting in India. The Buddhist monasteries (mahaviharas) of Nalanda, Odantapuri, Vikramsila and Somarupa, patronized by Palas were great centres of Buddhist learning and art.

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The paintings are in the form a large number of manuscripts on palm-leaf relating to the Buddhist themes. These centres had also the workshops for the casting of bronze images. Students and pilgrims from all over South-East Asia gathered there for education and religious instruction. They took back to their countries examples of Pala Buddhist art, in the form of bronzes and manuscripts which helped to carry the Pala style to Nepal, Tibet, Burma, Sri Lanka and Java etc.

The illustrated manuscripts of Pala Empire mostly belong to the Vajrayana School of Buddhism.

Pala style is naturalistic and resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta. The best example is the manuscript of the Astasahasrika Prajnaparamita. After the Muslim invasions, many of the monks and artists escaped and fled to Nepal, which helped in reinforcing the existing art traditions there and led to the decline of Pala art of miniature in India.

6. **Mughal style of paintings presents beautiful synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Examine the key features of this school of paintings.**

Answer:

Origin of Mughal School is a landmark in history of Indian paintings. The school originated in thereign of Akbar. The origin of Mughal style is was a result of synthesis of indigenous Indian style of painting and the Safavid school of Persian painting. Mughal paintings were a unique blend of Indian, Persian and Islamic styles. The major features of Mughal Schools are:



- Paintings based upon close observation of nature.
- Fine and delicate drawing along with calligraphic text descriptions, generally on border.
- High aesthetic merit.
- Primarily aristocratic.
- Mostly Secular.

7. Examine the factors that led to development of two genres of Imperial Mughal art and Provincial Mughal art during the medieval India.

Answer:

Mughal courtiers and the provincial officers were inspired by their overlords and therefore started patronizing the artists trained in the Mughal technique of painting.

The artists with inferior merits lost their jobs and sought employment in the provinces. Thus, during those times, the artists who were employed in the Imperial Government were known as the first grade artists. The works accomplished by these first grade artists is known as the Imperial Mughal Painting.

But the artists available to the provinces were of inferior merit, thus, the works accomplished in the provinces was known as 'Popular Mughal' or 'Provincial Mughal' painting, which possessed all the important characteristics of the Imperial Mughal painting with some inferior quality. The example paintings of the provincial Mughal paintings are Razm-nama, Rasikapriya and Ramayana, all of which were created in the initial two decades of 17th century.

8. Discuss the evolution, key features and notable contribution of the Deccani School of paintings.

Answer:

The turbulent medieval times saw an exodus of artists to the South who were patronized by the regal houses over there and gradually, three distinct schools of art developed viz. Deccani, Mysore and Tanjore. The miniature painting style, which flourished initially in the Bahmani court and later in the courts of Ahmadnagar, Bijapur and Golkonda, is popularly known as the Deccan school of Painting.

The Deccani painting initially absorbed influences of the northern tradition of the pre-Mughal painting of Malwa and of the southern tradition of the Vijayanagar School of painting.

This school was rather known for Murals and Frescoes and not the miniatures and it also influenced the Mysore and Tanjore Schools of paintings. These influences are evident in the treatment of female types and costumes in the earliest deccani paintings.

The colors of the Deccani schools paintings are rich and brilliant and are different from those of the northern painting.



Distinctive features include treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.

Some of the important contributions include:

- “Tarif-i-Hussain Shahi”- From Ahmednagar Painting
- “Najum-al-ulum” (Starsof Sciences)- From Bijapur Painting
- Lady with the Mynabird” and the “Lady smoking Hooka”- From Golconda Painting

9. Differentiate between Mysore Paintings and Tanjore Paintings.

Answer:

There are several differences between Mysore Paintings and Thanjore paintings as follows:

Gesso work

Gesso work is low in relief and intricate in Mysore paintings while it has thick Gold relief in Thanjore paintings.

Preparation of Gesso

In Mysore paintings, Gesso is prepared by mixing white lead powder, gamboges and glue. In Thanjore paintings, raw lime powder is used along with a paste made of powdered tamarind seed for Gesso work

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Base

The base in Mysore paintings is cloth and wood. In Thanjore paintings, cloth is used with wood as base and it is called *palagai padam*.

Weight

Mysore paintings are lighter than Thanjore paintings.

Emphasis

In Mysore paintings, there is more emphasis in comparison to Thanjore paintings on fine lines and delicate detail, especially on corner scroll designs, clothing and other decorative elements.

Others

There are no gem settings and glass embellishments in Mysore paintings, while such settings are found in Thanjore paintings.

10. To what extent revival of vaishnavism and Bhakti movement led to development of various painting schools in India. Examine.

Answer:

Two major factors have contributed greatly to the development of Rajasthani Paintings. First, the commercial community of Rajputana was economically prosperous. Second, the revival of Vaisnavism’ and the growth of Bhakti cult provided a direction to the development of a distinct school.

The influence of poets and seers like Ramanuja (worshipper of Vishnu) in the 14th century and



writers like Jaydev (worshipper of Krishna) greatly influenced thinking, spiritual awakening and art of the people of large parts of India. The Rajasthani School, akin to many others, was influenced greatly by the advent of Ramananda, Tulsidas, Kabir, Raidasa etc. This is how the subjects of the Rajput paintings included the Sri Ram Charit Manas, Geet-Govinda, the divine love of Radha and Krishna, ancient tales, lives of saints, Baramasa (monthly festivities of the year) and Ragamala (Rag-Raginis) and religious texts such as the Ramayana, Mahabharata, Bhagvat Purana, Krishna Lila and Devi Mahatmyam.

Four principal schools under the Rajasthani paintings developed due to this viz. Mewar, Marwar, Hadoti and Dhundar.

11. Evaluate the key differences between Mughal style and Rajput style of paintings.

Answer:

The key differences between Mughal style and Rajput style of paintings are as follows:

- While Mughal style is more aristocratic, Rajput style is more democratic.
- While Mughal style is more realistic, materialistic and secular; the Rajput style is mystic, spiritual and has religion as its integral part.
- Since Mughal art was mostly confined to Imperial courts, it mainly depicts Mughal splendour and pomp. On the other hand, the Rajput art was an art of the people; it had popular and familiar themes.
- The Mughal art was isolated from Folk art, while Rajput style was influenced and inspired by Folk art.
- Mughal style generally deals with materialistic aspect of animal life such as hunting of deers, fighting of animals such as elephants. On the other hand, Rajput style deals with the religious as well as aesthetic aspect of animal life, depicts animals as deities and also as increasing beauty in the Paintings

12. Discuss the circumstances in which Company School of Paintings developed in India. Enumerate its salient features and subjects.

Answer:

During the later part of the 18th century, the British East India Company had firmly established its political dominion in India. A large number of employees of the East India Company arrived in India and as they accommodated themselves here, they came across the vivid indigenous culture and life.

They wanted to capture the images to send or take back home and thus they gradually became the new patrons of the Indian art.

These new patrons wanted that the artists depict Indian life and scenes but in a medium of their



own liking. Thus, a synthetic style was born in which the Indian artists imitated the English style of paintings. The first region in India to see the emergence of such style was the Madras Presidency. The work accomplished by the Indian artists was in a European style and palette, and this new Indo-European genre of painting known as the Company Style. In Hindi, it is called Kampani Kalam.

Its features include:

- Company style is a hybrid Indo-European style of paintings.
- Combination of traditional elements from Rajput and Mughal painting blended with Western treatment.
- Paintings reflecting the Indian miniature tradition were usually small while those portraying the natural history paintings of plants and birds were significantly large.

The subjects included:

- Landscapes and views of nature
- Monuments
- Indian People, dancers, fairs and festivals and costumes
- Figures of different castes and trades
- Architectural subjects: Usually done in a detailed and frontal style more like that of an architectural draftsman than the Romanticised style used by most European painters visiting India
- Some animal or plant subjects
- Some erotic subjects

13. Do you think that the Company School of Painting had a Pan-India Presence? Substantiate your answer.

Answer:

The company style of paintings was not a Pan-India phenomenon. This style developed in some cities only which had any of the following qualities:

- These cities had monuments and an inflow of foreign officials or tourists.
- These cities had expatriates from England.

This implies that that Style did not develop in regions such as Rajasthan, Punjab Hills and Hyderabad which were home to the local traditions. At the same time, it cannot be negated that the influence of British colonialism had profound impact on Indian arts which was visible in the deterioration of the above painting styles. In the early nineteenth century, this art was at its peak and its production was at a considerable level, with many of the cheaper paintings being copied by rote.



However, later, the style was subject to the competition with other styles and photography. The worst blow to the Company Style Paintings was given by the advent of Photography in early 1840s.

14. Critically examine the efforts of Raja Ravi Varma to re-establish Indian art.

Answer:

Raja Ravi Varma tried to re-establish Indian art through western methods and technique. He is best known for depiction of scenes from Indian mythology and epics.

His iconic and figural portraits of Indian women, mythological gods, royal life, literary figures and national heroes and heroines were an amalgamation of the European Realism, technique and material but were Indian in subject as well as narration. While the company style is known for extensive use of the English water colours, Raja Ravi Varma modified the European style of perspective and composition with the Indian Iconography and used oil painting. The oil painting was an inexpensive technology and coupled with Raja Ravi Varma's oleographs, his paintings gained immense popularity due to their mass production and cheap prices and therefore the poor could also afford his work.

Due to use of Indian Mythology and realism, he became very popular artists. But his critics, particularly the doyens of the Bengal School of Art alleged that his paintings were of bad taste.

Raja Ravi Varma was basically a link between the Neo-Bengal Movement and the Company art. If we view it from the perspective of Bengal school of art, it was not a national. But if we view the spread of his work, we can say that his work created a national identity in India at a time when mother India was in dire need of such identity.

15. Why the Bengal School of paintings is called the "Renaissance School"? Discuss the salient features of the Bengal School paintings.

Answer:

In Bengal, a new group of nationalist artists gathered around Abinandranath Tagore.

This new group of painters rejected the art of Raja Ravi Varma as imitative and westernized. They felt that a genuine Indian style of painting must draw the inspiration from the non-western art tradition and should try to capture the spiritual essence of the East. They broke away from the tradition of oil painting and also realistic style of Raja Ravi Varma and company artists.

They turned to the inspiration to medieval Indian traditions of the miniature paintings and ancient art of mural paintings in Ajanta Caves. The continuity of earlier traditions was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam.

These artists were also influenced by the art of the Japanese artists who visited India at the time to develop an Asian Art movement.



These above experiments called “*avant garde*” led to the development of the Bengal School of Art. *Avant Garde* refers to the people or works that are experimental or innovative, particularly with respect to art, culture, and politics.

Therefore, Bengal school in painting was called the Renaissance School as well as the Revivalist School because this movement endeavoured for revival of the Indian ancient and medieval traditions.

Important Features:

- The paintings were Simple and standard paintings with attractive colour scheme technique.
- Bright colours were not used.
- The Bengal painters have made best possible efforts to bring in the rhythm, linear gracefulness and poise of Ajanta in their painting.
- Influence of Mughal and Rajasthan School can also be seen.
- Elegant and refined figures.

16. Discuss the historical context in which Abanindranath Tagore painted “Bharatmata”. Analyze the impact of this painting on Swadeshi Movement.

Answer:

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Abanindranath Tagore portrayed Bhārat Mātā as a four-armed Hindu goddess wearing saffron-colored robes, holding a book, sheaves of rice, a mala, and a white cloth. The image of Bharatmata was an icon to create nationalist feeling in Indians during the freedom struggle.

The image was imaginative, with Bharatmata standing on green earth and blue sky behind her; feet with four lotuses, four arms meaning divine power; white halo and sincere eyes.

The historical context, in which Abanindranath painted Bharatmata was the Swadeshi Movement sparked off in 1905 around the partition of Bengal.

The impact of this painting was that Bharatmata became the new deity of the country, even if she was first named “Banga Mata” and later was renamed by him as “Bharat Mata”.

Bharatmata was used as a mobilizing artefact during the anti-partition processions. The critics appreciated as a new nationalist aesthetic.

17. Kalighat School is a unique and delightful Blend of the Oriental and the Occidental styles of painting. Critically examine the key features of this school.

Answer:

This Indian Style of painting originated in the vicinity of Kalighat Kali Temple, Kolkata in 19th century. Kalighat temple was considered the main centre around which the traditional artists known as ‘painters of cloth’ were concentrated. Later academic training institutions were set up in Bengal imparting European style of art for the Indian artists by British patrons. This induced the



traditional artists to move from rural areas to the city. They started learning from the newer techniques. They also created innovative and new art forms. This eventually led to the birth of Kalighat painting.

Kalighat School was a unique and delightful Blend of the Oriental and the Occidental styles of painting. Due to this exceptional combination, it gained steady acknowledgment.

The artists played an important role in the Independence movement through the depiction of secular themes and personalities in their paintings.

Paintings apart from depicting religious themes also portrayed different professions and costumes which were popular among the tourists. Sometimes, even contemporary events like crime were the subject of many paintings.

Images of goddess were popular among Kalighat artists of which Kali was the favourite goddess.

The artists also portrayed themes like Sita-Rama, Radha-Krishna and the exploits of Hanuman.

18. Discuss the distinct features of Cheriya Scroll Paintings which make it worthy of protection by Geographical Indications Registry.

Answer:

This school of painting originated from Cheriya, a place situated in Warangal district of Andhra Pradesh. It is a modernized and stylized version of Nakashi art. A rich scheme of colours is used to depict the scrolls of narrative format from mythology and folklore.

In vivid hues (mostly primary colors) with a predominance of red in the background, these scroll paintings are easy to relate to – as the themes and stories are familiar – drawn from ancient literary, mythology and folk traditions.

The common themes are from the Krishna Lekha, Ramayana, Mahabharata, Shiva Puranam, Markandeya Puranam and stories of communities like Gauda, Madiga and so on.

Simple rural life – Women doing chores in the kitchen, working in the paddy fields, festival scenes are so endearingly depicted.

The costumes and settings in which the figures are depicted are a reflection of the culture of Andhra, where these paintings originated.

19. The “lost wax technique” seems to be an ancient technique still prevalent in many parts of India. Discuss the key features of this technique.

Answer:

Bronze casting was a widespread practice during the Indus Valley Civilization, particularly at Harappa. Bronze statues were made by the “lost wax technique”. This practice is still prevalent in many parts of the country particularly the Himachal Pradesh, Odisha, Bihar, Madhya Pradesh and West Bengal.



Under this technique, the bee wax is first melted over an open fire and then strained through a fine cloth into cold water. The bee wax immediately solidifies and then it is passed through a pharni, so that the wax comes out of it in the shape of noodle like wires. These wax wires are now used to make a shape of the entire image first. After that, this image is covered with a paste of clay, sand and other materials such as cow dung. On one side, an opening is kept. When it becomes dry, the wax is heated and the molten wax is drained out through a tiny hole. The hollow mould thus created is filled with molten metal which takes the original shape of the object.

20. **“The terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this”. Discuss.**

Answer:

There are plenty of terracotta seals and figurines which have been recovered from Harappan sites which range from toys to cult objects such as mother goddess to birds and animals including monkeys, dogs, sheep, cattle-both humped and humpless bulls.

The terracotta figurines of Indus Valley were modelled with great details of eyes, hand and neck. However, terracotta images are inferior in depiction of the human forms in comparison to the copper and bronze images of the Indus Valley. Among the human figurines, the female were more common. The head dress in such figurines is more elaborate.

The most important terracotta figure in the Indus Valley Civilization is the figure of Mother Goddess. This figure is crude standing female adorned with necklaces hanging over prominent breasts and wearing a loin cloth and a girdle.

The most distinct feature of the mother goddess figurines is a fan-shaped head-dress with a cup-like projection on each side. Rest of the facial figure are very crude and distant from being realistic. Therefore the terracotta figurines had a universal popularity in the ancient world and Harappan culture was no exception to this.

21. **With reference to the Mauryan era art, what do you understand by the Court art and the Popular Art? Discuss with examples.**

Answer:

Court Art got the patronage of the royalty and largely included royal buildings, pillars, rock cut architectures, sculptures and stupas.

On the other hand, popular art included stone sculptures, terracotta art and ring stones and disc stones.

During the Mauryan era, excellent stone sculpture came into full being all at once. Stone was now used all over the country for sculpture as well as architecture. Further, bright polish was imparted to the stone surface during Maurya era. Mauryan art is notable for bright mirror like polish as well



as a huge variety of its creations. This art is visible in stone pillars, railings, parasols, capitals, animal and human sculptures and several other motifs besides.

However, the best specimens of Maurya court art are the huge number of monolithic columns with their majestic animal capitals. Stone pillars were erected all over the Mauryan Empire with inscriptions engraved on them. The top portion of the pillar was carved with capital figures such as bull, the lion, the elephant, etc. Every capital figure stands on a square or circular abacus. The abacuses have been decorated by stylized lotuses.

The important places where the pillars have been found are Basarah-Bakhira, Lauriya-Nandangarh, Rampurva, Sankisa and Sarnath.

The most important function of the Mauryan pillars was to impress and overawe the populace with the power and majesty of its rulers.

Whereas, popular art in Mauryan period is represented by images of Yakshas and Yakshinis. Yaksha refer to the nature-spirits, usually benevolent also known as fertility spirits. A yakshini is the female counterpart of the male Yaksha. Both Yaksha and Yakshini attend to Kubera, the Hindu god of wealth who rules in the mythical Himalayan kingdom of Alaka.

- Yakshas and Yakshinis are the caretakers of the natural treasures.
- Didarganj Yakshini is one of the finest examples of popular Mauryan art.

Thus, a difference can be noticed between both these art forms. Court art catered to royalty and popular art catered to masses.

22. Point out the differences between the Asokan Pillar and the Achaemenian Pillar to show that the former is not an imitation of the latter.

Answer:

Some art historians have emphasized foreign influence specially Persian (Achaemenian) influence on the court art of the Maurya Empire:

Some similarities include:

- Ashoka got the idea of inscribing proclamations on pillars from the Achaemenids.
- It has been pointed out that the words *dipi* and *lipi* occur in the inscriptions of Darius as well as Ashoka.
- Inscriptions of both kings begin in the third person and then move to the first person.
- The foreign influence has been identified in the polished surface of the Ashokan pillars and the animal motifs. The stiff heraldic pose of the lions is seen as further evidence of western influence.
- Maurya columns and Achaemenian pillars, both used polished stones. Both have certain common sculpture motifs such as the lotus.



However, historians have also drawn attention to the many differences between the Mauryan and the Persian arts:

- The pillars of the Kumhrar hall do not have capitals whereas those at Persepolis have elaborate ones.
- The Persian pillars stand on bases either shaped like a bell or a plain rectangular or circular block. On the other hand, in the Mauryan pillars, the inverted lotus appears at the top of the shaft.
- The shape and ornamentation of the Maurya lotus is different from the Persian ones, the bulge typical of the former being absent in the later.
- Most of the Persian pillars have a fluted surface while the Mauryan pillars are smooth.
- The Maurya type abacus and independent animals carved in the round crowing the pillars are absent in the Persian context.
- The Achaemenian shaft are built of separate segments of stone aggregated one above the other which is the work of mason. The shaft of the Mauryan pillar is monolithic which pertains to the character of the work of a skilled wood-carver or carpenter.
- The Achaemenid pillars were generally part of some larger architectural scheme, composed of much too many component parts looking complex and complicated. While the Ashokan columns were intended to produce the effect of an independent freestanding monument with simpler specimen, more harmonious in conception and execution and gives the feeling of greater stability, dignity and strength.

There may be some similarities in specific features but the effect of the whole is completely different. Moreover while having pillars inscribed with his messages on Dhamma, Ashoka transformed them into epigraphic monument of unique cultural meaning. This brings out the major difference between both the art forms.

23. Mauryan court-art, with all its dignified bearing, monumental appearance and civilized quality, forms but a short and isolated chapter of the history of Indian art. Discuss.

Answer:

The most important function of the Mauryan pillars was to impress and over-awe the populace with the power and majesty of its rulers. This is evident from the compactness of the solid animal figures, their exaggerated forms and their conventional appearances, also the most imposing stateliness of the columns. But this renders Mauryan court-art to be individualistic in its essential character and ideology. It lacked deeper roots in the collective social will, taste and preference and was, therefore, destined to have an isolated and short life, coeval and coexistent with and within the limits of the powerful Mauryan court. That is the reason that Mauryan court-art, with all its



dignified bearing, monumental appearance and civilized quality, forms but a short and isolated chapter of the history of Indian art.

24. **“Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction.” Explain.**

Answer:

After the crumbling of Mauryan dynasty, the Sungas and Kushans came to power in the North and the Satvahanas in the south. Their period marked the beginning of sculptural idiom in the Indian sculpture wherein the physical forms were becoming more realistic, refined and expressive. The sculptors started mastering the art especially of the human body wherein it was carved in high relief and with vigour and heaviness.

Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction. The bas-reliefs of Bharut, Bodh Gaya, Sanchi, Amaravati, etc. provide an illuminating commentary on the contemporary Indian life and attitude to life. These bas-reliefs were charana-chitras translated into stone.

The artists of the Sunga-Kanva period seem to have a special knack in depicting figures in all conceivable shapes, positions, and attitudes.

In the Sunga-Kanva period majority of the terracotta work consisted of female figures, richly dressed, well-disciplined body, magnificently modelled busts and elaborate hair-dressing.

25. **Kusana period is known for rise of a new art movement with abundant dimensions and creativity. Examine.**

Answer:

The rise and growth of the Kushans as a political power (1st century to 3rd century AD) coincided with a great cultural ferment in the region. The age of maturity in Indian classical art began now. Artistic activities were fairly widespread and two main spheres of Kushan art are generally recognised—the broader Bactria-Gandhara region in the north-west lower Kabul Valley and upper Indus around Peshawar where strongly Hellenised and works of Persian influence were produced, and northern India, particularly the Mathura region, the winter capital of the Kushans, where works in the Indian style were produced.

An important aspect of Kushan art is the emphasis on the emperor himself as a divine persona. This is visible in a number of contexts, including the coinage of the Kushan rulers and in important surviving shrines from which a cult of the divine emperor may be inferred.

While the early Buddhist artists used symbols to represent the presence of the Buddha, beginning with the Kushan rule, the Buddha was represented in human form.

Mathura and Gandhara school of art acted as torchbearers in the furtherance of a new art form to



be imitated in future years.

26. **“Mathura art represents an important formative stage in the history of Indian art that gave impetus to other arts.” Examine.**

Answer:

Mathura emerged as the new centre of art under the rule of the Kusana emperors – Kanishka, Huvishka and Vasudeva. The Mathura art represented an important formative stage in the history of Indian art. It is here that Buddha images came out of the cocoon of symbolism and slowly was carved out in iconographic forms.

In many ways, Mathura school of art was a formative art which gave an impetus to other forms of art styles. Mathura represents an important formative stage in history of Indian art. It is here that one can fully observe the transition from symbolism to iconographic forms that were adopted later. Further, the forms of Brahmanical deities became crystallised at Mathura for the first time. The influence of Buddha image of the Mathura school spread far and wide both in India and Central Asia, reaching the great art centre of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

Some of the master pieces of Mathura school include Vima Kadphises and Kanishka, Parkham Yaksa, Maholi Bodhisattva and seated Kubera.

27. **The Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.**

Answer:

The Gandhara School of art had also developed in first century AD along with Mathura School during reign of Kushana emperor Kanishka. Both Shakas and Kushanas were patrons of Gandhara School.

Gandharan sculptures show strong Greek influences in the depiction of a ‘man-god’ and of wavy hair, sandals and extensive drapery. The depiction of Buddha as a ‘man-god’ in Gandharan sculpture is believed to be inspired from Greek mythology. Some examples of Gandharan art depict both Buddha and the Greek god, Hercules. Stucco plaster, which was commonly observed in Greek art, was widely used in Gandharan artwork for the decoration of monastic and cult buildings. The Roman and Greek Influences in Gandhara Buddha are enumerated as follows:

Roman influence

- **Artistic interpretation:** The legendary interpretation of Buddha is sometimes presented through Roman motifs like triton.
- **Artistic techniques:** In artistic interpretation; Buddha of Gandhara is sometimes presented through Roman art techniques using vine scroll; cherub wearing Garland.



- **Anthropomorphic tradition:** The tradition of representation of Buddha in human form is inspired from Roman anthropomorphic tradition.
- **Dresses:** The outer robe of Buddha of Gandhara like kaaya; antarvasa resembles to attire of Roman gods.

Greek influences

Greek god as protector: In many images of Buddha in Gandhara; he is seen under the protection of Greek god Hercules.

- **Vajrapani:** Vajrapani found in the right hand of future Buddha is told as transformed symbol of Hercules who is seen as protector of Buddha.
- **Greek architectural influence:** Some images of Buddha in Gandhara are presented in Greek architectural environment bearing the affinity of Corinthian.
- **Artistic beauty:** The Apollo like face of Buddha; natural realism; wavy hair as seen in images of Buddha in Gandhara resembles to Hellenistic tradition.
- **Intellectual affinity:** The halo and bun of Gandhara Buddha signifies intellectual imbibitions of Buddha from Greek. The Bamiyan Buddha of Afghanistan is a classic example of the Gandhara School.

28. Write a note on the Utsava Murtis tradition and Tamalana System with reference to ancient metal sculpture in India.

Answer:

In the early medieval period, a great relationship of adoration and love was developed between devotees and the deities worshipped in the Brahmanical traditions. The human form of deities made it easy for the devotees to relate themselves to them. This led to the creation of the divine families, so that the people were able to easily engage themselves with their deities through their everyday lives.

Utsava Murtis Tradition of South India

According to the ritual texts, there are two kinds of utsavas. First is that take place as a regular part of worship, in which the deity may make a circumambulatory tour of the temple. Second is that which occurs once a week, month or year. The most important are the grand celebrations called Maha Utsavas that occur as annual celebrations.

The importance of these Utsavas is that the deity leaves the sanctum sanctorum and becomes approachable to all.

In the medieval period, a great tradition of utsava murtis, or festival images began. The deity, in many manifestations of the human form, comes out onto the streets. Sometimes the deity performs a journey to a place of pilgrimage or may be taken for a ritual bath or even to the seashore to enjoy



the breeze.

In the 8th century, the Utsava Murthis were made in Bronze in Tamil Nadu. This tradition of Bronze sculpture reached its zenith during the Chola period. The themes of the images are eternal. Unlike the European tradition of using models, the images were all made using mnemonic techniques, whereby the craftsmen were meant to memorise dhyana shlokas which describe the attributes of various goddesses and gods and they used the taalamana system of measurement to essentially visualise the image and then sculpt it out of their own imagination rather than using models. Taalamana is a complex system of iconography derived from the Shilpa Shashtra.

It is called Taalamana paddathi or Taalamana system, the system of measurements by Tala, the palm of hand.

29. **Discuss the Tandava dance as recorded in the early Indian inscriptions.**

Answer:

In the early Indian scriptures, the Tandava dance has been recorded as cosmic dance. The concept of the cosmic dance is very old in Indian mythology as well as philosophy. Cosmic dance, as described in Rig-Veda, is the vigorous dance of the particles on the stage of the cosmic field. Similarly, Brahma-sutra speaks of the cosmic vibration.

The Natyashashtra speaks about the pair of **Tandava** and **Lasya** in context with the classical dance. While Power and Force are typical of Tandava, grace and delicacy are typical of Lasya. Lasya was the dance performed by Goddess Parvati in response to the male energy of the cosmic dance of Tandava performed by Lord Shiva.

Tandava dance of Nataraja represents and symbolises five divine actions viz. Shristi, Sthati, Samhar, Tirobhava and Anugraha. When Nataraja dances, the earth trembles; sky and stars are disturbed by the movement of his powerful hands, at the impact of his whirling matted locks of hair heaven shudders, such is its majesty. The ancient scriptures discuss about seven types of Tandava Dances viz. Sandhya Tandava, Kalika Tandava, Ananda Tandava, Tripura Tandava, Gauri Tandava, Samhara Tandava and Uma Tandava.

Another majestic example of Tandava dance is mentioned in Mahabharata when Krishna subdued Kalia Nag in Yamuna River, though at the intercession and prayer of Kalia's serpent-wife he spared the nag's life. He danced the tandava dance on Kalia's head and played on flute.

30. **Discuss the salient features of the town planning in Indus Valley Civilization.**

Answer:

There was a sophisticated concept of town planning in the Indus Valley Civilization. From excavations we get to know that there was flourishing urban architecture. Some of the features are listed below:



Grid Pattern

Harappa and Mohen-Jo Dero were laid out on a grid pattern and had provisions for an advanced drainage system. Streets were oriented east to west. Each street was having a well organized drainage system.

City Walls

Each city in the Indus Valley was surrounded by massive walls and gateways. The walls were built to control trade and also to stop the city from being flooded. Each part of the city was made up of walled sections.

The acropolis and the lower cities

A typical city would be divided into two sections, each fortified separately.

One section was located on an artificially raised mound (sometimes called acropolis) while the other level was on level ground.

The acropolis contained the important buildings of the city, like the assembly halls, religious structures, granaries and in the great bath in case of Mohenjo-Daro.

The lower section of the city was where the housing for the inhabitants was located.

The Residential Buildings anner | rajawat.rs.surajsingh@gmail.com | www.gktoday.in/module/ias-general-studies

The residential buildings were mainly made up of brick and consisted of an open terrace flanked by rooms. These houses were made of standardized baked bricks as well as sun dried bricks. Some houses had multiple stories and paved floors.

In-house wells

Almost every house had its own wells, drains and bathrooms. The in-house well is a common and recognizable feature of the Indus Valley Civilization.

Drainage System

Each house was connected directly to an excellent drainage system, which indicates a highly developed municipal life.

Granaries

The largest building found at Mohenjo-Daro is a granary, running 150 feet long, 75 feet wide and 15 feet high.

31. **To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present day urbanization?**

Answer:

The Indus Valley Civilization displayed remarkable planning in its urban towns, especially in the area of sanitation and drainage. To a great extent, it has provided inputs to the present day urbanization. One of the major challenges of urban planning, in India, has been dealing with the



haphazard construction of buildings. In the IVC, the streets were built on grid-like patterns, which allowed for methodical and planned growth. In modern times, Le Corbusier's plans for Chandigarh provided for a rectangular shape with grid iron pattern, which enabled fast movement of traffic and reduced the area. In the IVC, the town was also demarcated clearly between residential areas and common/public areas. The granaries of IVC are also an example of intelligent design, with their strategically placed air ducts and the platforms being divided into units. The houses in the IVC were constructed in such a manner that it didn't disturb the layout of the roads in any way. The houses had doors that opened out into the lanes instead of the roads. The warehouse in Lothal is an exemplary instance of designing with precision. The drains in the IVC connected each and every house, and enabled them to dump their waste directly. These drains were covered, and they directly connected to the larger sewerage outlets. There were inspection holes on the drains for maintenance purposes and there were manholes on the streets. Thus, urban planning of the IVC has extensively helped us to learn from it.

32. **The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris."** Discuss giving salient examples.

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Answer:

The topography of the Western Ghats along with the political patronage suited to the development of Buddhist Caves in many of the hills, ravines and cliffs of the Sahayadris. The earliest example of excellent rock cut architecture in Western Ghats are Kanheri (Krishnagiri originally) Caves (109 in number) which are located north of Borivali in Mumbai within the Sanjay Gandhi National Park.

The earliest caves were excavated in the 1st and 2nd century BC. These caves were continuously occupied by the Buddhist monks as well as inland traders as stopovers till 7th century AD. With the increase in the royal patronage and mercantile sponsorships, the interiors of these caves were made more and more decorated.

At Kanheri, there are Chaityas and Viharas. While creating them, the elements of wooden construction have been retained.

The caves at Kanheri present the last expressions of the early rock-cut tradition of western India. Simultaneously, this site heralds developments in iconography of the Buddhist art of the later period.

33. **"The sculpture at Ajanta Caves despite being among the finest ever created in India, has often not given the attention it deserves." Evaluate.**

Answer:

The paintings of Ajanta are known to be the fountainhead of all the classic paintings of Asia.

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Ajanta's paintings occupy the pre-eminent position in the mural traditions of Asia. However, its sculpture, among the finest ever created in India, is often not given the attention it deserves.

Cave 1: This is most famous cave. Seated Buddha in Dharmachakrapravartana mudra is notable sculpture while the notable paintings include Padmapani and Vajrapani.

Cave 2: Sculpture of Yaksha figures (Sankhanidhi and Padmanidhi) to the left and Hariti and her consort Pancika to the right.

Cave 16: Largest and certainly the finest and most interesting monastery (Vihara) of Ajanta from the perspective of art and architecture. Its colossal hall, ornate doors and windows, beautifully painted galleries, sculptures, ornamented pillars, cistern was the gift of Varahadeva a minister of Vakataka

King Harisena.

Cave 19: Chaitya. It is in excellent state of preservation and is considered as one of the most perfect specimens of the Buddhist art in India, datable to 5th century A.D.

A sculptural form of Buddha offering begging bowl to his son Rahula and sculpture representing a Nagaraja and his wife, and the opposite site of this image, a porch which probably was place of rest for pilgrims.

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Cave 26: Mahaparinirvana of Buddha on the right aisle wall and the assault of Mara during Buddha's penance adorns the same wall.

Despite of such beautiful sculptures and paintings, Ajanta Caves have not received the attention it deserves. The need of the hour is to expose the caves to the public at large and preserve the beauty.

34. In what way, the sculptures at Sanchi Stupa were different from Bharhut?

Answer:

The best examples of Buddhist stupas are found at Amaravati, Sanchi, Barhut and Gaya.

Around 100 B.C., a great stupa was made at Bharhut, in the eastern part of present-day Madhya Pradesh. Bharhut stupa was initially built by Asoka and was later improvised by the Sungas. The railings of the stupa and its one surviving gate are at the Indian Museum in Kolkata.

This is the earliest stupa railing to have survived. Unlike the imperial art of the Mauryas, the inscriptions on railings of Bharhut stupa show that the reliefs and figures were donated by lay people, monks and nuns. Thus, it is one of the earliest examples of Maurya popular art. The railings contain numerous birth stories of the Buddha's previous lives, or Jataka tales. The Bharhut stupa represents the aniconic phase of Buddhist art. Buddha has been represented in the form of symbols.

Sanchi in Madhya Pradesh is a site of three stupas out of which the first and the oldest Great Stupa was originally commissioned by Asoka. The 'Great Stupa' at Sanchi is the oldest stone structure of



India and was originally commissioned by the Ashoka in the 3rd century BC, vandalized by Pushyamitra Sunga and rebuilt by his son Agnimitra and again improvised by Saataavahana kings. Thus, this stupa represents a testimony to the Maurya, Sunga as well as Saataavahana art in India. Its nucleus was a hemispherical brick structure built over the relics of the Buddha. It has upper as well as lower pradakshinapatha or circumambulatory path. It has four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas. Figure compositions are in high relief, filling up the entire space, thus showing remarkable improvement from the Bharhut. The narration in the inscriptions which was concise in the Bharhut has got elaborated at Sanchi. However, the Symbols continue to be used representing the Buddha. The earliest and largest stupa found in Sanchi is ascribed to Asoka.

35. **Sanchi stupa represents a testimony to the Maurya, Sunga as well as Saataavahana art in India. Examine.**

Answer:

Sanchi in Madhya Pradesh is a site of three stupas out of which the first and the oldest Great Stupa was originally commissioned by Asoka. The 'Great Stupa' at Sanchi is the oldest stone structure of India and was originally commissioned by the Ashoka in the 3rd century BC, vandalized by Pushyamitra Sunga and rebuilt by his son Agnimitra and again improvised by Saataavahana kings. Thus, this stupa represents a testimony to the Maurya, Sunga as well as Saataavahana art in India.

36. **Differentiate between the Sandhara, Nirandhara and Sarvatobhadra Temples.**

Answer:

With the construction of the Stupas, the construction of the Hindu temples also started as free standing structures. The subject matter of the deities in the Hindu temples were the mythical stories narrated in the Puranas. There were three kinds of the temples on the basis of access and the circumambulatory path built in it.

Sandhara

These types of the temples have a square sanctum enclosed by a gallery of pillars meant for Pradakshina. Thus, the Sandhara temples have a Pradakshinapatha.

Nirandhara

These types of temples **do not** have Pradakshinapathas.

Sarvatobhadra

These types of the temples have four functional doors on cardinal direction and also a Pradakshinapatha with a row of 12 pillars around the santum sanctorum. These types of temples could be accessed from all sides.

37. **Discuss the Basic Structure of a Hindu Temple outlining the key differences between Nagara, Dravida, Vesra, Gadag and Kalinga style of temple architecture.**



Answer:

A simple Hindu temple comprises the following the following parts essentially: Garbhagriha, Mandapa, Shikhara / Vimana and Vahana.

The temples can be distinguished with the Shikhara or Vimana. On this basis, there are two types of temple viz. Nagara which is North Indian and Dravida, which is South India.

The northern-style (Nagara), Shikhara is shaped like a beehive and is made up of layer upon layer of architectural elements called kapotas and gavakshas. The temple also has a very unusual, open ambulatory around the sanctum, with pillars and no wall on the outside.

In Dravida style, tower consists of progressively smaller storeys of pavilions.

The Vesara style has characters of both Nagara and Dravida.

The Gadag style is a feature of the Western Chalukya temples and it is characterized by ornate columns.

The Kalinga architecture is has Rekha Deula, Pidha Deula and Khakhara Deula types of temples. Out of them the Khakhara Deula is essentially of a female deity such as Durga or Chamunda. Konark Sun temple is a Pidha Deula.

38. Discuss the salient Features of Gupta Architecture.

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Answer:

Gupta Period is called Golden or Classical age of India partially due to the unprecedented activities and development in the arts, architecture, sculpture, painting and literature. The rock cut architecture reached at its zenith in Gupta era and a new beginning of free standing temple architecture began.

Most prominent architectural marvels of Gupta period are temples. Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatars of Vishnu and Lingams) and Goddesses. The Shikhara was not much prominent in the early Gupta temples but was prominent in later Gupta era. There was a single entrance or mandapa or Porch. Gupta style temple was modelled on the architectural norms of the Mathura school.

Main style of temple architecture in Gupta period is Nagara style.

39. Discuss the salient Features of the Temple Architecture of Badami Chalukyas and Western Chalukyas.

Answer:

The Badami Chalukya era was an important period in the development of South Indian architecture. Their style of architecture is called "Chalukyan architecture" or "Karnata Dravida architecture". The building material they used was reddish-golden Sandstone found locally. They concentrated most of their temple building activity in a relatively small area within the Chalukyan



heartland – Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state.

These temples are a mixture of Northern and Dravida style of temple architecture and represent a transition as well as experimentation in the temple architecture. The temples are located on the banks of River Tungabhadra and Malprabaha in Karnataka and Alampur in Andhra Pradesh.

Virupaksha Temple is the earliest example of Shiva temples, which have a Nandi pavilion in front of the temple.

The western Chalukya temples show an improvement over the previous experiments. These temples show a transition from the Nagara to Dravida style and create a new style called Karnatadravida.

The ornate columns are seen as one of the most important features and that is why some of the temples such as “Mahadeva Temple” are called finest in Karnataka after Halebid. The Temple plan in most of the plans is star shaped. Most temples are dedicated to Shiva and Nandi at the entrance of the shrine appears as a main feature.

40. **Mention the distinctive features of Dravida style and discuss how it developed under the Pallavas and Cholas describing the architecture of one temple of each dynasty.**

Answer:

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Dravidian style temples consist almost invariably of the four following parts:

The principle part, the temple itself, is called the Vimana (or Vimanam). It is always square in plan and surmounted by a pyramidal roof of one or more stories; it contains the cell where the image of the god or his emblem is placed.

- The porches or Mandapas (or Mantapams), which always cover and precede the door leading to the cell.
- Gate-pyramids, Gopurams, which are the principal features in the quadrangular enclosures that surround the more notable temples.
- Pillared halls or Chaultris—properly Chawadis — used for various purposes, and which are the invariable accompaniments of these temples.

Besides these, a temple always contains temple tanks or wells for water (used for sacred purposes or the convenience of the priests), dwellings for all grades of the priesthood are attached to it, and other buildings for state or convenience.

Earlier there was no royal patronage to temple building of Dravida style but the tradition of direct patronization of the temples began with the Pallavas.

Under the ablest kings such as Mahendravarman, Pallavas extended their territories to the Tamil Nadu. From the time of great Mahendravarman, finest examples of Pallava art were created in Tamil Nadu such as Shore Temple and 7 pagodas of Mahabalipuram.



Kailasanatha Temple, Kanchipuram is best building created during the reign of Pallava King Narsimhamvarman.

The Chola period saw the culmination of Dravida temple art resulting in the most sophisticated buildings of medieval India. The Tamil Nadu temples were fully evolved in their style and design by the 8th century.

The Dravidian Style got fully developed after a transition from the rock cut structures of the Pallava Period.

Vijayalaya Cholisvara Temple, Thanjore dedicated to lord Shiva is a classic example of Dravida style temple of Cholas.

41. **Mention the distinctive features of Vesara style and discuss how it developed under the Chalukyas and the Hoysalas describing the architecture of one temple of each dynasty.**

Answer:

The Vesara style has characteristics of both the Northern as well as Dravidian temple architecture. It has spire shaped structure on top known as the Shikhara.

The salient features of this style are that it reduces the height of the temple however it retains the tiers.

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The buildings of the Western Chalukyas are widely dispersed, which reflect the system of the local government and decentralization in the Western Chalukyan Administration.

The major improvement over the previous Badami Chalukya temple was the “Architectural Articulation” or ornamentation on the outer walls of the shrine. The presence of Figure sculpture such as Heroes of Ramayana and Mahabharata and loving couples (Mithuna) was additional structure of these temples at the earliest period. The Western Chalukyan Temples are either Ekakuta (one mandapa of one shrine) or Dvikuta (a common hall attached to two shrines). Mahadeva Temple, Itagi is a classic example of Vesara style by the Chalukyas.

The Hoyasala temple architecture was heavily influenced by the Western Chalukyas, Cholas as well as Pallavas, though there was a departure from the Chalukyan style.

This is evident from the fact that in the beginning, the temples were not over decorated, but the later temples have this feature in almost of its totality. Chennakesava Temple, Belur is the finest example under them.

42. **Discuss critically the development of rock-cut architecture under the Pallavas.**

Answer:

The Pallava architecture shows the transition from the Rock Cut Architecture to the Stone built temples.

The earliest examples of the Pallava art are the rock cut temples of the 7th century AD, while the



later examples are of structural temples built in 8th and 9th century.

The rock cut reliefs of the Pallavas are the earliest surviving royal portraits after the Kushana images.

At the end of 6th century, King Harsha ruled in the North and he patronized the Buddhist Institutions. In South, Pallavas expanded themselves from the much of the Andhra Pradesh of today to much of Tamil Nadu.

Mandagapattu rock cut temple-This temple has the icons of large Dwarapalas which later became a characteristic of almost all south Indian temples.

43. Discuss the salient features of the Chola Architecture.

Answer:

The dvapalas, or guardian figures, at the entrance to the mandapa, or hall which started from the Palava period became a unique feature of the Chola Temples.

The Dravidian Style got fully developed after a transition from the rock cut structures of the Pallava Period.

Early Chola temples at the Bank of river Kaveri were smaller and brick made, in comparison to the colossus buildings of the Imperial Cholas.

The temples of the Imperial Cholas are covered with exquisite well composed sculptures and frescoes.

Largest and tallest of all Indian temples i.e. Siva Temple of Thanjore was built in Chola Period.

Ganas, among the sculptures at the temple, are the most memorable figures made in Chola temples

44. Discuss the salient features of the Kalinga School of Architecture. How it is different from the Nagara style?

Answer:

The Indian temples are broadly divided into Nagara, Vesara, Dravida and Gadag styles of architecture. However, the temple architecture of Odisha corresponds to altogether a different category for their unique representations called Kalinga style of temple architecture. This style broadly comes under the Nagara style.

In Kalinga Architecture, basically a temple is made in two parts, a tower and a hall. The tower is called deul and the hall is called jagmohan. The walls of both the deul and the jagmohan are lavishly sculpted with architectural motifs and a profusion of figures. The most repeated form is the horseshoe shape, which has come from the earliest times, starting with the large windows of the chaitya-grihas. It is the deul or deula which makes three distinct types of temples in Kalinga Architecture.

Some examples of Kalinga Architecture include Shatruganeswara Temples, Mukteshwar Temple,



Bhubneshwar; Rajarani temple, Bhubneshwar; Lingaraj Temple, Bhubneshwar; Sun Temple Konark; Khichakeswari Temple.

45. What could be the possible reasons of sculpting the erotic images at Khajuraho?

Answer:

By the time of prominence of Chandelas, the Indian temple form had fully developed. The objective of the temple was that a devotee comes to it with the aspiration of the self-transcendence and to receive the grace of the deity in the garbha-griha.

The devotee comes to the temple to awaken the best of them within themselves and to realize the whole creation of the world is the manifestation of the deity in the garbha-griha. This was to realise the truth of the oneness of the whole creation.

While visiting the temple, as the devotee circumambulated the temple, he / she would come across those worldly figures which were familiar to him. He would come across all the manifestation of the divine reality. Each sculpture gives its own message and all of them together create a vision of the cosmos, whose everyone is a part.

Thus, the temple at Khajuraho was a complex form in which the numerous parts were seen as the manifestation of the deity's creation. Every sculpture is beautiful in its own place, but everyone has its related and own meaning in context with the deity within the garbha-griha.

At the same time, some believe that the erotic art suggest tantric sexual practices. Its worth noting that only 10% of the carvings contain sexual themes and rest of the sculptures depict the everyday life of the common persons such as women putting on makeup, playing games, dancing, knotting and unknotting their girdles, and others themes such as musicians, potters, farmers etc. Thus, these massive platforms have ornately carved depictions of contemporary life. On the walls of the temples of Khajuraho, there is a profusion of depictions of women in every possible posture. As in ancient stupa railings and in later art, they portray the rich abundance of nature and the joy of life as Yakshikas and Mithunas; this depiction reaches at its climax at Khajuraho!

46. Discuss the salient Features of Indo-Islamic Architecture. What new elements were added to the Indian architecture by the Muslims?

Answer:

Islam came along with the migration of Muslim merchants, traders, the saints and finally the conquest of Muslim rulers. The early Islamic architectural activity was visible as back as 8th century in some parts such as Sindh and Gujarat, yet the large scale building activity began only in the early 13th century by the Turkish state after the Turkish conquest of north India.

Islamic architecture is characterised by a few visible symbols. One is the arch, which frames the space; the second symbol is the dome, which looms over the skyscape; and the third is the minaret,



which pierces the skies. Minarets were actually symbols in the middle of deserts. They represented fire, which was lit atop them to guide travellers. The dome represents the infinite and also the sky. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone. In spite of the obvious Saracenic, Persian and Turkish influences, Indo-Islamic structures were heavily influenced by prevailing sensibilities of Indian architectural and decorative forms.

The Indo-Islamic architecture inculcates the elements of Saracenic, Turkish and Arab architecture. The Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. So, a mix of many structural techniques, stylized shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements.

The first new element added in the Indian architecture was the use of shapes instead of natural forms. This apart, use of calligraphy as inscriptional art was also a new element added to by Muslims.

Muslim added the inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles.

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The Dome was a new element added by the Muslims. The Islamic architecture was arcuate i.e. an arch or dome was adopted as a method of bridging a space.

The Muslims used the cementing agent in the form of mortar / Limestone / Chuna for the first time in the construction of buildings in India.

47. Discuss the reasons and advantages of introducing the Double Dome feature in Indo-Islamic architecture.

Answer:

The tomb of Sikandar Lodi was the first example with a double dome feature. The method of making double dome was originally practised in East Asia before it was imported into India.

A double dome has two layers and its objective was to lift the height of the monument and also keep its attraction intact. The problem with the single dome was that if it was erected very high, it left a deep void inside the building. If it was kept low, then it diminished the monumental effect of the building. In double dome, the dome instead of consisting of one thickness of masonry was composed of two separate shells-inner and outer with ample space between them.

The inside layer provides ceiling to the interior of the building, while the outer layer crowns the buildings. Use of two domes enables the ceiling inside to be placed lower and in better relation to the Interior space it covers. This is done without disturbing the proportions and the effect of elevation of the exterior.

The fully mature form of the double dome is seen, for the first time in India in the tomb of



Humayun.

48. **What do you understand by “Indian functionalism”. Discuss with examples.**

Answer:

In medieval India, many of the buildings and monuments were created in haste, generally by breaking existing structures such as temples; and were devoid of any aesthetic flavour, expression and decoration. This was called Indian “functionalism”. Indo Islamic Monuments at Mandu are considered to have the feature of Indian functionalism. The monuments of Mandu generally lack the expression and decoration. The mosques at Mandu are of Arabian type, lacking even a minaret, and their hypostyle worship rooms and cloisters surrounding a courtyard are built continuously and homogeneously.

49. **What was the role of mason’s guilds in the development of provincial architecture in Gujarat. Discuss.**

Answer:

Before the Muslim conquest, Gujarat was under the influence of Jainism. The master-craftsmen whom the Muslims employed to construct their buildings adopted Hindu and Jain designs with necessary modifications to suit the puritanical taste of Islam. Sultan Ahmad Shah was a great builder.

He founded the city of Ahmedabad in the first half of the fifteenth century and built mosques and palaces. Numerous buildings were erected during the fifteenth century at Ahmedabad, Cambay, Champaner and other important places. One of the most beautiful buildings is the mosque of Muhafiz Khan, which was built towards the close of the century. Besides mosques and tombs, Gujarat is famous for its step-wells, irrigation works and public orchards.

The Gujarat Style was a judicious mix of Islamic and Indian traditions of architecture. The most notable point is that the mason’s guilds worked here and these guilds were able to retain the high techniques of stone architecture and sculpture that had greatly developed in Gujarat before the Muslim invasion. This was a significant departure from the Sultanate monuments of Delhi, where the style used was relatively archaic. However, in Ahmadabad also, false domes and arches were used such as in Rani Sipri Mausoleum.

In Gujarat style, there is the use of the Jaali work in stone. The example of exquisite Jaali work is the Sidi Sayyid Mosque which employs delicate design on the motif of a tree spreading its branches, is especially celebrated.

50. **While keeping monuments at Mandu in foci, throw light on the rainwater harvesting system. Can Mandu’s antique water system be restored and revived? Can it help to solve the drinking water problem in the surrounding areas? Discuss.**



Answer:

Rainwater harvesting is the accumulation and deposition of rainwater for reuse on-site, rather than allowing it to run off. Mandu is located 2000 ft above sea level and had no aquifers or ground water; and had to be dependent upon rainwater during monsoon months. The Jahaz Mahal at Mandu is known for an elaborate rainwater storage tank which not only harvested the rainwater but also provided a soothing climate around the palace.

Jahaz Mahal used rainwater as well as passive solar energy harvesting in conjunction with natural processes around it. Most of these structures have become defunct now except the wells and baoris which still provide some water to local inhabitants.

Such a system can be revisited and employed in order to mean water scarcity demands. However, details of these ancient and medieval technologies of water harvesting, filtration, passive solar energy harvesting, natural cooling and heating etc. have been lost. Further, pumping up water was more convenient than maintaining these structures, which although boasted of excellent architecture but also were primarily built around luxuries for the rulers. The interest in rainwater harvesting has revived only in last few decades when we are on brink of a water crisis.

Therefore, we must make hay when the sun shines rather than keeping it to adoption when there is crisis.

51. Discuss the salient features of the Mughal Architecture. How it was different from the earlier architecture of Delhi Sultanate?

Answer:

Sultanate era marked the evolution and development of a new-type of Hindu-Muslim architecture in which decorative exuberance of the Hindu architecture was toned down and its place was taken by new elements such as use of geometrical shapes, calligraphy, inscriptional art etc. However, the elements of Hindu architecture still formed the basis.

The beginning of use of the false archs and false domes to true arch and domes and reached its mature phase as Indo-Islamic art in the Mughal Era began in the Sultanate age.

The most important features of the Mughal monuments in India are the bulbous domes with constricted necks, the slender minarets with cupolas at the four corners, large halls, massive vaulted gateways and delicate ornamentation. Red Sandstone was amply used in Mughal monuments.

The largest difference from other regions of Islamic art from the Mughal Art is that the Mughals produced many masterpieces in mausoleums than in mosques.

The Mughal art was essentially Persian in character in the beginning. The concept of Charbagh style brought the Persian Charbagh style to India.



Charbagh is a Persian-style garden layout, in which the main building is put at the centre of a quadrilateral garden, divided by walkways or flowing water into four smaller parts. Humayun's tomb and Taj Mahal in India are the most famous examples of this style.

52. **One of the greatest early deeds of Mughals is that they brought the Persian Charbagh style to India. Discuss with giving examples of monuments in India which were built in Charbagh style.**

Answer:

Charbagh is a Persian-style garden layout, in which the main building is put at the centre of a quadrilateral garden, divided by walkways or flowing water into four smaller parts.

Humayun's tomb and Taj Mahal in India are the most famous examples of this style. In the Charbagh at the Taj Mahal, each of the four parts contains sixteen flower beds.

Another typical example of the Charbagh style is the mausoleum and its garden of I'timādud-Daulah father of Nur Jahan, located in [Agra](#). The tomb, embellished with delicate inlaid works using colored stones despite a white house of white marble wholly, is a jewel of Mughal architecture.

53. **Akbar's Tomb at Sikandara is the best example of Akbar's style. Elucidate.**

Answer:

Akbar's Tomb at Sikandara was built in Charbagh style. The area of the precinct comes up to 48 hectares, four times grander than the Humayun's tomb and is the largest Charbagh in the world.

The tomb itself is not covered with a dome, but there are piling numbers of chhatris like a jungle gym on a high platform, and making the roofless terrace on the top [floor](#) an open tomb hall.

The building is mostly constructed of red sandstone with limited use of white marble. The central theme is the use of the trabeated system, arcuate forms being adopted mainly for decorative purpose. The ornament consists chiefly of carvings or bold inlay, perforated screen work, and artistically painted design on the walls and ceilings in gold or colours. The architectural style of Akbar is marked by a judicious mix of purely indigenous and foreign forms. The buildings lack domes but there is extensive use of Chhatris.

This tomb is an excellent example of the fusion of Hindu architecture based on the post and beam structure and Islamic architecture based on pure geometry, an unprecedented striking mausoleum came into being.

If we compare this monument with Taj Mahal and other monuments, we can say that Akbar's tomb is the most Indianized Islamic architecture. This method, called "Akbar Style" was in fact inspired from the buildings in Fatehpur Sikri.

54. **Discuss the Importance of Chhatra in Mughal Architecture.**



Answer:

Chhatra is an architectural decoration that developed and became quite popular in Indo-Islamic architecture, particularly under the Mughals. It is a small turret with stone columns, principally four, supporting a dome with Chajja under the dome.

Chhatris are commonly used to depict the elements of pride and honor in the Rajput architecture of Rajasthan. They are widely used, in palaces, in forts, or to demarcate funerary sites. Originating in Rajasthani architecture where they were memorials for kings and royalty, they were later adapted as a standard feature in all buildings in Rajasthan, and most importantly in Mughal architecture. As a component of buildings, Chhatra continued in the colonial architecture of Indo-Saracenic style also.

55. What are the main features of Palladian Style and Victorian Gothic Style? Give some examples of monuments built in these styles in India.

Answer:

When the British became a power, there were three styles prevalent in England—the Palladian, Baroque and the Victorian. The Palladian style of architecture is based on the works of Andrea Palladio (17th century) of Italy. It could be identified with a few features such as the ceilings as an ornamental focus, mouldings often featuring masks, terms and shells or other depictions of nature, fireplaces and wall painting. A great central tower rising from a succession of traced roofs is one important characteristic of this style. The another important feature is Palladian window, which consists of a central section with semicircular arch over and two sections on either sides, all supported by pillars, as shown in the adjacent image. This was a feature inculcated in India in some buildings (in Lucknow for example).

The Victorian Gothic Style

When, India saw the emergence of presidencies of Madras, Bombay and Bengal, the fashion in England was of Gothic revival and neoclassical architecture. At the same time, the Victorian style was also in vogue. So, in the years to come, the buildings and monuments saw a mix of Indian (Mughal) style, Victorian, Gothic, Palladian, Baroque and other styles.

The Victorian Gothic Architecture thus, was basically a hotch-potch of early European styles mixed with the introduction of Middle East and Asian influences.

The Victoria terminus station (Now the Chhatrapati Shivaji Station), in Mumbai, is one of the examples of Victorian gothic revival architecture in India. The Victorian Gothic buildings in India represented the British imperial wishes to perpetuate the memory of Queen Victoria.

56. Critically comment on the architecture of Le Corbusier with emphasis on the so called “International Style” in architecture.



Answer:

Le Corbusier is the best-known architect who recruited the efforts of creating a new India. The showpiece of his genius is Chandigarh, built as the capital of Punjab and Haryana. Outside Chandigarh, Le Corbusier's most influential structures include: Sarabhai House, Ahmadabad, Millowner's Association Building, Ahmedabad, Interstate Bus Terminal, New Delhi, etc.

He was one of the founding fathers of the modernist movement and of what has come to be known as the "International Style" in architecture. He is best known for the idea of a house as a "machine" to live in. His urban planning ideas were influential; readily accepted and implemented on grand scale.

57. **Why Laurie Baker is known as the "conscience keeper of Indian architecture" and "Gandhi of Indian architecture"? Evaluate his architectural style.**

Answer:

Laurie Baker is known as the "conscience keeper of Indian architecture" and "Gandhi of Indian architecture". He is known to have learnt from the practices of vernacular architecture and turned the indigenous methods into the modernism. He was famous as a builder of affordable homes for the poor. His greatest contribution was showing that cost-effective and ecologically sustainable construction does not automatically imply shoddy building and reduced creative freedom. Instead, when technologies are adopted with [care](#) and creativity, they could lead to a unique architectural expression.

He was known as the conscience keeper of Indian architecture because his method was the very opposite of the prevalent model in India which followed the British system. At a time when Indian architects were following the British way of designing and directing operations from their drawing boards as 'consultants' far away from the bustle of the site, Baker organized his work as a designer-builder in the manner of the traditional Indian mason.

He is known for cost-effectiveness design. His architecture has been associated with brick (largely exposed), landscaped courts, jaalis, traditional Indian sloping roofs.

58. **Differentiate between the Marga Sangeet and Pathya Sangeet of ancient India.**

Answer:

Marga Sangeet can be seen as the predecessor word used for Classical Music. It was the accepted and prestigious mode of the music that became prominent in the epic times. For example, in Ramayana, we find Rama describing about the kingdom of Kishkindha to Laxman in a way which refers to various sounds and rhythms of nature such as flute-like resonance of the bees, the rhythmic croaking of frogs and the mridang-like sounds of clouds. This has been called the Marga Sangeet. It was said that it was created by Brahma. It was for the entertainment of God and was to



be performed by Gandharvas (Male Singers), Apsaras (Female Dancers and wives of Gandharvas) and Kinnaras (the instrumentalists).

Pathya Sangeet was another form of Indian music in its early development phase. Pathya means words. Pathya sangeet was neither for rituals nor for the entertainment of the Gods. It was a special music whose aim was to inform and instruct. Thus, this music was created for imparting knowledge. According to the Natyashashtra of Bharat, there are six main features of Pathya -Seven notes (saptaswara).

59. Discuss the contribution of Amir Khusro to Indian Music.

Answer:

Amir Khusrow was a Sufi mystic and a spiritual disciple of Nizamuddin Auliya. He was a poet as well as prolific musician.

He is regarded as the “father of qawwali”. He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the khayal and tarana styles of music. Khayal later reached to its zenith during the times of Mohammad Shah Rangila and today is integral part of Hindustani classical music.

60. The Bhakti cult directly contributed to the theory and practice of music which deeply impacted the Hindustani Classical Music. Discuss.

Answer:

The impact of Bhakti Movement on Indian music was through the Ashtachap and Haveli sangeet along with the Bhajan and Kirtans. Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music. The works of composers like Jayadeva, Vidyapati, Chandidas, Bhakta Narasimha and Meerabai were used as literary bases to the music. The advent of the Dhrupad, Khayal and Tappa, the dissociation of dance from music, and the shift from the pakhawaj to the tabla, all happened during the Bhakti Movement period.

61. Five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature. Elaborate.

Answer:

The five classical dances of India are considered to be the mystic manifestation of the metaphysical elements of nature (Panchatatva) in the human body. These include Odissi (element of water), Kuchipudi (element of earth), Mohiniattam (element of air), Bharatnatyam (element of fire) and Kathakali (element of sky or aether).

Bharatanatyam Originated in Tamil Nadu. Siva as Nataraja, the Lord of Dance is depicted in various dance forms.



Kuchipudi is of Andhra Pradesh. Kuchipudi comprises pure dance, mime and histrionics but it is the use of speech that distinguishes Kuchipudi's presentation as dance drama.

Kathakali Evolved from many social and religious theatrical forms of Kerala. This dance form is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian [epics](#).

Odissi is known as the oldest dance form of India on the basis of archaeological evidences. It is characterized by various Bhangas (Stance), which involves stamping of the foot and striking various postures as seen in Indian sculptures.

Mohiniyattam is a classical dance form from Kerala. It is considered a very graceful form of dance meant to be performed as solo recitals by women.

The term Mohiniyattam comes from the words "Mohini" meaning a woman who enchants onlookers and "aattam" meaning graceful and sensuous body movements. The word "Mohiniyattam" literally means "dance of the enchantress".

62. Differentiate between Natya Dharmi and Lok Dharmi traditions as mentioned in ancient Indian scriptures.

Answer:

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Natya Dharmi and Lok Dharmi are two divisions of Abhinaya as per Natya Shashtra. Natyadharmi means theatre oriented and 'Lokadharmi' means life oriented.

Natyadharmi pertains to the conventions of the stage. According to the Natya Shastra, Natyadharmi is theatrical representation larger than life and considerably conventionalized. It is stylized and the artist's imagination has a free hand in this mode, contrasted with Lokadharmi. This stimulates the natural way of life.

Lokadharmi refers to that mode of representation in traditional Indian performance that deals with the worldly activity of people. Lokadharmi is often set in opposition to the natyadharmi (stylized) mode of representation. While lokadharmi does not draw on a prescribed codification of gestures (hastas) and walks (gatis), among other aspects of stylized acting, it draws on its own modes of exaggeration, emphasis, improvisation, and play, which are non-realistic in their own right.

63. Elaborate about various types of Puppetry Art in India.

Answer:

In Puppet Theatre various forms, known as puppets, are used to illustrate the narratives.

The various types of puppetry art in India include:

- String Puppets – This includes Kathputli of Rajasthan, Kundhei of Odisha, Gombeyetta of Karnataka and Bomallattam art of Tamil Nadu.
- Shadow Puppets – This includes the Togalu Gombeyatta of Karnataka, Tholu Bommalata



of Andhra Pradesh, Ravanachhaya of Odisha.

- Rod Puppets – This includes Putul Nautch of West Bengal and Yampuri of Bihar.
- Glove Puppets – Important form is Pavakoothu of Kerala.

In String puppetry, puppets are also called as marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets.

Shadow puppets are flat figures, cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen.

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below.

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of Papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet.

64. Give a detailed account of the evolution of Veena through different stages, from ancient times to modern times.

Answer:

Veena is the most authentic of all Indian instruments and its origin can be traced to India's Vedic period. This Indian instrument went through a very extensive period of evolution. The whole evolution process can be categorized in seven main stages.

The first stage is called the Harp stage. In this stage, Veena was nothing but a musical bow with strings of different lengths tied to it which when plucked produced different sounds and became the Harp.

The second stage of evolution saw the harp with a resonator where a gourd was fixed to the bow to amplify the sound.

In the third stage came the tuning pegs in which the strings were tied to the pegs on one end and to the bow on the other end that made it possible for the player to increase or decrease the tension of the strings by turning the pegs. Then the idea of pressing the string at various places to produce different sound came and the Lute emerged.

It was only in the 8th century that the first veena with two large gourds emerged and this was the fourth stage of its evolution. These can be seen in paintings of Ellora caves.



The next stage of the evolutionary process was the discovery of Nissari veenas which consisted of plain fingerboard without frets and was played with a bow or by plucking. These can be seen in paintings in [Ajanta](#) caves.

The Saari Veenas were discovered in the sixth stage. This new form veena had frets for the left half of the fingerboard. Paintings of these veenas can be seen in South India's Halebid and Belur sculptures.

In the seventh stage came the modern veena. This is the veena with 24 fixed frets and a Meru. Modern Veena is widely used in today's contemporary world.

65. There is no adherence to rules so strictly in Folk music as compared to classical music. Elucidate

Answer:

Folk music is very different from classical music. Unlike classical Indian music which is bound by certain [laws](#) and restrictions having a definite standard and scales, the folk music is not bound by laws or any set pattern. With flexibility in its expressions, it has different forms depending on the region it belongs to. Folk music has its peculiar expressions and emotions and has established a tradition of its own.

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Classical music can be effective only if the musician renders the [raga](#) in its various stages and moods. The emotions in classical music are expressed through a particular raga, though the lyric or composition has its own importance. However, this is not the case with folk music. In folk music, the musical notes have less value and the poetic content has greater impact and rhythm plays a very important rule. Folk music is borne out of the heart of the common man which does not lay down any rules.

66. Write short note on musical stone pillars in temples.

Answer:

Indian temples are very famous for their musical stone pillars. These beautiful pillars emit musical notes when tapped, which makes these temple pillars unique and exceptional. These gracefully carved and highly decorated stone pillars are considered to be audio marvels.

These musical pillars are four types: Sruthisthamba (used during Puja along with "shangu and Yeakalum"), Ganasthamb, Layasthamba and Pradharasana sthamba (used to know the ragas, each pillar sounds different).

These pillars are mainly found in South Indian temples.

Apart from their music producing quality, these stone pillars are also praised for their beautiful carvings and sculptures.

67. Discuss the modern trends in Indian classical music.



Answer:

The classical music has managed to survive despite the fact that it requires rigorous practice and devotion. Some believe that the reason solely responsible for this survival is the Indian guru-shishya tradition in which a teacher or guru is given the utmost form of respect and student or shishya adhere to his teachings. Some other reasons for its survival are a highly scientific structure within which a musician could operate with total freedom, the aesthetic appeal of the music, the melodies and the unmistakable spiritual aspect of the music.

After Indian Independence, several attempts were made to revive the Indian classical music.

However, with time the modern society gradually began to take over newer forms of media.

An increase in the number of artists indulging in fusion and a growing number of organizations dedicated to spreading the richness of the tradition has helped revive interest in classical music.

The Indian classical music tradition is still there, having survived so many adversities.

68. What do you understand by Abhinaya? What are different kinds of Abhinaya?

Answer:

Abhinaya is the representational aspect of dance where a text or poem is interpreted by the dancer to evoke “rasa” in the spectators. It deals with the sentiment and emotions of the song, using the technique of the dance style. There are four kinds of Abhinaya as follows-

- Angika Abhinaya: Use of Body and Limbs.
- Vachika Abhinaya: Use of song and speech.
- Aharya Abhinaya: Use of costumes and adornment.
- Satvika Abhinaya: Use of moods and emotions.

69. With reference to ancient Indian art forms, throw light on the concept of Navarasa.

Answer:

Rasa-Bhava is the central concept in Indian performing arts such as dance, drama, cinema, literature etc. Bhava means “to become”. Bhava is the state of mind while Rasa is the aesthetic flavour that results from that Bhava. The Bhava themselves carry no meaning in the absence of Rasa. Thus, Rasa is basically the forms and manifestations of Bhava in the form of multitude of sensations through taste, emotion, and delight. In other words, Rasa is the dominant emotional theme that is invoked in the audience. When we watch a movie, a sad scene makes us cry – that is Rasa. The Rasa-Bhava is what establishes a relationship between the performer and the audience.

The Rasa theory was basically propounded by Bharata in Natyashastra. He described eight Rasas- Śṛṅgāram (love, attractiveness), Hāsyam (laughter, comedy), Raudram (fury, wrath), Kāruṇyam (compassion, tragedy), Bibhatsam (disgust, aversion), Bhayānakam (horror, terror), Vīram (heroic mood) and Adbhutam (wonder, amazement). Further, Abhivangupta introduced a ninth rasa called



Śāntam which denotes the peace or tranquillity. These total nine rasas make the Navarasa.

70. Elucidate the Karna and Angahara components in context with classical Indian dances.

Answer:

Karna is a combined movement of the feet and the hands, which, though momentarily static, is a dynamic series of movements which culminates in a specific pose. Natya Shastra has described 108 karnas, each comprising of movements of abstract dance. Each of the Karna comprises specific movement of foot, calf, thigh, knee, waist, chest, neck, arms, and hands. According to Bharata's Natyashastra, Karna is not a pose but the complete unit of dance movements. Karna is the most important primary unit of movement.

Angahara is the name of collective movements comprising several Karnas. When Shiva performs the Tandava, several Karnas are linked together to form a garland of dance poses and movements. These become the Angaharas, garlands of dance poses of Lord Hara (Shiva).

71. "Kathakali is a distinct combination of Natya, Nritya and Nritya." Discuss.

Answer:

Natya means drama, Nritya means 'abstract dance' and Nritya means 'interpretative dance.' Kathakali is a story-play. It involves elaborate dance depicting the stories of the victory of truth over falsehood.

For such presentation, one of the features of Kathakali is the use of elaborate makeup and colorful costumes which is used mainly to emphasize that the characters are supreme beings from the other world. In other words, Kathakali is overwhelmingly dramatic in which a performer enters the stage with elaborate makeup, grand costumes, and headgears belonging exclusively to the world of Myth and Legends. Then, the entire story is enacted with the most significant language of hand gestures.

Not a word is spoken except for the weird cries of the demons. In this way, Kathakali is a distinct combination of Natya, Nritya and Nritya.

72. "Of all the Vishnu incarnations Krishna is one of the most popular and is portrayed prominently in all dance forms." Discuss.

Answer:

It is believed that hearing the call of Krishna's flute, hoard of Gopis went in search of him. Krishna then multiplied himself and danced with each Gopi, as he felt that he owed the Gopis a debt that can never be paid for, they came to him renouncing everything. This relation of the lover (Krishna) and beloved (Gopis) has been compared to that of Parmatama (Krishna) with the Gopis (individual souls) in the field of consciousness called Brindavan.

Lord Krishna is the archetypal lover and personification of transcendent love and desire. Legends



have grown around him and his exploits as a Makhanchor Child, Cowherd, a Lover, a statesman, a soldier and a philosopher.

This love also was portrayed as Madhur Bhakti Bhava, the eternal / timeless love between lord and his devotees i.e. Gopis, among whom Radha has the highest position. The portrayal of this eternal love of Radha and Krishna is seen in all the classical dance styles. Further, there is an immense impact of “Geeta Govindam” the love poetry of Radha Krishna written by 12 century Sanskrit poet Jayadev. Odissi dance is famous for its dances based on the [Gita](#) Govinda.

The devadasis throughout South India used to perform padams and javalis (poetic dance compositions) centering on a heroine’s longing for Krishna.

Kuchipudi tradition originated as a type of Bhagavata Mela, a dramatic sadhana in which themes from the life of Krishna were acted out by Brahman males.

Krishna Leela is one of the Abhinaya in Bharatnatyam, Kathakali and Kuchipudi dances. The Rasa dance evolved with the legends of gopis and Krishna dancing together. The cult of Radha and Krishna, particularly the Raslila, is central to the themes of Manipuri dance.

In Sattariya dance, one of the major dances is the Krishna Nritya which portrays the activities of young Krishna. Another dance style in Sattariya dance is based on the life of Lord Krishna.

In this way, virtually every classical Indian dance tradition came to include a plethora of dances based on the themes of Krishna’s life.

73. **The Vedic literature is broadly divided into two categories viz. Shruti and Smriti. Examine the key differences between the two.**

Answer:

The Vedic literature is broadly divided into two categories-Shruti and Smriti. Shruti is “that which has been heard” and is canonical, consisting of revelation and unquestionable truth, and is considered eternal. Shruti describes the sacred texts comprising the central canon of Hinduism-Vedas, Brahmanas, Aranyakas, & Upanishads.

Smriti literally means “that which is remembered, supplementary and may change over time”. It is authoritative only to the extent that it conforms to the bedrock of Shruti and it is entire body of the post Vedic Classical Sanskrit literature. It comprises Vedanga, Shad darsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas.

74. **Aranyakas don’t lay much emphasis on rites, ritual and sacrifices but have philosophy and mysticism. Examine the statement focussing on key content of the Aranyakas.**

Answer:

The Aranyakas were written in Forests and are concluding parts of the Brahmanas.

Aranyakas don’t lay much emphasis on rites, ritual and sacrifices but have philosophy and



mysticism. This is because aranyakas were written mainly for the hermits and students living in the jungles. They lay emphasis not on sacrifices but on meditation. They are in fact, opposed to sacrifices and many of the early rituals. Their stress is on moral values. They form a bridge between way of work (karma marga) which was the sole concern of the Brahmanas and the way of knowledge (gyan marga) which the Upanishads advocated. In other words, Aranyakas are focussed on moral science and philosophy. They also provide the details of the Rishis who lived in jungles.

75. Upanishadas are often called Vedanta. Why?

Answer:

The main motto of the Upanishads is “Knowledge Awards Salvation”. Upanishads are called Vedanta (the end of the [Veda](#)) firstly, because they denote the last phase of the Vedic period and secondly, because they reveal the final aim of the Veda. The Oldest Upanishads are Brihadaranyaka and Chandogya Upanishads which date as back as the first millennium BC. Latest were composed in the medieval and early modern period. The latest Upnishad is Muktikā Upnishad and was recorded by Dara Shikoh.

76. Examine the various kinds of Sutras as a part of Kalpa tradition of ancient Indian literature.

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Answer:

Kalpa means Ritual Canon. It contains the sacrificial practice and systematic sutras. There are three kinds of Sutras which form part of Kalpa:

- Śrautasūtras, which are based on the Shruti, and teach the performance of the great sacrifices, requiring three or five sacrificial fires.
- Smartasūtras, or rules based on the Smriti or tradition. The Smartasūtras have two classes-
 - Grhyasutras, or domestic rules.
 - Dharmasutras or customs and social duties.

Dharmasutra can be called the guidebooks of dharma as they contain the rules of conduct and rites as practiced in the Vedic schools. They discuss about the duties of people at different stages of life like student life, householding, retirement and renunciation. These stages are also called āśramas. They also discuss about the rites and duties of kings, judicial matters, and even personal practices like the regulations in diet, offenses and expiations, daily oblations, and funerary practice. There are four Dharmasutras are Apastamba's Dharmasutra, Gautama's Dharmasutra, Baudhāyana's Dharmasutra and Vāsiṣṭha's Dharmasutra.

77. “With reference to women, despite being one of the earliest and most authoritative law texts, there are several contradicting verses in manusmriti.” Discuss the stand of Manu giving your arguments.



Answer:

Contrary to the common belief that Manusmriti is anti-women, it holds women in high esteem. According to it, the land where women are honoured becomes the favourite abode of gods. There is one shloka which mentions “Na stree svaatantryam arhati”, which has been translated as “woman does not deserve independence”. This shloka has been taken as the anti-woman stance of Manu. However, “svaatantryam” here actually refers to “depending on one’s own self for sustenance”, which was correct in the prevalent conditions in those times. In Manu’s perception, a woman is, by her very nature, so divine and unique that she should never be left to fend for herself. It is the duty of society to protect and take good [care](#) of her — by her father during childhood, husband in her youth, and son in her old age.

78. Differentiate between the Purva and Agama texts of Jainism.

Answer:

The canonical literature of Jainism is claimed to have started from Adinatha, the first tirthankara. It is said that these teachings were forgotten and revived by the [Tirthankaras](#) from time to time. The teachings of the Tirthankaras before Mahavir are known as Purva. There were total 14 Purvas which were memorized and passed on through the ages, but later lost into oblivion. [Jain](#) Literature is called Jain Agamas. They are canonical texts of Jainism based on Mahavira’s teachings. There are in all 46 texts.

79. Elaborate the works of Kalidasa in Sanskrit Drama and poetry.

Answer:

Kalidasa is an immortal poet and playwright of India and a peerless genius whose works became famous worldwide in modern world. Translation of Kalidasa’s works in numerous Indian and Foreign Languages have spread his fame all over the world and now he ranks among the top poets of all times.

- Mālavikāgnimitram is the Sanskrit play, which depicts Agnimitra as its hero. Malvika is a maid servant whom Agnimitra falls in love. This was known to his chief queen, who imprisons her. Later it was known that Malvika was of a royal birth and she was accepted as queen of Agnimitra.
- Abhijñānaśākuntalam is a Sanskrit play which depicts the story of Dushyanta, king of Hastinapur, and Shakuntala, daughter of the sage Vishwamitra and the apsara Menaka.
- Vikramōrvaśīyam is a Sanskrit Drama which depicts the love story of Puruvas a Vedic King and Urvashi.
- Raghuvamśa is a Sanskrit epic poem that is a long narration of genealogy of Lord Rama’s Raghu Vamsa beginning with King Dileep up to Agnivarna.



- Kumārasambhava is an epic poem. It refers to birth of Kartikeya, son of Shiva and Parvati after a lot of Tapasya to win Shiva who had already won Kamadeva (God of Love).
- Ritusamhara is a mini epic poem in Sanskrit.
- Meghaduta means a messenger of Clouds. It's a poem with 11 stanzas.

80. Examine the contribution of Aryabhatta in the field of science and technology in medieval India.

Answer:

Aryabhatta was the legendary mathematician of the Gupta Era. He wrote Aryabhattiya and later, Arya-Siddhanta. He worked on the approximation for pi to 3.1416. In trigonometry, he concluded for a triangle, the result of a perpendicular with the half-side is the area. He also worked on the motions of the solar system and calculated the length of the solar year.

Aryabhata is the author Aryabhatiyam which sketches his mathematical, planetary, and cosmic theories. This book is divided into four chapters.

Aryabhatta also deduced that: "The moon eclipses the sun, and the great shadow of the earth eclipses the moon."

81. Write a short note on the Rasarnava and Dakarnava tradition of ancient India.

Answer:

Rasarnava and Dakarnava tradition are Sanskrit literature in medieval India related to Tantrism. The Rasarnava is a work on Tantra, which deals with metallic preparations and alchemy. The Dakarnava is a Buddhist tantric work composed in Apabhramsha. The Sadhanamala, a Buddhist tantric work belongs to the twelfth century.

82. Elaborate the Charyapadas tradition and Mangal-Kāvya tradition in Indian vernacular literature.

Answer:

Charyapada is considered to be the earliest extant work in the field of Bengali, Assamese, Odiya as well as the Maithili Language. It's a collection of Buddhist mystical poems or songs belonging to 8th–12th century.

These songs have the element of the ritual gathering of practitioners in a tantric feast. The Charyapadas were written by the Mahasiddhas or Siddhacharyas.

In the 15th century, adaptations from various events of Ramayana became popular in the Bengali Literature. This led to development of the Mangal-Kāvya tradition. Mangal-Kāvya literature was written to popularise the worship of deities such as Manasa and Chandi. This genre of Bengali literature includes the majority of works of the medieval Bengali literature.

83. Discuss the evolution of the Hindi Literature.



Answer:

The history of Hindi poetry, extends over a period of almost one thousand years. Hindi verse literature as a whole can be divided into four yugas (kal) or stages-

- Adikal (the Early Period)
- Bhaktikal (the Devotional Period)
- Ritikal (the Scholastic Period)
- Adhunikkal (the Modern Period)

Adikal Literature of Hindi belongs to the period between 10th to 14th centuries. The poetry of this period either highlights certain religious ideologies or praises the heroic deeds of the Rajput rulers and warriors in the form of verse-narratives.

Bhakti Kal refers to the period between the 14th and the 17th century. This period saw the rise of the Bhakti Kavyas (devotional poetry). The Bhakti Kal poetry is divided into Nirguna and Saguna Schools depending upon the devotional attitude of the poets towards the Lord.

Ritikal of Hindi literature was between 17th to 19th century in which the Sanskrit rhetorical tradition was emulated on several aspects such as rasa, alankara and nayak-nayika bheda etc.

The Adhunik kal or the Modern Period in Hindi literature begins in the mid of the 19th century. The Hindi prose evolved in this period. There was a proliferation of the use of Khariboli in poetry in place of Brajbhasha. This period is divided into four phases as follows:

- Bharatendu Yuga or the Renaissance (1868-1893)
- Dwivedi Yug (1893-1918)
- Chhayavada Yug (1918-1937)
- Contemporary Period (1937 onwards).

84. Elaborate the four phases of the Adhunik kal or the Modern Period in Hindi literature.

Answer:

The Adhunik kal or the Modern Period in Hindi literature begins in the mid of the 19th century. The Hindi prose evolved in this period. There was a proliferation of the use of Khariboli in poetry in place of Brajbhasha. This period is divided into four phases as follows:

- Bharatendu Yuga or the Renaissance (1868-1893)
- Dwivedi Yug (1893-1918)
- Chhayavada Yug (1918-1937)
- Contemporary Period (1937 onwards).

Bharatendu Yuga-Bharatendu Harishchandra (is known to have brought in a modern outlook in Hindi literature. He is described as “Father of Modern Hindi Literature”.

Dwivedi Yuga-Mahavir Prasad Dwivedi is regarded as the architect of modern Hindi prose. He



brought in the refined prose writing. Dwivedi Yuga is known for portrayal of various social, political and economic problems in Hindi Literature.

Chhayavad refers to the romantic upsurge in poetry, in which emphasis was laid on aesthetic and romantic subject matter instead of the formalism and didacticism.

Present phase-The important fiction writers of the contemporary period include S H Agyeya, Dharamvir Bharati, Rahi Masoom Raza etc.

85. Examine the contribution of Premchand in the proliferation of Hindi Literature.

Answer:

Munshi Premchand was a prolific writer of Hindi Novels that he is known as Upanyas Samrta (King of Novels). He first wrote with a pen name "Nawab Rai", but subsequently switched to "Premchand". His works include more than a dozen novels, around 250 short stories, several essays and translations of a number of foreign literary works into Hindi. His first work was Asrar-e-Ma'abid (Urdu) or Devasthan Rahasya (Hindi) published in 1903.

Premchand was the first Hindi author whose writings prominently featured realism, depicting rationalistic outlook. His work arouses the public awareness about various social issues. His works often depict the menace of corruption, child widowhood, prostitution, feudal system, poverty, colonialism and freedom struggle. His novels describe the problems of the poor and the urban middle-class.

Godaan was Munshi Premchand's last completed work and is generally accepted as his best novel. The protagonist, Hori, a poor peasant, desperately longs for a cow, a symbol of wealth and prestige in rural India.

86. Examine the contribution of Bhartendu in the proliferation of Hindi Literature.

Answer:

Bharatendu Harishchandra was a great writer that he is known as father of modern Hindi literature as well as Hindi theatre. His pen name was "Rasa". Government of India confers the Bharatendu Harishchandra Awards since 1983 to promote original writings in Hindi mass communication.

The works of Bharatendu Harishchandra represent the agonies of the people, poverty, dependency, inhuman exploitation, the unrest of the middle class and the urge for the progress of the country. He made contributions in journalism, drama, and poetry.

His most famous dramas include Bharat Durdasha, Neel Devi and Andher Nagari which is a popular political satire.

87. Discuss the various literary sources which inspired Mahatma Gandhi to adopt the idea of Satyagraha.

Answer:



Mahatma Gandhi's idea of Satyagraha took inspiration from the following-

1. A Poem of Shamal Bhatt, which he learnt when he was eight year old.
2. Sermon on the Mount (Saying of Jesus)
3. New Testament
4. Bhagavad- [Gita](#)
5. Kingdom of God is within you ([Leo](#) Tolstoy).

Shamal Bhatt was a Gujarati author of 18th century. He is special because, Mahatma Gandhi once said that idea of Satyagraha was conceived in a primitive form by him taking inspiration from one of the poems of Shamal Bhatt.

Mahatma Gandhi's favourite Bhajan "Vaishnav Jan To" was a creation of Narsi Mehta also was an inspiration.

88. Discuss the contribution of Baba Farid and Bulleshah in the development of Vernacular literature in India.

Answer:

Baba Farid's most important contributions to Punjabi literature was his development of the language for literary purposes. Whereas Sanskrit, Arabic, Turkish and Persian had historically been considered the languages of the learned and the elite, and used in monastic centres, Punjabi was generally considered a less refined folk language. Although earlier poets had written in a primitive Punjabi, before Farid there was little in Punjabi literature apart from traditional and anonymous ballads. By using Punjabi as the language of poetry, Farid laid the basis for a vernacular Punjabi literature that would be developed later.

Punjab's Faridkot takes its name from Baba Farid. He is recognized as the first major poet of the Punjabi Language. Baba Farid is also one of the fifteen Sikh bhagats. Some parts of the poems of Baba Farid have been included in the Guru Granth Sahib.

Baba Farid, Bulleh Shah and Shah Hussain are the most important pioneers of Kafi genre of poetry and singing.

Bulleh Shah was one of the most eminent Punjabi Sufi poet and philosopher who is best known for his Kafi verses.

89. Examine the Kissa tradition in Punjabi literature.

Answer:

Waris Shah was one of the pioneers of the Qissa/Kissa (story) tradition of the Punjabi folk literature.

Heer Ranjha and Sohni Mahiwal Punjabi Sufi poetry also influenced other Punjabi literary traditions particularly the Punjabi Qissa, a genre of romantic tragedy which also derived inspiration



from Indic, Persian and Quranic sources. The Qissa of Heer Ranjha by Waris Shah is among the most popular of Punjabi Qissas. Other popular stories include Sohni Mahiwal by Fazal Shah, Mirza Sahiba by Hafiz Barkhudar, Sassi Punhun by Hashim Shah and Qissa Puran Bhagat by Qadaryar.

Questions from NCERT and Other Sources

90. **Which were the four events in the life of the Buddha which have been depicted in different forms of Buddhist art? What did these events symbolise?**

Answer:

The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renunciation, enlightenment, dhammachakrapravartana, and mahaparinibbana (death). These four events were earlier depicted in symbolic form but with the advent of Gandhara school, the depiction got human form.

The four events can be symbolized accordingly-

- Birth- it generally depicts the birth of Gautam Buddha.
- Renunciation- it depicts the departure of Buddha from all worldly pleasures.
- Enlightenment- it is the attainment of enlightenment near Bodhgaya. It has mostly been represented by a peepal tree.
- Dhammachakrapravartana- it is the depiction of first sermon of Buddha at Sarnath.
- Mahaparinibbana (death)-this has been well represented at the [Ajanta](#) caves.

91. **What do you understand by Jatakas? How do the Jatakas relate to Buddhism?**

Answer:

The Jātaka tales are a voluminous body of literature native to India concerning the previous births of Gautama Buddha. These are the stories that tell about the previous lives of the Buddha, in both human and animal form.

Jataka tales were written in layman language and everybody could relate to them.

Jataka tales are not only important from narrating the life of Buddha but also became an important part for sculptural decorations purpose.

Among the Jataka stories that are frequently depicted are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jataka and Shama Jataka.

92. **Critically examine the main features of Badami cave paintings?**

Answer:

The Badami cave is popularly known as the Vishnu Cave. Only a fragment of the painting has survived on the vaulted roof of the front mandapa.

Paintings in this cave depict palace scenes. One shows Kirtivarman, the son of

Pulakesin I and the elder brother of Mangalesha, seated inside the palace with his wife and



feudatories watching a dance scene. Towards the corner of the panel are figures of Indra and his retinue. Stylistically speaking, the painting represents an extension of the tradition of mural painting from [Ajanta](#) to Badami in South India. The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity the artists had achieved in the sixth century CE. The faces are gracefully drawn of the king and the queen. Their eyesockets are large, eyes are half-closed, and lips are protruding. It is noteworthy to observe that the contours of different parts of the face create protruding structures of the face itself.

93. **Write a Critical note on Vijayanagara paintings.**

Answer:

With the decline of power of the Chola dynasty in the thirteenth century, the Vijayanagara Dynasty captured and brought under its control the region from Hampi to Trichy with Hampi serving as its capital. Many paintings survive in a number of temples. The paintings at Tiruparakunram, near Trichy, done in the fourteenth century represent the early phase of the Vijayanagara style. In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapa narrating events from dynastic history and episodes from the Ramayana and the Mahabharata. Among the important panels are the ones which show Vidyaranya, the spiritual teacher of Bukkaraya Harsha, being carried in a palanquin in a procession and the incarnations of Vishnu. In Lepakshi, near Hindupur, in present Andhra Pradesh, there are glorious examples of Vijayanagara paintings on the walls of the Shiva temple.

94. **The Chola bronze sculptures considered as the most refined. Why?**

Answer:

Chola-period bronzes were created using the lost wax technique. Although bronze casting has a long history in south India, a much larger and a much greater number of bronze sculptures were cast during the Chola period than before, further attesting to the importance of bronze sculpture during this period. It should be noted that when in worship, these images are covered in silk cloths, garlands, and jewels, and would not appear as they do outside a religious context. Decorating the bronzes in this way is a tradition at least a thousand years old as such decorations are referred to in 10th-century Chola inscriptions.

95. **What was the significance of a fort in medieval India? What were the strategic devices adopted in the construction of forts to confuse or defeat the enemy?**

Answer:

Building monumental forts was a regular feature in medieval times which often symbolised the seat of power of a king. When such a fort was captured by an attacking army the vanquished ruler either lost his complete power or his sovereignty. This was because he had to accept the suzerainty



of the victorious king.

Commanding heights were utilised to great advantage to construct forts. These heights gave a good perspective of the region, strategic advantage for security, unfettered and unhindered space to make residential and official complexes while simultaneously creating a sense of awe in the people. Chittorgarh bears the distinction of being the largest fort in Asia and was occupied for the longest length of time as the seat of power.

96. **Which forms of secular architecture evolved during medieval times? What significance did these buildings have in the sociocultural lives of contemporary people?**

Answer:

An Architecture would be considered secular if it can be accessed by believers of all religion. The Indo-Islamic architecture is one such form. undoubtedly it had the influence of Persian and Turkish elements, still it was largely Indian in its outlook. It utilized the resources and labour locally. Sarais which were built by the indo Islamic rulers is a classic example of secularity. They were public structures which acted as accommodation to passer bys. They were been utilized by people of all cultures and faiths. These all features pronounce the secularity of indo Islamic architecture.

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97. **How does Mandu showcase the fact that humans adapt to their environment?**

Answer:

Mandu with all its structures like the Jahaz Mahal is a classic example of how people adapt to their environment.

Even in those days, these structures were used for rainwater harvesting purpose. This storage of water could enable Mandu town to meet the water crisis if any arose.

Modern times have a lot to learn from Mandu style of how to capitalize the resources in the best manner.

98. **Why is the word 'perfection' associated with the Taj Mahal?**

Answer:

Taj Mahal has an enduring legend and its status as one of the 7 modern wonders of the world makes it undoubtedly a perfection piece.

However, there are key elements which contribute to its perfection status:

Taj Mahal is the apogee of the evolutionary architectural process in medieval India.

The sublimity of the building comes from its orderly, simple plan and elevation, amazingly perfect proportions or symmetry, the ethereal quality marble has lent to it, the perfect setting of bagh and river and the pure outline of the tomb silhouetted against the sky.



The tomb is laid out in a Chahar Bagh, criss-crossed with paths and water courses, interspersed with [pools](#) and fountains.

At the corners of the terrace stand four tall, tapering minarets, one hundred and thirty two feet high. The main body of the building is topped with a drum and dome and four cupolas forming a beautiful skyline. The plinth, the walls of the structure and the drum-dome are in perfect proportion to one another. Towards the west of the white marble-faced tomb lies a red sandstone mosque and a similar construction in the east to maintain balance. Marble for the building was quarried from the Makrana mines in Rajasthan and this white edifice is contrasted with the red sandstone of the surrounding structures.

The tomb structure is a square with chamfers forming eight sides, recessed with deep arches. This structural stylization produces in the elevation of the building a variety of contrasting planes and shade and solids and voids effects.

Light to every part of the building is obtained by means of carved and perforated jalis, set in the arched recesses of the interior.

Lastly, the art of calligraphy is used with the inlay of jasper in white marble to write Quranic verses. Calligraphy provided a decorative element on the walls and a continuous connection with the Almighty.

99. **What factors led to the amalgamation of the foreign and indigenous styles of architectures in medieval India. Critically examine the outcome of this amalgamation.**

Answer:

Factors led to the amalgamation of the foreign and indigenous styles

There were three important factors which led to the amalgamation of the foreign and indigenous styles of architectures:

- Muslim rulers had to employ Indian architects and masons
- Early Muslim rulers used the material of Hindu temples in making their mosques and tombs
- Hindu and [Jain](#) temples were converted into mosques, by making necessary alterations.

Critical Examination of the outcome

Prior to this amalgamation, the Hindu / Jain monuments were recognized by craftsmanship, ornamental richness and general design. On the other hand, the Islamic architecture was identified with too much simplicity {geographical lines and angles only}, arches, domes, plain walls and spacious interiors.

The amalgamation toned down the exuberance of the sculptural decoration of Hindu / Jain architecture while the too much simplicity of the Islamic architecture got little more decorative with the use of calligraphy etc. Further, the Hindu system of construction based on column and



architrave was replaced with arches, vaults and domes. These were some of the features that marked the evolution and development of a new-type of Hindu-Muslim architecture. The result was that there were lots of massive and extensive buildings impressive domes, tall minarets, lofty portals, open courtyards and massive walls bereft of sculpture.

100. **Critically discuss the developments in art and architecture in India in the past which show that India's culture is a composite one.**

Answer:

This composite feature of Indian culture can be seen in the field of art and architecture similar to the composite culture in the form of literature and higher learning by different regions of India. The Harappan art is the earliest example of Indian art. Later the Gandhara art also flourished in this region. The Mauryan art had its origin in Bihar but the best examples of Indian architecture, sculpture, and painting can be seen in the Gupta art which originated in Uttar Pradesh. In the post Gupta period the Nagara style of architecture flourished from Bhuvaneshvara in Orissa to Gujarat and Kathiawar with regional varieties in central India and Rajasthan. The Dravida style began in the reign of the Pallavas of Ranchi and reached its zenith in the time of the Cholas. The Chalukyan style was a mixture of the north Indian and south Indian styles of architecture. It flourished in the Deccan and reached its richest expression in the Mysore region under the Hoysalas of Dvarasamudra.

The best examples of sculpture can be seen in the temples of this period. In North India we come across both Buddhist and Brahmanical images of a fairly high standard but the conception of Nataraja Siva is a valuable contribution of South India.

From what has been stated above it is evident that India's culture is a composite culture and every region, north, south, east, west and centre had contributed to the development in the ancient period.

101. **While elucidating their evolution in the Indian moral thinking, critically discuss the concepts of Rta and Dharma.**

Answer:

During the early periods of Vedic era, the term **Rta** or **Ritam** was used to designate the cosmic moral principle according to which all things in universe operate. Thus, **Rta** is a principle of natural order which regulates and coordinates the operation of the universe and everything within it.

The Rig-vedic people realized that there must be some cosmic order which like a wheel circumscribes the universe regulates it and keeps it in place. The controller of this cosmic order is Varuna. Aryans offered the pray to Varuna, the supreme ruler of Rta and believed that they would be punished by Varuna if they don't fulfil their duty towards friends, guests, brothers and other



members of their families. This is how the concept of *Rta* was used for maintenance of order in the society. The basic idea was that every human being was creation of god and had to be treated on equal footing.

In later era, the concept of *Rta* was superseded by Dharma in the history of Indian moral thinking. There are various explanations to Dharma. Brahmanas say that Dharma comprised the performance of ritual sacrifices; while *Upanishads* such as *Chhandogya* says that Dharma is good conduct. As per this, a virtuous man should develop the virtues of penance, charity, straightforwardness, non-violence and truth.

The Dharma concept was later overlapped with Karma and other such concepts. This was followed by composition of Dharamashastras, which would then try to codify what is Dharma. For example, stealing gold, drinking, killing a Brahmin, desecrating the teacher's bed etc. were defined as great sins. Thus, we can say that concept of Dharma was not static. Its content changed in the changing contexts of time, place, social environment etc.

102. **“The panorama of Indian painting is enriched with a large number Rock-paintings found in Central India.” Discuss what information do we get about the art of the Late Stone Age people from the rock paintings of that area?**

Answer:

Rock shelters are numerous in Central India, particularly in the Vindhyan sandstone region, which lends itself to their formation. A fair proportion of them are decorated with drawings upon the walls and ceilings. Colours include purple, red, and light orange-brown.

- The drawings are associated with the hunting cultures of Stone Age and immediately post-Stone Age times. They show animals of many kinds, including deer, antelope, wild pig, rhinoceros, elephant, buffalo, humped cattle, and monkey.
- Also there are human figures, sometimes together with animals in hunting scenes and other large compositions, and sometimes alone or in groups.
- Finally there are some objects and designs which are less easily identified.
- This all art indicates the association of the people with the animals which could be depicting hunting scenes where the people hunted animals for food. Also it could depict the cordial relationship the people had with the animals wherein they could have tamed the animals.

Also from the colours used, we get an idea about the way colours were manufactured by the people. Lastly, these all drawings indicate the decorative style of the people of that age wherein they could have used this technique for decorating their shelters in their leisure time.

103. **How do the rock paintings of North Karnataka and Andhra differ from those of Western Central India? Discuss.**



Answer:

The granite rocks of north Karnataka and Andhra provide suitable protected surfaces for rock-art at sites as Kupgan, Maski, Piklihal, etc. Most of this can be attributed on account of its content to the Neolithic people who settled on these hills but it is quite possible that a few may be attributed to the hunting people who preceded them. The pictures are made by crayoning rather than painting, in a similar range of colours as those seen in Central India. The most frequent subjects depicted are cattle and long-horn humped bulls. They are shown singly and in groups, some with their horns decorated as though for a festival. Other animals, such as deer and tigers are occasionally illustrated, and it is these that suggest links with the hunting people. There are also elephants, some with riders and human figures.

104. **Excavations at various Indus Valley Sites have yielded a rich collection of objects in terracotta, stone and bronze. Explain while making a comparative account of these. Which of them was more popular and why?**

Answer:

Art and Antiquities of Indus Valley civilization includes terracotta figurines; terracotta and steatite seals adorned with illustrations, copper and bronze statuettes and stone figures.

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Terracotta

There was universal popularity of terracotta figurines, whether as toys or cult objects. They are so much abundant that sometimes Indus Valley Civilization is called as Terracotta civilization. These figurines include a range of birds and animals, including monkeys, dogs, sheep, cattle (both humped and humpless bulls), human (both male and female).

Stone

Stone sculptures are least common as only a dozen pieces have come from Mohenjo-daro and two or three from Harappa. The stone employed was usually soft, steatite, limestone or alabaster. Of the two examples of stone sculpture from Harappa, the first figure is a tiny nude male torso of red sand-stone, less than four inches in height with a pendulous belly. The second figure is no larger, made of grey stone.

Terracotta

The most significant specimen of bronze sculpture from Mohenjo-daro is a little figure of a dancing girl about 4 inches in height. The head is inclined back, the eyes have a drooping quality, the right arm rests on the hip, and the left which is heavily bangled, hangs down. She is naked, except for a necklace and her hair is plaited in an elaborate manner.

Comparative Account

- In comparison to stone and bronze sculptures, the terracotta representations of human form are crude in the Indus valley except at some sites such as Kalibangan and few in



Gujarat where they are more realistic.

- Stone sculpture was least common while terracotta figures are most abundant. Bronze comes in between.

Terracotta Art Clay was preferred over metal and stone for popular art may be because of the high plasticity of the material and low cost involved.

105. **“The seals discussed in Harappan excavations form an impressive part of the surviving examples of Harappan arts.” Justify by giving suitable examples.**

Answer:

The seals form an impressive part of the surviving examples of Harappan art.

The number so far discovered in excavation must be around 2,000. Of these the great majority have an animal engraved on them, and a short inscription. The animal most frequently encountered is a humpless [bull](#). Other animals on the seals have a standard or mangers, among them the elephant, the bison, the rhinoceros and the tiger.

The craftsmanship of these seals is generally excellent and shows considerable skill in the depiction of animals and a tendency to [run](#) into accepted outlines.

106. **Compare the image of the Buddha in the Gandhara art with that in the Mathura art.**

Answer:

In the Gandhara school Buddha portrayed had Hellenistic features whereas in the Mathura school the Buddha was modelled on earlier Yaksha images. The Gandhara School had also roman as well as Greek influences and assimilated Archimedean, Parthian and Bactrian. The Buddha has curly hair and there are linear strokes over the head. The forehead plane has protruding eyeballs, eyes are half closed and the face and cheeks are not round like the images found in other parts of India. The ears are elongated especially the earlobes.

Overall the image is very expressive and calmness remains the centre point of attraction in Gandhara style of Buddha. An example of Buddha in Gandhara style is the Buddha head at Taxila which is in the Gandhara region.

However, there are certain drawbacks of Gandhara school portrayal of the Buddha. The Buddha image of Gandhara school has been claimed to be an original contribution but its aesthetic quality is indifferent and it lacks the vigour and independence of expression that characterise the free standing Bodhisattvas of Mathura. The Indian elements derived from the ideal yogi type, namely the lotus seat and the meditative gaze could not be properly assimilated, and the schematic folded drapery, heavy ornamentation and very often the moustaches betray a taste lacking in refinement.

In the Mathura art, Buddha image have fleshy body and the shoulders are broad. The Sanghati (garment) covers only one shoulder. Buddha is accompanied by attendant figures like Padmapani



and Valrapani Boddhisattvas. The Buddha image is accompanied by Halo around his head which is very large. With respect to the face of Buddha, it is round with fleshy cheeks.

107. **Discuss the changes in the Indian architecture and sculpture after demise of the Maurya rule. How this art was different from the Maurya art?**

Answer:

After the crumbling of Mauryan dynasty, the Sungas and Kushans came to power in the North and the Satvahanas in the south. During their rule, plenty of cave-temples, chaityas and stupas were built. The stupas of Bharhut, Bodhgaya and Sanchi and the amazing cave art of Udaygiri and Khandagiri remind us of the heights reached in sculpture. Human figures, dakshas-yakshas, figures of birds and beasts, plants and creeper were made in wonderfully intricate patterns.

Spiritually and formally the Sunga-Kanva art was opposed to Maurya art and stood for different motive and direction. The bas-reliefs of Bharut, Bodh Gaya, Sanchi, Amaravati, etc., provide an illuminating commentary on the contemporary Indian life and attitude to life. These bas-reliefs were charana-chitras translated into stone.

The artists of the Sunga-Kanva period seem to have a special knack in depicting figures in all conceivable shapes, positions, and attitudes. If in Bharut the figures show the great efforts of the artists Bodh Gaya distinctly shows the figures as work of better skill, more free and lively. Gaya was a step forward from Bharut.

In the Sunga-Kanva period majority of the terracotta work consisted of female figures, richly dressed, well-disciplined body, magnificently modelled busts and elaborate hair-dressing.

108. **What changes were brought in by the Sungas in the Maurya sculpture? Discuss.**

Answer:

Shunga period marked the beginning of sculptural idiom in the Indian sculpture wherein the physical forms were becoming more realistic, refined and expressive. The sculptors started mastering the art especially of the human body wherein it was carved in high relief and with vigour and heaviness.

The Ashokan stupas were enlarged and the brick and wood works were replaced with stone work. For instance the Sanchi stupa was enlarged and elaborate gateways were added. The Sungas reconstructed the railings around the Barhut stupa. They also built Torans and gateways around the stupa.

There is an inscription at the Barhut stupa which states that the Toran was constructed by the Sungas. The Torans indicate the influence of Hellenistic school and other foreign schools in Sunga architecture.

109. **How Mathura art was a formative art that gave impetus to other forms of art styles?**



Answer:

In many ways, Mathura school of art was a formative art which gave an impetus to other forms of art styles. Mathura represents an important formative stage in history of Indian art. It is here that one can fully observe the transition from symbolism to iconographic forms that were adopted later. Further, the forms of Brahmanical deities became crystallised at Mathura for the first time. The influence of Buddha image of the Mathura school spread far and wide both in India and Central Asia, reaching the great art centre of China. For example, the Buddha images at Tiang-lung Shan in Shansi are so similar to the seated images of Mathura that they seem to be the work of an Indian artist well acquainted with the Mathura school.

110. **Critically discuss the importance of terracotta as the material for artistic expression of the humble people.**

Answer:

Terracotta was the material for artistic expression of the humbler people to whom stone, not very easily obtainable in the plains of northern India and was a precious and costly material. A large number of variety of finds have been made on various levels of excavations at a number of important city sites such as Palaliputra, Taxila, Mathura.

It seems that the art of terracotta, either fashioned directly out of clay by hand or shaped and modelled by moulds, provided the most popular objects for household worship and decoration, plaques and figures in the round for popular magic and religious purposes, seals for purposes of documentation, children's toys, ornaments, medals, amulets and animal figurines of totemistic significance or children's play things. Much more than their pure aesthetic significance is their value for the history of Indian culture and the life of the common people.

111. **Discuss critically the Painting of cave X at [Ajanta](#).**

Answer:

Cave X is an impressive chaitya hall and one of the earliest excavations from the 2nd century BC. The interior is divided into three aisles by two rows of plain octagonal columns. At the end of the central nave there is a votive stupa. There are some traces of paintings preserved on the walls which depict episodes from the life of the Buddha. The earliest paintings at [Ajanta](#) are in cave No. IX and X of which the only surviving one is a group on the left wall of cave X. This portrays a king with attendants in front of a tree decked with flags. The King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king. This painting, though a fragmentary one shows a well developed art both in composition and execution which must have taken many centuries to reach this stage of maturity. There is a close resemblance in the representation of human figures with regard to their dress, ornaments and ethnical features



between this painting and the sculptures of Amaravati and Karle of early Satavahana rules of circa 2nd century B.C.

The paintings are laid over a fine coat of plaster, finished by another coat of finely polished white priming. The outlines were drawn first in broad sweeps, and details were added afterwards. The two important scenes, one a frieze representing superimposed rows of human figures and another representing a group of elephants of the Chhaddanta gataka scene of cave X bring out the main principles of this phase of painting.

112. What is the importance of the Bhagavata movement in the history of Indian art?

Answer:

The Bhakti movement witnessed a surge in Hindu literature in regional languages, particularly in the form of devotional poems and music. This literature includes the writings of the Alvars and Nayanars, poems of Andal, Basava, Bhagat Pipa, Allama Prabhu, Akka Mahadevi, Kabir, Nanak, Tulsidas, Gusainji, Ravidas, Jayadeva, Namdev, Tukaram, Mirabai, etc.

The Bhagavata Purāṇa is one of eighteen Maha (great) Puranic texts of Hinduism. Composed in Sanskrit and available in almost all regional Indian languages, it promotes Bhakti to Supreme God Vishnu (Narayana) in the incarnation of Krishna.

The Bhagavata Purana, like other Puranas, discusses a wide range of topics, including cosmology, genealogy, geography, mythology, legends, music, dance, yoga practice and culture.

113. Discuss the importance of the Gupta temple in the development of Indian architecture.

Answer:

Of the religious monuments of the Gupta period the foremost is the Gupta temple. It was an independent structure built of dressed stone blocks placed together, which afforded ample scope for the exercise of the architect's genius. Another feature of the Gupta temple was related to its aesthetic character. It marks the begetting of a new sensibility, a change from the mere imitative to the infinitely creative, from the servile copying of meaningless forms expressive of undeveloped mind and unskilled forces to a reasoned application of the first principles of architectural compositions. These two features mark the emergence of the Hindu temple in a stone masonry.

Few examples of the chief surviving temples of the Gupta age are the following:

Buddhist shrines at Sanchi, Buddhist shrines at Bodhi Gaya and the Dasavatara temple at Deogarh.

114. Describe critically the architecture and sculpture of the Dasavatara temple at Deogarh.

Answer:

A transition to a new style had begun towards the end of the Gupta period in around 500 A.D. and it can be seen in the Dasavatara temple at Deogarh, which had originally a sikhara of about 40 feet.



Its stones were secured together by dowels and its four porches afforded relatively more space for the worshippers to congregate. The sikhara in this temple is in three tiers rising on the top of square cells, and embellished with an elegantly carved doorway on one side and three big panels placed outside the three walls. The sanctum of this temple stood on a raised plinth occupying the central square of the open terrace. The doorway leading to the sanctum was the chief centre of the attraction, serving as an elegant outer frame to set off the image installed in the cells.

115. **Critically examine the importance of the Dhamekh Stupa at Sarnath as a representative of the Buddhist Stupas?**

Answer:

Dhamekh Stupa at Sarnath is one of the prominent Buddhist structures in India. Dhamekh Stupa was constructed by the great Mauryan king, Ashoka. The Dhamekh Stupa is cylindrical in shape and about 34 m high and 28.3 m in diameter. The lower portion of the Stupa is covered completely with beautifully carved stones. The borders of Dhamekh Stupa have delicately carved geometrical and floral designs and figures of humans and birds. The base of the Stupa is made of stone with the upper areas of brickwork which probably once had a carved stone fencing. It is believed that Lord Buddha delivered his first sermon at the Dhamekh Stupa. Dhamekh Stupa bears special significance at Sarnath as it signifies the “seat of the holy Buddha”, as he proclaimed his faith.

116. **Critically discuss why Buddha image from Sarnath is considered the highest triumph of Indian art.**

Answer:

The synthesis of the external form with the inner spirit is nowhere better illustrated than in the Buddha images of the Gupta period. The three most outstanding examples are the seated Buddha image from Sarnath, the inscribed image of the standing Buddha in the Mathura Museum, and the colossal copper statue of the Buddha (about 7% feet high) from Sultanganj, now in the Birmingham Museum.

The spiritual expression, the tranquil smile and the contemplative mood of the Sarnath Buddha posed on a diamond seat in the attitude of preaching show us the highest triumph of Indian art—an attempt to visualise the supermen endowed with the highest wisdom, detached and austere in his discipline, but radiating an almost divine influence. The other two Buddha images referred to above are also characterised by similar artistic qualities.

117. **Describe the terracotta figures of the Gupta period to show that the terracotta work of this period was imbued with the spirit of true art prevailing at the time.**

Answer:

Terracottas form another important branch of the Gupta art. In this modest medium, gifted clay-modellers created things of real beauty and achieved a wide popular basis for their art. Clay

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figurines served as poor man's sculpture and contributed largely to popularise art and culture.

The terracotta figures may be classified under two heads, (a) gods and goddesses, (b) male and female figures.

Gods and Goddesses

Most of the Hindu deities are represented in the terracotta of the age; the figures of Visnu, Kartikeya, Surya, Durga, Ganga and Yamuna have been found all over the Gangetic plain. Some of these as those of Ganga and Yamuna from the terraced brick temple at Ahichchhatra, are almost life-size; their baking must have presented a difficult technical problem, tackled with success by the expert potters of the age.

Male and female figures

The group of detached male and female figures shows a great variety of forms, including representation of aristocratic men and women, figures of foreigners from Persia and Central Asia and ordinary figures of attendants of all classes as grooms and elephant riders, jesters and dwarfs, etc. The group of heads made of fine, well baked clay originally belong to smaller plaques that were completely pressed out of moulds. The faces, combining elegance of features with gorgeous coiffure, constitute a veritable gallery for the study of beautiful types in that art inspired age.

The terracotta figurines from the excavations at Rajghat and Ahichchhatra present a feast of beauty to the eye and best female heads skilfully finished appear remarkable firstly, for the pleasing variety of coiffure, and secondly, for paintings in lines and colours still preserved in some of them. The colours usually used were red, pink, yellow and white. Finally, it may be observed that much of the terracotta work is imbued with the spirit of the art prevailing at the time

118. **Justify by giving illustrations from the paintings in the caves at [Ajanta](#) that the master painters who produced these paintings were in love with nature.**

Answer:

The caves Nos. I, II; XVI and XVII were painted in the Gupta period. The master painters of [Ajanta](#) were in love with nature. The flowering trees, quietly flowing streamlets and the roaming denizens of the forest have received unqualified appreciation from them. The elephants and monkeys, deer and the hare are represented with utmost sympathy.

A broad and comprehensive outlook of life inspired the painters to greet the whole world as part of their repertoire. These mural paintings made manifest the whole universe.

In the words of Rothenstein "On the hundred walls and pillars of these rock-carved temples a vast drama moves before our eyes, a drama played by princes and sages and heroes, by men and women of every condition, against a marvellously varied scene, among forests and gardens, in courts and cities, on wide plains and in deep jungles, while above the messengers from heaven move swiftly in



the sky. From all these emanates a great joy in the surpassing radiance of the face of the world; in the physical nobility of men and women, in the strength and grace of animals and the loveliness and purity of birds and flowers and woven into this fabric of material beauty we see the ordered pattern of spiritual values of universe."

119. **Discuss critically the three-fold subjects decorative designs, portraiture and narration, of the Ajanta paintings by giving appropriate examples.**

Answer:

The subjects of the paintings in the Gupta period are threefold, relating to decorable designs portraiture and narration. The decorative designs include patterns and scrolls, figures of animals, flowers and trees. Their variety is infinite. Beautiful figures of fabulous creatures and mythological beings, such as Apsarasas.

Of the portraits the central figures are those of various Buddhas and Bodhisattvas. Incidents from the life of Gautam Buddha are freely painted. In cave of the great Bodhisattva Padmapalli, Avalokitesvara shows the highest attainment in the way of figure painting.

The narrative scenes are mostly from Jataks, which had been already popularised by the sculptors.

120. **Discuss the distinctive features of the Nagara style of Indian architecture and also state the important varieties of this style and their chief features.**

Answer:

The Nagara style was prevalent in the region between the Himalayas and the Vindhya.

A study of these temples of northern India reveals two distinct features—one in planning and the other in elevation.

In plan, the temple was always a square with a number of graduated projections in the middle of each side. These projections give it a cruciform shape with a number of re-entrant angles on each side.

In elevation it exhibits a tower (Sikhara), gradually inclining inwards in a convex curve. The projections in the plan are also carried upwards to the top of the Sikhara, and thus there is strong emphasis on vertical lines in elevation. On account of this and the prominence of the vigorous and unbroken outline of the tower it is also known as the Rekha Sikhara.

The Nagara style is widely distributed over a greater part of India. It, therefore, exhibits distinct varieties and, ramifications in different localities, conditioned by the different lines of evolution and elaboration that each locality chose for itself. The cruciform plan and the curvilinear tower are, however, common to every medieval temple of northern India, wherever it is situated and whatever its local stamp might be.

On account of regional differences in the Nagara style of architecture, S. K. Saraswati has described



the architecture of the temples of the Nagara style in six distinct regions- Orissa, Central India, Rajputana, Gujarat and Kathiawar, Deccan and Sindhu-Ganga valleys.

121. **Describe critically the architecture and sculpture of the Muktesvara temple at Bhuvanesvara showing why it is regarded as a gem of Orissan architecture.**

Answer:

The three most important temples of Orissa are Muktesvara temple, Rajarani temple and the Lingaraja temple.

The Muktesvara temple is regarded as a gem of Orissan architecture. It is surrounded by a low enclosure wall embellished with sculptured niches. The temple is entered through an elaborately ornamented makara-torana which forms a unique and fitting entrance to this small but exquisitely ornate and well-proportioned monument. The sikhara is of five storeys and shows on the central ratha a beautifully carved Chaitya-dormer surrounded by a kirtimukha and flanked by two grinning dwarfs.

This is the first temple wherein the shoulder partakes of the projections of Sikhara and the mandapa facade follows the same scheme of ornamentation as the sanctum, with the addition of an ornate projection on each side, surrounded by a pediment and crowned by a lion figure.

122. **“The Rajasthan and Gujarat style reached its climax in the two [jain](#) temples at Mount Abu.” Justify.**

Answer:

A beautiful variant of Nagara style is found in Rajputana and Gujarat. It is characterised by a free use of columns, carved with all imaginable richness, strut brackets, and exquisite marble ceilings with cusped pendants. The climax of the medieval architecture of the Rajasthan and Gujarat style was reached in the two Jaina Temples at Mount Abu. These two temples are known as Vimala Vasahi and Luna Vasahi.

These two temples were built respectively by Vastupala and Tejapala, the two ministers of the later Solanki rulers of Gujarat. The Vimala Vasahi is dedicated to Adinatha. It shows a lately added entrance hall and a rectangular pavilion showing portraits, sculptures mounted on elephants. Prithvipala, a descendant of Vimala added the magnificent assembly hall in c. 1150.

The hall has lavishly ornamented pillars surmounted by attic sections, with multi cusped tarana arches in between. The arches are heavily ornamented and support a ceiling of ten diminishing rings loaded with bewildering wealth of carvings of which the most impressive are the 16 figures of the Vidyadevis and the magnificently designed central pendant. The rings are further decorated with friezes of elephants, goddesses, dancers and musicians, horseriders and female dancers, alternating with cusped and coffered courses. The ceilings and the arches of the lateral bays of the



assembly hall are lavishly embellished with carvings including narrative and mythological reliefs.

The temple of Luna Vasahi, built two centuries later, illustrates further efflorescence of the style, accompanied by a richer elaboration of decoration. Its ceiling is slightly smaller in diameter but is carried equally lavishly and culminates in a larger and more delicately ornamented central pendant, revealing the finest filigree work in metal. These temples constitute marvels of stone chiselling and with their minutely carved doorframes, niches, pillars, architraves and ceilings excel the rest of the ornamented temples of India. Lavish ornamentation was carried here to an extreme without any regard being paid to the structural propriety or proportion.

It must be noted that these two temples at Abu are popularly known as Dilwara temples

123. **Mention the distinctive features of Dravida style and discuss how it developed under the Pallavas and Cholas describing the architecture of one temple of each dynasty.**

Answer:

South India carried on the classical tradition of Dravida style as transmitted by the Pallava dynasty of rulers to the Cholas of Gangaikonda Cholapuram and the Pandyas of Madurai.

- The two common characteristics of the Dravida style were that the temples of this style had more than 4 sides in the sanctum and the tower (Vimana) of these temples was pyramidal.
- It consisted of multiplication of storey after storey and slightly reduced in extent than the one below.

The Shore temple of Mahabalipuram is a complex of 3 shrines with accessory Mandapas, Prakara-enclosures and Gopura entrances. Of the three, the larger Vimana facing the sea on the east and the smaller Vimana at its rear facing the village in the west, are both dedicated to Siva and have wedged in between them a rectangular Mandapa shrine without a superstructure. This temple was built by Narasimhavarman II, popularly known as Rajasimha of the Pallava dynasty.

The Great Living Chola Temples are temples built during the Chola rule in the south of India and neighbouring islands. These sites include 3 temples of 11th and 12th century. These 3 temples are Brihadisvara Temple at Thanjavur,, Temple of Gangaikonda Cholapuram and the Airavatesvara Temple at Darasuram.

124. **Mention the distinctive features of Vesara style and discuss how it developed under the Chalukyas and the Hoysals describing the architecture of one temple of each dynasty.**

Answer:

The Chalukyan or the Vesara style cannot be said to have an independent origin of its own but it represents an outgrowth of earlier Dravidian style. The genesis of the development may be traced back to the days of early Chalukyan kings in the 7th and 8th centuries A.D.

Certain features to be noted with respect to the Vesara style include-



- Emerged during the medieval period.
- They are a hybrid style of temple which includes both- Dravida and Nagara style of temple architecture.
- The temple height was reduced.
- The Vesara style also called the Chalukyan type possessed the Dravidian vimana and the Nagara- type faceted walls.

The temple at Aihole known as Lad Khan was built by the Chalukyan dynasty. It is a low flat-roofed building. It possesses a garbagriha and mandapa.

The Durga temple perhaps of the 6th century shows better architectural experiment; it seeks to adopt the Buddhist Chaitya to a Brahmanical temple. There are ten temples at Pattadakal. Of these four are in the northern style (Nagara) and six in the southern (Dravida). Among the temples of Nagara style the temple of Papanatha (c. 660 A.D.) shows the first attempt to combine northern and southern features in one temple but was not quite successful.

In the 12th century A.D. the style reaches its maturity and supreme expression. One of the most significant temples that illustrates the style at its best is that of Kasivisvesvara at Lakkundi. It is a double shrine temple, the second shrine facing the principal complex axially on the east.

125. **Discuss the chief trends in medieval sculpture which distinguish it from the classical sculpture.**

Answer:

Towards the end of the seventh and beginning of the eighth century A.D. the regional spirit gradually asserts itself. The classical tradition of an all-India art lingers for one or two centuries, but the regional spirit gets the better of the Indian.

Plasticity of the fully-rounded and modelled form had been the most significant characteristic of classical Indian structure. A movement now starts towards summarising the rounded volume in the direction of flat-surface and linear angles. Swelling and smooth round lines develop sharp edges; compositions tend to become linearised with emphasis on sharp angles, horizontals, verticals, and diagonals and curves that have 'so long been convex turn into the concave. This new conception of form had far-reaching results in sculpture.

The pivot of early medieval structure is the human figure, both male and female in the form of gods and goddesses and their attendants.

126. **Discuss the features of the classical tradition in Painting giving suitable examples in support of your answer.**

Answer:

Plasticity of the fully rounded and modelled form had been the most significant characteristic of the



Indian painting till about the eighth century AD. This is a quality which may legitimately be called 'Classical' and this vision and tradition can best be seen at [Ajanta](#) Bagh and Badami. The most essential formal characteristics of this tradition are:-

- the modelling quality of the line that brings out in full the three-dimensional rounded volume of the mass as well as its plasticity;
- the modelling quality of colour obtained by the employment of colour shades and colour-tones and by laying on high lights, wherever necessary to suggest different planes;
- the quality of brush work which is always free and firm and aims at bold, sinuous and rounded flexibility, especially at the outlines, and
- a flowing and mellow linear rhythm.

Example of these paintings can be witnessed in the paintings on the walls of Kailasa temple (eighth century AD.) at Ellora in the Deccan.

127. Discuss the essential characteristics of the medieval tradition in Indian painting. Give suitable examples in support of your answer.

Answer:

The essential characteristics of the medieval tradition are:

1. sharp, acute line without its modelling capacity, and also without the steady flow of the classical period. This line-quickly and sharply drawn-is the main exponent of the 'medieval' tradition;
2. sharp, jerky and pointed angles particularly sharp and pointed limbs when and where they form angles-for example, at the elbow and the shoulder-the sharp and peaked nose, the crescent lips with angles acutely turned upwards, the eyebrows and long wide swollen eyes projected sharply and pointedly beyond their actual extension;
3. jerky movements, in angles and curve of the body and its distended limbs that produce a nervous animation quite different from the composed energy and latent dynamism of the 'classical tradition';
4. total absence of colour modelling and hence, also of plasticity, which results in an appearance of flatness of the volume of the contour that resides entirely on the surface;
5. richness of variegated patterns, motifs and designs, all gathered and adopted to the grip of sharp curves, angles and points.

Lastly, an intense preference for designs and patterns of decorations that are basically and essentially geometrical and abstract as distinct from decorative designs and patterns of steadily moving, swaying and deeply cut, bright and glowing pigments there is little of emotional warmth in the general effect but technically they are examples of perfect craftsmanship and of pure pictorial



significance.

128. How was Islamic architecture modified by Hindu master builders?

Answer:

The two chief features of the Indo-Islamic architecture were simplicity and stiffness. Indian craftsmen laid great emphasis on joining the lines and angles in the correct way. They also decorated their buildings with sculptures. On the other hand, the Islamic architecture laid emphasis on proper form. The synthesis of these two styles of architecture resulted in lessening the stiffness of Muslim architecture and lessening of too much decoration in Hindu architecture.

There is no doubt that Islamic art was considerably modified by Hindu master builders and architects. But it would be wrong to suppose that it had no ideals of its own. Hindu master-builders and craftsmen began to express Islamic ideas in the shape of brick and stone, the process of amalgamation set in. Both learnt from each other and though the Muslim's handling of ornaments was not so exquisite, they derived the fullest advantage from the new ideas and mater.

129. While keeping Qutub Minar in focus, discuss trails of Hindu architecture into the monuments built by the early Sultans of Delhi?

Answer:

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The early mosques were constructed by making necessary changes in Hindu temples. The gate of a temple was generally towards east and the Muslims started Namaz facing towards the west because Mecca was in the west of India. With this aim they removed the image in the temple and built an arch to enable them to start Namaz facing towards west. The courtyards of temples were quite spacious and when necessary the verandahs and rooms which obstructed were demolished to make more room in the courtyard.

The mosque known as the Adhai Din Ka Jhonpora was built in the same way at Ajmer by Qutb-ud-din. This mosque was beautified by Iltutmish with a screen which still exists.

The Qutub Minar was constructed from material collected from Hindu buildings and temples. For its decoration the Hindu craftsmen were hired and they used the same style of inlaying which they had been using in building temples. The floral designs, bells and chains were made to decorate the minar. They also represent the Hindu style of architecture.

130. What was the effect of the reaction against Hindu elements in Indo-Islamic architecture under Alauddin-Khilji? Mention the building which reflects this reaction and describe the style of its architecture.

Answer:

Under Alauddin Khilji, the power of the sultanate of Delhi increased enormously. During his reign, there was a reaction to the Hindu elements of architecture in the building of the Sultanate. Alauddin tried not to have any traits of Hindu architecture in the buildings which he constructed.

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His two important buildings are Dargah of Nizamuddin Aulia and the Alai Darwaza at the Qutab Minar. The latter is a noble gateway to the mosque enclosure. It is considered a gem of Islamic architecture. In this gateway, one can see the influence of Iranian architecture. Other buildings constructed by Alauddin were Hauzi-Alai, Hauz-i-Khas and Hazar-i-Situn a palace.

131. **Discuss the factors on account of which the architecture of the Tughlaq period was massive and simple.**

Answer:

The architecture of the Tughlaq period becomes massive and simple because of the invasions of the Mongols and the rebellions of Hindu rulers. The buildings of this style are the tomb of Tughlaq Shah, the city of Tughlaqabad and the fort of Tughlaqabad.

Firuz Tughlaq was a magnificent builder who spent vast sums of money on towns, palaces, mosques, tanks, reservoirs and gardens. He built many new buildings and repaired the old ones. He founded the city of Firozabad and

supplied it with abundant water by means of a well managed canal system. He also built two other cities Fatahabad and Hisar Firoza, and laid the foundations of a third city called Jaunpur on the banks of Gomati to commemorate the name of his illustrious

From all these examples it can be noted that the Tughlaqs undertook massive architecture however keeping it simple.

132. **Discuss the chief features of the sculptures of Vijaynagar of the buildings constructed in the fourteenth-fifteenth and sixteenth centuries by giving concrete examples.**

Answer:

The Vijaynagar stone sculptures of the fourteenth-fifteenth-sixteenth centuries have two different directions and both can be seen on the walls of the monuments of royal citadels.

The rectangular panelled reliefs of the Amman Shrine of the Hazara Rama temple or the panel of the Throne Platform representing the [Holi](#) festival, for example, were deeply cut, and the figures are all but roundly formed.

They are still characterised by whatever was left of the modelled mass and mannered stiffness of the movements of the body and the limbs. But what is important is that there are compositions (e.g. the Holi scene) which are characterised by sharp angular movements that jerk the 'classical' rhythm, very much like the jerky movements in the Kathakali dance.

Here is indeed a different vision making itself felt, but is not fully co-ordinated yet. In other compositions, for example in the reliefs on the Amman Shrine, the 'classical' rhythm is continued with whatever plastic flexibility was still attainable. The reliefs on the Sati stone belong to this category, but reflect the folk version of the same. The decorative devices are, as a general rule,



flattened out and are cut sharply at the edges, a sure sign of the medieval factor.

133. **What was the indirect influence of the personalities and experience of Babar and Humayun on the subsequent art of India?**

Answer:

With regard to [Babur](#) and Humayun's achievements in the field of architecture, Percy Brown sums them up as follows- "The material records which have survived of both Babur's and Humayun's contributions to the building art of the country are therefore almost negligible. On the other hand, the indirect influence of their personalities and experience on the subsequent art of the country cannot be overlooked. Babur's marked aesthetic sense communicated to his successors, inspired them under more favourable conditions to the production of their finest achievements, while Humayun's forced contact with the culture of the Safavids (rulers of Persia) is reflected in that Persian influence noticeable in many of the Mughal buildings which followed."

Therefore, Babur and Humayun were indirect influences for generation of subsequent art by the Mughals.

134. **Show how the buildings constructed by Sher Shah clearly exemplify his ideals of the attitude towards building art. Discuss their chief features and their importance in the history of development of Indo-Muslim architecture.**

Answer:

Sher Shah was a man of marked constructional propensities and architectural ideals. The few buildings that he has left are each of an exceptional character and clearly exemplify his ideals attitude towards building art. The building projects of Sher Shah fall into two groups of monuments situated one at Sasaram in Bihar and the other at Delhi. Both these groups are important; one as the brilliant finale of an earlier tradition, and the other as anticipating notable future developments. Of the monuments at Sasaram, the most important monument is the mausoleum of Sher Shah. The octagonal type of funerary monument is characteristic of the imperial style of Delhi but it excels the Delhi compositions of this order in its bold and imaginative conception. It was a production of much higher aesthetic plane and is a fitting tribute to the power and imagination of his vigorous and dynamic personality. The mausoleum stands in the middle of a large

quadrangular tank 1400 feet in length and rises from a lofty square terrace over 300 feet on each side, with flights of steps descending to the edge of the water. The monument was connected to the main land by an elegant bridge. The square terrace forms an ample court with a substantial domed pavilion at each corner. From the centre of the court rises the octagonal tomb building in three gracefully diminishing stages ultimately crowned by a low and wide dome. The tomb of Sher Shah has been described as thoroughly expressive of Indian genius in building art. The transition from

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the square to the octagon and from the octagon to the square is smooth and harmonious. Few buildings of the like order can surpass it in the chaste beauty of its lines, in the dignified harmony of its dimension and in the effective distribution of its huge masses

Sher Shah also initiated in Delhi a forceful architectural movement that is strongly expressive of his own versatile nature. He laid out a new citadel called the Purana Quila on the site of Indraprastha. Therefore, Sher Shah was a leading soul in the establishment of the Indo Islamic architecture.

135. Discuss the various factors which led to the formation of Akbar's Indo-Islamic architectural style.

Answer:

Although he was illiterate, Akbar showed a profound interest in Literature and Arts. That coupled with his pride and curiosity of his Timurid ancestry and the desire to embrace India as a native country, were the beginnings of his religious and design philosophies.

In its essence, the indo Islamic style of Akbar consisted of a synthesis of earlier styles, Hindu/[Jain](#)/Buddhist and Persian/Timurid. Abu'l-Fazl ibn Mubarak, Akbar's court chronicler, and one of his 'Navratnas' or nine gems of his court, describes the architects and designers as lofty minded mathematicians and says the Emperor's style of architecture was understandable only to the scientifically oriented.

Akbar fostered a forceful architectural style on a correct understanding and assimilation of the various traditions and ideals, indigenous as well as foreign. He was a man of profound culture, with a fine literary taste, a keen intellectual curiosity and a high aesthetic discernment. During his long reign, he initiated many ambitious architectural projects, and his creations in the field [bear](#) the impress of his own remarkable personality and character. From his buildings, it is clear that he did not intend to import a ready made style from Persia or any other country. Inconformity with his policy, he wanted the style that he sought to create to have an independent and Indian character. In his buildings, this ideal of his is fully reflected. The first of the royal residences to be erected by Akbar was the fortress palace at [Agra](#), which was completed in 8 years. In plan the fort takes the shape of an irregular semi-circle lined along the right bank of the river Yamuna.

The reign of Akbar achieved a fusion of native traditions with those of Iran in the sphere of art. The two-fold influence is revealed in the buildings at Fatehpur Sikri. It is a concrete expression of his towering personality, ambition and versatile mind. He consolidated the Mughal empire and gave all possible encouragement to the many-sided Mughal culture. Fatehpur Sikri is a document in stone that bears testimony to the catholic mind and exquisite taste of the great king.

Therefore, Akbar's curiosity, his ancestry, his scientific insight and his desire to be a perfectionist were the leading factors of the development of Akbar's indo Islamic style of architecture.



136. Describe the chief features of the architecture and sculptures of the [Agra](#) fort. Also give examples of some buildings in the fort in support of your answer.

Answer:

Akbar built forts and palaces. He built the [Agra](#) Fort on the banks of the Yamuna in eight years. In its plan, it forms an irregular semicircle. The fort is fortified by a 2.4 km long and 21 metres high wall made of red sandstone. The well-shaped stones are linked by iron rings. It has two big ornamental gateways, one each on its southern and western sides. There is a moat filled with water around the fort in order to ward off enemies. The arched entrance is flanked by two huge bastions (projecting part of a fort) projecting from the wall. The whole gateway is decorated with patterns in white marble inlay-as well as in coloured glaze. Such decorative art has representations of winged dragons, elephants and birds. These representations of living beings in art are alien to Islamic tradition and are not found in any Islamic building in India. Agra Fort has some important monuments which were added later by Emperor Shah Jahan. The prominent among them are Khas Mahal, Diwan-i-Am and Moti Masjid. These differ from the buildings of Akbar as these were executed in marble as against the red sandstone used in Akbar's time.

137. Explain how the buildings constructed by Akbar at Fatehpur Sikri show that he achieved a fusion of native traditions with those of Iran in the sphere of art.

Answer:

The reign of Akbar achieved a fusion of native traditions with those of Iran in the sphere of art. The two-fold influence is revealed in the buildings at Fatehpur Sikri. Akbar built this city in 1569, which is about 23 miles from

[Agra](#). It was his capital for about 15 years. It is a concrete expression of his towering personality, ambition and versatile mind. He consolidated the Mughal empire and gave all possible encouragement to the many-sided Mughal culture. Fatehpur Sikri is a document in stone that bears testimony to the catholic mind and exquisite taste of the great king.

The main buildings at Sikri are the Naubat Khana (house of minstrel), Darbar-i-Am with an open court in the form of a giant pachchisi board, the Turkish Sultan's house with its finely carved walls, the Diwan-i-Khas, a building of unique design with a central pillar, supporting on its elaborately bracketed circular seat, joined by radiating bridges to the galleries on four sides. It is believed that the emperor occupied the central seat with his counsellors on the four sides. The Panch Mahal, a five-storeyed structure of open pavilions is of traditional inspiration and reflects the gay and aspiring mind of the monarch. The Great Mosque, built in 1571, is a magnificent structure. So is the Buland Darwaza, a 170-foot-high structure, which commemorates Akbar's triumphant return from his Deccan campaign.



138. Discuss how Akbar's mausoleum at Sikandra and the tomb of Itimad-ud-Daula show that Jahangir's contribution to the building art was rather insignificant when compared to the vast and ambitious projects of his father, on the one hand, and those of his son, on the other.

Answer:

Jahangir's contributions to the building art appear to have been rather insignificant when compared to the vast and ambitious projects of his father on the one hand, and those of his son on the other. His inclination was more towards the art of painting than towards building.

During the early period of his reign, Jahangir had to take a certain personal interest in building art as the production and completion of the mausoleum, which his father had planned as his last resting place, devolved upon him.

Akbar's mausoleum stands at Sikandra, 5 miles west of [Agra](#). The Emperor did not live to carry his remarkable project to completion, a task that had to be done by his son Jahangir. As it now stands, the mausoleum lacks the homogeneity and balance, which constitute the essential keynotes of Akbar's building style.

Towards the end of Jahangir's reign was constructed the mausoleum of Itimad-ud-Daula, father of Nur Jahan, the queen of Jahangir. The tomb of Itimad-ud-Daula is of significant interest in the history of Mughal architecture as supplying a link between its two important phases, namely those of Akbar and of Shah Jahan. It represents the transition from the red sandstone phase of Akbar's to the usage of marble by Shah Jahan.

139. Discuss the chief features of Mughal architecture in the time of Shah Jahan and give examples in support of your answer.

Answer:

Under Shah Jahan, Mughal architecture reached its culminating point. The style of his reign is characterised by a new wave of Persian inspiration, but we should [bear](#) in mind that the buildings that he constructed are distinguished from those of Isfahan and Constantinople by the use of white marble enhanced in decoration by hard-coloured stones—agates, onyxes, jasper, carnelian, etc.

At the same time, the taste of these buildings tends in the direction of a noble simplicity and a truly feminine elegance. The principal monuments of this period are the Jama Masjid and the Red Fort at Delhi, and the Taj Mahal at [Agra](#).

140. The Diwan-i-khas and the Rang Mahal in the Red Fort at Delhi are described 'as the most ornamented of all Shah Jahan's buildings and 'The crowning jewel of Shah Jahan's seraglio' respectively by modern critics. Bring out the brilliance of these two buildings by giving a brief but critical account of these two buildings.

Answer:



The two buildings which are a representative of the grandeur and brilliance of this sumptuous palace conception are Diwan-i- Khas (hall of private audience) and Rang Mahal in the Red Fort at Delhi.

The Diwan-i-Khas, or Hall of Private Audiences, in the Red Fort of Delhi was the place where the Mughal emperor received courtiers and state guests. It was also known as the Shah Mahal. It consists of a rectangular central chamber, surrounded by a series of arches rising from marble piers. The lower parts of the piers are inlaid with floral designs, while the upper portions are painted and gilded. The four corners of the roof are surmounted by pillared chhatris. The ceiling, which was originally inlaid with silver and gold, was stripped bare by successive financial crises of the empire by the Jats or Marattas. The current ceiling was installed in 1911. The later Peacock Throne from after Nadir Shah's invasion once stood in this hall, towards the east side.

The second building is the Rang Mahal, described as the "crowning jewel of Shah Jahan's seraglio" by a modern critic. It is sumptuous in appearance and confirms the statement of the court chronicles that "in excellence and glory it surpasses the eightsided throne of heaven, and in lustre and colour it is far superior to the palaces in the promised paradise." Sayyid Ahmad Khan gives a picturesque account of the Rang Mahal. According to him, the Rang Mahal "has a tank the beauty of which baffles description. It is made of marble and fashioned in such a way that it resembles a full-blown flower.

141. **'The Taj Mahal is a poem in marble, a romantic conception of heavenly beauty on earth.' Give a critical account of its architecture and picturesque setting to bring out its two aspects mentioned in the above quotation.**

Answer:

Taj Mahal is a living monument of the perfect synthesis of the Islamic and Indian styles of architecture. The master-piece of Shah Jahan's art remains the Taj Mahal at [Agra](#), begun by the prince in 1646 as a tomb for his beloved wife, Mumtaz Mahal, and completed in 1653.

It is a poem in marble, a romantic conception of heavenly beauty on earth. It is unique in the world for the abiding impression it leaves on the beholder's mind. The Taj is a joy forever and for any imaginative visitor, a rare aesthetic experience. It is located on the bank of Jamuna at Agra, in a rectangular enclosure aligned north and south. The main tomb occupying the centre is placed on a platform with four cylindrical minarets at the corners, rising in three stages and topped by graceful kiosks. The white marble tomb in the centre of the platform is surmounted by a great bulbous dome resplendent like a giant pearl under the moonlit sky. The four corners of the tomb's building are beautified by two-storeyed wings topped by four cupolas, which gradually lead the eye along the bulge of the dome to its top. A fascinating feature, and also an integral part of the planning is



the garden with its water channels, lotus [pools](#), colourful flower beds and trees. The monument fully mirrors the deep adoration of Shah Jahan for the feminine beauty enshrined inside. The building was designed by a Persian named Ustad Isa, and the rich talents of Indian workmen contributed to the realisation of the royal dream.

The Taj Mahal at Agra stands as a creation of superb beauty and magnificence not only in Mughal architecture but in Indian architecture as a whole.

142. **"The tomb of Aurangzeb's queen Rabia-ud-Durani by Aurangabad illustrates in apathetic manner the rapid deterioration of the Mughal architecture." Bring out the correctness of the above statement by discussing the architecture of the buildings.**

Answer:

The tomb of Aurangzeb's queen Rabia-ud- Daurani at Aurangabad illustrates in apathetic manner the rapid deterioration of the Mughal architectural style. It was erected in 1679 and it is a frank imitation of the Taj Mahal at [Agra](#), though on a much smaller scale. The difference between this tomb, known as the Deccani Taj Mahal and Shah Jahan's masterpiece is striking in view of so short an interval that separated the two monuments, and shows in an effective manner the rapid decay and impoverishment of the style. The composition lacks, however, the subtle and satisfying proportions of the prototype, and the weak foliations of the arches and meaningless ornaments stream all over the surface of the monument lending it almost an insipid appearance. Compared to the Taj Mahal, the Tomb of Rahya-ud-Daurani is a very mediocre production which as Fergusson says, 'narrowly escapes vulgarity and bad taste.'

143. **Describe critically those features of the city of Jaipur and of the architecture of the palace of Suraj Mal at Deeg on account of which E.B. Havell thinks that the modern Rajput architecture began in the second quarter of the eighteenth century.**

Answer:

According to E B Havell, modern Rajput architecture may be said to have begun with the building of the city of Jaipur in 1728. The plan of the city of Jaipur is especially interesting at a time when town planning was regarded as a recent invention of European science. This city was laid out at its foundation on a scientific plan according to the traditions of Hindu city builders and the direction of their canonical books called the silpa-sastras.

The palace of Suraj Mal at Deeg, the capital of Bharatpur state, was commenced in his lifetime about 1725 AD. The principal block, Gopala Bhawan was finished about 1750 AD. It combines the elegance of Shah Jahan's palaces with the more robust character of Rajput architecture and being better adapted to the amenities of modern life than the earlier fortress-palaces of Rajputana. It contains the great Diwan-i-am or public reception-hall, which faces the garden front in the south. The terraced roof is given more than its usual importance as a place of promenade in the cool of

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the evening by the omission of domes and cupolas and by being extended on all four sides beyond the walls of the building by a bracketed parapet of pierced stone-work. The combination of this parapet with the usual wide drip-stone beneath it, which protects the walls from rain and sun, formed the strikingly characteristic cornice of the whole building

144. **Discuss why the buildings constructed by the Public Works Department of the Government of India in the second half of the nineteenth century have no architecture.**

Answer:

The building constructed by the PWD of GOI in the second half of the 19th century maintained a monopoly in building activities and applied to the building their own dry as dust, formularies culled from Macaulay's book-shelf and the products of this system used so largely in the life of British India that the very existence of the Indian master-builder is forgotten.

The architecture in these official buildings is merely a mechanical process, originally invented by the dilettante of Renaissance in Europe for tricking out the business arrangements of the Anglo-Indian administration in tinsel adornments called styles.

Under British rule the government engineers did not give any opportunity to Indian craftsmen to develop their art. Artists, in the real sense of the term, ceased to appear.

145. **Discuss the architecture of the buildings in metropolitan cities of Madras, Bombay and Calcutta constructed by the English East India Company before 1857.**

Answer:

Francis Day began the building of the fort St. George in 1640 in Madras. Another important building built at Madras during the reign of the British Government was the [High Court](#) building, which is in George town, which was the name given to the small town that arose near Fort St. George. It seems to have been built in the Indo-Saracenic style of architecture. It is the largest judicial building in the world after the courts buildings in London. St. Mary's Church was built also at Madras in 1678-80, which is the oldest Church building constructed in India.

In Bombay, the Parsis built their first Tower of Silence in 1665. This tower was built to lay dead bodies within the tower to be picked clean by vultures as the Parsis do not cremate or bury their dead bodies. The High Court building in Bombay was completed in 1878. The statues of Justice and Mercy top the huge building. Later on the Hanging Gardens are situated on top of the Malabar Hill. They were laid out in 1881. Marine Drive was built in 1920 on land reclaimed from the sea. The Prince of Wales Museum building was completed in 1923. It is also built in the Indo-Saracenic style of architecture. St. John Church was built in 1847. It is dedicated to the soldiers who died in the Sind War of 1838 and the first Afghan war of 1843.

With respect to Calcutta, the foundations of Fort William were laid in 1758 and it was completed



in 1781. The area cleared around the Fort became the Maidan, which served as the lungs of contemporary Calcutta. Indian Museum was built in 1875 and the Raj Bhavan, which is the old British Government House was constructed between 1799 and 1805 by Lord Wellesley. South of Dalhousie Square is the Church of St. John, which was built in 1787.

All the buildings erected during the British rule in these three metropolitan cities (barring a few) were built *from a utilitarian point of view*. They did not have an important place in the history of the architecture of India. Neither did they try to give impetus to the craftsmen who had created world-famous monuments like the Taj Mahal at [Agra](#) under Shah Jahan nor did they follow the latest developments in European architecture. They were constructed mostly by engineers employed by the British Government who, as E. B. Havell says, constructed official buildings by applying to these buildings their own dry as dust formularies culled from Macaulay's bookshelf.

146. **What is the significance of the architecture of the buildings of Jantar-Mantar and Safdar's Tomb in the history of modern Indian architecture? Discuss.**

Answer:

The Jantar Mantar or Delhi Observatory was built by Maharaja Jai Singh of Jaipur in 1710 AD. He was a keen astronomer who studied Hindu, Muslim and European astronomical works. He found that the astronomical tables then being used by the pandits were defective, so that the actual times of eclipses etc., were different from the times stated in the tables. He thought that this was due to the fact that the existing instruments were small and faulty. He therefore built large instruments of his own invention. Thus this observatory was built by him in Delhi similar to those in Jaipur, Ujjain, Benaras and Mathura. As a result of his work, the tables were corrected and the predictions were now correct.

Safdarjang's Tomb was built in 1753-54 by the Nawab of Awadh for his father Safdarjang. The materials used in the buildings of the Tomb are of poor quality.

When Safdarjang was alive, he used it as his residence. After his death, the rooms round the Tomb were used for entertainment and not for residence. This is the reason why the pavilions were built. This complex also housed a madarsa and even today, it is known as Safdarjang Madarsa and not as Safdarjang Maqbara. The Nawab of Awadh failed to get the building constructed by craftsmen who built the Mughal buildings and did not use the material suitable for Delhi. It is why the tomb is not in good condition.

147. **Describe those features of the buildings of the Secretariat, the Rashtrapati Bhavan which show that in the construction of these buildings, there is a happy synthesis of traditional Indian and modern Western architectural styles.**

Answer:



The Secretariat buildings have chhatris in the Mughal style. There are also carved elephants and bell ornaments, which are copied from Hindu architecture. The Secretariat was designed by Sir Herbert Baker.

The Rashtrapati Bhavan is the best proportioned building in New Delhi. It is 600 feet long, 180 feet wide, and bigger than any palace of the Indian princes, probably to show that it is the Indian jewel in the British crown. The dome is especially fine. In front is the column presented by the Maharaja of Jaipur, on top of which is the Star of India—a copy of the decoration of the Order of the Star of India but with six points instead of five. Behind Rashtrapati Bhavan is a beautiful Mughal garden.

148. **Mention some buildings which were architecturally good when most of the government buildings during 1950 to 1960 were built under the influence of the Modern Movement. Also state what were the drawbacks of the Modern Movement in architecture?**

Answer:

After Independence, most of the architects who were called upon to produce a number of buildings in a short space of time between 1950 and 1960 did not draw on the decorative designs of Indian architecture. They were seduced by the Modern Movement and the joys of reinforced concrete to produce Delhi buildings. Some of these buildings were good, even excellent, examples of this type, Yugoslavia Embassy, India International Centre, Polish Embassy, Sri Ram Centre, State Trading Corporation building and the Khel Gaon Marg NCDC building.

In all these buildings, however, there was a tendency to subordinate individuality and nationality. All the buildings are of a standard pattern. Actually, this standard pattern was one of the few merits of this style. It has a kind of harmony and unity.

Later, there was a reaction against the sterility of these buildings.

149. **Discuss the work of some contemporary architects who have built in a style which is distinctively Indian.**

Answer:

Some architects have succeeded in drawing on the heritage of the past to create a style of building, which is both contemporary and distinctively Indian. The first such example was the Asoka Hotel built in red sandstone in the Mughal style. In some other buildings the practice of using this synthetic architecture has been followed.

Le Corbusier's [High Court](#) and Secretariat at Chandigarh are among the finest examples of his highly individual style.

The new generation of architects from India were influenced by his work, and the first schools of architecture were started by his students. Among the new architects, Correa and Doshi have adopted modernist forms to local climate and social requirements. Concrete and brick remain favoured material and an expressive use of architectural forms dominates many new buildings.

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150. **Discuss the leaders who were responsible for Art Renaissance in modern times especially in the areas of painting and music.**

Answer:

Through the genius and effort of a group of Bengali artists, chiefly the Tagores and Gangulis, and their disciples, there has been a revival of Persian, Mughal and Hindu paintings. The Tagores and Gangulis had a spirit and a genius, which has enthused a number of other painters. Dr. Abanindra Nath Tagore was the guru of a group of artists who have been working with vigour and faith. Among the younger artists, the names of Nandlal Bose of Bengal and of Abdur Rahman Chaghtai of Punjab deserve special mention.

E.B. Havell who was for several years principal of the Government School of Art in Calcutta, was a genuine worker of this art renaissance in Bengal.

Indian music was rescued from neglect and the mire of medieval social stigma by Bengal in the 19th century. Its study and cultivation grew rapidly with the rise of modern Bengali drama and the stage, in which connection, the services of three Tagores- Saurindra Mohan, Maharaja Jatindra Mohan and Jyotirindranath (Rabindranath's brother), are to be mentioned.

151. **Discuss the role of government of India for the preservation, promotion and dissemination of art and culture?**

Answer:

After Independence, the Department of Culture in the Ministry of Tourism and Culture has played a vital role in the preservation, promotion and dissemination of art and culture. The aim of the Department has been to develop ways and means by which the basic cultural and aesthetic values and perceptions remain active and dynamic among the people.

It has been undertaking programmes for the preservation and encouragement of various manifestations of contemporary creativity.

To promote and propagate understanding of Indian art, Government established Lalit Kala Akademi (National Akademi of Fine Arts) at New Delhi in 1954. The Akademi has regional centres called Rashtriya Lalit Kala Kendra at Lucknow, Calcutta, Madras and Bhubaneswar. It has also set up Community Artists Studio Complex with workshop facilities in painting, sculpture, print-making, and ceramics at Garhi village in New Delhi.