

RS. - 90

Indian

Art

Mukesh Yadav

&

Culture

by

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Rank - 51 (2013)

WISHING YOU ALL THE BEST..

INDIAN ART AND CULTURE

VISUAL ART

- ① Indian Architecture
- ② Indian Sculpture
- ③ Indian Pottery
- ④ Indian Paintings

PERFORMING ART

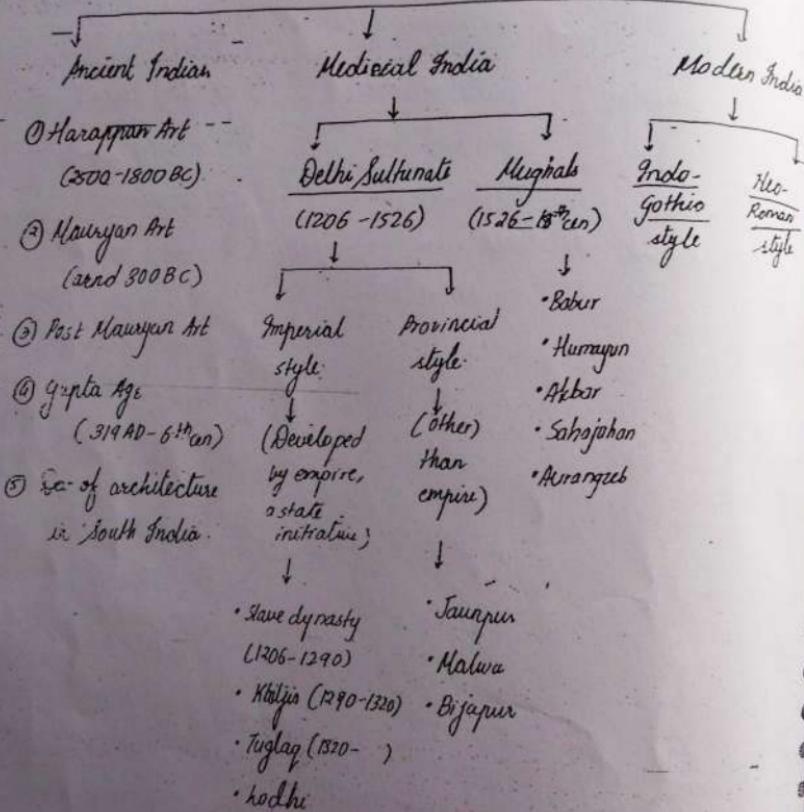
- ① Indian Music
- ② Dance forms
- ③ Indian Theatre
- ④ Indian Puppetry
- ⑤ Indian Circus

MISC ART & CULTURE TOPICS

- ⑥ Indian Cinema
- ⑦ Languages in India
- ⑧ Religions in India
- ⑨ Indian Literature
- ⑩ Schools in Philosophy
- ⑪ Indian Handicrafts
- ⑫ Indian Science
- ⑬ Fairs and Festivals
- ⑭ Cultural aspects related to Medicine, Maths, Astronomy, coinage, weights and measures
- ⑮ Awards
- ⑯ Cultural institutions
- ⑰ Issue of stolen art and artefacts

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INDIAN ARCHITECTURE



HARAPPAN CIVILIZATION:

- Also known as the bronze age.

* Architecture refers to designing of and construction of buildings whereas sculpture is a 3-D work of art.

In architecture, various types of materials are used i.e. stone, wood, glass, metal etc. whereas a sculpture is made up of single piece of material.

Architecture involves study of engineering and engineering mathematics and depends upon measurement, whereas sculpture involves creativity and imagination, may not depend on measurements.

(I) SEALS

- seals are a square or rectangular or circular or triangular piece of material (mainly stones) with an average size of $2'' \times 2''$. Dominantly square seals were found on them, we find pictographic scripts alongwith animal impressions which are yet to be deciphered.

- seals are made up of steatite (a river soft stone). evidences of copper, gold and ivory seal has also been found in some instances.

- 5 signs or symbols on an average are present on a seal.

- Direction of writing is right to left.

- seals are decorated with animal motifs such as unicorn, bull, rhinoceros, tiger, elephant, bison, goat, buffaloes etc (except cow)

- inscriptions or human figures are present on both sides of the seals.

Even in some cases, these are present on all 3 sides

Significance/Purpose of seal

- i) Mainly used as a unit of trade and commerce.
- ii) Also used as amulets (mainly copper seals) } found in dead bodies and
for protective and spiritual purpose } had a hole for wearing
- iii) Also used as an educational tool (since some contained 'H' like inscriptions)

Example: Pashupati Seal

Unicorn seal

(II) TERACOTTA FIGURES (Sculptures)

- Teracotta = fired & baked clay.
- These figures are hand-made using pinching methods.

Ex: Mother Goddess

Ty carts with wheels

Birds and animals, etc.

(III) BRONZE SCULPTURES:

- Bronze Casting was practised on a wide scale under Harappan art
- The technique used for casting is known as "Lost-wax technique"
Under this technique, at first wax figures are covered with a coating of
clay and allowed to dry. Then it is heated and the molten wax is

allowed to drain out through a tiny hole at the bottom of the clay cover. The hollow mould is then filled with bronze or any other metal. Once the metal is cooled, the clay is removed.

Excavations where it was prominent

- Kalibangan (Present Rajasthan)
- Daimabad (present Maharashtra)
- Harappa



Bronze dancing girl

→ It is a naked girl wearing only ornaments which include bangles, armlets, necklace, amulets. The left hand is on the hip. It is made using lost-wax technique.

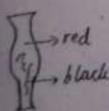
Other stone sculptures:

- Bearded Priest
- Male torso (red sandstone)



(ii) POTTERY - Red and black pottery (painted pottery)

- It consists of mainly 'wheel-made' wares. Very few are hand made.



- The more common is plain pottery
- Under red and black pottery, red colour was used to paint the background and black colour to draw designs of trees, birds, animals, human figures and other geometrical patterns

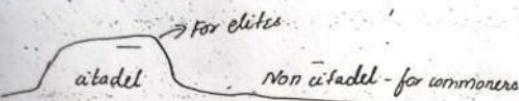
Use of Pottery:

- i) For household purposes (storage of water, food grains, etc.)
- ii) For decoration - Miniature vessels used for decoration (less than $\frac{1}{2}$ inch)
- iii) Used as perforated pottery (?)
 - Large hole at the bottom and small holes all over the wall, and was probably used for straining liquor.

(X) ORNAMENTS

- They are made up of a large variety of materials ranging from precious metals, gemstones, bone and even baked clay.
 - Necklaces, armlets and finger rings were common and worn by both males and females while women wore earrings and anklets.
 - Evidences of dead bodies buried along with ornaments have also been found.
 - Harappans were also conscious of fashion (as different hairstyles, wearing of a beard etc have been found)
 - Annabar was used as a cosmetic - lipstick, face paint and even eyeliner were all known to them.
- ⇒ Spinning of Cotton and Wool was common among harappans.

(II) EXTENSIVE TOWN PLANNING



Houses were built of baked bricks, of fixed sizes.

Use of stone and wood in buildings has also been found.

The concept of two-storeyed houses was also present.

Public bath was a common feature. Ex: Great bath at Mohenjodaro.

It had galleries and rooms on all sides.

Granaries was another important creation which used to be located in citadel. Their construction was so intelligent that storage tanks and platforms can be found.

Drainage system of Harappa was noteworthy. There was temporary cover to drains, underground.

Roads used to cut at right angles.

MAURYAN ART

Mauryan Art is divided into 2:

COURT ART

with state initiative

Ex: Pillars

stupas

POPULAR ART

with individual initiative

Ex: Caves

Sculpture

Pottery



(I) PILLARS:



- { - animal: diff types
- { - Abacus: has inscriptions. Circular/ square/ rectangular
- { - Capital: Either lotus shaped or bell shaped

- Shaft: made up of single piece of stone. Hence called Monolith

⇒ Mauryan pillars have outside influence. (Persian)
or Iranian or Achaemenian influence

{ Bell shaped capitals have been taken from Persian)

Achaemenian pillar v/s mauryan pillar

i) Shaft monolith in mauryan, whereas in achaemenian pillars it is made up of various pieces of sandstones.

ii) Achaemenian pillars not independently erected found in buildings.

High polishing can be seen in both

- Mauryan pillars - made up of Chunar Sandstone
name of place in Bihar
 - Edicts are inscribed on pillars
 - Uniformity can be seen in the pillars

Purpose of pillars

- v) As a symbol of the state
 - v) To commemorate victory.

Ex: Lauria Hardangarh - Champaran in Bihar

Sarnath pillar near Varanasi

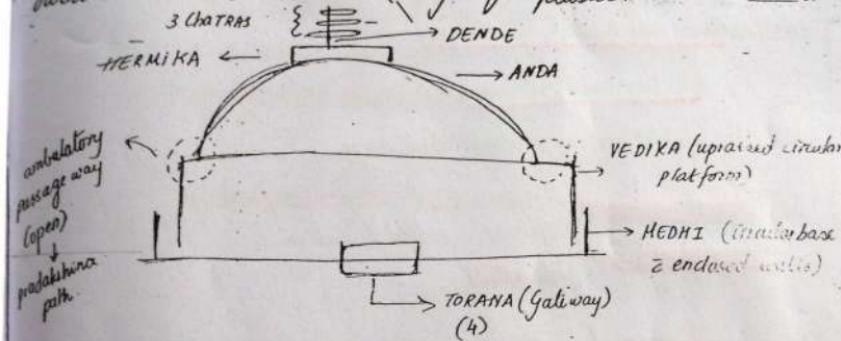
↳ animals - Galloping horse Bull
 Elephant lion*

(II) STOPAB

- It is conventional representation of funeral cumulus, in which the ashes of the dead are buried
 - It is a Buddhist monument which is a hemispherical dome with Buddha's relics and ashes inside
 - However the concept of stupa started in the vedic period
 - In Buddhist tradition, originally 2 stupas were built after the death of Buddha.

3 of them over his relics and ashes
and 9th over the vessels in which the relics were originally deposited.

Core of stupa was made of unbaked brick. And outer surface with
furn brick covered with a thick layer of a plaster.



⇒ CHATRAS represent TRIRATNAS of Buddhism (11th std NCERT)
(umbrella shaped)

- Buddha (enlightened)
- Dham (doctrine)
- Sangha (order)

⇒ Sculptures can be seen on Toranas and Medhi

Maximum number of stupas constructed by King Ashoka - 84,000

Ex: Sanchi Stupa - in MP (by Ashoka)

→ Stupa required climate

Bashud Stupa - MP (by Shunga dynasty) -

Olest Stupa - Piprahawa in UP



POPULAR ART

(2) CAVES

- The beginning of rock-cut architecture

Two features were added by Mauryans:

i) Polishing inside the cave.

ii) Development of Artistic Gateways.

Ex: Barabar Cave (a) } Bihar - called 7 sisters.
 Nagajuni Cave (near Gaya) }
 (5)

Uses: Caves were used as Viharas in Mauryan age

Here the Viharas were given to Jain Monks - Ajivikas

(II) SCULPTURE



Yaksh and Yakshini



Objects of worship in folk religion

Yaksh has been found at Parkham in U.P. and also at Pawaya in Gorakhpur
 Yakshini found at Didarganj in Bihar.

These figures are associated with all 5 religions - Jainism, Buddhism as well as Hinduism.

Buddhism - Figures found on stupas

Jainism all 24 Jain Tirthankars are associated with a Yakshini

Hinduism - A Tamil text 'Shilpadigaram' also mentions about
Yakshini

(IV) **POTTERY**

Northern Black Polished Ware (NBPW)

- Black colour was used
- Highly lustrous polish
- It is a luxury ware showing maturity
- Highest level of pottery making

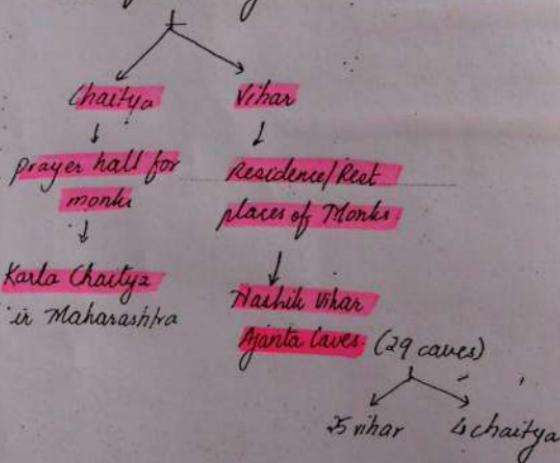
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POST MAURYAN ART

- caves, stupas, sculptures continued
- Sculpture making reached its climax during this stage.

(I) CAVES:

- Now, two kinds of caves originated



II) STUPAS:

Now, more enlarged stupas were built
gateways or Toranas are now beautifully carved.

III) SCULPTURES:

In this phase, 3 schools developed in regard to sculpture making

- Gandhara school
- Mathura school
- Amaravati school

<u>base</u>	Gandhar	Mathura	Amaravati
<u>outside influence</u>	Greek influence or Hellenistic influence <u>Also called Indo-Greek art</u>	Not outside influence/ indigenous	indigenous
<u>type of sandstone</u>	<u>Grey sandstone/</u> Bluish-grey sandstone	<u>Spotted red sandstone</u>	<u>white Marbles.</u>
<u>religious influence</u>	Mainly Buddhist	All 3 religions - Jainism, Buddhism, Hinduism	Mainly Buddhist
<u>Promoted by</u>	Kushana Dynasty	Kushana Dynasty	Satavahana and Chavhanis
<u>Areas</u>	Northwest frontier	Mathura, Sanchi, Kankali Tila (Mostly Jain)	Krishna Godavari lower valley
<u>features of sculptures</u>	<ul style="list-style-type: none"> - Spiritual Buddha (sad Buddha) represents calmness - Bearded Buddha, moustache - wearing less ornaments <p>Greek</p> <ul style="list-style-type: none"> - Having wavy hair - large forehead - <u>Buddha is seated in position of yogi</u> <p>Greek</p> <ul style="list-style-type: none"> - Having large ears - eyes half closed - Protruberance on his head 	<ul style="list-style-type: none"> - Delighted Buddha, i.e. not spiritual - Head and face shaved - Muscularity - Dress is light, energetic body - Buddha's face reflects grace - Seated in Padmasan <p>At hand in abhay mudra (indicates devotee not to be afraid) raised above shoulder</p> <p>lt hand on left thigh (reflects muscularity)</p> <p>Protruberance on head</p>	<ul style="list-style-type: none"> - Reflects narrative - <u>Theme based on life of Buddha and Jataka stories</u> - Stories of previous births of Buddha both in human as well as animal form

GANDHAR	MATHURA	AMRAVATI	BASIL
<p>Two schools</p> <ul style="list-style-type: none"> Early Later <p>Yellow-grey sandstone</p> <p>lime plaster</p>	<ul style="list-style-type: none"> • Buddha surrounded by two Bodhisattas (Merk board for attainment of salvation) ① Bisma pani - Holding lotus ② Vajrapani - Holding Vajra/ <u>Thunderbolt</u> • Halo around the head of Buddha decorated with geometrical motifs. • Images of <u>Vaishnava</u> (mainly Vishnu & his various forms) Shiva represented through Ling and Mukhaling. • Jain : Sculptures of Mahavir 	AMRAVATI	<u>Other Features</u>

GUPTA AGE

Known as 'The Golden Age of Indian Architecture'.

- Beginning of Temple architecture and also reached its climax in the Gupta Age
 - Greatest development in caves of cave paintings
- Guptas were Brahmanical by Religion (Hindus) but they also showed their exemplary tolerance for both Buddhism and Jainism.
- Early Gupta period shows emphasis on Hindu Art and later also on Buddhist and Jaina Art. Buddhist Art reached its climax during this stage.
- Under Hinduism, 3 deities were worshipped →

- Vishnu → Vaishnavs (Northern & Central Part)
- Shiva → Shaivas (Southern Part)
- Shakti → In Southwest Malabar region & eastern India.

(I) CAVES:

Development in cave architecture took the form of paintings

① Ajanta Caves-

Near Aurangabad in Maharashtra

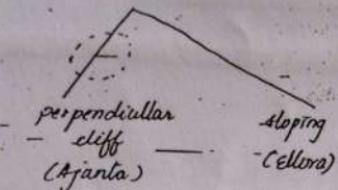
29 caves in Ajanta, entirely Buddhist in theme

caves discovered in 19th century (1823)

Period of development 200 BC to 650 AD

out of 29, 4 are chaityas, 25 are viharas

They are carved on a perpendicular cliff (unlike ellora)



As they are on perpendicular side, there are no courtyards

All three forms of Art are combined in these caves:

- > Architecture
- > Sculpture
- > Paintings - Mural paintings

Technique involved:

First step: A layer of clay mixed with cow dung and rice husks was first spread on the rough surface of the rock.

Second step: A coating of lime plaster is done

Third step: Surface was kept moist until the colour was applied
(Hence they are called Fresco paintings.)

Outlines are drawn in red colour, and then all colours are used except blue as it cannot be obtained from the hills

Theme: Inspired by Jataka Stories.

→ Chinese Buddhist traveller Fa-Hien and Huen Tsang refer to Ajanta in account of their travel to India.

Out of 29 caves, 5 belong to Hinayana period and rest 24 belong to Mahayana period



Cave no. 16 is the most elegant architecturally

Famous Fresco paintings of Ajanta:

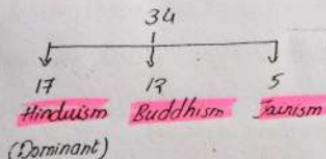
- Dying Princess
- Flying Apsara
- Preaching Buddha



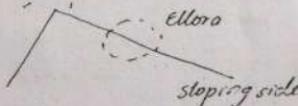
② Ellora Caves

Has 34 caves

These caves are associated with all 3 religions (ur.)



Excavated or carved out
in sloping side of hill.
Hence most temples have courtyards



Cave No. 10 is a Chaitya dedicated to Lord Vishvakarma indicating its dedication to patron saint of craftsmen.

Cave No. 14 - Ravana ki Khai

Cave No. 15 - Dashavatara cave

Cave No. 16 - Kailash temple is an architectural wonder as it is carved out of a monolith (Kailash Leni)

Ellora has even triple storied caves (Ajanta, double storied)

Jain caves - Indrasabha

Jagannath sabha: smaller than Indrasabha

same techniques of paintings used i.e. mural & fresco painting.

③ Bagh Caves

Near Bagh River in Madhya Pradesh

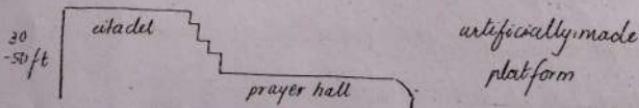
There are 9 Buddhist caves dated around 6th century A.D.

Similar to Ajanta caves

④ Tarangadh caves

In Gujarat

Main feature - Uparkot: meaning citadel



The Uparkots are 30-50ft high artificial platform connected by staircase to the hall

⑤ Nasik caves

25 Buddhist caves belonging to Hinayana Period

Dated around 1st century AD

Called as Pandav Leni

Spiritual presence of Buddha denoted by throne and footprints

⑥ Honigpur / Mandapeshwar caves

located in Mandapeshwar

Dated to 8th century AD

Only Brahmanical cave to be converted into a Christian cave.

II)

SCULPTURES

One new school was added - Jainath school of Sculpture

Developed at Sarnath

use of cream coloured sandstone

Nakedness was lacking - more deers and properly covered

Halo is more decorative

Even metal sculptures developed during this age

ex: Sultan garay Buddha (7.5ft in height)

III) STUPAS

less number of stupas constructed

Best ex: Dhamekh Stupa near Sarnath

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IV)

TEMPLE ARCHITECTURE

Shaded Temple architecture began and also reached its climax during Gupta Age.

Development occurred in five stages

FIRST STAGE :

- (I) Flat roof Temples
- (II) Square temples
- (III) Shallow pillared approach at the front
- (IV) On low platforms

Ex: Temple No. 17 at sanchi (MP)

SECOND STAGE :

Continued - Flat roof , square
pillared approach (not shallow)

Now on high or upraised platforms.

Covered ambulatory around the sanctum sanctorum

Even instances of two storeyed temples also found.

Ex: Parbati temple at Nachnaukuthara in MP.

THIRD STAGE :

Continued - Square temple

Pillared approach

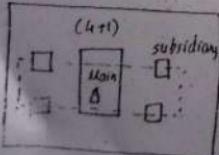
High platform

Covered ambulatory

* Flat roof not seen.

Low and squared 'Shikhas' (Corvilinear tower)

Introduction of Panchayatan style of temple making



Concept of subsidiary shrines
Main temple is rectangular
Crossified ground plan (田)

* Aihole = cradle of Indian Architecture

Ex: Dashavatara temple at Deogarh, Deogarh (U.P.)

Durga Temple at Aihole, Karnataka

⇒ Nagara style is a successor of third stage of temple making

FOURTH STAGE

Rectangular temples

Rest all features continued

Ex: Ter temple at Solapur



FIFTH STAGE

Circular temples with shallow rectangular projection

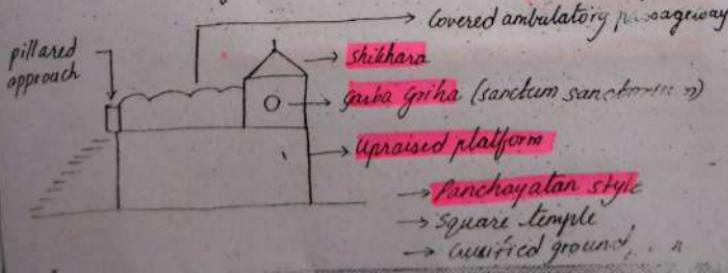
Rest all features continued

Ex: Manjari Math at Rajgarh

STYLES

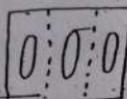
Nagara School of Architecture

Successor of 3rd stage so had all features of it



Absence of tank in the temples (unlike Dravidian style)

Division of each wall into 3 vertical planes called Rathas



Sculptures made in these 3 planes

All three as a whole are called Triratha

Later Pancharatha, Saptaratha and even Navaratha planes/plan originated.

Prominent in Northern and central parts of India, except peninsular India.

3 subschool developed under Nagara style

- ① Odisha School
- ② Khajurao School
- ③ Solanki School

① Odisha School

Ex: Konark Temple (13th cent) - Also called Black Pagoda → Gate of black sandstone

Jagannath Temple, Puri

Lingaraja temple (1100 AD)

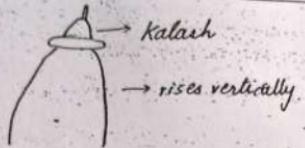
Believed that during sunrise first rays enter thru this

Unique features: Exterior walls are lavishly decorated through intricate carvings but interior walls are plain

- No use of pillars

Instead of pillars, iron girders were used, to support roof

Shikhara is called Deul and is almost vertical till the top when it suddenly curves sharply inwards



The mandaps are called Jagmohana

Ground plan of the main temple is square

Temples have boundary walls.

Dated around: 8th - 13th century.

③ Khajurao School / Chandel School:

Developed by Chandel rulers

Features:

- Both interior and exterior is lavishly decorated with intricate carvings
- Sculptures based on erotic themes on the walls of temples
→ Based on Kamasutra
- Do not have boundary walls
- Have 3 elements:
 - Garba Griha
 - Assembly hall
 - Portico* - verandah surrounded by pillars
- Shikharas also present in the subsidiary shrines
(gives impression of a mountain range)*
- Platform relatively high
- 10th - 11th century
- Kandariya Mahadev Temple

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③ Solanki School

To Gujarat by Solanki Rulers

Ex: Modhera Sun Temple

Solankis - branches of Chalukya rulers

- Massive rectangular stepped tank. On steps there are small temples.
- The walls of the central shrine are devoid of carving and are left plain as the temple faces the east, and every year at the time of equinoxes the sun shines directly into this central shrine

Ex 2: Dilwara Temple in Mt. Abu

Highest Jain Pilgrimage

TEMPLE ARCHITECTURE IN SOUTH INDIA

Four styles developed

i) Dravidian

ii) Vesara

iii) Nayaka

iv) Vijayanagara

In pallav school, Temple architecture developed

Stage I - Mahendra group

Rock cut architecture

Word Mandap is used instead of temple

Stage II - Narsimha group

- Decoration in rock-cut caves

- Mandap now became rathas. The biggest ratha was called as Dharmaraj Rath and small was called Draupadi Rath.

- Dravidian style was precursor of Dharmaraj Rath was a precursor

Stage III - Raja Simha Group

- Development of real structural temples (not inside the ~~the~~)

ex: Shore temple at Mahabalipuram, TN

Kailashnath Temple at Kanchipuram

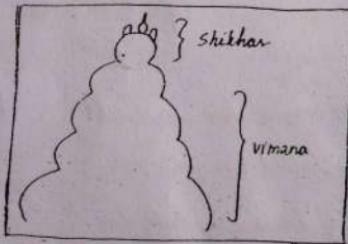
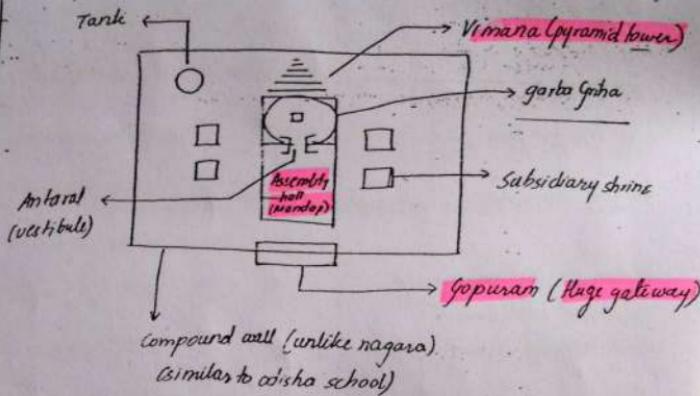
Stage IV - Nandivarman group

- Development of small temples

- Dravidian style continued

DRAVIDIAN STYLE OF ARCHITECTURE

→ Oldest style of architecture.



⇒ Shikhara is a crowning element at the top of the temple. It is shaped like an octagonal cupola. It is equivalent to 'Amalaka' and

Kalash of Nagara style of architecture -

entrance of the temple's Garbhagruha has sculptures of Dwarapalas gaurding the temple (whereas in Nagara style there are images of Mithun and river Goddess Ganga and Yamuna are seen at entrance of Garbhagruha)

There is only one vimana in Dravidian (unlike Nagara where there are multiple shikharas i.e. also in subsidiary shrines)
enclosed ground plan and upraised platform.

Ex :- Brihadishwara temple at Thanjavur, TN

was made by Raja Raja I

last yr, 2011, it completed 1000 yrs as it was built in 1011

• Gangai Konda Cholapuram temple

Son of Raja Raja I, Rajendra named a place after conquering Gangetic delta, to commemorate his victory
Konda = victory.

* Dravidian started during pallavas but flourished during the rule of Cholas.

⇒ Functions of temples:

- i) Religious
- ii) Administrative centres
- iii) controlling vast areas of land (in terms of revenue collection)
- iv) centre of education

Various sources of revenues for temples? (EXCEPT 11th, Chola kingdom)

- donation
- revenue collection



Natha Sculpture : NATARAJ

i) Upper right hand - holding drum.

The drum represents sound, great sound from which all creations spring

ii) Upper left hand - Eternal fire

represents destruction which is an inevitable counterpart of creation.

First destruction and then creation, not vice versa

iii) Lower right hand - raised in gesture of benediction (मृग्याम्) which reassures the devotee not to be afraid

iv) Lower left hand - points towards his upraised foot as the path of salvation

v) He dances on a small dwarf which represents ignorance and the individual ego

vi) Matted locks indicates river Ganga which flows down to

irrigate the earth

vii) One ear has a male ring and another ring a female, symbolising ardhānarishwar (fusion of male and female)

viii) A snake is twisted around his arm representing Kundalini power. Kundalini power resides in the human spine and when aroused, represents consciousness

ix) The Natraja is surrounded by nimbus of light symbolising vast wending cycles of time.

1)

NAYAKA STYLE

Famous example: Meenakshi temple @ Madurai

All the features of Dravidian style are present here along with an additional prominent feature called PRAKARAS

Praakaras are huge corridors along with roofed ambulatory passageways.

Intricate carvings are seen all across the temple walls

Munakeshi temple constructed with initiative of Tirumalai Nayak in mid 17th century. Hence called Nayak style.



III) YESARA STYLE / CHALUKYA STYLE / KARNATAKA STYLE

This style has features of both Nagara and dravidian style.

It consists of two principle components:

- i) Vimana { Joined by the Antecala
- ii) Mandap }
 - i) Vimana { Joined by the Antecala
 - ii) Mandap }

Did not have covered ambulatory around sanctum.

The pillars, door frames and ceilings are intricately carved.

Ex: Dodda Bassappa temple at Dambal

Lad Khan temple at Aihole

Temples at Badami

Developed in Mid 17th century

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④ **VIJAYANAGAR ART**

Some variations from Dravidian style in temple architecture

- i> Gopuram now enlarged
- ii> High enclosure walls
- iii> More decoration
- iv> Sculpture of motif of supernatural horse frequently

The concept of secular buildings was also introduced by the
vijayanagar empire

ex: Lotus Mahal

* PALA SCHOOL OF ART

- Pala ruled in Bihar-Bengal region
- Developed under Pala and Sen rulers.
- 8-12th century
- Influence of Hindu and Buddhist
- Focus on architecture and culture
- The architectures were fine finished.
- Figures were much decorated and well polished
- Both stone and metal sculptures have been found
(mostly stone sculptures)
Even the stone sculptures appear as a metal one due
to high polishing

* RASHTRAKUTA ART:

- Around 8th century
- Successors of Chalukyas

① Elephanta caves -

- Built in 2nd half of 8th century
- They are cave temples on island of elephants near Mumbai dedicated to Lord Shiva
- Sculpture of Trimurti representing 3 faces -
Brahma

② Kailash temple at Ellora

* HOYSALA ART

Developed in southern region of Karnataka specially Mysore

Period: 1050 AD - 1300 AD

Multiple shrines around a central pillared hall and set out in the shape of an intricately designed star



Thus the ground plan is known as
'Stellate Plan'

The temples are made up of soft soap stone (chorite-schist) - a good material for intricate carving

Both interior and exterior of the temple has intricate carving (particularly in the jewelries of God in temple walls)

Shikhara on each inner chamber, and radically modified by an arrangement of horizontal lines and mouldings which resolve the tower into an orderly succession of tiers.

The temples were built upon an upraised platform of about a meter called Jagati. Jagati follows a star shaped design, and the walls of the temple follow zig-zag design

ARCHITECTURE IN MEDIVAL INDIA \Rightarrow INDO ISLAMIC

This style was known as Indo Islamic style

Indo Islamic style replaced Trabeate style with Arcuate style

	TRABEATE	ARCUATE
1) Entrance	Lintel	Arch
2) Top	Shikara	Dome
3) Minars	Absent	Present <ul style="list-style-type: none"> • Azan announcements done • Closer to Allah
4) Material used	Stones	Brick, lime and mortar



Features of Indo Islamic Architecture

- i) Arch and dome method
- ii) Presence of minar
- iii) Use of mortar as a cementing agent
- iv) Avoided representation of human beings
- v) Avoided spaciousness, massiveness and breadth to Hindu architecture
- vi) Decoration took the form of calligraphy using Arabesque technique/method

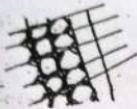
Arabesque method:

It is a method of decoration.
Arabesque means geometrized, vegetal ornament. It is characterised by a continuous stem which splits regularly producing a series of counter-poised, leafy secondary stems which can in turn split again or return to be reintegrated into the main stem.

- vii) Use of figures and animals is discouraged; e.g. figurative sculpture is quite rare in Islam
- viii) Use of geometry in terms of symmetry and for drawing geometrical patterns



i) Talikwork on the walls

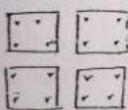


Signifies importance of light in Islam.

ii) Use of water in the premises in the form of courtyard pools, fountains or through small drains

- In hot Islamic climate water from courtyard pools and fountains cool the environment of the premise
- It is used for decoration as it creates a mirror image of the monument

iii) Charbagh style



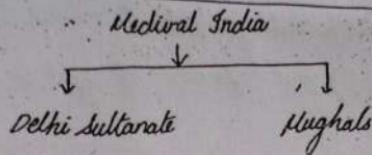
Four adjacent, identical gardens

xi) Pietra dura technique

It refers to inlay of precious stones or coloured marble on the surface

xii) Forsightening technique

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Delhi Sultanate divided into:

- ① Imperial style
- ② Provincial style

IMPERIAL STYLE

① Slave Dynasty: (1206) {1206-1290}

- Also called Ilbari dynasty as all rulers belonged to Ilbari tribe except Qutubuddin Aibak
- Style developed by them is called Markab style
- They started converting existing structures into mosques

Ex: Quwat-ul-Islam mosque: converted from a Jain Temple.

Ashai Dar ka Chopra.

Qutub Minar: initiated by Qutubuddin, next storey by Iltutmish
fifth by Feroz Shah ⁷²¹². Named after a saint

Qutubuddin Bakhtyar Kaki

Built by demolishing Hindu temple

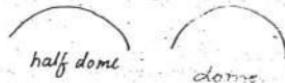
② Khalji Dynasty {1290-1320}

Style developed by them - Seljuk style

- Used red sandstone
- Use of arch and dome method

- Use of mortar as a cementing agent

Ex:- Alai Darwaa by Alaudin Khilji
(half dome - not hemispherical)



Seri fort, Delhi

- They established a city known as Siri in 1304 AD - by Alaudin Khilji

③ Tuglaq:

- Crisis period of architecture

- Use of grey sandstone

Minimum decoration

Focus on strength rather than beauty. Hence he introduces the concept of sloping walls known as Battar, combining the principles of arch and the lintel.

- Established 3 cities:

• Tuglakabad by Ghiyasuddin Tuglaq

• Tughpana by M.B.T

• Feroz Shah Kotla / Ferozabad by Feroz Shah Tuglaq

Battar

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Delhi

Indraprastha : 1405 BC

7 cities in Delhi -> Lal Kot or Kila Quila Rai Pithora 1060 AD

by Rajput Tomar

> Siri by Qutub Minar Khilji (Near Hauz Khas)

Siri was a major trade centre

3) Tughlakhabad 1321-23 by QST

4) Tughlaqabad by MBT in Mid 14th Century

> Ferozabad 1354 by Feroz Shah Tughlaq

> Dehli Sher Shahi / Shergad 1534 by Sher Shah Suri

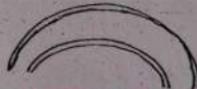
initially started by Humayun by name dinpanah

Sher Shah later changed the name.

> Shahjahanabad in 17th century by Shahjahan

④ Lodhis

- Again a crisis period
- There was only tomb making and concept of double dome was introduced by them
- Tombs were hard and bare octagonal apartments which is roughly 15m in diameter and supported by verandah of same slope.
- Sikander Lodhi established city of Agra and made it as his capital who repaired Qutub Minar



PROVINCIAL STYLE

① Bengal School of Architecture

- Use of Bricks, Black Marble
- No focus on decoration but on massive buildings

Ex: Kadam Rasul mosque - gaurs, Bengal

Adina mosque at Pandua, Bengal

② Malwa School of Architecture

- Absence of Minar in the mosque (No persian influence)
- European influence can be found - large windows
walls matt
- Elegant use of arch & pillar and beam and well proportioned
stairways

Ex: Rani Rupmati Pavilion

Ashrafi Mahal

Jahaz Mahal, Mandu, MP

Mandu fort

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③ Jaunpur School of Architecture

- Developed by Sharqi Dynasty hence also called Sharqi style
- Absence of Minar
- Bold and forceful character expressed on huge imposing schemes in
the central and side bays of the prayer hall

Ex: Ritala Masjid

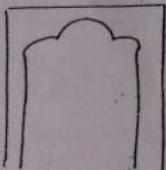
Babri Masjid

① Rajput School

Developed during reign of Adil Shahi sultan.

Features:

② Three arched facet

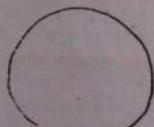


Central arch is wider than the other two.

③ Bulbous dome



(i)



Bulbous dome

almost spherical.

Narrow neck

Dome of Gol Gumbaz is largest dome in world

④ Use of Cornices (Chajja)



⑤ Treatment of its ceilings, i.e. w/o any apparent support through the use of iron clamps and strong mortar.

⑥ Rich Stone Carving

Example Gol Gumbaz (Mausoleum of Adil Shah)

MUGHAL PERIOD

Neither Babur nor Humayun lived long enough to emphasize on architecture.

Babur built only 2 mosques:

① Panipat

② Rohilkhand

Humayun laid foundation of Daulatabad in 1534.

Sher Shah - Sherghat

Qila-e-Gumti Mosque

GT road started by him

* Sher Shah's fort
at Sihar

i) AKBAR (1556 - 1605)

a) Agra Fort

- Made of Red Sandstone
- initiated by Akbar
- Most of the portion constructed by Shah Jahan
- Moti Masjid inside the fort built by Shah Jahan
- Diwan-e-aam, Diwan-e-khas
- Jahangiri Mahal here Shah Jahan's house arrested by Farrukhsiyar
- Charbagh style
- Harams: places where women were captured by the emperor
In Haram of Akbar there were 5000 women

b) Fatehpur Sikri

Fort

Buland Darwaza

Lunch Mahal

Ishabat's palace

- Salim Chisti's tomb : Jaliwork intricately done, best in India
- Balaji darwaja built to commemorate his triumph over deccan.

iii) Built Temple of Govind dev at Vrindavan

3) Jehangir

- Jehangir constructed Dilbar's tomb @ Sikandra near Agra
- Noor Jahan constructed tomb of her father Itmad-ud-daulah's tomb in Agra.

Pietra dura used on wider scale in this tomb.

For first time, there in Mughal architecture, complete use of white marble

Moti Masjid at Lahore

Built own tomb at Lahore (only ruler to do so)

3) Shah Jahan

i) Taj Mahal

(Arjumand Bano Begum was original name of Mumtaz Mahal)

ii) Red fort @ Delhi

iii) Moti Masjid

iv) Shalimar Bagh, Lahore

v) Jama Masjid

vi) City of Shah Jahanabad

vii) Took initiative to build peacock throne by Rebudal Khan on which

a famous couplet of Farishtah

"If there is heaven on earth, it is this, it is this, it is this"

- Arabesque
- pista dura
- more constraints, more decoration
- Mosque building reached its climax.

② Aurangzeb:

- Mughal architecture declined as Aurangzeb disliked fine arts
- Constructed Biwi ka Makbara, Aurangabad - Rabia ud din's Makbara
(called as poor imitation of Taj)
- Moti Masjid, Red Fort (White marble used in all Moti Masjids)
- Badshahi Mosque

Developed
during
Marathas
period

SIXTH FORM OF ARCHITECTURE

Golden Temple 1766 / Harmandir Sahib

Foundation laid by Gururam Das, completed by Brijvir Dev

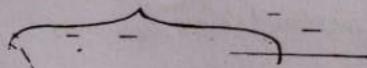
Had Mughal influence

Features:

- Multiplicity of chhatris
- Fluted domes covered with brass and copper gilding
- Shallow cornices

RASPUT STYLE OF ARCHITECTURE

- Hanging balconies of all shapes and sizes.
- Carved cornices in the shape of an arch producing shadows like a bow.

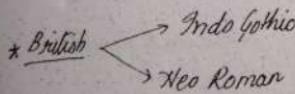




* Portuguese

- Used Iberian Style for church making
- Features: Iberian vs Gothic

	<u>Iberian</u>	<u>Gothic</u>
Material Used	Brick as main material	Red sandstone & white limestone
Structure variation	No creation of new shapes or structures Reinterpreted western style	Involved creation of new shapes and structures
Plaster carvings	Prominent feature	
Example	Old Goa Church	



① Indo Gothic style = Indo-saracenic Style

- Hybrid of Mughal, Gothic and Hindu style.

Features

- Elaborate & large construction
- Conformed advanced British structural engineering standards
(use of steel, iron and poured concrete)

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- Thinner walls
- Pointed arches
- Large windows

• Crucified ground plan of churches +

Ex: St. Paul's Cathedral at Kolkata

Victoria Memorial, Kolkata

• Flourished in 19th century - Also called Victorian Style

Chepauk Palace @ Chennai
Gateway of India

Lakshmi Vilas Palace @ Vadodara

② Neo Roman Style = Neo Classical Style

- After 1911 as in this yr, capital of India shifted from Calcutta to Delhi
- Hence developed by Edwin Lutyen & his colleague Edward Baker

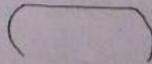
Features:

i) Archaic construction (w/o any interesting feature) bcz of the confluence of many styles i.e. Muslim, Buddhist, Christian, Hindu etc.)

{criticism: It is a concerted style w/o any prominent feature}

ii) Focussed on circular building

iii) Upturned dome



Ex: Rashtrapati Bhawan, Parliament House, Supreme court

w) Simplicity, modernity and utility was compromised due to hybrid nature

Laurie Baker

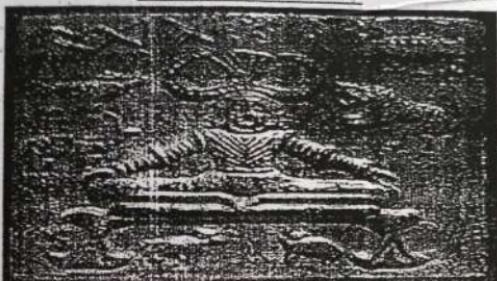
- Merged buildings with environment
- Used locally available materials
- Introduced filler slab construction to reduce the consumption of steel and cement.
- Ventilation and thermal comfort arrangement in the buildings
- He revolutionized mass housing in Kerala and hence he is called the architect of the poor.

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INDIAN ART & CULTURE

HARAPPAN ART



PASHUPATI SEAL

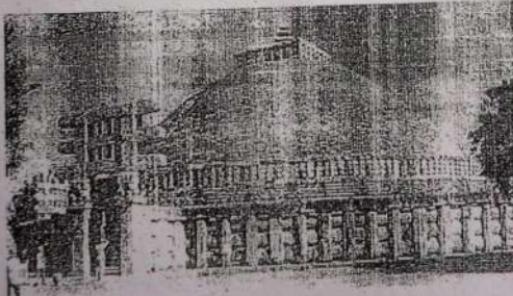


MOTHER GODDESS

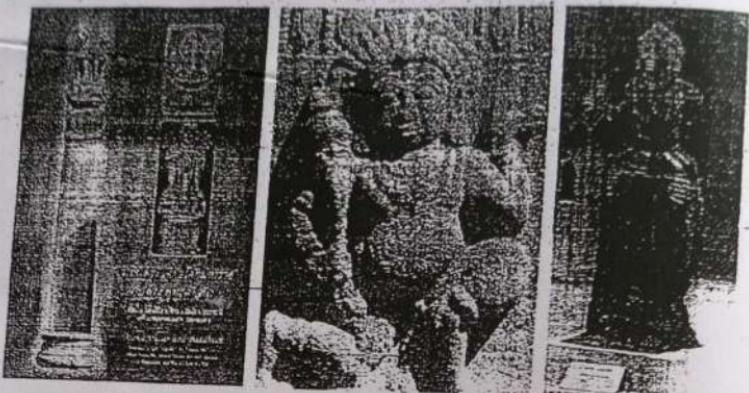


BRONZE DANCING GIRL

MAURYAN ART



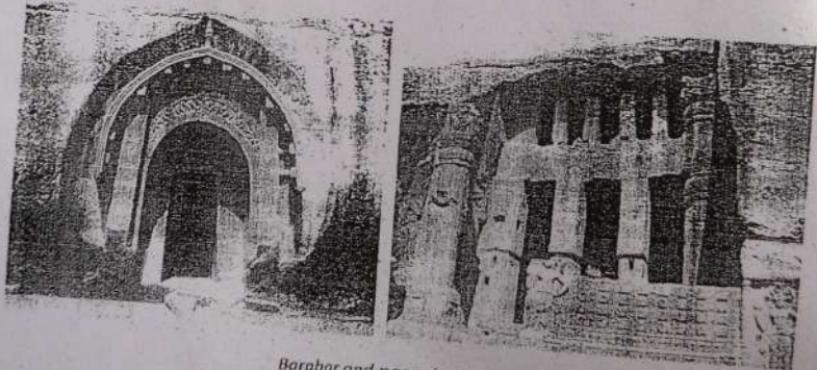
Sanchi stupa



Sarnath Pillar

yaksh

yakshini

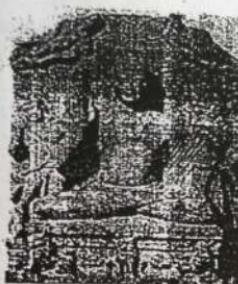


Barabar and nagarjuni caves

POST-MAURYAN ART



Gandhara school



Mathura school

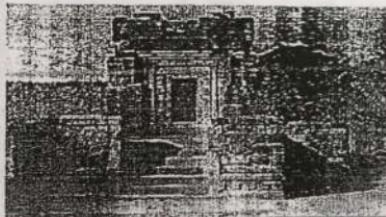


Amravati school

GUPTA AGE



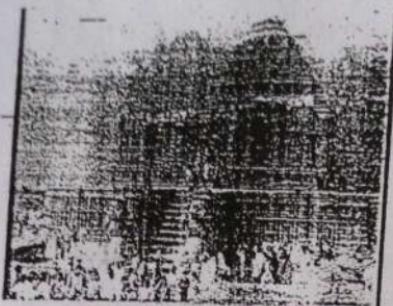
TEMPLE NO. 17 – SANCHI



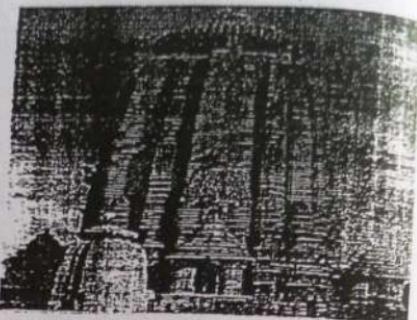
PARBATI TEMPLE - NACHNAKUTHARA



MANIYAR MATH - RAJGIR



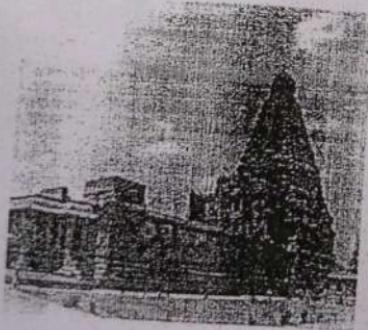
Konark temple



Lingraja temple



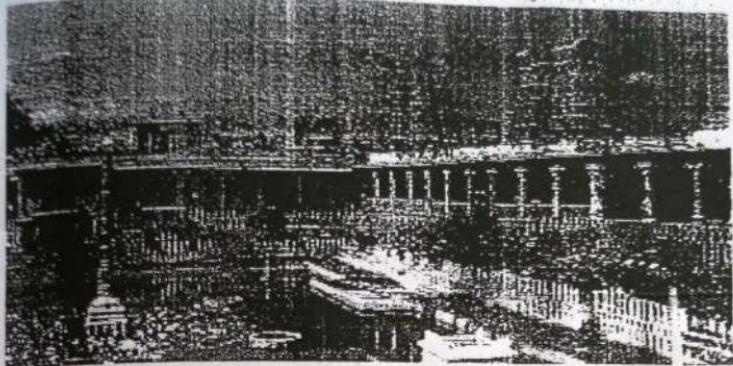
Khajuraho temple



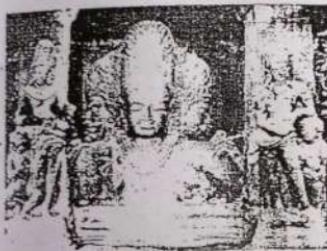
Brihadeeshwara temple



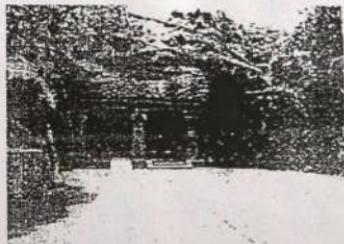
nataraja



Meenakshi temple



Trimurti at elephant caves



elephanta caves



HOYSALA ART

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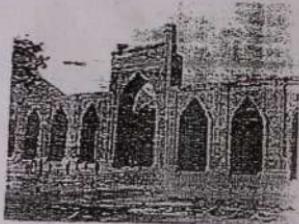
INDO-ISLAMIC ARCHITECTURE



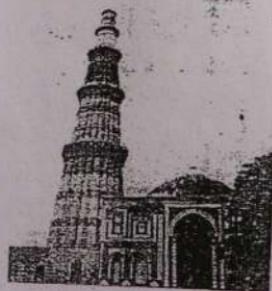
Arabesque method



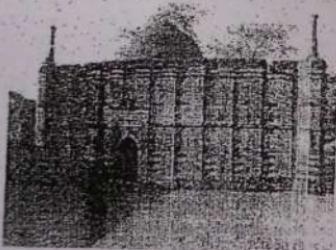
pietra dura



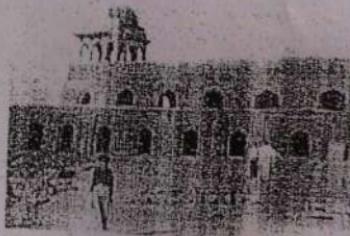
Arhai din ka jhpora



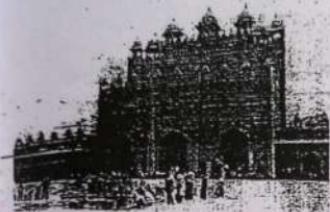
qutub minar



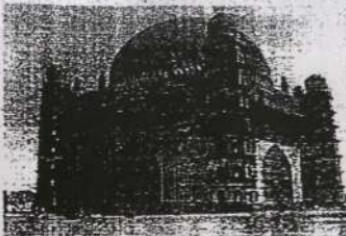
BENGAL SCHOOL – kadam rasul mosque



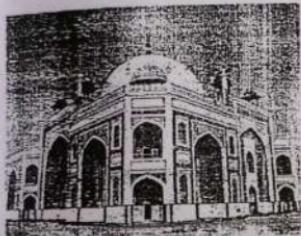
MALWA SCHOOL – rani rupmati pavilion



Atala mosque, jaunpur



gol gumbaz,bijapur



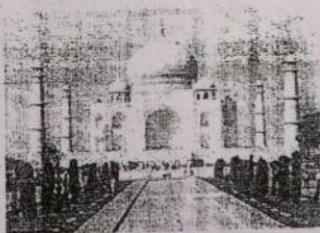
Humayun tomb,Delhi



Agra fort



Salim chisti's tomb



Taj mahal



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MODERN ARCHITECTURE



Laurie Baker - ARCHITECT OF THE POOR



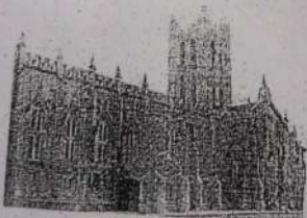
Roman style by -



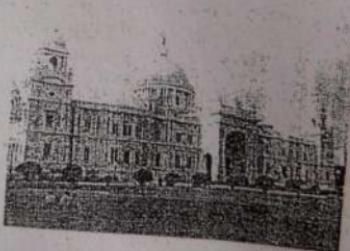
EDWIN LUTYEN



Edward baker



INDO-GOTHIC STYLE



Ranker's Classes [9818464467]



UNESCO HERITAGE SITES

In 1972, the General Conference of UNESCO adopted a resolution with overwhelming enthusiasm creating thereby a 'Convention concerning the protection of the World Cultural and Natural Heritage'. The main objectives were:

1. To define the World Heritage in both cultural and natural aspects
2. To enlist Sites and Monuments from the member countries which are of exceptional interest and universal value, the protection of which is the concern of all mankind, and
3. To promote co-operation among all Nations and people to contribute for the protection of these universal treasures intact for future generations.

The list of recorded sites on the World Heritage now stands at 881 which include cultural and natural wonders, and endowment that is shared by all mankind and the protection of which is the concern of the entire mankind. There are 30 World Heritage Properties out of which 24 are Cultural Properties and 6 are Natural Properties.

CRITERIA FOR SELECTION

Nominated sites must be of "outstanding universal value" and meet at least one of the ten criteria.

Cultural criteria:

- (i) "represents a masterpiece of human creative genius"
- (ii) "exhibits an important interchange of human values, over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design"
- (iii) "bears a unique or exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"
- (iv) "is an outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history"
- (v) "is an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change"
- (vi) "is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance"

Natural criteria:

- (i) "contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance"
- (ii) "is an outstanding example representing major stages of Earth's history, including the record of life. Significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features"
- (iii) "is an outstanding example representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals"
- (iv) "contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation".

Legal status of designated sites:

UNESCO designation as a World Heritage Site provides *prima facie* evidence that such culturally sensitive sites are legally protected pursuant to the Law of War, under the Geneva Convention, its Articles, Protocols and Customs, together with other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and international law. Thus, the Geneva Convention treaty promulgates:

"Article 53. PROTECTION OF CULTURAL OBJECTS AND OF PLACES OF WORSHIP.
Without prejudice to the provisions of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954, and of other relevant international instruments, it is prohibited:

- (a) To commit any acts of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of peoples;
- (b) To use such objects in support of the military effort;
- (c) To make such objects the object of reprisals.

Cultural sites:

Agra - Fort

Ajanta Caves

Ellora Caves

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Agra - Taj Mahal
Group of Monuments Mahabalipuram
Konark - Sun Temple
Churches and Convents of Goa
Fatehpur Sikri
Group of Monuments at Hampi
Khajuraho Group of Monuments
Elephanta Caves
Great Living Chola Temples
Group of Monuments at Pattadakal
Buddhist Monuments at Sanchi
Humayun's Tomb
Qutb Minar and its Monuments, Delhi
Mountain Railways of India
Champaner-Pavagadh Archaeological Park
Mahabodhi Temple Complex at Bodh Gaya
Rock Shelters of Bhimbetka
Chhatrapati Shivaji Terminus (formerly Victoria Terminus)
Red Fort Complex, Delhi
The Jantar Mantar, Jaipur
Hill Forts of Rajasthan

Natural Sites:

Kaziranga National Park
Manas Wildlife Sanctuary
Keoladeo National Park
Sunderbans National Park
Nanda Devi & Valley of Flowers
Western Ghats

INDIAN PAINTINGS

earliest evidence of paintings on rocks

- Bhimbetka (earliest) - 5000 BC

Background:

The H/O paintings can be known from primitive rock paintings of Bhimbetka, Mirzapur, Panchmarhi.

Then came the painted pottery of Indus valley civilization.

But the real beginning of paintings can be traced from Gupta

Pre-Historic Paintings

• were rock engravings known as Petroglyphs

Features:

• Bold lines

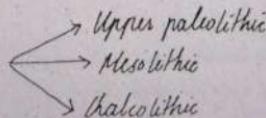
• Use of colours like ochre red, yellow earth colours or soot black

The rocks are at first scratched with stone and then these natural colours are filled on it.

• Figures of animals, humans, hunting scenes, riding scenes etc. are more common in these petroglyphs, also dancing scenes.

Ex: Bhimbetka cave paintings (discovered in 1957-58 by an archaeologist V.S Wakankar)

These belong to 3 periods



→ Upper paleolithic: Use of white, dark red & green lines depicting large animals like bison, elephant, rhino, tigers etc

green mostly of dancers, red mostly of Hunters

→ Mesolithic:

use of mainly Red colour

Paintings now smaller compared to upper paleolithic

Most common scenes: Group Hunttings.

Also paintings depicting grazing scenes, riding scenes, etc.

• Chalcolithic:

use of mainly green and yellow colour

Themes: Battle scenes → men riding horses and elephants → bow and arrows

Other Examples:

- Sajimara Caves, Tharikhanda
- Narsingad, MP.

Classification of Indian Paintings

Mural paintings

- Large works executed in form of paintings on the walls of large structures, are known as mural paintings.
- The theme of these, in India, are based on all 3 religions - Buddhism, Jainism as well as Hinduism.

Ex:- Ajanta Cave paintings.

- Ellora caves
- Bagh Cave paintings
- Lepakshi paintings
- Sittanavasal paintings

• Mural paintings: Persian influence

Miniature Paintings

- It is a very detailed and very small painting
- It is executed on a very small scale, on paper, palm leaf, cloth, glass etc
- It is not merely about size but also the level of detail that differentiates from small painting
- The composition, perspective and colour are as important as in large paintings
- Word miniature derived from Latin word 'minutum' which means Red lead paint used in illuminated manuscripts during Renaissance st ha nothing to do with size
- Precondition: (Rules)
 - ⇒ Painting must not be larger than 25 sq inch.
 - ⇒ Subject must be painted not more than $\frac{1}{16}$ th of its actual size.
Ex: Adult head of 9" would not be painted larger than 1.5"
 - Ex: Pala school, Ragmala paintings, Kishangarh, Mughal, Apabhransha

Features of Indian Miniature

- i) Most human characters are seen with side profile.
- ii) Bulging eyes, pointed nose, slim waist
- iii) Skin colour painted in Brown
- iv) Skin colour of Krishna is blue.
- v) Women have long hair.
- vi) Colour of hair and eye painti 'in bulk'.
- vii) Traditional Indian dress is painted
- viii) Men have turban on their head



GUPTA AGE PAINTINGS

During this time, Kamasutra

In Kamasutra, painting is listed as one of the fine arts among 64 fine arts. Here Vatsayana speaks about 6 principles or limbs of paintings, called Sadangas of Paintings.

The Sadangas are:

- 1) Rup Bheda - knowledge of appearance.
- 2) Praman - correct perception, measure and structure
- 3) Lavan Yogan - infusion of grace and artistic representation
- 4) Sudrisyam - similarity
- 5) Varnika Bhang - manner of using brush and colour

Vatsayana mentions that paints, brushes and drawing board are essential accessories of any citizen.

AJANTA PAINTINGS

- 29 caves
- Mural and Fresco paintings on the walls of the caves.

Features:

- i) Expression of emotions through hand postures
- ii) Hairstyles different for each female.
- iii) Even animals and birds are shown with emotions.
- iv) There are Fresco paintings i.e. on wet plaster
- v) Use of Tempera style i.e. using pigments
- vi) Theme: Jataka stories having Buddhist influence.

BAGH PAINTINGS Same as Ajanta

SITANAVASSAL PAINTINGS

- Cave paintings, mural paintings in Tanjore, Tamil Nadu.
- Initiative by Mahendra Verma and Nasimtha Verma
- Theme: Jain paintings
- Technique employed: resemblance to Bagh and Ajanta

ELLORA PAINTINGS

- Has influence of all 3 religions: Hinduism, Jainism, Buddhism
- Hinduism: Themes of Ramayana and Mahabharata - mythological figures, animals, battle scenes, elephant in lotus pond, Shiva as Natray etc.

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LEPAKSHI PAINTINGS

- Lepakshi, Vijaynagar
- Mural paintings executed on temple walls at Lepakshi during Vijaynagar period
- The theme is not religious i.e. Secular theme, despite being on Temple
- There is a complete absence of primary colours (particularly blue)
- They show a decline in paintings (quality of paintings)

MINIATURE - ANCIENT

PALA SCHOOL OF PAINTINGS

- Mostly Manuscript paintings.
- Theme is Buddhist.
- Executed on palm leaf or paper
- In the name of nature, only banana and coconut trees are painted
- lonely human figures are found

APABHRAMSA SCHOOL

- originated in Kewad and Gujarat region (Rajasthan)

Theme: Jain and Vaishnav

Features:

- Miniature paintings
- Bulging eyes (fish shaped)*
- Pointed nose
- Double chin
- Use of bright and gold colours

- Stiff figure
- Animals and birds represented as toys

MUGHAL

Had Indian, Persian as well as European Influence

Features of Mughal Paintings

- i) Use of Brilliant Colours
 - ii) Accuracy in line drawing
 - iii) Variety of themes (except religious themes)
 - iv) Ornamentation
 - v) Mostly miniature paintings
 - vi) Use of foreshortening technique
- Foreshortening technique
Under this technique, objects are drawn in a way that they look closer and smaller than they really are.

2) Babur

No time for painting though he patronised a Persian Poet Bihzad.

II) Humayun

He brought 2 painters from Persia - \Rightarrow Abdus Sammad
 \Rightarrow Mir Sayeed Ali

Hence, Persian influence started in Mughal paintings

III) Akbar

- Established different department for paintings and Karkhanas were developed
- He looked upon paintings as a means of study and amusement
- Hence he regularly gave awards to the painters

The participation of Indian painters started through their invitation to work in Karkhana of Akbar.

Hence 'Indian influence' started in Mughal paintings.

Features:

- 3D figures
- Use of foreshortening
- Use of calligraphy in the paintings.
- Most common theme: Fairs and Festivals.
- Combined efforts by painters started

Transformation from popular art to court art seen)

Famous painters:

- Daswant
- Basavant
- Kesa

IV) Jahangir

Mughal paintings reached its climax

Jahangir was a naturalist (lover of nature) hence preferred the pictures of flora and fauna i.e. birds, animals, trees and flowers.

Emphasized also on portrait painting.

- Paintings have decorated margins
- Mostly miniature paintings
- Was himself an artist and had his own workshop
- Painters: - Ustad Mansoor.
- Paintings: Zebra • Cock
• Turkey • Maulana-do-pyaaza.

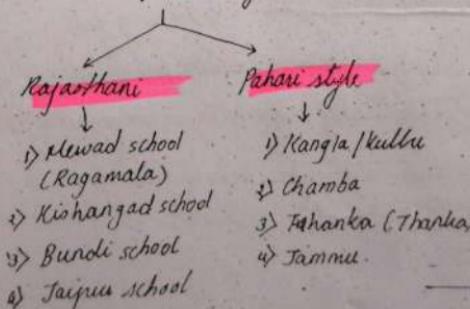
(ii) Shah Jahan

- Too much use of gold, silver and bright colours in painting
- Reduced liveliness (artificial and unnatural due to ~~exp.~~ influence)
- Pencil sketching widely used

(iii) Aurangzeb

- Discouraged paintings and hence dispersion of artists from Mughal courts was found.

After this development of Regional school of paintings



(2) RAJASTHANI

• Theme: Based on Hindu tradition and Mythology

- Battle, hunting, riding scenes.

• Developed in 3 phases:

- 1> 16th century - simple, straight forward and on solid and dark backgrounds. Hence Mural paintings.

2> 17th century - Sophisticated paintings

3> 17-18th century - Portrait paintings.

• Themes: Radha Krishna, Nayak Nayika and hunting scenes.

↳ (Religious mostly)

• Has Mughal influence - i.e. Persian, P Indian, European (few)

① Mewad School: Ragamala Paintings

• Paintings are based on Raga, i.e. There is a fusion of painting, poetry and music. They are unique in India.

Visual Art + Performing arts

• Demerit: Inferior quality paintings

Despite being inferior, it is very popular among common man.

• Famous painters: Sati buddin of Mewad
Suknuddin of Bikaner

② Kishangad School

- Theme: Portraits / love scenes of Radha and Krishna
- Liberal use of Gold
- Use of primary colours.
- Face of male and female are similar
- Krishna is painted in blue
- Narrow eyebrows
- lotus petal shaped eyes.
- Famous painters : Nihalchand
Raja Sawant Singh.
- Painting: Bani Thani (called India's Mona Lisa)
- Miniature painting

⑤ Bundi School

- Paintings of local vegetation in detail,
- Bundi located in Aravalli Range
- Theme: Scenes of Pleasure - love scenes sporting with females (charan scenes under Tchangu)
- Use of both primary and secondary colours
- Use of gold
- Mostly miniature paintings
- Human faces are round. Pointed Nose
- Colour of sky is painted in different colours and mostly a ribbon of red colour is visible in the sky

⑥ Jaipur school

- All features of Rajasthani style

* Diff b/w Rajasthani and Mughal paintings

	RAJPUT	MUGHAL
<u>TYPE</u>	Initially based on Mural and Fresco, later miniature developed	Based on Persian miniature paintings
<u>Theme</u>	Religious or devotional themes.	Mughal H/O, poetry Royal pomp and show Battle, hunting scenes Animals, birds etc. (not religious)
<u>Peculiarity</u>	Use of Hindu symbols like lotus, peacock and swan, very frequently	Trees, camels and Falcons
<u>Time</u>	17-18 th century	16-17 th century

PAHARI SCHOOL

(17-18 cen)

In Kashmir, Himachal, Uttarakhand and hill areas of Punjab.

Lord Metcalfe discovered Pahari paintings in Kangra Valley
(1835-36)

After discovery, Rajput style classified as:

① Rajasthani School

② Pahari School

Both Mughal and Rajasthani influence

Common theme: Love scenes of Radha - Krishna

Boyhood pranks of Krishna

Delicate graces of Indian Womanhood

① Kangra School

Promoter: Raja Sansar Chand

Love scenes of Radha Krishna

This school translated poetry into painting

Painters: Manaku
Kishanlal
Fattao

② Thakka School

Famous in Ladakh Region

Chinese influence in paintings

A famous symbol 'dragon' (Chinise) in these paintings hence Chinese influence

Buddhist influence

Use of silk

Mostly miniature paintings

Chamba and Jammu: no peculiar characters

PAINSTINGS IN SOUTH INDIA

Tanjore School

(Ancient - 9th cen)

Mysore School

(17th - 19th cen)

① TANJORE

- Developed by Chola rulers
- Themes: Hindu Gods and goddesses
- Pictures of child Krishna dominated
- Portraits have a smiling face of figures dominantly
- liberal use of gold
- Complete concentration on decoration
- Mostly glass paintings

② MYSORE

- Theme: Hindu Gods and Goddesses.
- They had two or more figures, the main figure is shown larger than the others.
- Use of Gesso paste - mixture of zinc oxide and Arabic gum
- Use of muted colours (not that bright)

FOLK PAINTINGS IN INDIA,

D) Madhubani

- Folk painting of Mithila region in Bihar
- Theme: Hindu Gods and Goddess
Mythological scenes
Wedding scenes
Erotic scenes
- Royal Court scenes
Flora and Fauna
- Exclusive monopoly of women artists
- Initially executed on mud walls (i.e. mural paintings) but after 1967, these were executed even on card papers, in order to sell them, i.e. for commercialization (miniature paintings)
In 1967, there was a famine in this region, hence forced to commercialize
- No space is left empty in the painting (gaps are filled by paintings of animals, birds, flora and even geometrical designs).
- Use of indigenous/natural colours at the initial stage - using leaves, flowers and herbs
- The outline is drawn directly with a brush, w/o any preliminary sketching
- 2-dimensional figures
- Use of symbols instead of things in the paintings *
- Use of coloured rice - arisan
- f. erotic scenes in Kothaon / bedroom - kothbar
- famous painter: Sita Devi promoted it globally

② Warli

- Tribal painting from Maharashtra
- only Mural paintings
- Theme: Daily life scenes
- Materials used:
 - cow dung → background
 - Rice paste → painting

③ Mangroha Paintings:

- Bhagalpur region of Bihar
- Also called Angika art (Ang-one of the mahajanpada)
- Also called snake paintings (snake motif always present)
- Paintings executed on bones of jute and paper

④ Patna Qalam paintings

- Have Mughal influence
- Theme: Common man and scenes of daily life
- Dominated by Male artists unlike madhubani
- Famous painters: Sevakram
Hulas Lal

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⑤ Bazaar Paintings

- Have European influence as women and Greek statue copied in there
- Theme everyday bazaar
 - Religious themes
 - Courtlyans dancing before British officials.
- Figures of Indian Gods and Goddess with more than 20

and elephant head is condemned as it did not follow the
human figure

Bengal & has Region

MODERN INDIA

① Raja Ravi Verma:

Originator of modern paintings

Called modern due to western influence

Paintings not for glorification

Region: Kerala

Called Sophia Raft of the East

Paintings → Lady in moon night

→ Ravana kidnapping Sita

② Bengal School:

Use of single colours

Paintings had reactionary approach

• Abanindranath Tagore: Arabian Night series

• Rabindranath Tagore:

Features: i) Dominant Black Ink lines

ii) Sense of rhythm involved

iii) Small size paintings

iv) Directly linked with his writings

v) Spirituality in images



CUBIST STYLE OF PAINTING :

Under this style, objects are broken, analysed and then reassembled in an abstract form

Perfect balance between line and colour

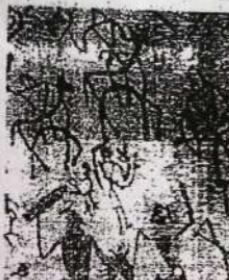
M.F. Hussain's theme: Personification of Romance

favorite motif: Horse



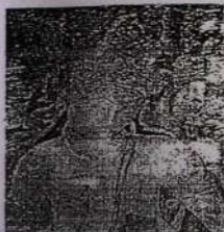
INDIAN PAINTINGS

PRE-HISTORIC PAINTINGS



Petro glyph at bhimbetka

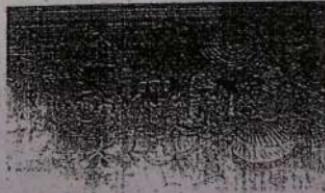
GUPTA AGE



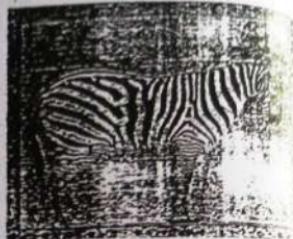
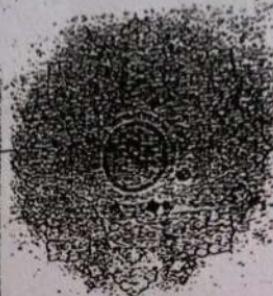
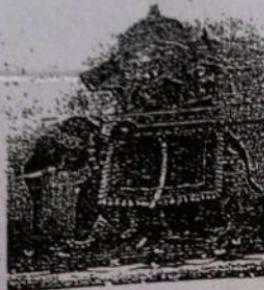
PALA SCHOOL – miniature painting



LEPAKSHI PAINTINGS



MUGHAL PAINTINGS



REGIONAL SCHOOLS OF PAINTINGS

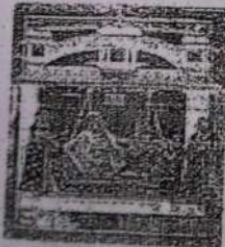
RAGAMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical modes, Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

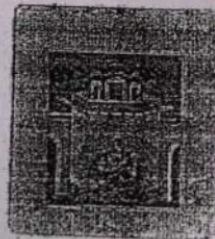
Ragamala paintings were created in most schools of India painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

In these paintings, each raga is personified by a colour, mood, a verse describing a story of a hero and heroine (nayaka and nayika), it also elucidates the season and the time of day and night in which a particular raga is to be sung; and finally most paintings also demarcate the specific Hindu deities attached with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc. The paintings depict not just the Ragas, but also their wives, (raginî), their numerous sons (*ragaputra*) and daughters (*ragaputri*).

The six principal ragas present in the Ragamala are Bhairava, Dipika, Sri, Malkaunsa, Megha and Hindola and these are meant to be sung during the six seasons of the year - summer, monsoon, autumn, early winter, winter and spring.



Raga hindola



Raga Deepak

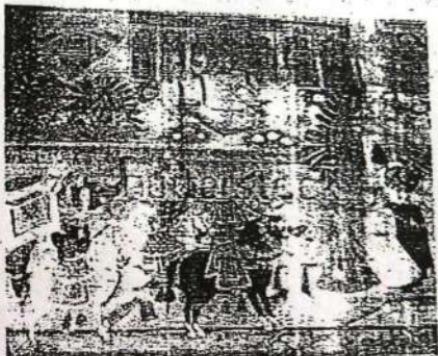


Raga bhairava

KISHANGARH SCHOOL

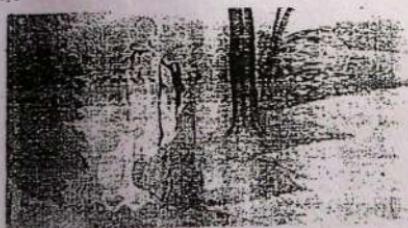


BUNDI SCHOOL



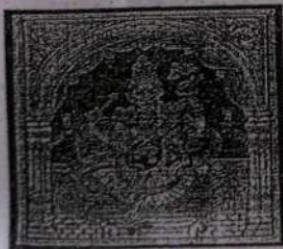
Bani-thani

PAHARI STYLE –



KANGRA SCHOOL.

mysore PAINTINGS



THANKA SCHOOL - ladakh region

TANJORE PAINTINGS

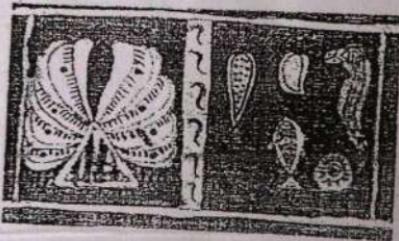


MADIUBANI PAINTINGS

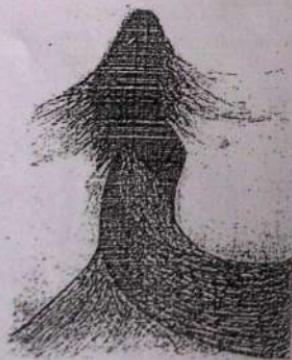


Cultura Nerd

MANJUSA PAINTINGS



RABINDRA NATH TAGORE'S PAINTINGS



M.F.HUSSAIN'S CUBIST STYLE



INDIAN MUSIC

Origin: Can be traced from Samaveda and its upveda.

Gandharva Veda

Narada is the reference of music. He is the first one who heard this revelation (a message from God).

Jambu was the first Musician.

Vid or sound is supposed to be the basis of all creations. Singing formed an intrinsic part of all sacrifices in the vedic period. The special Priest used to sing the hymns of Rigveda and such hymns that were sung constitute Samaveda.

The science of music is Gandharva Veda.

Shatruघnatya shashtra contains several chapters on music. He defined music as a combination of Prithyagayana and Yadana.

* Pillars of Indian Musical System:

There are 3 pillars:

- 1) Swara
- 2) Raga
- 3) Tala

In general sense, Swara means tone or pitch. The primitive man gave birth to swara. In total there are 7 swara i.e. 7 basic notes of scale.

Sa - Sodja

Re - Disha

Go - Gandhar

Ma - Madhyam

Pa - Pancham

Dha - Dhaivat

Ni - Nishadu

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collectively, 7 notes are
called Ragam

Swaras may be elaborated with the help of number of ~~tonics~~ may contain
Shruti is a theoretical interval of which the scale contains 22

① Raga:

- It forms the basis of melody
- It is a combination of tones or swaras or notes which with beautiful illuminating graces pleases the people in general.
- In every raga there are minimum 5 notes

Here there are 3 kinds of ragas:

→ Odava Raga : contains 5 notes

→ Shadava Raga : 6 notes

→ Sampurna Raga : 7 notes

• There are 6 principle ragas in Hindustani Music

• These ragas are time specific, season specific and mood specific

Raga	Time	Season	Mood
① <u>Hindol</u>	Dawn	Spring	sweetness of young couple
② <u>Deepak</u>	Nights	Summer	Compassion
③ <u>Megha</u>	Afternoon/ mid-day	Rainy	courage
④ <u>Shri</u>	Evening	Winter	Gladness
⑤ <u>Kathan</u>	Mid night	Winter	Youthful love

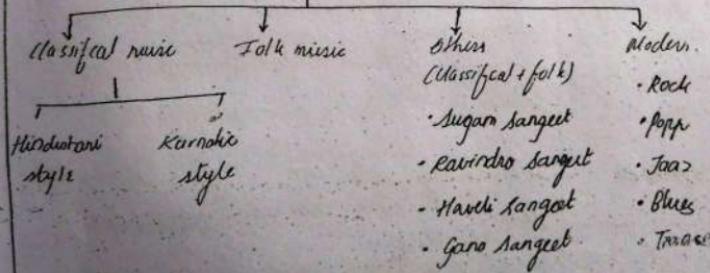
श्री श्रीराम संस्कार में दूर्लभ होने के कारण इनका नियम नहीं जाते हैं।

Raga	Time	Season	Mood
Bhairavi	Morning	Autumn	Peace and devotional

③ Taal:

- It is the basis of Rhythm. It is an timed rhythm. An arrangement of beats in a cyclical manner.
- Range of Taal is 3 to 108 beats.
- As per Natya Sastra, they of 32 types. At present there are > 120.
- Most popular taal is 'Teental' - has 16 beats.

GENRES OF INDIAN MUSIC



(3) Classical and folk

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HINDUSTANI

KARNATIK

• Influence	Arab, Persian and Afghan	Totally indigenous
• Freedom	given to artist to improvise hence variations	No such freedom given
• Substyles	There are fiddler substyles hence 'Gharara' present	only one particular prescribed style of singing
• Instruments	equally important role	More emphasis on vocal music
• Type	Emotional Music	Intellectual and spiritual music
• Ragas	6 principle ragas	12 ragas - melakarta
• Time	Adheres to time	Doesn't adhere to it
• Instruments	Tabla, Sarangi, Sitar and Santoor	Veena, Mridangam and mandolin
• Common in both	Guitar, Violin	Guitar / Violin
• Improvisation	Allowed	Not allowed
• Parts	Northern India	South India

Substyles under Hindustani:-

① Dhrupad

- oldest and hence mother of all styles
- Sanskrit, vedic origin
- emerged from Temples - Bardaris used to dance to it
- Also called Temple music
- Pronouncing Mantras in proper form and rhythm.
- Raja Man Singh Tomar of Gwalior popularized it
- Akbar also made this style popular through Haridas, Baiju Bawara.
- Dhrupad is a serious and sober composition which demands effort from the vocal cords and lungs.
- Performance consists of 2 parts:
 - ① Dasop (exposition section)
 - ② Bandish: Fixed composition.
- Theme: Religious and Devotional theme
- Special feature - strongly systemized arrangement of its musical parts.
- Dhrupad always accompanied by 3-2 musical instruments:
 - Mohawali
 - Tanpura

Sometimes also in Bey behar.

Famous Gharanas (2)

- ① Dagar gharana - related to Dagar Bani, Jaipur
- ② Famous Raag exponents - Gandeckha
- ③ Gauhar Jani - related to Gauhar Bani.
exponent - malik family
- ④ Bekiyatti - Related to Khandavare.
exponents - pyar Khan, Haider Khan.
- ⑤ Talwandi - Now in Pak (Punjab)
Related to Nauharibani

(2) KHAYAL MUSIC

Khayal means idea, thought and imagination.

Started by Amin kusto

More free and flowery, i.e. more delicate and romantic and has more freedom in structure and form.

Special feature : Use of taan in folk music.

greater use of ornamentation.

Theme: Romantic (Love lost, separation of lover, pranks of lord Krishna).

equal emphasis on melody and rhythm and preference for simple raags.

Performance takes place in 2 parts:
Chota Khayal (short & simple)
Chota Khayal (long & elaborate)

FAMOUS INDIAN PAINTERS

Abanindranath Tagore: (1871 - 1951) was a gifted landscape and portrait painter who is regarded as the founder of the neo-Indian school of painting branded by some as the 'Bengal School'.

Amrita Shergil: Amrita Shergil (1913-1941) was one of India's first modernist painters. She was educated in Florence and Paris and developed a style that combined the best elements of European academic painting.

Dhiraj Choudhury: Dhiraj Choudhury (b. 1936) is an idea-oriented artist with a remarkable capacity to immerse his artistic consciousness into suggested themes.

Jahar Dasgupta: Jahar Dasgupta is a remarkable name in the world of creative art in modern Bengal. Born in 1942 in Jamshedpur, Bihar, he had his early training in arts and painting in Shantiniketan under legendary masters like Ramkinkar Baij and Benode Behari Mukherjee.

Jamini Roy:

Jamini Roy (1887-1972) was a very renowned Indian painter, who was greatly impressed by the Kalighat paintings and the works of the village patuas and tried to model his work on folk art of Bengal.

Jatin Das:

Jatin Das, who hails from Mayurbhanj in Orissa, has to his credit formidable works of art produced in the last forty years. His favourite subjects are the human forms, who are mostly painted in nudes, and to some extent birds and animals.

M.F.Hussain:

M.F. Hussain (b. 1915) is considered as India's leading artist. He began his career by painting huge cinema posters on hoardings.

Nandalal Bose:

Nandalal Bose (1882-1966) was the student of Abanindranath Tagore. He was a staunch nationalist who was ardently devoted to swadeshi.

Prokash Karmakar:

One of the most original and outstanding painters of contemporary India, Prokash Karmakar confirms in his works the rich inheritance of Indian art and the dynamic spirit of the modern age.

Raja Ravi Verma:

Raja Ravi Verma (1848-1906) was, perhaps, the first great modern painter in India. Raja Ravi Verma travelled all over India and evolved a national style of painting.

Satish Gujral:

Satish Gujral (b. 1925), brother of former Prime Minister I. K. Gujral, is a versatile painter-sculptor, muralist and architect of rare genius. He works with several mediums like paint-

There are 4 gharanas:

(1) Gwalior Gharana - oldest gharana

Exponent: Rishu Paluskar

(2) Kirana Gharana

Kirana is a place in Rajasthan. Abdul Karim Khan.

Exponent: Pt. Bhimsen Joshi

Gangubai Hangal

(3) Patiala Gharana

Founder: Ustad Bade Ghulam Ali Khan.

use of greater rhythm. Major emphasis on rhythms

More focus on emotions.

Exponents: Begum Akhtar

Nano Devi

(4) Agra Gharana

special attention to Raga

Founder - Haji Sayed Khan.

Also called Raagjals Gharana.

Sayyab Khan gave it a fresh, and lyrical touch.

Exponents: C.R. Vyas

Vijay Kitchkar



DHANOR STYLE

- Similar to Dhrupad except it is sung to the Dhannar baal.
- Has a cycle of 14 beats, but irregular
- Related to Lord Krishna
- Pertains to Holi festival
- Has erotic content and more freedom given to artist to improvise

THUMRI

- Thumri is based on mixed ragas.
- Light, religious and romantic words are used.
- Inspired by Bhakti movement.
- Text of songs is of pri importance here, and mainly in Brajbhasha.
- Generally sung in female voice.
- There are 2 types of Thumri
 - (i) Purbi Thumri (Slow)
 - (ii) Punjabi Thumri (Fast and lively)

Gharanas: Benaras, Lucknow

TABANA STYLE:-

- Rhythm plays a very imp role
- Use of meaningless words.
- Sung @ fast temple.
- Focus on producing rhythmic patterns

Hence requires specialization and skill in rhythmic manipulation.

ii) Mappa style

Initially sung by camel drivers of H-W.

are of very quick phrases.

Quick turns of phrase.

Short taan - w/o any elaboration.

Style is getting extinct.

Exponent - Mia Sodi (Niyah Sodi)

FOLK MUSIC

Musical Music:

- Follows rules of Natyashastra
- Guru-Shishya

Folk Music: Music of people

Most Folk music are dance oriented

Diverse Themes-

① Wanawan - Kashmir

Sung during wedding ceremonies.

② Pandwani - Based on Mahabharata

includes both Gayan and Vaadan (Tambura used)

Folk artist: Tijanbai - wife of Raja & Padmashri
From Chattisgarh

③ Baiswari -

④ Alha - From Madhya Pradesh

It is a heroic, ballad song

Different languages- Braj, Awadh, Bhojpuri

Glorify different heroes Alha, Udal, Malkhan, Lakhon and Deva, who are seen as reincarnations of Pandav

⑤ Pai song - From Madhya Pradesh

Sung during Festivals, esp during rainy seasons.

Song pleads for a good monsoon and good harvest
Sonic dance performed on Pai music.

⑥ Maard: Rajasthan

- Developed in Royal courts.
- sing the glory of Rajput rulers.

⑦ Pani Hau

- From Rajasthan - theme: water
- song is about scarcity of Water and daily talks of village women near the wells.
- This song is also sung about chance encounters with ~~lovers~~ and relations between mother-in-law and daughter-in-law.

⑧ Vandey

- From Gujarat
- During Navratri festival
- Garba performed

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⑨ Geet: Maharashtra

- sung by women during household work and leisure time.
- contain four small lines of poetry.
- Marriage songs, pregnancy songs and lullaby songs.

⑩ Powada: Maharashtra

- They are ballads sung for heroes of past like Shiva describing their heroic deeds.

⑪ Tawani: Maharashtra

- Associated with particular theatre form Tarnasha
- initially by female artists, but now also by males.

⑤ Or: goa

wedding songs by women

Happy married life for newly weds

⑥ Chagavati

emotional song

Famous in Karnataka and Maharashtra

Theme: Nature, love, philosophy

Similar to Ghazals

⑦ Sohar: Bihar

During Childbirth

⑧ Tikri: Arunachal & Assam

Embody teaching of Islam

⑨ Baul: West Bengal

Greatly influenced by Hindu
tantric sect

Theme: Separation b/w human
souls in body and their spiritual
ground.

⑩ Ja-Jin-Ja: From Arunachal Pradesh
sung during marriage

⑪ Nyioya: From Arunachal Pradesh

sung at the end of marriage ceremony

⑫ Ritongjom Parva: From Manipur

Musical narration of the battle of Khongjom fought between the
British and Manipuris in 1891



② Meliamleu - Nagaland
Dancing song

③ Hercileu - Nagaland
War song

④ Neuleu - Nagaland
Legerday songs

⑤ Itekaleu - Nagaland
Songs about self

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OTHER MUSIC

Sugam sangat

devotional songs - Mixture of classical and folk music

① **Bhajan** Sung in praise of God

Developed during Bhakti movement

Kabir, Nanak and Mira

② **Kirtan** Bengal

Song and dance involved

Inspiration of Kirtan is from Gita Govinda

③ **Shabda** Punjab

Sung by Sikh gurus.

④ **Kawali**

Gift of Sufi movement

Invented by Aamir Khan

It is about the performance of religious songs.

Maybe in the praise of Allah, Prophet Muhammed and his descendants and even in the praise of patron saint of the singer

⑤ **Abhanga** Maharashtra

In the praise of Vitoba God.

Exponents: Tukaram, Namdev, Narsinh Mehta (Krishnab Janata)

⑥ **Bhooliyali** Boat song of Bengal

Tamil Nadu by Shaivites

I) Gurbani

- It is the product of Persian influence on Indian Music
- Composed of independent couplets
- Though essentially love or erotic poetry, there is an underlying spiritual element with God as beloved.
- The verses of Gurbani may be interpreted in several ways - secular, mystical and even philosophical
- Exponents: Mirza Ghalib, Bahadur Shah Zafar



II) Rabindra Sangeet

Tagore songs

Mixture of Classical and Folk

Theme: Worship, love, nature, patriotism and celebration

More than 2000 Rabindra Sangats

III) Haveli Sangeet

Rajasthan and Gujarat

Originally a simple music

Practiced by a community known as Pashti Margi Sampradaya

IV) Gana Sangeet

Sung in chorus or in groups

Theme: Social message, patriotism or protest song.

Ex: Vande Mataram

Modern Developments

① Gandharva Mahavidyalaya

- by R D Pataskar in 1901

- initially at Lahore, now Mumbai

Also opened Prayag Samiti in Allahabad

② All India Music Academy 1919

③ Harris College of Music 1929

- by Vishnu Narayan Bhatkhande

- in Lucknow

- later renamed as Bhatkhande school of Music

④ Sangit Natak Akademi 1953

⑤ SAC MACAY - 1977

- by Kiran Seth

- Society for Promotion of Indian Classical Music and Culture amongst Youth.

- voluntary youth movement

- Promotes Indian classical music, dance and other aspects of Indian culture

- Has more than 200 branches/chapter across the globe.

MODERN MUSIC

Rock: The umbrella term 'rock' is used to describe a large variety of musical styles. The origins of this stupendously popular style lie in a fusion of two other popular genres -- Blues and Country, along with significant elements of jazz. Along with the influences from the two styles, rock and roll was typified by extensive use of the snare drum. The 'rock and roll' movement of the mid-1950s revolutionized the music scene in the West, with the proponents of this innovative and flamboyant style shaping the trends in racism, fashion and lifestyle.

Musically, rock has centered around the electric guitar, usually as part of a rock group with bass guitar and drums. In the late 60s and early 70s two popular rock subgenres developed: Hard Rock and Heavy Metal.

Jazz: Jazz developed among the black community of the Southern US. This can be called a 'classical version' of blues music. The African influence on this indigenous American style of music can be seen in the emphasis on improvisation and a combination of different but simultaneously played rhythms, which is very unusual in the Western tradition of music. Jazz is often performed by ensembles (although single artists can play as well), with importance laid on their ability to play off each other, and improvise ex tempore. The improvisational style of jazz links it to Indian classical music, which also values improvisation over repetition of set melodies. This intrinsic commonality has produced numerous collaborations between jazz and Indian classical artists. Pt. Ravi Shankar, who frequently collaborated with Western musicians, is one of the most famous Indian musicians in the West.

Blues: Like jazz music, the blues genre originated from African Americans' work songs, and was built around the premise of simple lyrics sung in a simple tune. The simple, plain structuring of a blues song is open to innovations and improvisations; this has led to the emergence of several completely different styles, such as rock music. Since the blues genre was ingrained in local calls and work songs, the subgenres of blues music are often named after places. 'Dallas Blues' is the first blues song ever published, in 1912. It was written by Hart Wand, and although there had been unpublished blues songs and published quasi-blues songs before his time, this was the first true blues song to be published.

Trance: is a genre of electronic dance music that developed in the 1990s in Germany. It is characterized by a tempo of between 110 and 150 beats per minute, repeating melodic phrases and a musical form that builds up and down throughout a track. Trance is a genre on its own, but also will include other styles of electronic music such as techno, house, pop, chill-out, classical music and film music. Trance refers to an induced emotional feeling, high, euphoria, chills, and uplifting rush listeners experience. A characteristic of virtually all trance songs is the soft mid-song breakdown, beginning with and occurring after the orchestration is broken down and the rhythm tracks fade out rapidly, leaving the melody, atmospherics, or both to stand alone for anywhere from a few seconds to a few minutes. Another common characteristic would be the use of vocals often sung by a female.

Categories of Musical Instruments:

1) Sushir vadya - wind instruments - Aerophones

Ex: Flute, whistle, saxophone, nadaswaram, pungi

2) Aurord vadya - Membranophones

These are percussion instruments - have to strike it to generate sound

Tabla, drum, dhol, congo, etc.

3) Taal vadya - Cordophones / string instruments

Guitar, veena, sitar, santur, piano, harmonium

4) Ghano vadya - Idiophones

Finger-on Rhythm keepers

Solid instruments

ghengru, dandiya, mathi, jaltarang

Dance is of Divine origin i.e. it was a ritual form of worship at the temples. The principle of Indian classical dance is derived from Natya Shastra by Bharat Muni. Natya includes dance, drama and music.

Bharat Muni traces its origin from Brahma. Brahma created a 5th veda known as Natya veda representing the essence of existing 4 vedas.

Natya (words) taken from Rigveda

Abinaya (gestures) from Yajurveda

Gost (music) from Samaveda

Rasa (emotions) from Atharvaveda

Dance initially was performed as a part time for Gods.

Nataraja represents destruction, creation, preservation, release from bondage and the cycle of life and death.

Dance is considered to be a complete art because it enfolds in its range, other art forms too - Music, Sculpture, poetry and drama.

There are 2 basic aspects of dance:

- ▷ Tandava
- ▷ Lasya

Tandava denotes movement on Rhythm i.e. Emphasis on male characteristics of power, strength and firm aspect.

On the other hand Lasya denotes grace, bhava, rasa and abhinaya
These features are more feminine.

In every dance, the presence of Mudra and rasa is a must. There are 108 fundamental poses i.e. Mudras whereas there are 9 major (emotional) responses - sorrow, happiness, anger, fear, disgust, wonder, peace, courage and compassion.

Natya: consists of dance movements in their basic form

Natyā: includes expressions, through eye, hand and facial

The combination of Natya and Natya becomes Nritya

Earliest evidence: Bronze dancing girl

Bhimberka caves

Ajanta Ellora caves

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INDIAN CLASSICAL DANCE

The classical dances are governed by rules of Natya shashtra and are based on Guru-shishya parampara

- Here sage Natak Akademi has given the status of classical dance, to the following 8 dance forms.

→ Bharatanatyam - from TN

oldest among all classical dances

Bha - Bhava

ra - raag

ta - taal

Natyam - Dance (in Tamil)

It evolved from Devadasi system in temples

In It was previously referred to as Sadir, Dasiattam and Tanjavur natyam, in the native of Tamil Nadu.

It is a high stylized solo dance predominantly by females (now even by males and also performed by groups)

Features:

- Considered to be a fire dance (the mystic manifestation of the metaphysical element of fire in human body. Also the movements of a Bharatanatyam resemble movements of a dancing flame).
- Both the aspects of dance - tandava and lasya are equally important here Major emphasis is given on hand movements to convey different kinds of emotions or rasa. The artist visualises his or her body as made up of triangles.



Elements of Bharatnatyam

- 1) Alayippu - performed @ beginning
An invocatory piece of performance through chanting simple rhythmic syllables, and basic positions of the dance, to bless the performance of the artist by god.
- 2) Tatiwarasam - It is a pure Dance in the form of poses and rhythmic movements.
- 3) Shabdam - It is Althiyoga to a song in the praise of the glory of the God.
- 4) Javali - Short, love lyrics, in a faster tempo
- 5) Thillana - concludes the performance
Through intricate Rhythmic Variations and movements.

The Dancer's Right hand is in a Mudra called Katakamukha Hastaka
Three fingers are joined which symbolize the sacred syllable 'Om'
Foot touches the ground and the weight is equally distributed
when the Dancer is in first position

It is characterised by Ekacharya Laryam style in which one
dancer plays many different Roles.
Knees are mostly bent in this Bharatnatyam dance.

Theme: Religious and Devotional theme

Music Carnatic Music

Sanskrit, Tamil and Kannada are traditional languages of Bharat Natyam.

- Founders - Tanjore Quartets → i) Chiniah
ii) Ponniah
iii) Vadivelu
iv) Shivanandam

Exponent - Rukmini Arundale

Established in 1936 Kala Shetra which helped to revive this dance form

- Padma Subramanyam
- Yamini Krishnamurthy
- Sonal Mansingh (Odissi, Bharatnatyam and Mohiniattam)

Kuchipudi - Andhra Pradesh

Named after the village of its birth.

Initially performed in groups by male artists moving from village to village. The male artists were called Bhagawathulu.

Presently this dance form is mainly performed by Female Artists and that too in groups, but mainly solo.

Theme Based on Bhagwat Purana but now a Secular theme with predominance on Shringar Rasa i.e. Erotic flavour.

Here each principle character, introduces itself on the stage, with a daaru (daaru is a small composition of dance and song specially designed for each character to help him or her to reveal own identity or skills)

The dancer combines into herself, the role of a singer i.e. use of speech

Besides Dance-Drama, there are solo items in Kuchipudi

Manduk Shabdam - Tells the story of a frog

Jarangam - Dancing with feet on the edges of a brass plate and balancing a pot of water on the head or a set of digas on the hand.

Jala / hita Nrittam - In this item, the dancer draws pictures on the floor with dancing toes.

Both Laya and Tandav elements are involved

A prescribed costume and ornaments to be strictly followed by the artist

Music: Carnatic Music

Instruments: Mridangam and violin

Exponents: Radha and Raja Reddy (thus band and wife)

Yamine Krishna Marathy

Jadranka Rehman

Jurua - Vempatti
Vedantam

ODISHA - Odisha

Origin: Religious dance patronized by Jain King Kharavela

Theme: Radha and Krishna's Love

Dashavatara

Jagannath's Philosophy personified.

Over time, 3 schools of Odissi Dance Developed

1) Nidhi - Devadasi tradition / Temple dance

2) Nartaki - In Royal Courts

3) Gotipua - Young Boys dressed up in female attire and enacting female Roles.

It is similar to Bharat Natyam in terms of Mudras and facial expressions.

It is a concept of the Tribhanga involved (Tribhanga means 3 bends i.e. division of body into 3 parts - Head, bust and torso). The Dancers move either in front or back or in a circle creating intricate geometrical shapes and patterns (most beautiful one - Spiral Pattern)

The final Result portrays a static sculpture like quality

Hence this Dance form is also termed as Mobile Sculpture.

The elements include:

Mangalacharan - @ beginning

Bella Thriya - Fan dance.

Pallavi - Song elaborated through graceful movements
and facial expressions.

Thaigham - Like Jhilmil - only Heetta and like Jor
in Kathak.

Moksha - Concluding item

Dance of liberation - joyous movements.

Exponents: Kali Charan Patnayak (Guru)

↳ Sonal Mansingh

Sharon Lowen (from USA)

Myrla Barrie (from Argentina)

Music: Hindustani Music.

KATHAKALI - Kerala

- Conflict between God and Evil

Katha - Story { Story narrated in the form of Drama
Kali - Drama

Theme: Mythological (presents an Eternal conflict b/w the God and evil in a grand manner)

Sources: Ramayana, Mahabharata

Kathakali called Ballet of East

Origin: Temple Dance.

Movements - Eye and eyebrow Movements * imp to reflect **Pasos**.

No use of props in Dance / Minimum Props.

Control of Body and emotions is required

Generally performed in Open Air Stage covered with coarse mats. lighting is done through a Brass Lamp. The Dance starts and ends with the arrival of Dawn.

At start of dance there is continuous sound of Drums, Chenda and Maddala.

Elaborate facial Makeup along with a Head gear

Green facial makeup indicates Nobility, Divinity and virtue.

Face paint
in black
for eyes
Colours
for face

Red Patches besides the Nose indicate Royalty
Evil and Wicked females are represented through Black face
makeup.

Exponents - Kalamandalam Gopi
Kalamandalam Meenakshi

③ MOHINIATIAM - Kerala

Mohini: Beautiful Women

Attam: Dance

- Essentially a Solo Dance and Essentially by Female artists
Also even performed in Groups.

Theme: Love and Devotion, towards Lord Krishna and Vishnu.

Here the Lasya Aspect dominates, i.e. the main focus is on Feminine moods and expressions.

Music: Carnatic Music

Costume: White or off-white costume

Borrows features from both Bharat Natyam and Kathakali.

Grace & Elegance from Bharat Natyam

Vigour from Kathakali

Exponents - Madhavi Amma
Chinnaraj Amma
Savardha Nair

3) **MARUPUR**) - Kangan

Lord Shiva & Parvati danced in the Valleys of Manipur accompanied by local people 'Gandharvas' to the celestial light of Money on the head of a Serpent Atishesha

This dance emphasis on Shakti and both Tandava and Lasya aspects are involved but Lasya aspect predominates
Limited use of Mudras.

Raasleela is inseparable from this Dance form. It involves slow and gracious movements. The focus is on hand and free position (Not on facial movement).

Pungi is an instrument essential in the Dance



Special feature: It attempts to connect body through curves with a pose in the shape of figure '8'. This mudra is called Nagabhanasa Mudra.

Theme: On life of Vishnu

Spreading out of feet is no longer possible which can be found in other classical Dance forms.

Rabindranath Tagore promoted it in Shanti Niketan.

Father of Manipuri Lasso Maharaj



Famous Exponents : Jhaveri Sisters (4)

- Nayana - Swarna - Ranjana
- Darshana

Mainly Group Dance.

③

KATHAK - Uttar Pradesh

Katha - Story Teller

Knees are not bent* or flexed

Similar in origin like Bharatnatyam - i.e. temple dance
but later in Mughal courts for entertainment

Music : Hindustani Style

Special Feature - Spontaneity, freedom from Uniformity and room for improvisation and innovation
There enjoys fair amount of individuality and autonomy. Hence Various Gharanas originated (Jaipur, Lucknow, Benaras Gharana)

Based on Bhava, Raga and Jaal

Main focus is on intricate footwork

Dancers usually do the singing themselves

Theme Radha Krishna

Jointly performed solo, now in groups



Ananda is the item through which a Dancer enters into the stage

Thaal - soft and varied movements

Jugalbandi - (Main attraction) - competitive play between the dancer and Tabla player.

Tarana - like Phiran Focus on Rhythmic Movements

Kramalya - Intricate and fast footwork.

'Padhanta' - Both when Dancer sings then dances.

Kathak w/o chanting or singing - they are called Gat bhava

Exponents: Iaccu Maharaja

Birju Maharaja

Sitara Devi

③ **SATIRHA** - Assam.

Recognised most recently - in 2000.

Theme: Mythological

Now diverse theme

It is devotional in character and involves Bhakti Rasa (spiritual Aspect).

Evolved by a great Vaishnava saint Shankar Dev in 15th cent.

Traditionally dance performed by Male Monks called Bhokots in monasteries as a part of their daily rituals.

(called Satruya as monasteries called Satras)

This dance is accompanied by a Musical composition called

Borgeeti. This was composed by Shankar Dev

Musical Instruments - Khol (drum) and flute.

Costumes - Made of Assamese Silk - 'Pat Silk'

Involves both Tarclava and Lasya.

Initially by men, now both → Mainly a Group Dance

Exponents: Bapuram Barbayan Atai

Pradip Chaliha.



FOLK DANCES

1) CHH (CHHACHAU)

Performed recently in Republic Day Parade.

It is a Mask Dance.

Predominantly by Male Artists Mainly Group.

Chhachau means Chayya or Shadow

It involves martial movements

Nemo: Mythological

Sometimes involves Nature - Mayur Nritya / Sarpa Nritya.

Like Kathakali depicts God and evil Conflict

Based on Mahabharata

Usually Chaitra Month.

3 styles / types of Chhachau

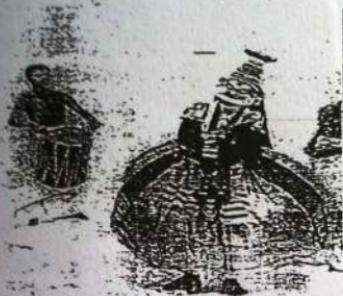
① Saraihella Chhachau: Jharkhand

② Parulia Chhachau: West Bengal

③ Mayurbhanj Chhachau: Odisha-

In this Dancers do not wear masks.

INDIAN CLASSICAL DANCES - 08



Kathakali dance – kerala

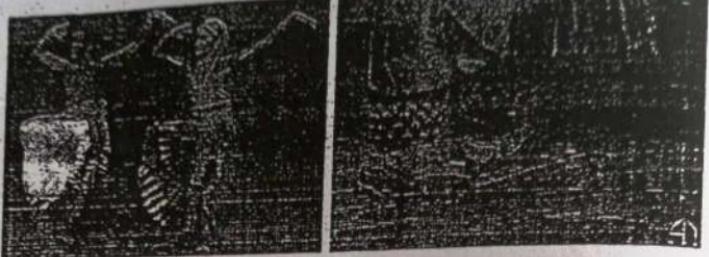


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Bharatnatyam – tamilnadu

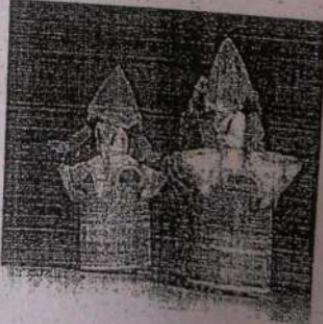




Kuchipudi dance – Andhra Pradesh



Kathak dance – uttar Pradesh



Manipuri dance – Manipur

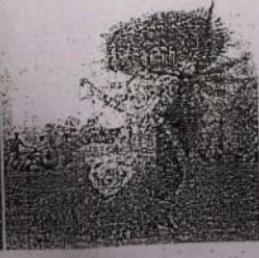
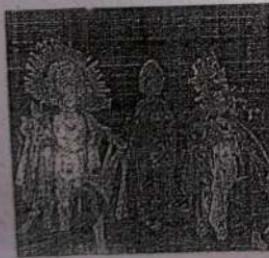


Mohiniattam dance - kerala



*Sattriya dance - assam
Chau dance*

FOLK DANCES



Chau dance

Historians indicate that Theatre had a Greek influence but the concept of theatre and drama was already present in Sanskrit and real. The Vedas and Upanishads have reference of theatre or drama.

Earliest Dramatist: Bhāsa

The Climax of Drama was reached in Shakuntalam by Kalidasa and Mrijatika by Shudrak.

Theatres in Northern India

① Bhand Pather: Jammu & Kashmir

Performing community involved

Theme: Element of Saltire

② Swang: Haryana (Rohilkhand Area)

Theme: Mimicry. Accompanied by Music

③ Nautanki: Uttar Pradesh

Use of Doha and Chaupai is must. (Couplets)

Performed in loud voice and high pitch

Movements are animated Theme: Romantic Jata

Promoted by Akbar

In Gandhian movements, Nautanki was extensively banned by British in Mahabodh

Exponent: Gulab Bai

④ Ramlila (up)

Juhidas considered to be the founder.

⑤ Ramman: from Marathwada

Religious festival and ritual theatre.

Stories performed related to local deity Bhunigal Devta
(can be declared as UNESCO heritage)

⑥ Macha: from Madhya Pradesh

Male dominated Dialogues plays main role
Mainly performed during Holi -

⇒ THEATRES IN EASTERN INDIA

① Bhaona: from Assam

The presentation of Anki Nat (written by Shankar Deo)
related to Shankar

② Tatra: from West Bengal

Result of Chaitanya's influence

Theme: Drawn from story of Krishna's life.

It is a moving theatre. Move b/w October to June.

② Bideria - Bihar

Founder was Bhikari Thakur.

Special feature: Female role even played by males.

③ Pratihad Natha - Odisha

Continues for 3-7 days.

Theme: Stories of Pratihad and Shrianyataksyayu.

Has more than 20 characters.

⇒ Southern & Western India

Borro Katha - Andhra Pradesh

Also called Jangam Katha as Jangams are Shiva worshippers.

Based on Shaiva Philosophy.

④ Mudiyettu - Kerala

Performed annually at Kali Temples. Triumph of God over Evil.

Use of Masks, elaborate Drawings on the floor.

Complete absence of Hand gestures.

Ezavathy community popularised Mudiyettu.

Recognised by UNESCO in the representative list of Intangible cultural heritage. Unesco would facilitate:

⇒ Intern'l co-op

⇒ Support in terms of finance & studies

- experts and training
- creation of infrastructure for this purpose
- others - Chhau and Kalbelia (Rajasthani-snake dance)

⑤ Theyyam (Kerala)

Performed with head gear. The dancer represents the local gods and goddesses who are held to be protectors of the village.

⑥ Kudiyattam (Kerala)

Use of Sanskrit language. It is a temple theatre.

Performed over several days. Involves very rich gestures.

⑦ Therukkathu (Tamil Nadu)

Combines Music, Dance and drama

street theatre, performed in the open

Theme: Ramayana and Mahabharata. Continues for abt 18 days.

Even female roles played by the males.

⑧ Vishwaguru Bayalata (Karnataka)

Performed in open air

Theme: Ramayana, Mahabharata and Dashavatara

⑨ Tela (Jm)

Annual celebration of particular deity @ a particular temple
Integral part of their socio-religious life



② Jamaiha (Maharashtra)

Very fast movement

Devoid of special props or dazzling costumes and makeup

Performed on Lavani Music

① Bhavai (Guj and Rajasthan)

Based on religious rituals

Bhavai has a social relevance

Instruments: Palkhwai is used.

Common theme: Bora and Bori - (village Banjya & miserly wife)
Dokri (ill face of an old woman)



③ Dushtavtar (Kantak and Goa)

Theme: 10 incarnations of Lord Vishnu

Wooden mask is used

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MODERN THEATRE

After 1857 revolt - 2nd revival of Modern theatre

Bhartendu Harishchandra - Bhartendu Bharat dasha
Dusodasha
Bharat Nagari. Andhereswarganj
Chaupat raja

Deen bandhu Mehta - Neel Darpan

1942: IPA formed - Indian Peoples' Theatre Association
Cultural wing of Communist party

1944: Prithvi theatre

1959: National School of Drama est as a part of Sangeet
Natak Akademi. Became autonomous in 1975

Bijay Tendulkar: Bashiraj Kohwal

Halib Javeer: Chorandalas chor

Phanamrao Bharti: Andha Yug

Girish Karnal for Tagalog

After 1970: New trend: Nukkad Natak - Street drama
Based on protest, radical theme

• Badal Sarker

• Safdar Hashmi - "Halla bol"

Group: Jan Natya Manch

Father of political theatre

PUPPETRY IN INDIA

They signify a story, a play, a creative temperament, the history and tradition of ancient India; they are the Kathputli shows of India. They may be the oldest form of entertainment still prevalent in the country. A visit to some of the villages of Rajasthan, Gujarat, Karnataka and Tamil Nadu will reveal the performances of this dying art. Lack of patronage and devotional audiences has forced many puppeteers to abandon this art form. The puppets however are still preserved and made as souvenirs.

Origin

The puppets are believed to be around since the time of Harappa and Mohenjodaro civilisation dating back to 2300 BC. The *Mahabharata* refers to popular entertainment in India including art of puppetry and shadow theatre. There is reference in *Gita* where the three qualities found in men (*Sattva, Rajah and Tamah*) are said to be the three strings pulled by the Divine to lead man in life.

Types of Puppetry form in India

String Puppets or Kathputli: The string puppets are called Kathputli and are made by the Bhant community which performs in Jaipur and Jodhpur. The community makes and performs them from village to village during the dry season when cultivation is not possible. These forms of puppets are more prevalent in Rajasthan, West Bengal, Karnataka, Assam, Orissa, Maharashtra, Andhra Pradesh, Manipur and Kerala.

Shadow Puppets: Shadow puppetry as a form of theatre evolved from the visual dramatisation given to cut-out figures. Different styles of leather shadow puppets are found in India in different regions, from translucent to opaque to nature.

Glove puppets: It is the simplest of all traditional Indian puppets. It is made of wood, paper, terracotta or cloth. They have no legs and the lower part remains covered under long costumes. The faces and dresses are all fashioned after the local customs. It is found in the states of Kerala, West Bengal, Orissa, Uttar Pradesh, Tamil Nadu and Karnataka.

Rod puppets: It is performed with three dimensional wooden figures that are manipulated with rods. Rod puppets are however seen in India only in the states of West Bengal, Orissa and Jharkhand.

Making string puppets/ Kathputli

- Kathputli is made of 8/9 inch wooden stick. With the help of chisel the wood is given a specific shape. The wood is painted with oil paint into skin colour and the finer details of the face are given. A minute brush is used to create the eyes, lips, nose on the face.

- Small pipes are attached to create the hands, to the sides of the rod. The hand is wrapped with traditional cloth and stitched.

- The trunk and the body is stitched to cover and give shape to the overall figure of the kathputli.

- Final touches are given by adding jewellery and other accessories.

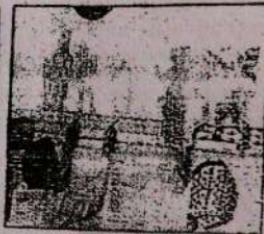
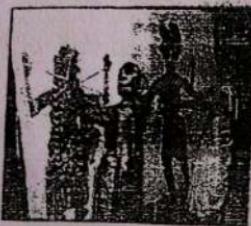
- Strings are attached to hands, head and back of the body.

The puppet is ready to move and dance now!

A slight jerk of the string causes the puppets to produce movements of the hands, neck and shoulder. Many puppets hang on one rope: one string tied to the head and other to the waist. The puppeteer makes a loop around his fingers and manipulates the puppet.

Making shadow puppets

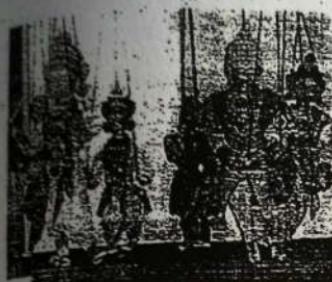
1. The outline of the character is drawn on the leather and then cut out.
2. To give effect the outline of the figure is cut out so that when light passes through it the exact impression is made on the screen.
3. The figures are painted on both sides identical.
4. Strings are attached to hands, back and head to make them mobile.
5. The puppets are displayed on a white screen where light is provided from behind. The shadow of the puppet then appears on the screen.



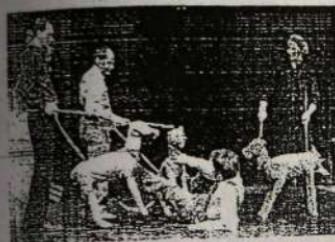
Some interesting facts

1. Kathputti is coined from two terms, "kath", which means a story and "putti", which means puppets or dolls.
2. The stage for the show is made by placing two cots together vertically and tying bamboo around them horizontally. A curtain, generally dark in colour, is at the back-stage and a colourful curtain with three arches hangs at the front, called *Tiwara* or *Tajmahal*. Most of the puppets are hung on the bamboo at the back-stage.
3. Narration and music make an intricate part of the puppet show. They are both usually hidden from the audience. The puppets "illustrate" the text by their action. Through variations in pitch and coloration, the actor gives the puppet its own voice. Every puppet has its own style of language, delivering dialogue, tempo and mannerism. The Kathputti emits whistling voice, which is interpreted by the commentators.
4. The script is generally stories from the epic or traditional plays.

INDIAN PUPPETRY



String puppets



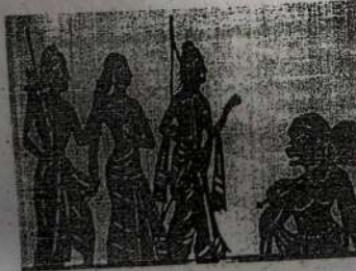
Rod puppets



Panakothai

Glove puppets

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Raavan chaya

Shadow puppets

INDIAN CIRCUS

19th century origin. Kerala is the birth place of Indian circus.

It is a travelling company of performers.

Creator of Circus is called Vishnu Panth. He establish a school known as Charakshara with regard to circus. Kali Kunjan known as father of Indian circus, was a trainer by profession.

India's first circus academy est in Kerala (Govt initiative).

place Thalassery - objective training and skill development.

Reasons for decline in circus industry

- i) Lack of interest of generation Next
- ii) Poor financial performance.
- iii) Misconception that circus is for children
- iv) Increased competition.
- v) Old and experienced artists dying - real talent is getting extinct

Measures

- i) Should promote as career
- ii) Promotion of circus in tourism.

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INDIAN CINEMAHistory/Evolution

First short film was shot in India in 1897 - Coco-nut fair
- our Indian empire

Films based on Indian themes - Alakabha Chalis chor

First silent feature film - Pundalik in 1911

First indigenous silent feature film:

Raja Harichandra by Dadasaheb Phalke

1917 - Loka Dehan

1921 - 1st film censor controversy: Bhakt Visnu based on political film

1st Talkie film - 1931 - Alamara by Devi

1943 - Seditious films started

Openly challenged British Govt

Ek Karmat (1943)

Late 40s - social probs: inequality, gender disparity etc.

1950s - Realism was favoured

Mother India

1960s - Golden age of Indian cinema

• Star Cinema

• Many great actors and actresses

1960s - concept of parallel cinema

refers to small budget films which are reactionary and based on social problems -

Directors - Satyajit Ray

Adoor Bhasar Krishnan

1970s - Revenge theme and action themes

theme of angry young man. Mainly for entertainment

1990s - Romantic films

2000 - Women, children based,

International influence

competition from television, internet, piracy etc

But still imp of "35mm" still existing.

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Does India need a National Film Policy : Reasons:

i) India has become world's largest film producing industry - > 1000 films/yr

Hence contribution to GDP is immense

ii) Industry largely uncontrolled

enormous govt interference/intervention

Need to draw a limit on govt intervention

iii) Film/photography should be promoted by opening film schools

iv) Regional cinema has been pushed to fringes hence need to promote them

v) Global promotion

- v) To incentivise digitalisation
- vi) New guidelines for censorship issues
- vii) Amendments to prohibit piracy.

Indian Censorship

Cinematograph Act 1952

Lays down guidelines relating to certification of films

It also includes provisions relating to constitution and functioning of Central Board of Film Functioning Certification. Films are given certification under 4 categories:

- 1) U - Universal exhibition
- 2) A - Restricted to adult audience
- 3) U/A - Under parental guidance. Unrestricted public exhibition
Subject to parental guidance for children below 12 yrs.
- 4) S - For specialised audiences - public exhibition

CBFC - 1950 - Under Ministry of Public broadcasting

No film can be exhibited in India w/o being certified by the board.
Certification rules also apply to foreign films imported to India.
Even dubbed films are under certification rules.

Certification rules do not apply to films made specially for Doordarshan since the official broadcaster has its own system of examining such films.

Film Certification Appellate Tribunal has also been constituted for hearing appeals under any order of CFC

• Work of certification of Films is in User list

• Chairman and members are appointed for term of 3 yrs or till such time as the government may direct

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In India, 4 types of calendar followed:

(i) Vikram Samvat (V.C.) } Hindu

(ii) Saka Samvat

(iii) Hijri calendar } Islam

(iv) Gregorian Calendar } Scientific, universal.

Vikram Samvat:

Dates back to 57 BC by king Vikramaditya to mark his victory over the saka rulers. $57 \cdot 8 \cdot C = \text{zero year}$.

It is a lunar calendar - based on movement of moon.

Has 12 months and each month divided into 2 phases -

Bright yr. Shuklapaksha (15 days) - starts at new moon, ends at full moon
 Dark yr. Krishnapaksha (15 days) - starts at full moon, ends at new moon.

The month begins with a "dark half".

There are 354 days in a year.

Hence every 3rd year, and every 5th year in a cycle of 5 yrs, has 13 months - Adhik mas.

Saka Samvat

Zero year 78 A.D.

Created by Saka rulers to mark victory over Kushans.
 Star calendar



Adopted by GOI as official calendar in 1957

365 are there -

③ Hijri

- lunar calendar
- zero year : 622 AD.
- Initially started in Saudi Arabia
- 12 months, 354 days.
- 1st month : Moharram
- 9th month is Ramzan: Fast kept for purification of ~~the~~ shehri (morning breakfast), Iftar (evening food)
- last month : Tilles

④ Gregorian calendar

- Scientific calendar
- 365.25 days. solar calendar



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Languages

Languages in India belong to several language families

→ Indo-Aryan language (spoken by 74% Indians) -

→ Dravidian language (by 23% Indians)

→ Rest 3% belong to Austro-Asiatic, Tibeto-Burman etc

Ancient Indian languages:

① Indo Aryan

- It is a subgroup of Indo Iranian branch of Indo European family

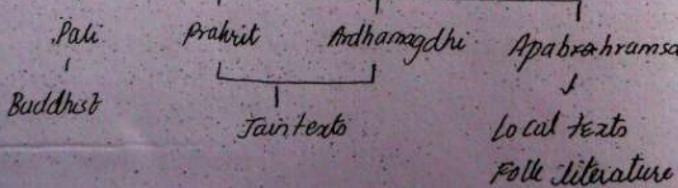
- Also called Indic language

- There are 3 major divisions of Indo Aryan language

i) Old Indo-aryan - Sanskrit (around 1500 BC) in vedas.

ii) Middle Indo-aryan - 1000 AD, precisely 600 BC

Prakrit



Buddhist texts:

Vinayapitaka - Rules of discipline in Buddhist monasteries

Sutta pitaka - Collection of Buddhist sermons

Abhidhammapitaka - Philosophical principles of Buddhism

Modern Indo Aryan

Burmese, Bengali, & Marathi, Hindi, Urdu, Nepali

② DRavidian

consists of :-

- 1) Tamil
- 2) Telugu
- 3) Kannada
- 4) Malayalam

Central branch

Southern branch

Northern Branch :- Brahui (Baluchistan)

Kurukh & Malto (Now a tribal areas
of Bengal and Odisha)

Indo Aryan v/s Dravidian

- ① Root words are different.
- ② Different grammatical structure:
 - grammatical structure of Dravidian family is agglutinative - combination in which root words are united with little or no change of form, or loss of words.
 - grammatical structure of Indo Aryan is inflected i.e. the words ending or spelling changes according to its grammatical function in a sentence.

OFFICIAL LANGUAGES

As to article 343(1) the official language of India is "Hindi".

The 8th Schedule of constitution gives a list of 22 recognised official regional languages.

⇒ 14 of them recognised during framing of constitution.

- | | | | |
|------------|-------------|------------|----------|
| ⇒ Assamese | ⇒ Kannada | ⇒ Odisha | ⇒ Telugu |
| ⇒ Bengali | ⇒ Kashmiri | ⇒ Punjab | ⇒ Urdu |
| ⇒ Gujarati | ⇒ Malayalam | ⇒ Sanskrit | |
| ⇒ Hindi | ⇒ Marathi | ⇒ Tamil | |

Sindhi was added by 21st Amendment in 1967

Konkani, Manipuri and Nepali added by 71st amendment in 1992

Santali, Maithili, Bodo, Dogri by 92nd amendment, 2003.

Manipuri & Bodo-Tibetan language

English : 2nd official language of India

state language of Nagaland and Meghalaya

* MATHEMATICS

The town planning of Harappa based on measurement and geometry provides an evidence of existence of Mathematics.

The earliest book on mathematics was *Sulbasutra* by Baudhayan (6 cent).

There is a mention of 'Pi' and even pythagoras theorem in *Sulvasutra*.

Apastarnabha (2 cen BC) - gives the reference of concepts of acute, obtuse and right angles. Concepts used in construction of fire altars.

There is also a mention of notation system, decimal system and the use of zero.

* Aryabhata in around 499 AD wrote *Aryabhattiya* in which the concepts of mathematics as well as astronomy were mentioned. It has 4 sections :
 ↳ Method of denoting big decimal numbers by alphabets
 ↳ Number theory, geometry, trigonometry, bijganita (algebra)
 ↳, ↳ on Astronomy

Astronomy was called Khagol shashtra. Khagol was the famous astronomical observatory at Nalanda where Aryabhata studied.

Aim of astronomy was:

- i) Accurate calendars
- ii) Climate and rainfall pattern
- iii) Navigation
- iv) Horoscope

↳ Knowledge of tides and stars.
 (Crossing oceans and deserts during night, giving direction)

Aryabhata stated that earth is round and rotates in its own axis
He formulated area of triangle and also discovered algebra.

The value of 'Pi' by Aryabhata was 3.1416 [original eqn: $\frac{62832}{20000}$]
This value of pi was much more accurate than that given by
Greeks.

Arabs called Mathematics Hinduism or the Indian art which was
learnt by them from India. The whole western world is indebted to
India in this respect.

Brahmagupta (7th Cn)

He wrote Brahmasputa Siddhanta. This was the first book which
mentioned 'zero as a number'. In this book he introduced negative
numbers and described them as debts and positive numbers as
fortunes.

Mahavir (9th Cn)

He wrote Ganit Sara Sangraha - about arithmetic (LCM, HCF etc)

Bhaskaracharya (12th century)

He wrote a book Siddhanta Shiromani - divided into 4 sections:

- Lilavati deals in arithmetic
- Bijaganita deals in algebra
- Goladhyaya about spheres
- Grahanigita mathematics of planets



He introduced cyclic method to solve algebraic eq." (Later it was called 'inverse style' by Europeans)

⇒ In Medieval India many translations were done

• Akbar ordered the introduction of mathematics as a subject of study among others.

• Faizi translated Bhaskaracharya's Bija-ganita

• Lilavati was translated by James Taylor in 19th century to English



ASTRONOMY

① Ancient India -

Aryabhata wrote Aryabhatiya - contains 121 verses.

In first 2 sections of Aryabhatiya, following concepts are given in detail:

i) Astronomical definitions

ii) Method of determining movement of planets

iii) Calculation of Eclipse.

iv) When shadow of earth falls on moon, it is called lunar eclipse

- scientific approach to eclipse by Aryabhata.

ii) Medieval India -

Feroz Shah Tuglaq established an observatory at Delhi

Feroz Shah Bahmani established an observatory at Daulatabad.

Both lunar and solar calendars were used.

Astronomical instrument called Yantra was invented by
Mahendra Suri - court astronomer of F.S. Bahmani

Sawai Jai Singh II setup 5 astronomical observatories - Delhi,
Jaipur, Varanasi, Ujjain, Mathura (Tantar Mantar)

MEDICINE

Factors that encouraged medical knowledge were:

- i) Growth of interest in physiology through the phenomenon of Yog and mystical experience.
- ii) Buddhism - monks offered service as a doctor

It had therapeutic influence.

The basic conception of Indian medicine was the doctrine of humors (dasha) - it said that the health was maintained through an even balance of 4 vital fluids of the body - wind, gall, mucus and blood.

The 3 primary fluids - wind, gall, mucus - are linked to 3 gunas (universal qualities) - virtue, passion and dullness respectively.

The bodily function is maintained by 5 winds -

1. Udana - causes speech, present in throat
2. Prana - heart, for swallowing food and breathing
3. Samana - stomach, digesting food
4. Apana - abdomen, for excretion
5. Vyana - diffused wind causing motion of blood & body

Ancient Indian doctors believed that heart was the seat of intelligence.

Free hospitals were established by Ashoka.

Doctors knew bone setting, plastic surgery etc was developed well.

Veterinary medicine was also practised

First reference of medicine can be found in Atharvaveda.

It mentions cough, diarrhoea, sores, leprosy and seizures as diseases. They are caused by Demons and spirits. Remedy - magical charms and spells.

Charak Samhita (1st-2nd cent AD)

Charak was the royal doctor of Kanishka. He discusses different types of diseases, their cause and method of treatment.

He indicated use of plants and herbs for medicinal purpose i.e. Ayurveda. He is called 'Father of Ayurvedic Medicine'.

Sushruta Samhita (4th cent AD)

'Father of Surgery'. In this book he mentions 121 surgical instruments. Also mentions bone setting, cataract, method of operation etc in his book. Also mentions plastic surgery - called Rhinoplasty.

② Medieval India

Pulse and urine examination started.

Sarangdhara Samhita recommends the use of opium for medicines.

Rasachikitsa system deals with mineral medicines.

Unani brought by Muslims in 11th century in India (Greek)

CHEMISTRY

Ancient literature of India was preserved in Palm leaves.

Use of paper began in the Medieval period.

In Mysore there was a paper making factory during Sultan's time. (18th Cen A.D.)

During Mughal period Sukraniti was published which dealt with making of guns and gun powder.

In An-e-Albari, the making of perfume (rose attar) is given. It was discovered by Koor Jahan's mother.

In 10th century Nagarjuna discussed methods of extraction of metals like gold, silver, copper and tin, in a book as Rasaratnakar.

WEIGHTS AND MEASURES

The basic weight used in ancient India was Raktika - the bright red seed of gunja.

$$1 \text{ Raktika} = 0.118 \text{ gms.} \quad 4 \text{ karso} = 1 \text{ pala. } (3 + 76 \text{ gm})$$

$$5 \text{ Raktika} = 1 \text{ masa} -$$

$$10 \text{ palas} = 1 \text{ dhavana}$$

$$16 \text{ masa} = 1 \text{ karso}$$

$$16 \text{ palas} = 1 \text{ prastha. } (300 \text{ gm})$$

$$16 \text{ prastha} = 1 \text{ drona. } (96 \text{ kg})$$

Length: Unit was yojana. Commonest unit.

$$1 \text{ yojana} = 4.5 \text{ miles} = 7.2 \text{ kms.}$$

Time: Unit was Yama

Yama = $\frac{1}{8}$ th of 24 hrs \approx 3 hrs -
(day & night)

(This is prior to
Guptas) -

In some sources,

- Dyana = 3 mukharta



$\frac{1}{10}$ th of Day & night

After Guptas, the concept of Hour was introduced which was introduced/imported from the west.

* COINAGE

1st evidence from 6th century B.C. - unscripted punch marked coins mainly of copper and silver. Rarely gold

Kushana coins were minted in gold and copper. Copper coins were large compared to gold coins.

Satvahanas issued for first time coins of lead & potin

Saka - silver coins (base silver)

Gupta - Gold coins

Medieval India - Gold coins minted by only a few dynasties in 11th century

Silver tanka and Copper pital - Ilutmish (1210-36)

TFI - Token currency

BHAKTI MOVEMENT (14-15 century)

Bhakti movement emphasized on devotion to a personal God as a means to attain moksha or salvation as against the pathways of action (Karma) and knowledge (Gyaan).

Their essential belief was need to write with God. They laid stress on love or devotion as the basis of relationship with God. (for this Guru or pir is needed)

They stressed on the need for tolerance. Path to God does not lay in any rituals.

They are attached:

- i) Rigidity in religion - there is oneness of God is what they believed
- ii) Disregarded caste
- iii) Encouraged women to join in religious gatherings.

Features of Bhakti movement:

- Oneness of God
- Brotherhood of all Human beings
- Surrender to God
- Intense personal devotion to God = emphasis on good moral life
- Chanting name of God constantly purifies the soul (A true devotee does not want heaven or moksha)
- Concept of guru or spiritual teacher (brought the system of Ashram and Shishya) Ashram is sanctified water offered

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by Master to pupil. Shishya - accepting person as a trainee

In Northern India, there are 2 sects of Bhakti movement

1) Nirguna Bhakti - formless God

2) Saguna Bhakti - Devotees of Ram and Krishna

Major exponents of Nirguna - Nanak and Kabir

Major exponent of Saguna - Tulsidas, Mirabai, Surdas,
Chaitanya Mahaprabhu

Proponents

① Guru Nanak -

He denounced idol worship, pilgrimage, sacrifice & rituals.

He said purity of character and conduct is the first step of approaching God.

He emphasized love and devotion for the one and only God.

spiritual life can be attained while doing duties as a householder.

② Ramanand -

Born in Allahabad, brought up in Varanasi

"All men are equal in the eyes of God" His followers were

✓ Kabir (weaver by profession)

✓ Sadhana (butcher)

✓ Ravidas (cobbler)

✓ Beni (barber)



④ Kabit

Kabit called for Hindu - Muslim unity
Denounced idol worship, as he was a raguna saint

⑤ Chaitanya Mahaprabhu

From Bengal, devotee of lord Krishna.

In spite of being a Brahmin, he condemned caste system -

⑥ Namdev

Tailor by profession, from Maharashtra

⑦ Mira

Devotee of lord Krishna - Saguna Saint



(Shakti movement did not highlight women to machine)

SUFI MOVEMENT

The term "Sufi" comes from "Suf" or garments of coarse wool worn by the Sufi Saints.

The Sufis accepted the prophethood of Mohammad and the authority of ~~Quran~~ Quran.

But also absorbed a variety of Ideas and practices from different sources such as Christianity, Hindu philosophical systems, Buddhism and Zoroastrianism.

Sufis had 2 objectives:

➤ Their own spiritual development

↗ Service to mankind

Sufis discouraged materialistic outlook of life but they encouraged working for the necessities of life.

They did not encourage complete renunciation of the world for attainment of spiritual personality (as against Bhakti movement)

They emphasised on music as a means to remove the barrier between them and God and to attain spiritual ecstasy.

The Sufis in India were divided into several Silsilahs or orders:

⇒ Chisti Silsilah - introduced by Kwaja Moinuddin Chisti

The preachings of Chisti amounted to adopting a detached view towards the world and having no love for money, women, good service or honours. They gave priority to social service over all other forms of devotion.

⇒ Subhrawardi Silsilah - founded by Shihabuddin - subhrawardi

Unlike Chistis, the saints of this order led a comfortable life.

They made ample provisions for their families and even employed teachers on handsome salaries for education of their sons. They believed that there is no harm in possessing and dispensing of wealth if the heart is detached.

They did not approve the Chisti practice of bowing before the Sheikh. They did not approve same

i.e. listening to music and song as a means of stimulating

The spiritual urge

⇒ Kadri Silsilah - founder was Sheikh Abdul Qadir Gilani
Similar to Suhrawardi, but emphasised on music
Dara Shikoh was follower of Kadri Silsilah

* ⇒ Shattari Silsilah - during Lodhi period.
They tried to bring Hindus and Muslims closer by laying emphasis on the similarity of their spiritual thoughts and practices. Tansen was a follower

Founded by Shah Abdullah

Believed in having comfortable worldly surroundings.

⇒ Firdausi Silsilah - introduced by Badruddin
It said that hunger is the root cause of all troubles.
Any spiritual endeavour would not be fruitful if the basic need was not fulfilled.

RELIGION

ZOROASTRIANISM

Founder was Persian prophet Zarathustra (6-7 cent BC)
The religion believes in the struggle between the God and evil
God is Ahuramazda and evil is Angra Mainyu

Followers believe that God or good will ultimately triumph over evil.

Fire plays a central part in this religion. It represents the realm of truth, righteoussness and order. Even earth and air are regarded as sacred while the death is result of evil.

They believe that the dead matter pollutes all that it touches and hence it is placed in the open to be eaten by vultures

ex: Silence tower in Bombay.

However burial and ~~area~~ cremation are also common now-a-days

Sacred book: Zend Avesta

Zoroastrians came to India in 936 AD and are known by a more familiar name Parsis.

In India there are 8 major fire temples or Atash Bahram.
ex: Udvada in Gujarat.

JUDAISM

According to historians, it is one of the oldest religions of the world. It teaches belief in one God.

It is followed by Jews

Both Christianity and Islam derived from Judaism

Sacred book (set of 5 books) - Torah - 1st 5 books of Hebrew Bible

Jews believe God has promised to bless Abraham, the ancestor of Jewish people, and his descendants, if they worship and remain faithful to God. This covenant was renewed by God with Abraham's son Isaac and Isaac's son Jacob.

(Jacob also called Israel) and hence all descendants of Jacob were called children of Israel. Later, God gave 10 commandments to Moses (saint) on Mt. Sinai which explained how the Israelis should live.

India has 2 Jewish communities

1) Malayalam speaking Cochuris

2) Marathi speaking Bene Israel

ISLAM

The term Islam is of Arabic origin meaning 'submission'.
The followers of Islam called Muslims.

Founder: Prophet Muhammad

The basic tenets of Islam are:

- 1) Belief in one God i.e. Allah
- 2) Belief in Muhammad as the final Prophet and messenger of God.
- 3) The followers of Islam are bound by 5 duties:
 - i) Tawhid - belief in Allah
 - ii) Namaaz - Ritual prayer 5 times a day
 - iii) Roza - Dawn to Dusk fast in month of Ramzaan
 - iv) Haj - Pilgrimage to Mecca atleast once in a lifetime
 - v) Zakat - Charity for the poor and the needy.

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Shia majority countries- Iran, Iraq, Bahrain, Azerbaijan (4).

85% of world's population are Sunnis

74% Majority of the Indians are Sunnis

Difference between Shias and Sunnis is not spiritual but political one and it started after the death of Muhammad i.e. who will take the leadership.

Sunni Muslims agreed with position taken by many of the prophet's companions that New Leader will be elected from those capable of job and that is how muhammad's close friend

and adviser Abu Bakr was elected

On the other hand Shias believed that leadership should stay within Prophet's own family, among those specifically appointed by him or among Imams appointed by God himself. Finally his son-in-law Ali Bin Abu Talib was appointed.

Questions:

- Role of Sanskrit
- Vedas, Upanishads, Purana
- Buddhist literature
- Tamil literature / Sargam literature
- Development of Urdu
- Development of literature in Mughal Period
- Role of Christian Missionaries in development of Indian lit

Role of Sanskrit

- Sanskrit is the mother of many Indian languages
- Vedas, Upanishads and Puranas all written in Sanskrit
- The literature helped to understand our civilization better and appreciate the diversity and richness of our culture. All was possible due to the Sanskrit language.
- Zend Avesta was initially written in Sanskrit
- Many languages take the root words from Sanskrit
- The books of Nirvana school & Mahayana school are also written in Sanskrit
- Sanskrit is perhaps the only language that transcended the barriers of religions and boundaries

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VEDAS:

Vedas literally mean - knowledge. They treat the whole world as one human family - *vāsu deva kuttumbakam*

There are 4-vedas - Rigveda, Yajurveda, Samaveda and Atharvaveda

Rigveda, Samaveda, Yajurveda collectively called Traji

Each Veda consists of:

- i) Brahmanas
- ii) Upanishads
- iii) Aranyakas.

Brahmanas are books which give a detailed explanation of vedic rituals and instructions and deal with the scene of sacrifice.

Aranyakas - later portions of Brahmanas were called Aranyakas. They deal with soul, birth and death, life beyond it.

These were studied and taught by men in Vanaprastha i.e. Munis and inhabitants living inside the forests

Upanishads called end of the Vedas hence also called Vendrants.

Upanishad = nearby Nishad = to sit down ie to sit down near (the Guru). Groups of Pupil sit near the guru to learn from him in Guru-shishya parampara. Upanishad deals in philosophical principles of vedas. They contain abstract and difficult discussions of ultimate philosophical problems.

- They are taught to the pupils at the end - hence Vedarts

There are > 200 known Upanishads. One of the upanishads is
Muktika which gives a list of 108 upanishads.

Upanishads deals with questions like the origin of the universe,
life and death, the material and spiritual world, nature of
knowledge and many other questions.



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PURANAS

They are next in importance, to vedas and epics.

There are mythological works which propagate religious and spiritual messages through parables and fables - short stories giving moral and spiritual lessons - parables.
Fable - story narrated through means of animal characters.

The earliest puranas were compiled in Gupta period. They are full of myths, stories, legends and sermons that were meant for education of common people. They also contain important geographical information or history and deals with the mysteries of creation, recreation and dynastic genealogies.
There are a total of 18 puranas.

BODHIST LITERATURE

Written in Pali language and they are divided into:

- 1) Canonical - genuine and highly respected
- 2) Non Canonical

Canonical literature includes 3 pitaks:

- Vinaya pitaka
- Sutta pitaka
- Abhidhamma pitaka

Non canonical literature best represented by Jataka-stories
(each birth-story)

- * Why Tamil literature also called Sangam literature?
- Tamil as a written language was known since the beginning of the Christian era. Finally it was compiled by 500 A.D.
- The poets, writers or authors came from various parts of South India to Madurai for attending the assemblies which were called 'Sangams' and the literature produced in these assemblies was called 'Sangam literature'

In total, 3 assemblies were held

- Sangam literature is a collection of long and short poems composed by various poets in the praise of numerous heroes and heroines.

* Development of URDU (After 11th century)

Urdu was born out of the interaction between Hindi and Persian. Born out of the interaction of outside settlers and the Indian soldiers in the barracks. Hence it developed as a formal language. It was further given an impetus by its use in Dakshini or Deccani. i.e. in Bahamani Kingdoms and hence it is called Dakshini or Deccani.

The earliest Urdu poet was Amir Khusro.

Presently national language of Pakistan, one of 22 official languages of India.

* Development of literature during Mughal Period

Babur and Humayun were lovers of literature.

Babur wrote a book "Tuzuk-e-Babri". Humayun got the treatise translated to Arabic. He also had his own library.

- Shir Mandar

Humayunama written by his half sister Gulbadan Begum.

Akbar was also fond of learning.

Akbarnama, Sur Sagar and Ramcharit manas are prominent among books written during his time.

Jehangir greatly patronised literature. He too was a scholar of a high calibre and wrote his own life story.

Shah Jahan: During his time, Abdul Hameed Zahori wrote Badshahnama.

Aurangzeb: The literary activities suffered during his time.

* Role of Christian Missionaries

i) They published dictionaries and grammar in several local languages.

ii) They established many lithographic printing press. In these press, literature was printed in local language for benefit of new converts and would-be converts.

they established schools and colleges in which local languages were also taught

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There are 2 schools of philosophical system in India:

- Orthodox school
- Heterodox school.

ORTHODOX SCHOOL :

Accepted the authenticity of vedas and never questioned it.

HETERO DOX SCHOOL

Questioned authenticity of vedas and did not believe in God.

In orthodox school, there are 6 subschools known as sadadarshan.
These are:

- i) Sankhya school
- ii) Yoga school
- iii) Veiseshika school
- iv) Mimansa school
- v) Nyaya school
- vi) Vedanta school

Sankhya school is the oldest one. Founder: Kapil muni.
This says that salvation can be attained through real knowledge.
The real knowledge is that the soul and the matter are separate
i.e. school believes in dualism or dvaita. It holds that
reality is constituted of 2 principles -

- Prakrti (female)
- Purusha (male)

Prakrti is mere consciousness and hence cannot be changed
Prakrti is constituted of 3 attributes - thought, movement
and change or transformation of these attributes brings about
change in all objects

Nyaya school: Founder - Gautam

This school says that salvation is possible through logic i.e.
valid knowledge is defined as real knowledge

e.g.: It is when one knows a snake as a snake and/or a
cup as a cup.

This philosophy considers God who creates, sustains and
destroys the universe

Vaisesika School: Founder - Kannada.

Salvation is possible through the recognition of the atomic
character of the universe i.e. the basic tenet of vaisesika
was that the nature is atomic. Atoms are distinct from
the soul. There are 4 non atomic substances:

- i) Time ii) Soul
- iii) Space iv) Mind

The atoms are eternal but in the great dissolution of at
the end of life of Brahma, they are separated from
one another and all things are destroyed.

Brahma utilises old atoms to create the world afresh.

Yoga school by Patanjali
says that salvation is possible through meditation

Mimamsa school by Jaimini

says that salvation is possible through performing rituals

Vedanta school also called Uttar Mimamsa or later Mimamsa
Based on Upanishads. It believes in Non-Dualism or
belief in one reality "Advaitavada". Founded by
Shankaracharya.

HETERO DOX SCHOOL

① Buddhist Philosophy

② Jain Philosophy

③ Charvaka school / Lokayat school or materialistic school

→ Founder: Brihaspati : This school says that there
is no other world hence the death is the end of humans
and pleasure the ultimate objective of life. Out of the
5 elements - earth, water, fire, air, sky / ether - knowledge
is the product of combination of 4 elements which
leaves no trace after death - earth, water, fire and air.
(not sky) Hence this school says that "Eat, drink and
be merry."

Issue of stolen art and artefacts

Subhash Chandra Kapoor - most wanted art smuggler arrested from Germany.

Measures to check cases of stealing:

- i) Antiquities and art treasure act, 1972 - provides that stealing is a non-bailable offence.
Amendments reqd to make it non-bailable
- ii) Awareness and database to be encouraged. Govt in 2007 launched National mission on monuments and antiquities to create a database having a deadline of 5 yrs but it is yet a dream
- iii) India should persuade other countries to give up their apathy. In this regard, international treaty will be beneficial.
- iv) Trained and dedicated investigation agency to track and prevent theft.

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FESTIVALS IN NORTH-EAST INDIA

HORNBILL FESTIVAL, NAGALAND: The Hornbill Festival is perhaps the most renowned and largest of the North East India festivals, and it's certainly Nagaland's huge draw card. Named after the state's most admired bird, the festival showcases the heritage of the 16 tribes there, which in addition to dancing show off their hunting and warring skills. Over the years, the Hornbill Festival has grown to encompass the Hornbill National Rock Concert, which attracts bands from all over India to compete, and a night market.

AOLEANG MONYU FESTIVAL, MON, NAGALAND: The Konyaks are one of the major tribes of Nagaland who basically belong to the Mon district. Aoleang Monyu is the main festival of the Konyaks which is observed in the first week of April (from 1st to 6th April). According to Konyak Calendar, it is celebrated in the month of Aoleang Lee. The villagers celebrate the festival to get blessings from God "Yongwan" for a good harvesting. Each day of the celebration has its own particular name and significance, viz. (1) Nei Lai Yah Nyih (2) Yin Mak Pho Nih; (3) Yin Mok Shah Nih; (4) Lingnyu Nyih (5) Lingha Nyih and (6) Lingshan Nyih. During the festival the Young and old people wear their traditional dresses and headgears decorated with feathers and wild boar tusks. Accompanied with the log drums they perform folk dances and songs and have a great feast.

SEKRENYI FESTIVAL, NAGALAND: The Sekrenyi festival is celebrated by the Angami tribe of Nagaland India. Also known as the Phousnyi festival, it is mainly a ritualistic festival that takes place with a series of different and colourful ceremonies. The Sekrenyi Festival celebrates in the month of February and continues for 10 days. The Thekra Hie is the best part of the festival when the young men and women of the tribe sit together, singing traditional tribal songs.

KOMELANG NONGKREM, MEGHALAYA: The Ka Pomblang Nongkrem Festival is one of the most significant festivals of the Khasi community of Meghalaya. Popularly known as Nongkrem Dance festival it is celebrated at Smit, nearly 20 Kms from Shillong. It starts in the first week of November to commemorate the harvest season. An important part of this festival is Pomblang (sacrifice of goats). People offer goats to the 'Syiem' of Khyrem, the administrative head of the Hima (Khasi State). Later the goats are sacrificed and offerings are made to the ancestor and ancestress of the ruling clan and the deity of Shillong peak (ULei Shillong).

MOPIN, ARUNACHAL PRADESH: Mopin is the most important festival of Gallong community of the Adi tribes of Arunachal Pradesh and every year it is celebrated throughout the state with great enthusiasm. It is celebrated for five days during the month of April prior to sowing the paddy which showcase the rich traditional culture and preservation of rich heritage of Gallongs along with the other sections of the society irrespective of caste, faith and race. People worship the deity of welfare and wisdom in order to get rid of natural calamities, evil spirits and for good harvest, health and prosperity. During the festival the people mostly the women with their traditional costumes, elaborate head gears and multi-coloured beaded ornaments organize the amazing "popir dance". Forming a circular queue they create the roaring sound of their rhythmic steps. One group chant the Ja-din-Ja and Baryi folk songs and the others complement their songs by dancing.

SOLUNG, ARUNACHAL PRADESH: Solung is a socio-religious festival of the Adi communities of Arunachal Pradesh which is generally celebrated in the month of September. But there is no fixed date for it. Now-a-days in some places, the festival is celebrated with a three day programme. It is an

agricultural festival performed after the sowing of seeds. The reason behind the festival is to seek the blessing for a good harvest.

MYOKO FESTIVAL, ARUNACHAL PRADESH: 'Mloko' or 'Myoko', which is generally celebrated in the month of March, is one of the main festivals of the Apatani community of Arunachal Pradesh. In order to celebrate it all the villages in the Apatani plateau are divided into three major groups namely i) Hong, ii) Hari, Reru, Tajang, Kalong, and iii) Hija, Medang-Tage, Duta, Michi Bamin. Unlike the other festivals of Apatanis, 'Myoko' is performed by each village only once in three years. One of these three groups celebrates the festival in a particular year whereas the other two groups join the celebration of the host group. Preparation for the 'Myoko' festival begins much earlier with the hunting of biding (monkey). The most important ritual of the festival is the sacrifices of the pigs which lasts for two days.

BUDDA MAHOTSAVA, ARUNACHAL PRADESH: Buddha Mahotsava festival is celebrated in Tawang, Arunachal Pradesh in order to preserve the Buddhist cultural heritage and encourage Buddhist tourism as well as to showcase the rich tourism potentials of Arunachal Pradesh. It has been organised by the Ministry of Tourism and Culture, Government of India in close collaboration with the State Department of tourism, Govt. of Arunachal Pradesh.

Bihu Festival, Assam Most famous for its tea gardens and rare Great Indian One-Horned Rhinoceros, Assam also has three cultural festivals a year, all known as Bihu, that mark a particular period on the agricultural calendar. The biggest and most colorful of the three is Bohag Bihu (also known as Rongali Bihu), which is celebrated at sowing time in spring with plenty of singing and dancing. Kaati Bihu, at the completion of paddy transplanting is a relatively solemn occasion involving the lighting of lamps to guide souls to heaven. The end of the harvest season is marked by Maagh Bihu (also known as Bhogali Bihu) with bonfires feasting, buffalo fights, and pot breaking.

Brahmaputra Beach Festival, Assam If you're in Assam for Maagh/Bhogali Bihu, make sure you time your visit to coincide with the Brahmaputra Beach Festival. This two day event combines culture and adventure sports, including traditional Bihu dances, food, crafts, cultural exhibition, paragliding, boat cruises, canoeing, rafting, and beach volleyball.

Dehing Patkai Festival, Assam Another Assamese festival, organized by the Tourism Department around the time of Maagh/Bhogali Bihu, that's worth catching is the Dehing Patkai Festival. Named after the Dehing river and Patkai range in eastern Assam, it offers something for everyone. Attractions include fairs, tea heritage tours, golfing, adventure sports, hiking and wildlife, and trips to Stilwell Road and World War II cemeteries.

Torgya Monastery Festival, Arunachal Pradesh A three day monastery festival, Torgya is observed by the Monpa tribe of Arunachal Pradesh. The rituals, including the performance of sacred dances by brightly costumed monks in the monastery's courtyard, are supposed to ward off evil spirits and bring prosperity to the tribe.

Chillong Autumn Festival, Meghalaya October-November is the best time to visit the state of Meghalaya, kicking off with the renowned three day Autumn Festival. This festival is the premier event put on by the Meghalaya Tourism Department, and it has both regional and international performers. It includes a street carnival, fashion shows, beauty pageants, food and wine, flower shows, kite flying, traditional and rock music, golf, fishing, and art.

Nongkrem Dance Festival, Meghalaya The annual Nongkrem Dance Festival is a five day harvest thanksgiving festival of the Khasi tribe. The traditional dance is performed by young men and women dressed up in exquisite attire. If you're a vegetarian or animal lover, be aware that an important feature of the festival is the 'Pomblang' or goat sacrifice, which you will most likely want to avoid.

Wangala Festival, Meghalaya Another harvest festival, the Wangala Festival runs for two days and is dedicated to the sun god of fertility. It's marked by community celebrations, including dancing. However, the highlight is the sound of 100 drums (nagaras) being beaten. Hence, the alternative name for the festival -- the Hundred Drums Wangala.

Chapchar Kut, Mizoram Chapchar Kut (named after bamboo that has been cut and is drying) is an agricultural festival celebrated before planting begins. The bamboo dance, called Cheraw, is a big part of the festival. Different styles of dance performances take place amidst symbol clashes and beats of drums. There's art, handicrafts, concerts, flower shows, and food as well.

Kang Chingba, Manipur The Kang Chingba is to Manipur what the Puri Rath Yatra is to Orissa. It's an eight day religious festival that celebrates the journey of Lord Jagannath, his brother Balabhadra, and sister Subhadra. Thousands of devotees help pull the massive chariots that carry them. Feasting and dancing continue into the night.

Kharchi Puja, Tripura Once a puja (worship ritual) exclusively for the royal family, Kharchi Puja is now one of the most popular festivals in the tiny state of Tripura. It's a week-long event that attracts people by the thousands. There are many legends associated with it that are tribal origin, including the cleansing of Mother Earth and the worship of 14 gods as prescribed by Lord Shiva. Animal sacrifice is also part of this festival, so those who have an aversion towards such things should be aware of it. However, there are plenty of other attractions such as a fair and cultural programs.



CULTURE AND TOURISM

Various Centres, Institutions, Libraries & Bureaus.

Anthropological Survey of India	Kolkata
Asiatic Society	Kolkata
Central Reference Library	Kolkata
Central Institute of Higher Tibetan Studies	Varanasi
Central Secretariat Library	New Delhi
Centre for Cultural Resource & Training	New Delhi
Connemara Public Library	Chennai
(Serves as UNESCO information centre and functions as ADB depository library)	
Delhi Public Library	Delhi (Finance and technical assistance from UNESCO)
Gandhi Smriti & Darshan Samiti	New Delhi
Gokhale Institute	Pune
Indian Council of World Affairs	New Delhi
Indian Museum	Kolkata
Indian Statistical Institute	Kolkata
Indira Gandhi National Centre for Arts	New Delhi
Indira Gandhi Rashtra Manav Sangrahalay (National Museum of Mankind)	Bhopal
Institute of Historical Studies	Kolkata
Institute of Traditional Culture	Chennai
International Centre for the study of the Preservation and Restoration of Cultural property (ICCROM) - Rome (Italy)	
Jawaharlal Nehru Manipuri Dance Academy	Imphal
KalaShetra Foundation	Chennai
Khuda Baksh Oriental Public Library	Patna
Lalit Kala Akademi (1954)	New Delhi
Library of Tibetan Works and Archives	Dharamsala
Marine Archeology Centre	Goa
Namgyal Institute of Tibetology	Sikkim
National Archives of India	New Delhi
National Council of Applied Economic Research	New Delhi
National Council of Science Museum (MCSM)	Kolkata
National Gallery of Modern Art (NGMA)	New Delhi
National Institute of Kathak Dance	New Delhi
National Institute of Oceanography	Goa
National Library (Repository of UN Publications)	Kolkata
National Museum Institute of History of Art, Conservation & Museology	New Delhi
National Museum	New Delhi
National Research Laboratory for Conservation of Cultural property (NRLC)	Lucknow
National School of Drama (1959)	New Delhi
Nav Nalanda Mahavihara Nalanda	Bihar
Nehru Memorial Museum and Library	New Delhi
(It has a pre-eminent position among the social science libraries in the country)	
Rajiv Gandhi Science Centre	Mauritius
Rama Krishna Mission Institute of Culture	Kolkata
Ramprakash Raza Library	Harijan Manzil
Sahitya Akademi	New Delhi
Salar Jung Museum	Hyderabad
Sampurnanand Sanskrit Vishwa Vidyalaya	Varanasi
Sangeet Natak Akademi	New Delhi
State Central Library	Mumbai
Thanjavur Maharaja Serfoji's Saraswati Mahal Library (One of the Medieval library)	Tamil Nadu
The Central Institute of Buddhist Studies	Leh
Theosophical Society	Chennai
Victoria Memorial Hall	Kolkata

1. Ministry of Culture

- The mandate of the Ministry of Culture revolves around the functions like preservation and conservation of Ancient Culture Heritage and promotion of Art and Culture both Tangible and Intangible in country.
- The Ministry is working on the protection, development and promotion of all types of Heritage and culture namely, Tangible Heritage, Intangible Heritage and Knowledge Heritage. In addition, the Ministry also harbours the responsibility of Gandhian Heritage and Commemoration of important historical events and centenaries of great personalities.

2. Lalit Kala Akademi

- Lalit Kala Akademi is located at New Delhi, has regional centres called "Rashtriya Lalita Kala Kendras" at Lucknow, Kolkata, Chennai, Garhi in New Delhi, Shimla and Bhubaneswar.
- To foster contracts with artists from outside, it sponsors exchange of artists with other countries under the various Cultural Exchange Programmes and Agreements of the Govt.

3. Sangeet Natak Akademi

- Sangeet Natak Akademi is presently an autonomous body of the Ministry of Tourism and Culture, fully funded by Government of India.
- The Akademi's charter of functions contained in

S. No.	Art & Culture Academies	Year of Establishment	Aim and Functions	Publications
1.	Sangeet Natak Akademi (National Academy of Dance, Drama and Music)	1953	Promoting and Preserving the Intangible Heritage of India's Diverse Culture expressed in the form of Music, Dance and Drama	Sangeet Natak
2.	Lalit Kala Akademi (Academy of Arts)	1954	To Promote and propagate Indian Art within and outside the country	Lalit Kala Contemporary (Eng) Lalit Kala Ancient (Eng) Samkaleen Kala (Hindi)
3.	Sahitya Akademi (Academy of Letters)	1954	Promote the cause of Indian literature through Publications, translations, seminars, cultural exchange programmes and literary meets all over the country	Samkaleena Bharatiya* Sahitya (bi-monthly in Hindi) Samskrita Pratibha (half-yearly, in Sanskrit) Indian Literature (bi-monthly in English)

the 1952 resolution was expanded along the original lines in 1961, when Sangeet Natak Akademi was reconstituted by the Govt. as a society and registered under the Societies Registration Act of 1860 (as amended in 1957).

The great masters of the performing arts have been elected as Fellows of the Akademi. The Sangeet Natak Akademi Awards conferred annually on eminent artists and scholars are considered the most coveted honours in the field of performing arts.

- The Akademi establishes and looks after institutions and projects of national importance in the field of performing arts. The Jawaharlal Nehru Manipuri Dance Academy in Imphal was established in 1954.

- In 1959, the Akademi established the National School of drama and in 1964, the Kathak Kendra, both being based in Delhi.

- The Akademi's other projects of national importance are in Kutiyattam theatre of Kerala, which commenced in 1991 received recognition from UNESCO as a Master piece of oral and intangible heritage of humanity in 2001. The project on Chhau dance of Orissa, Jharkhand and West Bengal began in 1994. The project support to Sattriya music, dance, theatre and allied arts of Assam was started in 2002.

- Two main schools of classical music - Hindustani and Carnatic continue to survive through oral tradition being passed on by teachers to disciples. This has led to the existence of family traditions called *gharanas* and *saptakas*.

4. Sahitya Akademi

- It is an autonomous body fully funded by Department of Culture. Akademi has recognised 24 languages. Its head office is at New Delhi साहित्य अकादेमी and regional offices in Kolkata, Mumbai, Bengaluru and Chennai.
- Akademi has two translation centres at Bengaluru and Kolkata, besides a project office at Shillong for promotion of oral and tribal literature and an Archives of Indian literature in Delhi. It maintains a multilingual library at New Delhi and its regional offices at Bengaluru and Kolkata, having books in over 25 languages.
- The highest honour conferred by the Akademi



I Some of the famous dancers

Bharatnatyam : Bala Saraswati, C.

V. Chandrasekhar, Leela Samson, Mrinalini Sarabhai, Padma Subramanyam, Rukmini Devi, Sanyukta Panigrahi, Sonal Mansingh, Yamini Krishnamurthy

Kathak : Bharati Gupta, Birju Maharaj, Damayanti Joshi, Durga Das, Gopi Krishna, Kuniedini Lakhia, Sambhu Maharaj, Sitara Devi

Kuchipudi : Josyula Seetharamiah, Venkatesh Chinnai Sathyam

Manipuri : Guru Bipin Sinha, Jhaveri Sisters, Nayana Jhaveri, Nirmala Mehta, Spita Mehta

Odissi : Debaprasad Das, Dharendra Nath Patnaik, Indrani Rahman, Kelucharan Mahapatra, Priyambada Heimbigner, Moni Mishra

Dance Forms	Origin
1. Bharat Natyam	Tamil Nadu
2. Kathakali	Kerala
3. Kathak (Ballet of East)	Mughals
4. Manipuri	Manipur
5. Kuchipudi	Andhra Pradesh
6. Odissi	Orissa
7. Kutiyattam	Age old Sanskrit dance of Kerala
8. Chau	Dance of Eastern India
9. Sattriya	Assam

on a writer is by electing him its Fellow. This honour is reserved for the 'Immortals of Literature' and limited to 21 at any given time.

Akademi also instituted a Fellowship named after Premchand during his 125th Birth Anniversary in 2005. This fellowship is given to scholars doing research on Indian literature or to creative writers from the countries of SAARC region other than India.

It has certain special projects like the Ancient Indian Literature, Medieval Indian Literature and Modern Indian Literature. It has also launched a new project Encyclopedia of Indian Poets. The Akademi also introduced a new series of programmes entitled Sur Sahitya as part of the Golden Jubilee celebrations in 2004-05.

- Fellowships by Akademi**
- 1. Sahitya Akademi Honorary Fellowship
- 2. Anand Fellowship
- 3. Premchand Fellowship

5. National School of Drama (NSD)

NSD is one of the foremost theatre institutions in the world and was set up by Sangeet Natak Akademi in 1959. In 1975, it became an autonomous organisation, totally financed by Department of Culture. It has regional research centres at Bengaluru and Puducherry.

The Theatre-in-Education Company (renamed as Sanskar Rang-Toli) was founded in 1989 and has been actively involved in production of plays for

Established	1959
Type	Public
Chairman	Arvind Allana (2005-present)
Director	Anuradha Kapur (July 2007-present)
Campus	Kala Bhavan
Affiliations	Sangeet Natak Akademi

■ Some of the famous instrumentalists

Sarod : Ali Akbar Khan, Allauddin Khan, Amjad Ali Khan, Bishnu Pradeep Dasgupta, Bahadur Khan, Sharan Rani, Zarin S. Sharma

Sitar : Abid Mistry, Alla Rakha Khan, Kishan Maharaj, Nikhil Ghosh, Shanta Prasad, Zakir Hussain

Violin : Baluswamy Dikshit, Gajanan Rao Joshi, Lakudi G. Jayaraman, M.S. Gopalakrishnan, Mysoor T. Chowdiah, T.N. Krishnan

Shehnai : Bismillah Khan, Bageswari Gamar

Sitar : Nikhil Banerjee, Late Pt. Ravi Shankar, Vilayat Khan, Hari Shankar Bhattacharya, Rais Khan, Uma Shankar Mishra

Flute : Han Prasad Chaurasia, Pannalal Ghose, T.R. Mahalingam

Veena : K.R. Kumaraswamy Iyer, Doraiswamy Iyengar, Asad Ali Khan, S. Balachander

children. Since 1996, the school has organised National Theatre Festival for Children christened 'Jashne Bachpan' every year. The first National Theatre Festival christened Bharat Rang Mahotsav was held from 18 March to 14 April 1999 to commemorate the 50th year of India's Independence, it has been made an annual feature.

6. Indira Gandhi National Centre for Arts

- IGNCA (established in 1987) is a premier national institution engaged in the pursuit of knowledge on arts and culture and in the exploration of relationships of arts and culture with various disciplines of learning and diverse aspects of life.
- The IGNCA has three regional centres in India : Bangalore, Varanasi (an extension of the Kalakosa division) and Guwahati.

The IGNCA has six functional units:

- **Kala Naksh :** the multi-form library
- **Kala-Kosa :** devoted mainly to the study and publication of fundamental texts in Indian languages
- **Centre for Computer Applications in the Study of Indian Languages :** a computer-based centre for studies
- **Kalakosa :** the executive unit which transforms researches and studies emanating from the IGNCA into visible forms through exhibitions
- **Cultural Informatics Lab :** applies technology tools for cultural preservation
- **Suratadarsh :** the administration section that acts as a spine supporting and coordinating all the activities.

7. Centre for Cultural Resources and Training (CCRT)

CCRT is one of the premier institutions working in the field of linking education with culture. The Centre was set up in May 1979 as an autonomous organisation. Today it operates under the administrative control of Ministry of Culture with headquarters in New Delhi, it has three regional centres at Udaipur, Hyderabad and Guwahati.

One of the most important functions of CCRT is to implement the Cultural Talent Search Scholarship Scheme, which was taken over from the Deptt. of Culture in 1982. The scheme provides scholarship to outstanding children in the age group of 10 to 14 years.

8. The Archaeological Survey of India

- ASI established in 1861 functions as an attached office of the Department of Culture. Its major activities are maintenance, conservation and preservation of centrally-protected monuments. Survey of archaeological remains, epigraphical

research and numismatic studies.

- Under the Ancient Monuments and Archaeological Sites and Remains Act, 1958, the ASI has declared three thousand six hundred and seventy five monuments sites to be of national importance in the country which includes 21 properties that are inscribed on the World Heritage List by UNESCO.
- Three sites namely Champaner - Pavagadh Archaeological Park in Gujarat, Chhatrapati Shivaji Terminus station in Mumbai and Brihadisvara temple complex, Gangaikonda Cholapuram and the Airavatesvara temple complex, Darasuram as an extension to the Brihadisvara temple complex, Thanjavur (now called as the Great Living Chola temples) have been inscribed on the world heritage list of UNESCO in 2004.
- Nomination dossiers for the following sites have been sent to the World Heritage List of UNESCO : (i) Shri Harminder Sahib (Golden Temple) at Amritsar; (ii) Majuli Islands in mid-stream of river Brahmaputra in Assam; (iii) Valley of Flowers as an extension to the Nanda Devi National Park in Uttarakhand; (iv) Red Fort, Delhi (a deferred nomination).

Activities of various wings of ASI are :

- Underwater Archaeology Wing : Search, study and preservation of cultural heritage lying submerged in inland or territorial waters. It carries out exploration and excavation in Arabian Sea as well as in Bay of Bengal.
- Science Branch (Dehradun) : carries out chemical-preservation of monuments, antiquities, manuscripts and paintings etc.
- Horticulture Branch : Maintains gardens in about 287 centrally protected monuments/sites located in different parts of the country.
- Epigraphy Branch (Mysore) : Carries out research work in Sanskrit and Dravidian languages while the one at Nagpur carries out research work in Arabic and Persian.
- The ASI has taken up the Conservation project of Ta Prohm, Cambodia under the IITEC programme of Ministry of External Affairs. It was formally launched in February 2004 in Cambodia.

9. National Museum

- It was established on 15 August 1949 in the Durbar Hall of the Rashtrapati Bhawan and has been functioning as a subordinate office under Ministry of Culture since 1960.
- National Mission on Monuments and Antiquities was launched on 19 March, 2007. Its mandate includes preparation of a National Register for Built Heritage Sites and Antiquities and setting

of a State level database on those sites. The time frame prescribed for the NMMA to accomplish its mandate is five years.

- **National Mission for Manuscripts (NMM)** was launched by the Govt. in 2003 with the IGNCA as the nodal agency. Its primary objective is to reclaim India's inheritance of knowledge contained in the vast treasure of manuscripts.
- The National Museum Institute of History of Art, Conservation and Museology, New Delhi, an autonomous organisation fully funded by the Ministry of Culture was established and declared a Deemed to be University in 1989. This is the only Museum University in India and is presently functioning at the first floor of National Museum.
- The **National Gallery of Modern Art (NGMA)**, New Delhi was founded in 1954. The main aim of the NGMA is the promotion and development of contemporary Indian Art.

10. NRLC

- The **National Research Laboratory for Conservation of Cultural Property (NRLC)**, (established in 1976) is a Subordinate Office of the Deptt. of Culture, and is recognised by the Govt. of India. The aims and objectives of the NRLC are to develop conservation of cultural property in the country.
- The headquarters of NRLC is situated at Lucknow, and to further the cause of conservation in the southern region of the country, a regional centre of the NRLC, the Regional Conservation Laboratory is functioning at Mysore.

- **Ramakrishna Mission Institute of Culture, Kolkata** was conceived in 1936 as one of the permanent memorials to Sri Ramakrishna (1836-1866) on the occasion of his birth centenary. It was formally established on 29 Jan., 1938 as a branch centre of the Ramakrishna Mission founded by Swami Vivekananda to propagate the message of Vedanta, propounded by Ramakrishna.

12. The Anthropological Survey of India

- The Anthropological Survey of India is a premier research organisation under the Ministry of Culture. It carried out anthropological researches in the area of bio-cultural aspects of Indian population in general and on those who are referred to as the "Weakest of the Weak" in particular. Its head office is in Kolkata.

National Archives of India (NAI), New Delhi, known until Independence as Imperial Record Dep'tt, was originally established in Kolkata on 11 March 1891. It is the official custodian of all non-current record of permanent value to the Govt. of India and its predecessor bodies. It has a Regional Office at Bhopal and three Record Centres at Bhubaneswar, Jaipur and Puducherry.

National Library

The National Library, Kolkata was established in 1948 with the passing of the imperial Library (Change of Name) Act, 1948.

The Central Secretariat Library (CSL) originally known as Imperial Secretariat Library, Kolkata was established in 1891. It is a depository of Indian Official Documents, Central Govt. and has a strong collection of State Govt. documents.

The CSL is a Microfilm repository under Microfilming of India Publication Project (MIPP) having large number of microfilm collection.

Libraries	
Central Reference Library	Kolkata
Raza Library	Rampur (U.P.)
Khuda Baksh Oriental Public Library	Patna
Maharaja Sarfoji's Saraswati Mahal Library	Thanjavur
Central Secretariat Library	New Delhi

15. Zonal Cultural Centres

Zonal Cultural Centres have been conceptualised with the aim of projecting cultural kinship which transcend territorial boundaries. The idea is to arouse awareness of the local cultures and to eventually merge into zonal identities and composite culture.

The seven zonal centres were established this scheme during 1985-86 at Patiala, Kolkata, Thanjavur, Udaipur, Allahabad, Dibrugarh and Nagpur.

From 1993, all the Zonal Cultural Centres have been sending their folk artists for participation at the Republic Day Folk Dance Festival. This festival is inaugurated by the Hon'ble President of India every year on 24th/25th January at National Cultural Centre.

■ Indian World Heritage Sites

1. Agra Fort (1983)
2. Ajanta Caves (1983)
3. Ellora Caves (1983)
4. Taj Mahal (1983)
5. Group of Monuments at Mahabalipuram (1983)
6. Sun Temple, Konarak (1984)
7. Manas Wildlife Sanctuary (1985)
8. Kaziranga National Park (1985)
9. Keoladeo National Park (1985)
10. Churches and Convents of Goa (1986)
11. Fatehpur Sikri (1986)
12. Group of Monuments at Hampi (1986)
13. Khajuraho Group of Monuments (1986)
14. Elephanta Caves (1987)
15. Great Irving Chola Temples (1987, 2004)
16. Group of Monuments at Pattadakal (1987)
17. Sundarbans National Park (1987)
18. Nanda Devi and Valley of Flowers National Parks (1988, 2005)
19. Buddhist Monuments at Sanchi (1989)
20. Humayun's Tomb, Delhi (1993)
21. Qutb Minar and its Monuments, Delhi (1993)
22. Mountain Railways of India (1999, 2005, 2008)
23. Mahabodhi Temple Complex at Bodh Gaya (2002)
24. Rock Shelters of Bhimbetka (2003)
25. Chhatrapati Shivaji Terminus (formerly Victoria Terminus) (2004)
26. Red Fort Complex (2007)
27. Jaipur's Jantar Mantar (2010)
28. Western Ghats (2012)

A Crafts Fair is also held in the various zones along with the Republic Day Folk Dance Festival.

16. The Scholarship and Fellowship Division of the Ministry operates the following schemes to provide monetary assistance to individuals/ organisations engaged in promoting cultural activities in the country:
 1. Scheme for Award of Scholarships to Young Artists in Different Cultural Fields.
 2. Scheme for Award of Fellowship to Outstanding Persons in the field of Culture.
 3. Scheme of Financial Assistance for Seminars, Festivals and Exhibitions on Cultural subjects of Not for profit organisations.
 4. Scheme of Financial Assistance to Cultural organisations with National Presence.
 5. Scheme for Visiting Fellows in Arts & Culture.

