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GS- I

FEBRUARY 2022



NOTE: Please remember that following ‘answers’ are NOT ‘model answers’. They are NOT synopsis too if we go by definition of the term. What we are providing is content that both meets demand of the question and at the same time gives you extra points in the form of background information.



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Indian culture will cover the salient aspects of Art Forms, Literature and Architecture from ancient to modern times.

Megalithic Culture of India provides a fascinating glimpse into India's prehistoric past. Highlighting the importance of Megaliths, discuss steps needed to safeguard these fast-disappearing monuments. (250 words)

Introduction

A megalith is a stone which is larger in size and has been used to construct a monument or a structure. The monument or the structure has been constructed either alone or together with other stones. Megalithic has been used to describe buildings built by people living in many different periods from many parts of the world. The construction of this type of structures took place mainly in the **Neolithic** and continued into the **Chalcolithic Age, Bronze Age and Iron Age.**

Body:

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Important megalithic sites: Adichannalur, T. Narasipur, Jadigenahalli, Hallur, Chandravalli, Brahmagiri and Maski etc.

Importance of Megaliths

- Megaliths are a vital element of landscape and for historical reasons they are a sui generis monument, commemorating prehistorical cultures.
- Burial practices: Megaliths were constructed either as burial sites or commemorative (non-sepulchral) memorials. This helps identify various communities and contact between them by comparing burial practices.
- Socio-religious beliefs: Goods of daily use have been found in megaliths used as graves. This reflects the belief of megalith people in life after death and belief in existence of soul.
- Economic life: Goods related to hunting are found more as compared to agriculture. This signifies the fact that megalith people were hunter gatherers and did not practice advanced agriculture. Evidences of seeds of rice, wheat, millet, Barley, Pea etc. have been found in Megaliths.
- Polity: Fact that megalith construction required efforts of a group of people points towards an organized polity. Also these were not built for commoners. They signify the emergence of a ruling class.
- Technology: The range of iron artifacts recovered indicate that the megalithic people practiced a wide range of occupations and included carpenters, cobblers, bamboo craftsmen, lapidaries engaged in gemstone work, blacksmiths, coppersmiths and goldsmiths, proof of complex social organization.
- Megaliths find mention in Sangam literature and Buddhist work Manimeklai.
- At the same time, along with the remaining elements of the natural and cultural environment, they create a unique image of place identity, attracting large numbers of tourists.

steps needed to safeguard these fast-disappearing monuments

- Belying their historical significance, megalithic burial sites today are found in various states of neglect.
- Governments should build megalithic parks to help preserve these fast-disappearing monuments.
- The threats of encroachment and destruction should be warded off by classifying them as monuments of importance by ASI and development of no-construction zones in 200m radius of the monuments
- AMASR act should be implemented in true letter and spirit to safeguards these treasure troves of history of our ancestors.
- Funds from CSR and schemes like Hamari Dharohar should be implemented.
- The local self-governments should be given the responsibility of developing eco-tourism which could help their income as well as safeguard the monuments.

**Conclusion:**

Prehistoric Megaliths or large stone constructions dating before the advent of written history are found in huge numbers in all parts of India. Their economy was primarily subsistent economy.

Value addition**Megalithic economy:**

- **Agriculture:**
 - *It was agriculture was the basis of their economy. Megalith builders made it possible for the introduction of the advance methods of agriculture on a large scale, based on irrigation.*
 - **Major crops:** *The archaeological evidence indicates the cultivation of Rice, Ragi, Navane, Wheat, Kodo millet, Barley, Hyacinth bean, Horse gram, Black gram, Green gram, Common pea, Pigeon pea, Grass pea, Jobs tears, Indian jujube, Goosefoot (Fathen), Lentil, Cotton, etc. in the megalithic period of South India.*
- **Pastoralism:**
 - *Animals like cattle, sheep/goat, dog, pig, horse, buffalo, fowl, ass, etc. were domesticated on a large scale.*
 - *The occurrence of the remains of domesticated pig and fowl suggests pig rearing and poultry farming on a small scale at many of the sites.*
- **Hunting and gathering:**
 - *Hunting was an additional source of the food supply.*
 - *The equipment used for hunting were arrowheads, spears and javelins etc.*
 - *The major animals hunted were Wild boar, Hyena, Barking deer, Sambar, Chital, Nilgai, Peacock, Leopard, Tiger, Cheetah, Sloth bear, Wild hog, fowl, etc. The animals are identified from their skeletal remains.*
- **Fishing:**
 - *The archaeological evidence such as the skeletal remains of fish and the equipment used for fishing like terracotta net sinkers from Takalghat and fish-hooks from Khapa and Tangal show that Megalithic people also practiced fishing.*
- **Arts and crafts:**
 - *The major activities were pottery making, lapidary, smithery, carpentry, basketry and stone cutting etc.*
 - **Major Metals:** *iron, copper, gold, silver etc.*
 - *The archaeological evidence The major implements are axes, ploughshares, hoes, sickles, spades, etc.*
 - **Carpentry:** *axes, chisels, wedges, adzes, anvil, borers, hammer stones, etc. were the major tools.*



- **Pottery:** The major pottery of megalithic culture are black-and-red ware (BRW), burnished black ware, red ware, micaceous red ware, grey ware, russet coated painted ware (RCPW), etc.
- **Other crafts:** Bead making, Mat weaving, Stone cutting, Terracotta making, Rock art, etc.

Cave Paintings trigger the imagination, acting like a time machine across the memory lane of human evolution. Discuss in context of prehistoric cave paintings in India. 150 words

Introduction

In India Bhimbetka caves surrounded by the northern boundaries of Vindhya Mountain ranges near Bhopal have more than 600 caves that have the oldest prehistoric paintings in India. These caves had been used as a shelter by people from the earliest periods. There are paintings of all periods starting from the Paleolithic era to the medieval era. The paintings turn out to be a mirror showing evolution of humanity through time.

Body

Rock paintings in India

Upper Paleolithic

Prehistoric paintings have been found in many parts of the world. There is no proof if Lower Paleolithic people ever produced any art objects. But by the Upper Paleolithic times we see a proliferation of artistic activities.

- Around the world, the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted. The subjects of their drawings were **human figures, human activities, geometric designs and symbols.**
- In **India** the earliest paintings have been reported from the Upper Paleolithic times.
- The paintings of the Upper Paleolithic phase are linear representations, in green and dark red, of huge animal figures, such as Bisons, elephants, tigers, rhinos and boars besides stick-like human figures.
- The rock shelters on banks of the River Suyal at **Lakhudiyar**, about twenty kilometers on the **Almora– Barechina road**, bear these prehistoric paintings.
- The richest paintings are reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh. These hill ranges are full of Paleolithic and Mesolithic remains, and they are also full of forests, wild plants, fruits, streams and creeks, thus a perfect place for Stone Age people to live.
- **Bhimbetka** : The themes of paintings found here are of great variety, ranging from mundane events of daily life in those times to sacred and royal images. These include hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies, and other household scenes.

There is a **superimposition** of paintings in Bhimbetka from all the three periods.



Mesolithic Painting

- The largest number of paintings belong to Period II that covers the Mesolithic paintings. During this period the themes multiply but the paintings are smaller in size.
- Hunting scenes predominate during this period. The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows. In some paintings these primitive men are shown with traps and snares probably to catch animals. The hunters are shown wearing simple clothes and ornaments.
- The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows.
 - In some paintings these primitive men are shown with traps and snares probably to catch animals. The hunters are shown wearing simple clothes and ornaments.
- **Sites: Langhnaj** in Gujarat, **Bhimbetka and Adamgarh** in Madhya Pradesh, **SanganaKallu** in Karnataka.

Chalcolithic Painting

- The paintings of this period reveal the association, contact, and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa plains.
- Many a time Chalcolithic ceramics and rock paintings bear common motifs, **e.g., cross-hatched squares, lattices.**
- The artists of Bhimbetka used many colours, including various shades of white, yellow, orange, red ochre, purple, brown, green and black.
- The paintings, though from the remote past, do not lack pictorial quality. Despite various limitations such as acute working conditions, inadequate tools, materials, etc., there is a charm of simple rendering of scenes of the environment in which the artists lived.
- The men shown in them appear adventurous and rejoicing in their lives. The animals are shown more youthful and majestic than perhaps they actually were. The primitive artists seem to possess an intrinsic passion for storytelling.
- In one of the scenes, a group of people have been shown hunting a bison. In the process, some injured men are depicted lying scattered on the ground. In another scene, an animal is shown in the agony of death and the men are depicted dancing.

It is interesting to note that at many rock-art sites often a new painting is painted on top of an older painting. At Bhimbetka, in some places, there are as many as 20 layers of paintings, one on top of another.

Significance of prehistoric paintings in India

- The way people lived in those times is difficult to surmise. It was only until scholars began to discover the places where prehistoric people lived.
- Excavation at these places brought to light old tools, pottery, habitats, bones of ancient human beings and animals, and drawings on cave walls.



- By piecing together the information deduced from these objects and the cave drawings, scholars have constructed fairly accurate knowledge about what happened and how people lived in prehistoric times.
- These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and, above all, they help us understand their mind—the way they thought.
- Prehistoric period remains are a great witness to the evolution of human civilization, through the numerous rock weapons, tools, ceramics and bones.

More than anything else, the rock paintings are the greatest wealth the primitive human beings of this period left behind.

Conclusion

Prehistoric paintings are a lens through which Archeologists have been able to predict the evolution of human kind with more accuracy. Various tools, objects and paintings tell us the type of social background of the people. It helps in verifying the social Darwinism as well as the growth trajectory of our ancestors. It is very important to preserve these sites, that have immense information stored through means of paintings.

Analyze the various conditions that made it possible for the Indus Valley Civilization to grow and flourish in the Indian subcontinent. (150 Words).

Difficulty level: Easy

Reference: NCERT

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

Write about various conditions prevailing during Indus Valley Civilization which led to its growth in Indian Subcontinent.

Directive word:

Analyse – When asked to analyse, you must examine methodically the structure or nature of the topic by separating it into component parts and present them in a summary.

Structure of the answer:

Introduction:

Provide basic details regarding IVC in a brief manner.

Body:

Highlight the various conditions that made IVC grow and flourish in the region.

1st mention about conditions which aided in its growth. E.g. Geographical factors, social, economic, etc.

Try to substantiate your points with examples.

Briefly, mention theories on how these factors might be responsible for the decline of IVC in later phases.

Conclusion:

Conclude with relevant closing statement by giving its present relevance.

Introduction

The Indus Valley Civilization was discovered in 1920–22 when two of its most important sites were excavated. These were Harappa on the banks of the river Ravi and Mohenjodaro on the banks of the



Indus. It flourished around **2,500 BC, in the western part of South Asia**, in contemporary Pakistan and Western India.

Body

The Indus Valley Civilisation flourished in the northwestern parts of the Indian subcontinent, in the region around north Rajasthan, Haryana, Punjab, and more prominently in the areas around the Indus river in Pakistan, for about 1,500 years between 3000 and 1500 BC. Its most glorious phase was the 600-700 years between 2600 and 1900 BC, which saw the emergence of some of the most modern and mature townships of that era, like **Harappa, Mohenjo-daro, and Rakhigarhi**.

The various conditions that made it possible for the Indus Valley Civilization to grow and flourish in the Indian subcontinent are

- The Harappan civilization did not appear all of a sudden. It developed gradually from earlier Neolithic village cultures.
- There are plenty of geological and climatic studies that point to good rainfall patterns in that area in those times.
- It is believed that the **better technology to exploit the fertile plains of river Indus** might have resulted in **increased agricultural production**.
- The highly cultured Harappans understood cereal-growing skills, and wheat and barley were their primary diet.
- This led to the **production of larger surplus** to feed and maintain non-agricultural people such as artisans, administrators, etc.
- It also helped in the **promotion of exchange or trading contacts** with distant regions.
- It brought **prosperity to the Harappan people** and they were able to **set up cities**.
- The Indus Valley civilization was essentially an urban civilization, and people lived in well-planned and well-built cities, which were also centres of commerce.
- Mohenjodaro and Harappa's remains indicate great commercial cities-perfectly planned, carefully constructed, and well cared about. They had large roadways and well-developed drainage. The homes featured baked bricks and two or more stories.
- The ancient Indus systems of sewage and drainage developed and used in cities throughout the Indus region were far more advanced than any found in contemporary urban sites in the Middle East and even more efficient than those in many areas of Pakistan and India today.
- It is widely believed that the Harappan civilization was a peaceful one that did not engage in any warfare, but there is not conclusive evidence to support this belief, and some archaeologists consider it a pervasive myth.
- Harappans demonstrated advanced architecture with dockyards, granaries, warehouses, brick platforms, and protective walls. These massive walls likely protected the Harappans from floods and may have deterred military conflicts.

Conclusion



The decline and disintegration of the Indus Valley Civilisation are attributed to several reasons — climatic, tectonic, and even social. There are varying degrees of evidence to support these.

In what ways do the discoveries made in Harappan civilization help us to understand its economy? (250 Words)

Difficulty level: Moderate

Reference: NCERT

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

Write about various discoveries of Harappan Civilization and how they helped us to understand its economy.

Structure of the answer:

Introduction:

A brief about the Harappan Civilisation and its flourishing economy.

Body:

Enumerate various discoveries made and objects found and how they reflect different dimensions of the economy. E.g.

Standardized bricks and weights and measure: *Shows prevalence of centralized regulatory apparatus*

Town Planning: *Shows importance given to planning in Harappan economy*

Ports at Lothal: *Shows the vibrant trade and commerce*

Circular seals of Mesopotamia: *Show its economy was connected with other civilization*

Conclusion:

Conclude with the present relevance of the Harappan Economy.

Introduction

Harappan civilization forms an important landmark in the prehistory of the Indian subcontinent. The Indus civilization takes its place with its contemporaries in Mesopotamia and Egypt as the earliest civilizations in the Near East/South Asia. The civilization offers an excellent example to the modern world in various ways. Their expertise in town planning, water management and harvesting systems as well as drainage mechanism is unparalleled.

Body

Discoveries help in understanding the economy of Harappan civilization

Trade

- The importance of trade in the life of the Indus people is witnessed by the presence of numerous seals, uniform script and regulated weights and measures in a wide area.
- The Harappans carried on considerable trade in stone, metal, shell, etc.
- Metal money was not used and trade was carried by barter system.
- They practised navigation on the coast of the Arabian Sea.
- They had set up a trading colony in northern Afghanistan which evidently facilitated trade with Central Asia.
- They also carried commerce with those in the land of the Tigris and the Euphrates.



- The Harappans carried on long distance trade in lapis lazuli; which may have contributed to the social prestige of the ruling class.

Agriculture

- Most Harappan sites are located in semi-arid lands, where irrigation was probably required for agriculture.
- Traces of canals have been found at the Harappan site of Shortughai in Afghanistan, but not in Punjab or Sindh.
- Although the Harappans practised agriculture, animals were also reared on a large scale.
- Representations on seals and terracotta sculpture indicate that the bull was known, and archaeologists extrapolate shows oxen were also used for ploughing.

Industry

- A large number of terracotta articles show that it was **used by common people**.
- Also, Harappans were good at **metallurgy and producing alloys**.
- There was specialization of tasks-**Goldsmiths, bronze-smiths, brick-makers**
- **More copper artifacts** don't mean technological backwardness but it was their **cultural preference** in all likelihood.

Pottery

- The Harappans used Red and Black pottery (Redware painted with black designs) and also knew the use of Potter's wheel with ease.
- It shows the expertise of Harappans in pottery making e.g. Glazed pottery (Harappa), incised pottery, perforated pottery, etc.

Conclusion

Thus, the artefacts discovered reveals how the people in Indus valley civilization lived and carried out their economy. The Indus people were a civilization that was built on the practice of trade with other civilizations of the day. Apart from trade and industry, agriculture was the main occupation of the Indus people.

Delineate the changes that were witnessed from early Vedic period to the later Vedic period in the Indian society. (250 words)

Difficulty level: Easy

Reference: Class 11th – T.N History (New Edition)

Why the question:

The question is part of the static syllabus of General studies paper – 2 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the changes in the society from early Vedic age to later Vedic age.

Structure of the answer:

Introduction:

Begin the giving a brief overview Vedic age and how fundamental changes are associated with it.

Body:



First, explain the changes associated with the society from early Vedic to later Vedic – women, marriages, caste system, religion, sacrifices etc.

Next, mention certain elements of continuity as well.

Conclusion:

Conclude by summarising the major changes.

Introduction

The **Vedic age** is the period between **1500 to 600 BCE**, as its reconstruction has been made from **Vedic text** as the primary source. The **Rig-Vedic age** is dated between 1500-1000 BC and the Aryans were confined to the Indus region. The **Later Vedic age** started in 1000 BC and spans till 600 BC. The **Satapatha Brahmana** refers to the expansion of Aryans to the eastern Gangetic plains in later Vedic period.

Body:

Background:

- The Rig Vedic society was patriarchal. The basic unit of society was family or graham. The head of the family was known as **grahapathi**.
- The Rig Vedic Aryans were **pastoral people** and their main occupation was cattle rearing. Their wealth was estimated in terms of their cattle. When they permanently settled in North India they began to practice agriculture.
- **Condition of women:** Women were given equal opportunities as men for their spiritual and intellectual development.
 - There were women poets like Apala, Viswavara, Ghosa and Lopamudra during the Rig Vedic period.
 - Women could even attend the popular assemblies.
- There was no child marriage and the practice of sati was absent.

Elements of Change:

- **Political life:** Larger kingdoms were formed during the later Vedic period. Many jana or tribes were amalgamated to form janapadas or rashtras in the later Vedic period.
- The Later Vedic people were familiar with the sea and they traded with countries like Babylon.
- **Social organisation:** The four divisions of society (Brahmins, Kshatriyas, Vaisyas and Sudras) or the Varna system was thoroughly established during the Later Vedic period.
- **Condition of women:** They were considered inferior and subordinate to men. Women also **lost their political rights** of attending assemblies. Child marriages had become common. According the **Aitreya Brahmana** a daughter has been described as a **source of misery**.
- **Religion:** Gods of the Early Vedic period like **Indra and Agni** lost their importance. **Prajapathi (the creator), Vishnu (the protector) and Rudra (the destroyer)** became prominent during the Later Vedic period.

Conclusion:



With the social organisation deepening, there was also emergence of new religions such as Buddhism and Jainism towards the end of Later Vedic period. Also, the authors of the Upanishads, which is the essence of Hindu philosophy, turned away from the useless rituals and insisted on true knowledge (jnana) for peace and salvation.

Value addition

Elements of continuity:

- **Economic condition:** Iron was used extensively in this period and this enabled the people to clear forests and to bring more land under cultivation. Agriculture became the chief occupation.
- **Social life:** In the family, the power of the father increased during the Later Vedic period.
- The women in the royal household enjoyed certain privileges.
- The king performed various rituals and sacrifices to strengthen his position. They include Rajasuya (consecration ceremony), Asvamedha (horse sacrifice) and Vajpeya (chariot race).
- Sacrifices were still important and the rituals connected with them became more elaborate.

Buddhism originated as an alternative tradition to the excessive importance given to rituals and sacrifices in Vedic tradition. Examine. (250 words)

Difficulty level: Moderate

Reference: Class 11th – T.N History (New Edition)

Why the question:

The question is part of the static syllabus of General studies paper – 2 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the ‘national language’ debate and to analysed the need for a national language.

Directive word:

Examine – When asked to ‘Examine’, we must investigate the topic (content words) in detail, inspect it, investigate it and establish the key facts and issues related to the topic in question. While doing so we should explain why these facts and issues are important and their implications.

Structure of the answer:

Introduction:

Begin by giving context regarding the rise and popularity of Buddhism.

Body:

In the first part, write about various how the emphasis on rituals and priestly domination played a part in the reactionary forces leading to the origins of Buddhism.

Next, write about other factors such as – opposition to caste system, growth of trade and commerce, teaching of buddha, use of common tongue etc being the reasons for the growth of Buddhism.

Conclusion:

Conclude by writing about the impact of rise of Buddhism.

Introduction

Buddhism is a religion that was founded by Siddhartha Gautama (“the Buddha”) more than 2,500 years ago in India. With about 470 million followers, scholars consider Buddhism one of the major world religions. The religion has historically been most prominent in East and Southeast Asia, but its influence is growing in the West. Many Buddhist ideas and philosophies overlap with those of other faiths.

Body



The primary cause for the rise of Jainism and Buddhism was the religious unrest in India in the 6th century B.C. The complex rituals and sacrifices advocated in the Later Vedic period were not acceptable to the common people. The sacrificial ceremonies were also found to be too expensive. However it took the social route due to the following factors.

Reasons for rise of Buddhism:

- **Social cause:** Caste system became rigid and it created inequality in the society. The Kshatriyas had resented the domination of the priestly class, and both Buddha and Mahavira belonged to Kshatriya origin.
- **Religious unrest:** Religious life in ancient India was originally very simple. But in the Later Vedic period complex rituals and ceremonies began to dominate the practice of worship. The complex rituals and sacrifices were not acceptable to the common people. It became expensive and elaborate. Blind faith and superstitious beliefs confused the people.
- **Economic cause:** The growth of trade led to the improvement in the economic conditions of the Vaisyas. Now, they wanted to enhance their social status but the orthodox Varna system did not allow this. Similarly, money-lending was imperative for traders, which was prohibited in Vedas. Thus, merchant class extended the chief support to these new religions.
- Moreover, rise of agriculture raised demand for drought animals which were being sacrificed for religious ceremonies. The principle of nonviolence, suited settled agrarian community better which was brought by Buddhism.
- **Brahminic supremacy:** Priests considered themselves superior and others as inferiors. They took advantage of knowing Sanskrit, and interpreted religion according to their convenience. Whereas these new religions were open for all and preached in local language like Prakrit and Pali, which found appeal to common masses.

Impact of Buddhism on Indian society

- **Languages and Literature:** Jaina contribution to Prakrit and Kannada | The language of Pali and other local languages developed through the teachings of Buddhism.
- **Art and Architecture:** The stupas at Sanchi, Bharhut and Gaya, Jaina temples at Mount Abu in Rajasthan in the domain of architecture are wonderful pieces of architecture. Buddhism takes the credit for the chaityas and viharas in different parts of India.
- **Philosophy:** The concept of ahimsa was chief contribution. Later, it became one of the cherished values of our nation.
- **Political progress:** Sabhas and samitis find its roots here. It had also promoted the spread of Indian culture to other parts of Asia.
- **Simple Religion:** Its principles were very simple. It was easily followed by the people. It was not complex like Vedic religion.
- **Opposition to Caste System:** Due to their opposition the complexity of caste system reduced from the society.

Conclusion



Buddhism arose to suit the needs of a **changing society, patronized by an emerging class and left an indelible mark on India's culture, architecture, philosophy and way of living. Some tenets of Buddhism** have been adopted by Hinduism in their long course of association and have become an integrated part of the society. These religions also found their influence in neighboring countries and helped India expand its footprint in these regions; paving way for a cultural connects to this day.

Discuss the short term and long-term cultural impact of Iranian and Macedonian invasions on India. (250 words)

Difficulty level: Easy

Reference: Indian Art and Culture by Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the cultural impact of Iranian and Macedonian invasions.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Begin by giving context regarding the Iranian and Macedonian invasions in ancient India.

Body:

First, write about the long term and short-term cultural impact of the Iranian invasions – influx of foreign groups, religious impact, art and architecture, language and script etc.

Next, write about the long term and short-term cultural impact of the Macedonian invasions – Civilisational contacts, history, coinage, art and architecture etc.

Conclusion:

Summarise the impact of invasions and how it affected contemporary political scenario.

Introduction

India had close relations with Persia (Iran) from very ancient times. Iranian contacts with India lasted for about two centuries (516 to 326 B.C). Greek Invasion is traced back to 327 BC when Alexander invaded North-West India.

Body

Persian invasion

- The Achaemenian rulers of Iran, who expanded their empire at the same time as the Magadhan princes, took advantage of the political disunity on the northwest frontier.
- The Iranians invaded India in the 6th century B.C, when king Darius I ruled over Iran.
- He invaded India and occupied the territories in the North-Western Frontier Province, Sind and Punjab in 516 B.C.
- These parts remained with the Iranian Empire till Alexander's invasion of India..

Cultural impact of Iranian invasion

Short term



- **India's Political Weakness exposed:** The Persian invasion and India's defeat to defend her frontiers exposed India's political weakness. This weakness encouraged the foreigners to invade the frontiers of India. The Iranians were followed by the Greeks, the Sakas, the Kushans and the Huns.
- **Encouragement to Trade:** The mutual contacts helped in the growth of trade between the two countries. The India Traders and merchants now reached distant places in the Vast Persian Empire to dispose of their goods. Similarly, the Persian goods began to flow smoothly into India.
- **An Idea of Unified Empire:** India learnt the necessity of a strong and united empire to repel the foreign invasions. It was for the first time that the small, scattered and mutually quarrelling states of India realized how essential it was to join hands together to meet the common enemy.

Long term

- **Settlement of Foreigners on Indian Soil:** A large number of foreigners, the Greek the Persians, Turks etc settled down in the North –Western parts of India. With the passage of time they completely absorbed among the Indians.
- **Impact on Art and Architecture:** The Iranian art also influenced the Indian art. Ashoka, followed the Iranian custom of preaching ideals by inscribing them on the stone pillars. The Indians also learnt the art of polishing.
- **Kharosthi Script:** The Indians adopted the Kharosthi Script of Iran. It was written from right to left.
- **Interchange of Indo Persian culture:** Indian Scholars and philosophers went to Persia and exchanged their views freely with the intellectuals of that country. This contact brought about a great change in the outlook of the people and brought the people closer.

Macedonian Invasion

- In the fourth century BC, under the leadership of Alexander of Macedonia, the Greeks eventually destroyed the Iranian empire. From Iran he marched to India.
- The political condition of north-west India suited his plans. The area was parcelled out into many independent monarchies and tribal republics, which were strongly wedded to the soil and had a fierce dedication to the principality in which they lived.
- Among the rulers of these territories, two were well known: Ambhi, the prince of Taxila, and Porus whose kingdom lay between the Jhelum and the Chenab.
- Following the conquest of Iran, Alexander moved on to Kabul, from where he marched to India through the Khyber pass in 326 BC. When he reached the Jhelum, Alexander encountered the first and the strongest resistance from Porus. Alexander defeated Porus.

Cultural impact of Macedonian invasion

Short term

- The immediate effect of Alexander's invasion was that it encouraged political unification of north India under the Mauryas.



- The system of small independent states came to an end.
- Alexander's invasion had also paved the way for direct contact between India and Greece.
- The routes opened by him and his naval explorations increased the existing facilities for trade between India and West Asia.
- His authority in the Indus valley was a short-lived one because of the expansion of Mauryan Empire under Chandragupta Maurya.

Long term

- **Founding of the Mauryan Dynasty:** Alexander's invasion had reduced the strength of the various states as well as the warlike tribes of the Punjab, so that it became quite easy for Chandragupta to subdue. Otherwise, Chandragupta Maurya had to face strong resistance from his Indian counter-parts.
- **Promoting India's Unity:** One significant result of these petty state and warlike tribes being crushed by Alexander was the task of establishing a strong empire became too easy.
- **Relations with Western Countries:** Alexander's invasion opened four new routes between India and Europe so that India could now have direct relations with the European countries. The discovery of these routes also encouraged trade. Several Indian traders, artisans and religious scholars went to other countries and some people came to India from other countries. In this way, Indian contacts with Europe developed rapidly.
- **Gave an account of Indian history:** Megasthenes and other Greek writers have written a lot about the contemporary Indian. Their descriptions have proved valuable in this respect.
- **Foundation of the Greek States:** After Alexander's departure, the Greek generals who were left in India established their independent states on the North Western Frontier of India. In this way, the Indians came in contact with the Greeks and both of them benefited from each other.
- **Greek Art:** The Indians learnt from the Greeks the art of making beautiful idols and coins. The Gandhara School of Art is a direct consequence of the Greek. The Indians also learnt a lot from the Greek astronomers. On the other hand, the Indians greatly influenced the philosophy and several Greeks embraced the Hindu faith.

Conclusion

Thus, both Iranian and Macedonian invasions had a long term impacts on Indian culture.

In general, Jain art broadly follows the contemporary style of Indian Buddhist and Hindu art, though the iconography and the functional layout of temple buildings reflects specific Jain needs. Examine. (250 words)

Difficulty level: Tough

Reference: Indian Art and Culture by Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.



Key Demand of the question:

To examine the similarities and differences between Jain art and Buddhist-Hindu art.

Directive word:

Examine – When asked to ‘Examine’, we must investigate the topic (content words) in detail, inspect it, investigate it and establish the key facts and issues related to the topic in question. While doing so we should explain why these facts and issues are important and their implications.

Structure of the answer:

Introduction:

Start the answer by writing about origins of Jain art.

Body:

First, write about similarity in style, nature, planning, architecture etc between Jain art and Buddhist-Hindu art. Cite examples to substantiate your points.

Next, write about how despite the similarities there are fundamental differences in the iconography which emphasizes on a purely Jain form of art. Cite examples to substantiate.

Conclusion:

Summarise the overall nature of the Jain art.

Introduction

Jainism is a trans theistic religion prescribing non-violence toward all living beings; it originated in the Indian subcontinent in the **6th century BCE**. Jainism has influenced and contributed to many artistic spheres in India, such as painting, sculpture, and architecture. Modern and medieval Jains built many **temples**, especially in **western India**.

Body

Jain art similarities with Buddhist and Hindu art

- The earliest Jain monuments were temples **based on the Brahmanical Hindu temple** plan and monasteries for Jain monks.
 - **For E.g. :** The oldest Jain pilgrimage sites are to be found in
 - In the Deccan, some of the most architecturally important Jain sites can be found **at Ellora and Aihole**. They resemble as well as are constructed alongside Hindu and Buddhist temples due to patronage to various religions by the Kings.
- For the most part, artists in ancient India belonged to **non-denominational guilds** who were prepared to lend their **services to any patron, whether Hindu, Buddhist, or Jain**.
- Many of the styles they used were a **function of the time and place** rather than the particular religion. Therefore, **Jain art from this period is stylistically similar to Hindu or Buddhist art**, although its themes and **iconography** are **specifically Jain**.
 - **g.:** **Karnataka** has a rich heritage of Jain shrines and the **Sravana Belagola**, the famous statue of the **Gomateswara**, the granite statue of **Lord Bahubali** which stands eighteen metre, is the world’s **tallest monolithic free-standing structure**.
- With **some minor variations**, the western style of Indian art endured **throughout the 16th century and into the 17th century**.
- The rise in **Islam contributed to the decline of Jain art** but did not result in its total elimination.

Unique features of Jain art



- **Jain iconography** mostly has a **sage** in sitting or standing **meditative posture without any clothes**.
- Popular themes and icons in Jain art include the **Tirthankaras (Jain saviors, or human beings)** who achieved the **ultimate spiritual salvation** and served as role models for society), **yakshas and yakshinis** (supernatural male and female guardian deities), **and holy symbols** such as the **lotus and the swastika**, which symbolized **peace and well-being**.
- **Ayagapata**: Ayagapata is a type of **votive slab or tablet** associated with worship in Jainism.
 - Many of these stone tablets, some dating back to the 1st century CE, were discovered during excavations at ancient Jain sites such as **Kankali Tila near Mathura, India**.
 - These slabs are decorated with objects and designs central to Jain worship such as the **stupa, dharmacakra, and triratna**, and were often used as offerings or for worship.
- **Most of the Jain paintings** and illustrations depict historical events, known as **Panch Kalyanaka, from the life of the Tirthankaras**.
 - Eg: Rishabha, the first Tirthankara, is usually depicted in either the lotus position or **kayotsarga**, the standing position. Each of the 24 tirthankaras have a unique symbol.

Conclusion

Thus, from the examples of art and architecture it is evident that Jainism had a lot of similarities with Hindu and Buddhist art. At the same time, they had a unique symbolism, iconography that depicted Jain religion and their tirthankaras beautifully.

Assess the development of science and technology during the Gupta age. Can Gupta age be considered as high watermark of scientific development in ancient India?

Comment. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about development of science and technology during the Gupta age and the extent of its development.

Directive word:

Comment– here we must express our knowledge and understanding of the issue and form an overall opinion thereupon.

Structure of the answer:

Introduction:

Begin by giving a brief about different aspects of science and technology during Gupta age.

Body:

First, with examples, mention the progress of science and technology during the Gupta rulers – Astronomy, Mathematics, Geometry, Medical science, Veterinary, Communication technology etc.



Next, compare the development during Gupta age vis-à-vis and determine the extent of development of science and technology.

Conclusion:

Conclude by commenting on whether Gupta age be considered as high watermark of scientific progress in ancient India.

Introduction

The Gupta period witnessed a tremendous progress in the field of art, science and literature and on account of this it has been called “a golden age”. A few scholars even call this period a period of renaissance.

Body

Science and Technology in Gupta period

- The Gupta period witnessed a brilliant activity in the sphere of mathematics, astronomy, astrology and medicine.
- Aryabhatta was a great mathematician and astronomer. He wrote the book Aryabhatiya in 499 A.D.
- It deals with mathematics and astronomy. It explains scientifically the occurrence of solar and lunar eclipses.
- Aryabhatta was the first to declare that the earth was spherical in shape and that it rotates on its own axis.
- However, these views were rejected by later astronomers like Varahamihira and Brahmagupta.
- Metallurgy had also made a wonderful progress during the Gupta period. The craftsmen were efficient in the art of casting metal statues and pillars.
- The gigantic copper statue of Buddha, originally found at Sultanganj now kept at Birmingham Museum, was about seven and a half feet height and nearly a ton weight.
- The Delhi Iron pillar of the Gupta period is still free from rust though completely exposed to sun and rain for so many centuries. This shows the technological acumen of the Gupta era.

Conclusion

Therefore, the cultural progress witnessed during the Gupta period may be called the culmination of Indian intellectual activities. It was a glorious period in the Indian sub-continent after the Mauryan period and saw the development of science and technology along with literature in an exemplary manner.

Elaborate the contributions of Pallava rulers towards the growth and development of temple architecture of India. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:



To write about contributions of Pallava kings to temple architecture.

Directive word:

Elaborate – Give a detailed account as to how and why it occurred, or what is the context. You must be defining key terms wherever appropriate and substantiate with relevant associated facts.

Structure of the answer:

Introduction:

Begin by giving a brief about Pallavas as patrons of temple architecture.

Body:

First, mention that history of Dravidian style of Indian Architecture in the south began with the Pallavas. It was a gradual evolution starting from the cave temples to the monolithic Rathas and culminated in structural temples. Give examples of the same under various important Pallava rulers. Next, mention about the sculptures associated with temple architecture.

Conclusion:

Conclude by mentioning about the glory of Pallava temples in the present day.

Introduction

The **Pallava dynasty** existed between the 3rd and 9th centuries CE, ruling a portion of what is today Andhra Pradesh (early Pallavas) and Tamil Nadu (later Pallavas). **The tradition of direct patronization of the temples began with the Pallavas. Starting with rock-cut temples**, Pallava sculptors **later graduated to free-standing structural shrines** which inspired Chola temples of a later age.

Body

Perhaps no other empire has garnered appreciation for their contribution to rock-cut architecture as Pallavas. Some of the monuments created by Pallavas during their rule through rock excavation have garnered the worldwide admiration for its beauty and the skills displayed by the artists. Pallava sculpture shows greater details of **workmanship, lighter anatomy and more developed artistic finishing**.

They were the pioneers of South Indian art and architecture as they had introduced the **stone architecture in the Tamil country**. Even as a building material, stone was not or rarely used here, possibly because of its strong association with funerary customs. The fascination of carving whole temples into the living rock which spread over India during the first millennium AD had not yet seized the South by the end of the 6th century. Their contributions are still extant because **granite** was used for building temples and carving sculptures.

Evolution of architecture of Pallavas

- Pallava architecture can be now sub-divided into two phases – the **rock cut phase and the structural phase**.
- **Rock cut phase:**
 - The rock cut phase lasted from the 610 to 668 AD and consisted of two groups of monuments – **the Mahendra group and the Mamalla group**.
 - The **Mahendra group** is the name given to monuments constructed during the reign of Mahendravarman I
 - The monuments of this group are invariably pillared halls hewn out of mountain faces.
 - These pillared halls or mandapas follow the prototype of Jain temples of the period.



- The best examples of Mahendra group of monuments are the cave temples at Mandagapattu, Pallavaram and Mamandur.
- The second group of rock cut monuments belong to the **Mamalla group** .
 - During this period free-standing monolithic shrines called *rathas* were constructed alongside pillared halls.
 - Some of the best examples of this style are the Pancha Rathas and Arjuna's Penance at Mahabalipuram.
- **Free standing temples:**
 - **The second phase of Pallava architecture is the structural phase when free-standing shrines were constructed with stone and mortar brought in for the purpose.**
 - The **Rajasimha group** encompasses the early structural temples of the Pallavas when a lot of experimentation was carried out.
 - The best examples of this period are the Shore Temple at Mahabalipuram and the Kanchi Kailasanathar Temple at Kanchipuram both constructed by Narasimhavarman II who was known as Rajasimha.
 - The best example of the **Nandivarman group of monuments** is the Vaikunta Perumal Temple at Kanchipuram.

Conclusion

During this period, Pallava architecture attained full maturity and provided the models upon which the **massive Brihadeeswarar Temple of the Cholas at Thanjavur and Gangaikonda Cholapuram** and various other architectural works of note were constructed.

The recent announcement of 11 ancient temples in Kancheepuram making it to the **UNESCO's tentative list of world heritage sites** opens an avenue for the region to be back on the tourism map. This will ensure better care of the structures as the final honour brings with it international recognition.

Several walks of Indian life were greatly affected by the Turkish conquest. Throw light on its socio-cultural impact. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the socio-cultural impact of establishment of Delhi Sultanate.

Structure of the answer:

Introduction:

Begin by giving a brief about establishment of Delhi Sultanate and its multitude of impact.

Body:



Write in detail about the impact of established of Delhi sultanate – Iqta System, changes in caste system, emergence of privileged class in villages, urbanization, Sufi movement, introduction of languages, new forms of art and architecture, emergence of new social evils etc.

Conclusion:

Conclude by summarizing the overall socio-cultural impact.

Introduction

The establishment and expansion of the Delhi Sultanate led to the evolution of a powerful and efficient administrative system. At its zenith the authority of Delhi Sultan had extended as far south as Madurai. Although the Delhi Sultanate had disintegrated, their administrative system made a powerful impact on the Indian provincial kingdoms and later on the Mughal system of administration.

Body

Background

- The Muslim invasions into India had ultimately resulted in the establishment of **Delhi Sultanate which existed from A.D. 1206 to 1526.**
- Five different dynasties – **the Slave, Khalji, Tughlaq, Sayyids and Lodis** – ruled under the **Delhi Sultanate.**
- **The Delhi Sultanate was an Islamic state with its religion Islam.**
- The Sultans considered themselves as representatives of the Caliph.

Socio-cultural impact of Turkish conquest on India

- **Social-life:** The Muslim nobles occupied high offices and very rarely the Hindu nobles were given high position in the government. The Hindus were considered **zimmis or protected people for which they were forced to pay a tax called jiziya.**
- **Local Administration:** The provinces under the Delhi Sultanate were called They were initially under the control of the nobles. But the governors of the provinces were called the **muqtis or walis.** They were to maintain **law and order** and collect the **land revenue.** The provinces were divided into **shiqs** and the next division was **pargana.**
- **Economy:** After consolidating their position in India, the Delhi Sultans introduced reforms in the land revenue administration. The lands were classified into three categories:
 1. **i) iqta land** – lands assigned to officials as iqtas instead of payment for their services.
 2. **ii) khalisa land** – land under the direct control of the Sultan and the revenues collected were spent for the maintenance of royal court and royal household.
- **iii) inam land** – land assigned or granted to religious leaders or religious institutions.
 1. **iv) The peasantry paid one third of their produce as land revenue,** and sometimes even one half of the produce.
- **Art and Architecture:** The Turks introduced **arches, domes, lofty towers or minarets** and decorations using the Arabic script. They used the skill of the Indian stone cutters. They also added colour to their buildings by using marbles, **red and yellow sand stones.**



1. i) The most magnificent building of the **13th century was the Qutub Minar** which was founded by **Aibek** and **completed by Iltutmish**
 2. ii) Later, **Alauddin Khalji** added an entrance to the Qutub Minar called **Alai Darwaza**. The dome of this arch was built on scientific lines.
- **Music:** New musical instruments such as **sarangi** and **rabab** were introduced during this period. **Amir Khusrau** introduced many new ragas such as **ghora and sanam**. He evolved a new style of light music known as **qwalis** by blending the **Hindu and Iranian systems**. The **invention of sitar** was also attributed to him.
 - **Urbanization:** During the Sultanate period, the process of urbanization gained momentum. A number of cities and towns had grown during this period. **Lahore, Multan, Broach, Anhilwara, Laknauti, Daulatabad, Delhi and Jaunpur** were important among them.

Conclusion

The Delhi Sultanate was an Islamic state with its religion Islam. The Sultans considered themselves as representatives of the Caliph. Not only they extended their rule over North India, but also they penetrated into the Deccan and South India. Their rule in India resulted in far-reaching changes in society, administration and cultural life.

Works of art give us an insight into how the society relates itself to its surroundings. Elaborate in light of Harappan art. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about Harappan art and its relation with Harappan society.

Directive word:

Elaborate – Give a detailed account as to how and why it occurred, or what is the context. You must be defining key terms wherever appropriate and substantiate with relevant associated facts.

Structure of the answer:

Introduction:

Begin by giving a brief about Harappan art.

Body:

Mention the major elements of Harappan art – Dancing girl of Harappa, Stone sculpture of Mohenjo-Daro, Terracotta figures obtained all over from Harappan civilization, Bead, Copper sculptures. Link as to how the above mentioned works of art give an insight in Harappan society.

Conclusion:

Summarize with respect to Harappan art.

Introduction

The arts of the Indus Valley Civilisation (IVC) emerged during the **second half of the third millennium BCE**. The forms of art found from various sites of the civilisation include **sculptures, seals, pottery, jewellery, terracotta figures, etc.**

Body



Art in Harappan Civilisation

- **Stone Statues:** Excellent examples of handling **three-dimensional volumes**, for example male torso figure in red sandstone and bust of a **bearded man** in soapstone.
- **Bronze Casting:** Bronze statues were made using the 'lost wax' technique. Human as well as animal figures were common examples: **Dancing Girl Statue**, **buffalo** with its uplifted head, back and sweeping horns and the **goat** are of artistic merit.
- **Terracotta:** Compared to the stone and bronze statues the terracotta representations of human form are crude in the Indus Valley. They are more **realistic** in Gujarat sites and Kalibangan.
 - Deities like bearded man, mother goddess and toy carts, animals were common.
- **Seals and tablets:** Made of steatite, and occasionally of agate, chert, copper, faience and terracotta, with beautiful figures of animals, such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, buffalo. Rendering of animals in various moods is remarkable, for example **Pashupati Seal**.
 - Commonly used for commercial purposes but usage for amulets for identity cards.
 - The standard Harappan seal was a square plaque 2×2 square inches, made from steatite. Every seal is engraved in a pictographic script.
 - Square or rectangular copper tablets, with an animal or a human figure on one side and an inscription on the other, or an inscription on both sides have also been found.
- **Pottery:** It consists chiefly of very fine wheel made wares, very few being hand-made. Plain pottery is more common than painted ware.
 - Plain pottery is generally of red clay, with or without a fine red or grey slip. It includes knobbed ware, ornamented with rows of knobs.
 - The black painted ware has a fine coating of red slip on which **geometric and animal designs** are executed in **glossy black paint**.
 - Polychrome pottery is rare and mainly comprises small vases decorated with **geometric patterns** in red, black, and green, rarely white and yellow. Incised ware is also rare and the incised decoration was confined to the bases of the pans, always inside and to the dishes of offering stands.
 - Perforated pottery includes a large hole at the bottom and small holes all over the wall, and was probably used for straining beverages.
- **Beads and Ornaments:** Produced from every conceivable material ranging from precious metals and gemstones to bone and baked clay, gold and semi-precious stones, copper bracelets and beads, gold earrings and head ornaments, faience pendants and buttons, and beads of steatite and gemstones.
 - The beads are in **varying shapes**—disc-shaped, cylindrical, spherical, barrel-shaped, and segmented. Some beads were made of two or more stones cemented together,



some of stone with gold covers. Some were decorated by incising or painting and some had designs etched onto them.

Significance of the art and insights on Harappan Society

- The sites of Indus Valley Civilisation (IVC) like Harappa and Mohenjodaro showcase excellent town planning as well, like houses, planned streets, public baths, drainage systems, storage facilities, etc.
 - Eg: The bath in Harappa shows the **cleansing ritual of people**.
- They tell how the Indus Valley people **used stone in construction**. The artists and craftsmen of the Indus Valley were extremely skilled in a variety of crafts—metal casting, stone carving, making and painting pottery and making terracotta images using simplified motifs of animals, plants and birds.
- They had **public and private wells at most of their sites** and their houses were often equipped with bathing areas and toilets. It shows the importance of cleanliness and hygiene.
- They were also **technologically very advanced in pyrotechnics** and metallurgy. Their craftsmanship is evident in their beads, jewellery, pottery, seals as well as other artifacts made of metals and their alloys.
- Their **trade networks were also quite widespread**. They had standardized weights and measures.
- They often used **standardized bricks** in their architecture. Recent research has suggested that Harappan people **were probably the first ones to introduce silk and lost-wax casting techniques**.
- **No large-scale weapons** have been discovered from the Harappan sites which also suggests that **they did not indulge in warfare**.

Conclusion

Their artistic versatility showed in the range of materials they used and the forms they made out of it. The patterns, motives and designs found on the articles shows the creativity that existed and judging from the excavated evidences, one can only conclude the people of Indus civilization were indeed true art patrons.

Even though Vijayanagara period is often claimed as the Golden Age of Telugu literature, an equally great number of works were written in Tamil, Kannada and Sanskrit too. Discuss. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the progress of literature during Vijayanagara period.

Directive word:



Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Begin by write about the rich progress in literature during the Vijayanagar period.

Body:

In the first part, write the progress witnessed in Telugu – which makes its thee golden age for Telugu literature. Mention important works, poets and patronage offered by the rulers.

Next, mention the important developments and works during the Vijayanagar period in Tamil, Kannada and Sanskrit. Mention important works and poets of the same.

Conclusion:

Conclude by summarising Vijayanagara period witnessed flourishing of almost all languages in the region.

Introduction

Vijayanagara literature was produced in the Vijayanagara Empire during a **golden age of literature in South India** in general. The rulers patronised **Kannada, Telugu, Sanskrit and Tamil** scholars who wrote in the **Jain, Virashaiva and Vaishnava traditions**. The period produced hundreds of works on **all aspects of Indian culture, religion, biographies, Prabhandas (stories), music, grammar, poetics and medicine**.

Body

Vijayanagara period is often claimed as the Golden Age of Telugu literature

- Bukka 1 was the patron of the work, Uttara- Harivamsam written by Nachana Somana; under Tuluva Narasa, who was the regent to Immadi Narasimha.
- Flourished Nandi Malayya and Ghante Singayya who wrote Varahapuram and Narasimha Puranam, and translated Krishna Misra's Prabodhchandrodayam
- It is however the reign of **Krishnadevaraya** that attained celebrity in **Telugu literature**.
- It is generally believed that eight great poets "**Ashtadiggjas**" lived in his court.
- Himself the author of Amuktamalyada, he patronized a number of scholars though some of the poets are chronologically far removed from the king.
- Allasani Peddana, the author of Manucharitra, Timmana, the author of Parijatapaharamam and Dhurjati, the author of Kalahastimahatmyam, were definitely his contemporaries.
- Others like Ramarajabhushana, Ayyalaraju Ramabhadra, Pingali Surana and Tenali RamaKrishna, received recognition only after the time of Krishnadevaraya.
- Aliya Rama Raja's wife, Tirumalamba, also known as Mohanangi, wrote the Mareechi Parinayamu, a long poem in Telugu.
- The Rama-raajiyamu or Narapati-vijayamu, a poem in Telugu by Andugula Venkayya, was written at the behest of Aliya Rama Raja.
- Following the same tradition, Aliya Rama Raja had also patronised many poets, including Bhattu Murti, who became famous by name Rama Raja Bhushanudu, after his patron. He wrote the Kaavya-alankaara Sangrahamu.



- Later, the poet wrote a long poem in Telugu, the Vasu Charitra, and dedicated it to Tirumala Raya.

Vijayanagar period had equally great number of works were written in Tamil, Kannada and Sanskrit too

Sanskrit

- During the reign of Bukka I, the Samhitas of all the four Vedas, and many of the Brahmanas and the Aranyakas were commented upon by a group of scholars under the leadership of Sayana.
- The epics, the Ramayana and the Mahabharata were also commented upon during the period.
- Among the Advaita works, or commentaries, may be mentioned Vidyaraya's Vivaranaprimeya- Sangraha, Panchadasi etc., and Sayana – Madhava's Saravadarsana-Sangraha.
- In legal literature, mention should be made of Parasara Madhaviya, a commentary on Parasara Smriti.
- Gangadevi, the wife of Kumara Kampana, and daughter – in – law of Bukka I related her husband's conquest of Madura from the Sultans in her Madhuravijayam, Krishnadevaraya wrote Jambavati Kalyana;

Kannada literature

- Most of the **Kannada literature** relates to **jain and Vira saiva religious** thought at a later stage, Brahmanical literature was produced.
- Bhimakavi was a scholar in Telugu and Kannada, and translated Somnatha's Basavapurana into Kannada.
- Madhura wrote Dharmnathapurana on the fifteenth jain Tirthankara.
- Chamarasa's Prabhulinga-lila, Mahalingadeva's Ekoltara Shalsthal, Jakkana's Nurondusthala, are the works on Vira 'Saivism.
- Kumaravyasa was the author of ten Paravas of the Bharata in Kannada.
- Kuinara Valmiki author Ramajaya in Kannada.
- Among the Vaishnava writers, mention must be made of **Purandaradasa**, a contemporary of Krishnadevaraya.

Tamil literature

- Svarupananda Desikar's Sivaprakasa Perundirattu, and his pupils Taltuvarayar's Knrundirattu are anthologies relating to Saivite Philosophies. Arunagirinath's Thiruppugal praises Muraga (Kartikeya), and his seats particularly, Palani.
- Manavalamahamuni wrote commentaries on Ramanuja's works.
- The Bharatam of Viluputturar gives the entire story of Mahabharata.



- There are a number of lexicons produced during this period, viz., Niganduchudamni, by Manadalapurusha, a Jain; Agaradinigandu by Chidambararevana Siddar, a Virasaiva; and Kayadaram by Kayadara a Brahmin

Conclusion

The Vijayanagar kings patronized Sanskrit in general and also the Vernaculars in different regions of their kingdom. Like the development in other fields, Vijayanagar rule witnessed enormous growth in literary works. There are a number of works written by the kings and queens of Vijayanagar that have literary merit.

What is a Stupa? Discuss the main characteristics of a Stupa. Trace the development of Stupa architecture during post-Mauryan age. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the characteristics of Stupa and its progress during post-Mauryan age.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Begin by defining a Stupa.

Body:

First, draw a small representative diagram of a Stupa and mention the major features of that belong in a Stupa and their significance.

Next, mention the progress in the construction of Stupa during the Post-Mauryan age in India with examples.

Conclusion:

Conclude by summarising regarding Stupa architecture.

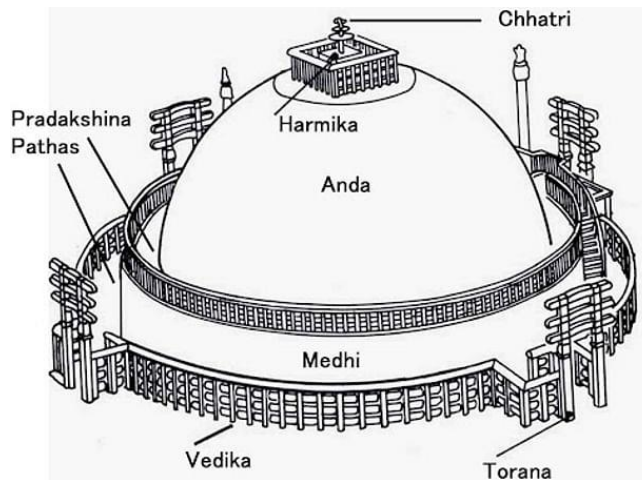
Introduction

The stupa (“stupa” is Sanskrit for heap) is an important form of **Buddhist architecture**, though it predates Buddhism. It is generally considered to be a sepulchral monument—a place of burial or a receptacle for religious objects. At its simplest, a stupa is a relic-filled mound-like or hemispheric structure used for meditation. From the **Vedic time** onwards, stupas were used as **burial mounds in India**.

In Buddhism, the earliest stupas contained portions of the Buddha’s ashes, and as a result, the stupa began to be associated with the body of the Buddha. Adding the Buddha’s ashes to the mound of dirt activated it with the energy of the Buddha himself.

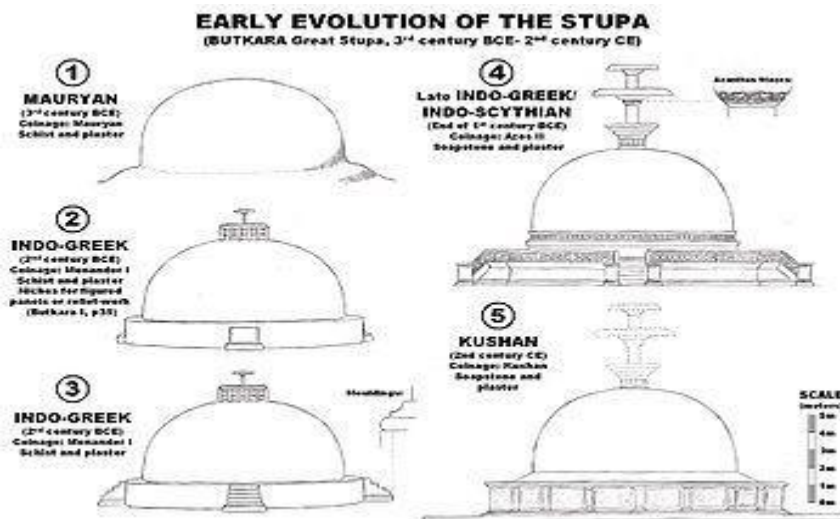
Body:

Main characteristics of a Stupa



- The main structure of the Great Stupa consisted of a flattened hemispherical dome, called an **anda**, placed atop a cylindrical base. Anda, represents the infinite dome of heaven and signifies the cycle of birth, death and rebirth.
- The **harmika**, located at the summit of the anda, symbolized the zenith beyond life and death (nirvana). Its resemblance to a sacrificial altar was of particular significance for the attainment of nirvana required the sacrifice of the self and the world (what was below needed to be sacrificed to reach the top).
- The **parasol** was always a distinguishing feature that implied royalty and dignity; it symbolized the sacred Tree of Life or enlightenment.
- The three elements of the **chattra** at Sanchi represented the Three Jewels of Buddhism: **the Buddha, the Dharma (the Law), and the Sangha (the community of monks)**.
- **Vedikas** were repeated around the stupa and on the terrace on which the anda rested (medhi level). They served to demarcate the boundary of the sacred precinct with the secular world.
- The stupa is capped by a wooden railing that encircled a pradakshina patha (circumambulatory walkway).
- **Sanchi, Sarnath, Amaravati and Bharhut stupas** are the oldest examples of Early Buddhist stupa art. **The Birth, Enlightenment, First Sermon and Great Departure** are depicted using various motifs in these stupas.
- The **Jataka stories** were depicted on the torans of Stupas. The Jataka stories are a method of teaching Buddhists the lessons of karma, samsara and dharma. The overall structure of the Jataka Tales is about the cycle of samsara that the Buddha had to experience before reaching enlightenment.

Development of Stupa architecture during post-Mauryan age



- In the Post Mauryan period, **stupas became larger and more decorative and wood and brickwork were replaced by stone.**
- Stupas were cylindrical drum shaped and octagon shaped pillars behind stupas without any decorations were also found.
- **Torans (gateways)** was first used by the The torans were decorated with intricate figures and the patterns.
- With the elaborations in stupa design, architects and sculptors had plenty of room to plan elaborations and carve out images on the Torans.
- Jataka stories became part of stupa decoration. E.g.: In Bahrut, the tall images of **Yaksha** and Yakshini along with narratives are found. In one narrative relief, depicting Queen **Mayadevi's**
- Stupa-I at Sanchi has upper as well as lower pradakshinapatha, four toranas depicting jatakas. Advanced carving technique is used in these stupas.
- With the rise in the construction of stupas in various parts of the country, **regional stylistic variations** also began to emerge.

Conclusion:

It is thus apparent that the stupa, which was conceived as a simple monument for the Buddha's corporeal relics, has over time transformed in its form and nomenclature and resulted in various types of structures all over the world. In some regions, even supplementary structures like monasteries have come up alongside stupas, fuelling the inception of new Buddhist orders and sects. However, the core ideology of the stupa remains constant throughout each new development, as does its symbolism and several crucial architectural features. These characteristics must, therefore, be given due consideration and importance while designing any stupa project.

Value addition

Present Day Stupas:



- *The core ideology of the stupa is retained in terms of architectural design across millennia, and even to this day. However, the difference lies in the material used in the modern-day stupa.*
- *For instance, the Sambodhi Chaithya is a stupa built with reinforced concrete on a platform supported by two interlocking arches.*
- *Apart from this, stupa is also having access via Elevators.*
- *Patliputra karuna Stupa is having glass facade, along with void stupa concept so people can see the holy relics along with ramp design for entrance instead of stairs which makes it barrier free for everyone.*

Elaborate upon the various features of Nagara style of architecture. Also, throw light on various sub-types and sub-schools of Nagara style. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the Nagara style of architecture and its various sub types.

Directive word:

Elaborate – Give a detailed account as to how and why it occurred, or what is the context. You must be defining key terms wherever appropriate and substantiate with relevant associated facts.

Structure of the answer:

Introduction:

Begin by giving a brief about Nagara style.

Body:

In the first part, write various features of Nagara style – its parts, nature of plan, type of tower etc. Draw a small representative diagram of the same.

Next, mention sub classification based on type of shikhara – Rekha Prasad, Phamsana and Valabhi and their features in brief. Give examples of the same.

Next, mention the various sub-schools of Nagara style – Odisha School, Chandel School and Solanki School and their features in brief. Give examples of the same.

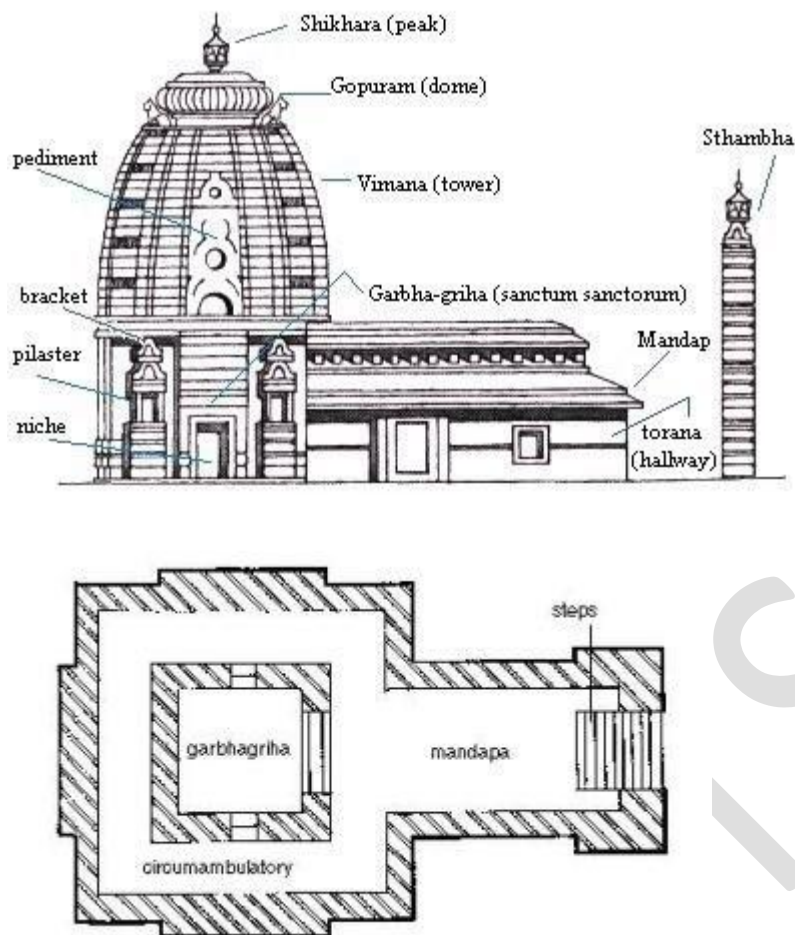
Conclusion:

Conclude by summarising.

Introduction

Nagara style is one of the styles of temple architecture. It is the temple construction style of North India. Nagara style is associated with the land between the Himalayas and Vindhyas. The Nagara style has its origin in the structural temples of the Guptas period. The major example of the temple of Nagara Style is **Sun Temple at Modhera, Kandariya Mahadeva Temple at Khajuraho, Jagannath Temple at Puri**, etc.

Body



Various features of Nagara style of architecture

- The **cruciform ground plan and curvilinear mountain-peak like tower** are the two most fundamental features of Nagara style.
- The temples of Nagara style generally have a square plan with a number of graduated projections in the middle of each face which give the structure a cruciform shape in the exterior.
- In Nagara style, the **Shikhara remains the most prominent element** of the temple and the **gateway is usually modest or even absent**.
- In this style, temples have elaborated boundary, less emphasised.
- The entire temple is built on high stone platform called **Jagati**
- Generally, they do not have large enclosures and entrances.
- The temple has **only one peak or shikhara above the Garbhagriha**.
- There was a Kalasha placed on the Shikhara of a temple.
- *Sikhara* (the tower) slowly bending inwards and capped by a spheroid plate with ribs around the edge (*Amalaka*) give the height.



- Temples of Nagara styles are categorized on the basis of the shape of the Shikhara. They are – **Rekha Prasad, Phamsana, and Valabhi.**

Classification of Nagara style of temple architecture based on the style of Shikhara

- **Rekha-Prasad or Latina:** These temples are characterized by a simple Shikhara with a square base and inward curving walls that have a pointed top. Early medieval temples such as the **Sun Temple at Markhera in Madhya Pradesh (MP). The Sri Jagannath Temple of Odisha** has been constructed in the **Rekha-Prasad Shikhara style.**
- **Shekari:** is a variation of the Latina where the **Shikhara comprises of a main Rekha-Prasad Shikhara and one or more rows of smaller steeples on both sides of the central spire.** Additionally, the base and corners **also feature mini Shikaras.** **The Khajuraho Kandariya Mahadev Temple** is one of the most prominent temples built in this style.
- **Bhumija:** Another type of Nagara temple that evolved from the Latina style was the **Bhumija architecture** developed in **Malwa under the Paramara dynasty.** These temples have a flat upward tapering projection comprising of a central Latina spire and miniature spires on the quadrant formed by the tapering tower. These mini Shikaras carved out both horizontally as well as vertically. **The Udayeshwar Temple in MP is built in this style.**
- **Valabhi:** style temples are rectangular in **shape comprising of barrel-vaulted roofs.** The vaulted chamber roof has earned them the moniker wagon vaulted buildings/structures. **Teli Ka Mandir, a 9th Century temple at Gwalior** has been built in this style.
- **Phamsana:** are **shorter but broader structures comprising of roofs with numerous slabs that rise upwards in a gentle slope on a straight incline** like a pyramid meeting at a single point over the mid-point of the building. **The Jagmohan of Konark Temple is constructed in the Phamsana mode.**

Sub-schools of Nagara style of temple architecture

- **Odisha School**– The most prominent distinguishing feature is the Shikhara (Deul) which rises vertically before curving inwards at the top. The main type is square while the upper reaches are circular. These temples have intricately carved exteriors and usually bare interiors. Unlike Nagara temples of the north, most Odisha temples have boundary walls.
- **Chandel School**– Unlike Odishan style, these temples are conceived as a single unit and have Shikaras that curved from bottom to top. There are a number of miniatures Shikaras rising from the central tower and towers that gradually rise up to the main tower cap both the porticos and halls.
- **Solanki School**– They are similar to the Chandel School except that they have carved ceilings that appear like a true dome. The distinguishing feature of these temples is the minute and intricate decorative motifs. Except for the central shrine, one can find carvings on both the inner and outer sides of the walls.

Conclusion

Nagara style is seen from the Himalaya to the north of Bijapur district in the South, from the Punjab in the west to Bengal to the east. Therefore, there are local variations and ramifications in the formal development of the style in the different regions. However, the cruciform plan and the curvilinear tower are common.



What were the factors and forces behind the rise of Bhakti movement in India? Throw light of nature of Bhakti movement in south India. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about origins of Bhakti movement and its nature in south India.

Structure of the answer:

Introduction:

Begin by defining bhakti movement of medieval in India.

Body:

First, mention the factors behind rise of Bhakti – orthodoxy of priests, caste system, oppression of women, impact of Sufism, establishment of Turkish rule and role of Bhakti saints.

Next, mention the nature of bhakti movement in south India – the bhakti of Alvars and Nayanars, Basavanna etc and their important features.

Conclusion:

Conclude by mentioning the impact of Bhakti movement.

Introduction

Bhakti was accepted as a means to **attain moksha along with jnana and karma**. The **Bhakti Movement** originated in the seventh-century in Tamil, South India (now parts of Tamil Nadu and Kerala), and spread northwards. It swept over east and north India from the 15th century onwards, reached its peak between the 15th and 17th century CE. The Bhakti Saints moved against the austerities propagated by the Buddhist and Jain schools and professed that ultimate devotion to god was the means to salvation.

Body:

Factors that led to the Bhakti movement:

Political:

- It has been pointed out that as the popular bhakti movement could not take root in Northern India before the Turkish conquest because the socio-religious milieu was dominated by the Rajput-Brahman alliance which was hostile to any heterodox movement.
- The Turkish conquests brought the supremacy of this alliance to an end.
- The advent of Islam with the Turkish conquest also caused a setback to the power and prestige commanded by the Brahmans.
- Thus, the way was paved for the growth of non-conformist movements, with anti-caste and anti-Brahminical ideology.
- The Brahmans had always made the people believe that the images and idols in the temples were not just the symbols of God but were gods themselves who possessed divine power and who could be influenced by them (i.e. the Brahmans).
- The Turks deprived the Brahmans of their temple wealth and state patronage. Thus the Brahmans suffered Both materially and ideologically.



- The non-conformist sect of the nathpanthis was perhaps the first to gain from the declining power of the Rajput-Brahman alliance.
- This sect seems to have reached its peak in the beginning of the Sultanate period.
- The loss of power and influence by the Brahmans and the new political situation ultimately created conditions for the rise of the popular monotheistic movements and other bhakti movements in Northern India.

Socio-economic:

- It has been argued that the bhakti movements of medieval India represented sentiments of the common people against feudal oppression.
- According to this viewpoint, elements of revolutionary opposition to feudalism can be found in the poetry of the bhakti saints ranging from Kabir and Nanak to Chaitanya and Tulsidas.
- It is in this sense that sometimes the medieval bhakti movements are an as Indian counterpart of the Protestant Reformation in Europe.
- However, there is nothing in the poetry of the bhakti saints to suggest that they represented the class interests of the peasantry against the surplus-extracting feudal state.
- The Vaishnava bhakti saints broke away from orthodox Brahminical order only to the extent that they believed in bhakti and religious equality.
- Normally, they continued to subscribe to many basic principles of orthodox Brahmanism.
- The more radical monotheistic saints rejected orthodox Brahminical religion altogether but even they did not call for the overthrow of the state and the ruling class.
- For this reason, the bhakti movements cannot be regarded as Indian variant of European Protestant Reformation which was a far greater social upheaval linked to the decline of feudalism and the rise of capitalism

Religious:

- **Evils in the Hindu Society:** Hindu society was full of many social anomalies like rigidity of caste system, irrelevant rituals and religious practices, blind faiths and social dogmas. Common men in general had developed an adverse attitude towards these social evils and were in need of a liberal form of religion where they could identify themselves with simple religious practices.
- **Complexity of religion:** The high philosophy of the Vedas and Upanishads were very complicated for the common people. They wanted a simple way of worship, simple religious practices and simple social customs. Alternative was Bhakti marga—a simple way of devotion to get salvation from worldly life.
- **Role of Religious Reformers:** The chief exponents of the movement were Shankara, Ramanuja, Kabir, Nanak, Shri Chaitanya, Mirabai, Ramananda, Namdev, Nimbarka, Madhava, Eknath, Surdas, Tulsidas, Tukaram, Vallabhacharya and Chandidas. They were the propounders of Bhakti movement and gave a call to the people to worship in the simplest possible way of devotion and love.



- **Challenge from Rival Religion:** the impact of the Muslim rule and Islam put dread in the heart of Hindu masses. The Hindus had suffered a lot under some of the fanatic rulers. They wanted some solace to heal their despairing hearts.
- **Influence of Sufism:** The Sufi saints of the Muslim community also inspired the movement. Some similar chords in the two evoked resonance.

Nature of Bhakti movement in south India

- The Bhakti Movement was essentially founded in South India and later spread to the North during the late medieval period.
- This Movement itself is a historical-spiritual phenomenon that crystallized in South India during Late Antiquity.
- It was spearheaded by devotional mystics (later revered as Hindu saints) who extolled devotion and love to God as the chief means of spiritual perfection.
- The Bhakti movement in South India was spearheaded by the **sixty-three Nayanars (Shaivite devotees) and the twelve Alvars (Vaishnavite devotees)**, who disregarded the austerities preached by Jainism and Buddhism but instead preached personal devotion to God as a means of salvation.
- These saints, some of whom were also women, spoke and wrote in local languages like Tamil and Telugu and travelled widely to spread their message of love and devotion to everyone, irrespective of caste, colour and creed.
- The South Indian bhakti saints were critical of Buddhists and Jains who enjoyed a privileged status at the courts of South Indian kings at that time. They won over many adherents of Buddhism and Jainism both of which by now had become rigid and formal religions.

Bhakti Saints from South India

- **Shankaracharya**, a great thinker, distinguished philosopher and leader of the Hindu revivalist movement of the 9th century, who gave a new orientation to Hinduism.
- He was born in Kaladi (Kerala) and propounded the Advaita (Monism) philosophy and Nirgunabrahman (God without attributes)
- **Ramanuja (1017-1137)** who hailed from modern Andhra Pradesh. He was a great Vaishnava teacher.
- He popularised the cult of devotion to a personal God and emphasized that salvation can be achieved through the bhakti marga alone.
- He **redefined the Vedanta philosophy** by laying greater stress on devotional worship to a personal God who constituted the supreme reality.
- **Vallabhacharya** was another prominent Vaishnava saint from the south. He advocated a system of pure non-dualism. He glorified the intense love of Radha and Krishna.
- He advocated a universal religion that did not believe in distinctions of caste, creed, sex, or nationality. He insisted on the complete identity of both soul and world with the supreme spirit. His philosophy was known as **shuddhadvaita or pure nondualism**.



- **Madhvacharya**, a Vaishnava saint from the south wrote as many as thirty-seven works on Vaishnavism.
- His works mostly deal with the bhakti cult based on the concept of **dualism (dvaita)** as distinct from the monistic philosophy of Shankaracharya
- **Basavanna or Lord Basaveshwara** was an Indian 12th-century statesman, philosopher, a poet and Lingayats saint in the Shiva-focussed Bhakti movement and a social reformer in Karnataka.
- **He** was a philosopher and a social reformer, who fought against social evils of his time such as caste system and the ritual practices of Hinduism.
- His teachings were based on rational, progressive social thoughts. His teachings and philosophy transcend all boundaries and address the universal and eternal.
- **Akkamahadevi**: During the 12th century CE, Akkamahadevi, also known as Akka or Mahadevi, belonging to the southern region of Karnataka, established herself as an ardent devotee of Shiva whom she addressed as **Chennamallikarjuna**.

Conclusion:

Bhakti cult was out-of-the-box thoughts on religion. It was mainly against the common religious views, and most importantly, it was strongly against the caste system. With such long-lasting impacts, the religious depression of the medieval society was set aside. The teachings acted as a healing balm to the suppressed classes. A deep-rooted change came about to lay the foundations of a liberal and composite Indian society.

Value addition

Salient features of the Bhakti movement:

- *The Bhakti movement in many ways broke barriers of gender, class and caste.*
- *At the same time, it shattered stereotypes associated with the perception of spiritualism; denounced orthodoxy and the rigid ritualistic practices of worship, and established a more personal and informal connection between the devotee and the divine.*
- *During the Bhakti movement, the lower classes rose to a position of great importance.*
- *The Bhakti movement gave equal importance to men and women which gave way to the importance of women in society.*
- *The **Alvars and Nayanars** initiated a movement of protest against the caste system and the dominance of Brahmanas or at least attempted to reform the system. This is supported by the fact that bhaktas or disciples hailed from diverse social backgrounds ranging from Brahmanas to artisans and cultivators and even from castes considered “untouchable”*
- ***Ramananda** opposed the caste system and chose his disciples from all sections of society irrespective of caste. His disciples included **Kabir**, a weaver; **Ravidasa**, he was a cobbler; **Sena**, he was a barber; thus, emphasizing the equality among people of all occupations and caste.*
- ***Sant Kabir** aided the common people to shed age-old superstitions and attain salvation through Bhakti or pure devotion. He criticized all forms of worship of idols.*



- **Guru Nanak** condemned caste difference and rituals like bathing in holy rivers. His idea of religion was highly practical and strictly moral.
- **Nathpanthis, Siddhars and Yogis** condemned the ritual and other aspects of orthodox religion and the social order, using simple, logical arguments. These groups became particularly popular among “low” castes.

The crafts of India have been part of its culture since time immemorial but the roots of these crafts are on a decline. Substantial efforts are needed for their preservation.
Comment. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the steps needed for preservation of crafts in India.

Directive word:

Comment– here we must express our knowledge and understanding of the issue and form an overall opinion thereupon.

Structure of the answer:

Introduction:

Begin by write about the rich crafts of India since ancient age.

Body:

In the first part, write the declining crafts of India and the reasons therefor. Cite examples to substantiate your points.

Next, mention the efforts and steps that are needed for the preservation of crafts in India – protecting livelihoods, promotion, knowledge transfer etc.

Conclusion:

Conclude by writing a way forward.

Introduction

Handicrafts are still today a vibrant aspect of Indian culture and society. Handicraft is rightly described as craft of the people and in India it is not just an industry as the word is commonly understood but is the aesthetic expression of the artisans which not only fulfils the daily needs of the people but also satisfies their aesthetic desire. Crafts have been interwoven with the culture of the people in India from the beginning of human history. Crafts have been an integral part of daily life in villages, towns, courts and religious establishments. There are approximately 70 lakh handicraft artisans in the country, which includes 20 lakh artisans related to the carpet sector, practicing more than 500 types of crafts.

Body

Challenges faced by Handicrafts industry:

- **Low productivity:** The sector’s informal nature and the low education of most artisans create issues such as:
 - **Unorganized production:** As a largely unorganized sector, handicrafts faces problems such as a paucity of professional infrastructure such as work sheds, storage space, shipping and packing facilities.



- **Low education:** Many crafts require the entire household to participate in production in some capacity. In many cases, crafts also serve as a seasonal source of income for agricultural households.
- **Outdated production methods:** Artisans may also lack the financial capability to upgrade technology in production, or undergo necessary training on a regular basis, as would be available to them in a formal work setting. This compromises the quality of their products and raises the cost of production.
- **Inadequate inputs:** There are three main issues:
 - **Lack of quality raw materials:** Rural artisans often lack access to quality raw materials. Due to the low volumes required, they have low bargaining power and are forced to buy sub-standard materials at a higher price.
 - **Lack of funding:** Craft producers suffer greatly from lack of working capital and access to credit and loan facilities. Banks cite poor recovery rates, wrong utilization of funds, lack of marketing facilities for finished products and lack of education on part of the borrowers as reasons for the low proportion of loans made to artisans.
 - **Design inputs:** Due to the breakdown of the historic artisan-consumer relationship, and the increasing urbanization and globalization of markets for crafts, artisans have difficulty understanding how to tailor their products to changing demands.
- **Information asymmetry:** Due to their low education, artisans often cannot identify potential new markets for their products, nor do they understand the requirements for interacting with these markets.
- **Fragmented value chain:**
 - **Lack of market linkages:** While consumers of crafts products are increasingly becoming urbanized, crafts continue to be sold through local markets; artisans have few opportunities to reach new consumers through relevant retail platforms such as department stores and shopping malls.
 - **Dominance of middlemen:** Although middlemen are necessary to enable effective market linkages, they often, if not always, exploit artisans by paying them a fraction of their fair wages.
 - **Lack of aggregation:** Crafts production typically takes place in scattered clusters in rural areas, while markets are usually in urban centers. Currently, there is a lack of organized systems to efficiently aggregate goods from small producers, carry out quality checks, store approved goods in warehouses, and supply them to wholesalers and retailers in urban areas.
- **Impact of the pandemic:** Hit hard by the lockdown imposed in the wake of COVID-19, artists across India suffered due to non-receipt of any orders since the outbreak of the dreaded virus.

Way forward:

- All industrial policy aimed at promoting particular sectors aren't without risks. But the externality-generating attributes — employment, exports, social transformation — of the



apparel sector, India's potential comparative advantage in it, and the narrow window of opportunity, make the risk worth taking.

- Skill upgradation and development in [handicraft](#) sector is an excellent approach for development of artisans, poverty reduction and providing income generation which would also help in achievement of sustainable development goals.
- Access to economic independence through the handicraft sector can address the livelihood issues and would lead to income generation in rural areas.
- In order to meet these challenges, a package for garments and made-ups sectors can be provided.
- **GI tags, Handloom India tags** can add credibility and protect the artisans from fake product manufacturers.
- Women embroiderers are making ingenious versions of masks, while Kashmiri leather artisans, normally fabricating bags and totes, have turned their hand to PPE outfits and gloves.
- Since synthetic, stainless steel and glass surfaces have been found to carry the virus for longer, it is an opportunity for artisans working in paper, brass, fibre, wood and resin. This includes packaging – an area of huge potential growth.
- With online shopping gaining ground, the artistes must be taught with the help of the government in training them to sell their goods through e-commerce platforms.
- **NGOs, crafts cooperatives, designers, merchandisers, entrepreneurs and artisan families** – normally working in their own narrow silos – are brainstorming together in new collaborations and discussions.
- **Zoom, WhatsApp groups, and webinars** are pulsing with the word 'crafts' and 'craftspeople' in ways that haven't happened for decades.

Examine the reasons as to why the Indian handicrafts that had made the country famous, collapsed under the colonial rule. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the reasons for decline of Indian handicrafts under British rule.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Begin by giving context about flourishing Indian handicrafts before arrival of British.

Body:



Write the reasons for collapse of handicrafts under colonial rule – introduction of British made goods and ignorance of Indian Handicrafts Industries, policy of De-industrialization, transformed India to a mere exporter of raw materials for the upcoming modern industries in Britain etc.

Conclusion:

Conclude by summarising long term impact of ruining of Indian handicraft.

Introduction

The systemic ruin of **Indian handicraft industries** at the expense of Industrially revolutionizing Britain in which political force was misused to cause economic misery via discriminatory taxation, forceful coercion of artisans and market capturing via mercantalistic policies caused the demise of traditional Handicraft industries. **Paul Bairoch**, the economic historian estimated that India's share of manufacturing output in the world was as high as **19.7% in 1800**. In a span of 60 years, it **plummeted to 8.6% (in 1860) and to 1.4% in 1913**.

Body

Reasons for collapse of Indian handicrafts during colonial rule

- **Impact of Industrial Revolution:** Machine made textile goods of Britain, did the great damage to this Indian industry since 1750. Consequent upon industrial revolution in textile industry there had been massive growth of British imports in India and the domination of British cloth in the Indian market did the havoc; it created large scale unemployment as well as unbelievable drop in wages among the spinners and weavers. **Cotton industry, jute handloom weaving of Bengal, woollen manufactures of Kashmir, silk manufacture of Bengal, hand-paper industry, glass industry, lac, bangles, etc.**
- **Raw Material Shortage:** The process of de-industrialization of India began with the gradual disappearance of raw material for Indian artisans which was taken away to feed English machines and consequently moving manufactured products from the list of India's exports and the remarkable growth of manufactures in the list of her imports mainly from Britain. That is why it is said that Britain **"inundated the very mother country of cotton with cottons"**, thereby eclipsing India's traditional handicraft industries.
 - For example the British exported raw materials, **like cotton, indigo for the textile industries in Lancashire**. As a result, the prices of the raw materials soared high and cost of the handicrafts increased.
- **Discriminatory Taxation:** C. Dutt held that the tariff policy pursued by the British Government as the leading cause or 'the first among equals' towards the decay of handicrafts. This tariff policy came to be known as **'one-way free trade'** policy which preached that what was good for England was considered to be good for India. To put her manufacturing industries on a sound footing at home, England pursued the policy of protection through the imposition of import duties. But for India, she preached the gospel of free trade.
 - g.: British manufacturers were levied an 85% tax for importing Indian hand woven calico (chintz) and 44% for importing Indian muslin under the British Raj. On the other hand, British textiles were only imposed with a 5% import tax in India.
- **Loss of Native states:** The main source or rather **the entire source of demand** for the products of these handicrafts came from the royal courts, and the urban aristocrats. With



the abolition of the royal court, one source of demand for the products of these crafts dried up. The new 'aristocracy' preferred imported goods.

- **Competition from machine-made goods:** In terms of quality, though machine-made goods could not compete in quality with the products of the urban weaver, **in the matter of lower price** and deep respect for goods bearing foreign trademark (i.e., change in tastes) he was hopelessly beaten by machine-made goods.
- **Price fixing and buyer monopolies:** They bound local weaver into contracts and that made them **sell exclusively to British**. The prices **were low and exploitative** and artisans could recover only 80% cost of production. It pushed the artisans toward indebtedness and eventual poverty.
- **Coercing the artisans:** The services and the labour of the craftsmen were hired at **very low wages**. It was impossible for the craftsmen to adopt their traditional profession. So they were force to abandon those crafts. The worst affected were the **weavers of Bengal** and textile industry of Bengal was virtually closed. It was said that the thumbs of the weavers were cut off. Actually it meant that thousands of weavers were made jobless due to closure of weaving industry.
- **Acceleration of ruin by railways:** Introduction of railways opened a new era for the transport system in India. But the railways served the political and economic interest of the British to a larger extent. Through railways the machine products of Britain found it much easier to enter into the rural India.
- **No efforts to re-industrialise India:** There was no attempt for growth of modern industry to take the place of the cottage Industries. As a result, the handicraftsman and artisans had no scope to find suitable employment according to their skill. Rather, they were compelled to switch over to agriculture for employment.

The above mentioned factors point to the nature of British rule and their mercantilist policies which caused the ruining of industries in India. However there are **others factors** as well that led to their decline such as:

- **No efforts were made to explore markets for products.** India's foreign trade was in the hands of foreigners. This meant that the Indian artisans and producers were at the mercy of foreign merchants so far as sales or demand propagation in overseas markets were concerned.
- **Guild organization in India was definitely very weak.** Finally, she did not possess a class of industrial entrepreneurs.

Conclusion

Though there are some internal factors the led to de-industrialization of India, but the Indian economy had been systematically slaughtered by the British Government and in the process, traditional handicraft industries slipped away to their demise and **the process of de-industrialization proved to be a process of pure immiseriation for the several million persons**. The only bright side to it was that the ruin coupled with **other miseries heaped upon India led to the emergency of economic nationalism India and economic critique becomes a potent weapon in the arsenal of the nationalists**.



During the struggle for India's Independence the artists from Bengal protested against British way of art. They looked towards the eastern culture for their ideas, techniques and inspiration. Elaborate. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the emergence of nationalist school of painting art during the early twentieth century.

Structure of the answer:

Introduction:

Begin by giving context that led to emergence of nationalist school of art.

Body:

Write about the artists of Bengal under the leadership Abanindranath Tagore and Nandalal Bose protested against British by rejecting to paint in Western style. Instead, they visited Ajanta and explored the possibilities of painting in Indian way by using natural, powder colours.

Next, write about the inspiration and influences they sought from east – Japanese artists, miniature art, revivalist style etc.

Conclusion:

Conclude by the summarising.

Introduction

Originating in Calcutta and Shantiniketan, the **Bengal School of Art** promoted a distinctly Indian modernism which blossomed throughout India during the British Raj of the early 20th century. Founded by **Abanindranath Tagore**, this movement was associated with Indian Nationalism more specifically by the Swadeshi movement as a revolt against the tyranny of the British that posed a threat to Indian sensibilities and to revive traditional art forms. The Bengal school of art paved the way for the Progressive Artists Group which now constitutes a major portion of the Modern Indian artists.

Body

Characteristic features of Bengal School of art

- Rooted in the pride of nationalism, the avant-garde movement transformed Indian art by bringing 'Swadeshi' values to Indian Paintings.
- Bengal school in painting was called the **Renaissance School** as well as the **Revivalist School** because this movement endeavoured for revival of the Indian ancient and medieval traditions.
- Led by reformers and artists like E.B. Havell and Abanindranath Tagore, the Bengal School of Art originated in erstwhile Calcutta and Santiniketan, but spread across the country as a **voice against western influence**.
- By synthesizing folk art, Indian painting traditions, Hindu imagery, indigenous materials and depictions of contemporary rural life, artists of the Bengal School of Art celebrate humanism and bring a dynamic voice to Indian identity, freedom, and liberation.
- The paintings were Simple and standard paintings with attractive colour scheme technique. Bright colours were not used in such paintings.



- The paintings were so evocative and that they bore the potential to draw the viewers right into it immersing them in the story they told.
- Every painting was unique given the style factor and displayed immense creativity of the painter.
- The very iconic painting ‘**Bharat Mata**’ turned out to be a complete deviation from earlier representations of India by other artists. Being gentle yet vulnerable and a subjugated figure, this became a symbol of national movement.
- The Japanese influence of wash technique is apparent from the soft misty quality seen in the paintings which became a trademark.
- The turned to the inspiration to medieval Indian traditions of the miniature paintings and ancient art of mural paintings in Ajanta Caves. The paintings of Ajanta and Bagh, Mogul, Rajput and Pahari miniatures provided the models.
- The continuity of earlier traditions was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam.
- The above experiments called “*avant garde*” in artist’s parlance, led to the development of the Bengal School of Art. *Avant Gardere* refers to the people or works that are experimental or innovative, particularly with respect to art, culture, and politics.
- One more immediate reason of rise of such artists was the widespread influence of the Indian spiritual idea to west.
- The other artists of this group were Gaganendranath Tagore, Asit Kumar Haldar, M.A.R Chughtai, Sunayani Devi (sister of Abanindranath Tagore), Kshitindranath Majumdar, Nandalal Bose, Kalipada Ghoshal, Sughra Rababi and Sudhir Khastgir.

Conclusion

With the spread of modernist ideas in the 1920s, the influence of the Bengal School began to decline. But there is no doubt that the revolutionary movement fuelled artists to look for a distinct Indian identity, and in that sense, the Bengal School was the harbinger of Modern Art in India. Till date, the Government College of Art and Craft in Kolkata and the Viswa Bharati University in Santiniketan continue to train students in the traditional styles of tempera and wash painting, carrying forward the legacy of one of the most significant period in Indian art

Mughal painting is a style of miniature painting that developed in the northern Indian subcontinent in the sixteenth century and is known for its sophisticated techniques and diverse range of subjects and themes. Comment. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about development and evolution of miniature painting under Mughal rulers.

Directive word:



Comment– here we must express our knowledge and understanding of the issue and form an overall opinion thereupon.

Structure of the answer:

Introduction:

Mention the origin and gradual evolution of Mughal miniature painting.

Body:

First, mention that Mughal rulers further enriched the Indian painting. They introduced Persian court culture into Indian paintings. Then give an account of contribution of different Mughal rulers. From this period book illumination or individual miniatures replaced wall painting as the most vital form of art.

E.g Emperor Akbar patronised artists from Kashmir and Gujarat; Humayun brought two Persian painters to his court. Mention Baburnama, Akbarnama, Abd-us-Samad Dasawanth and Basawan and their works.

Conclusion:

Form a concise and a fair conclusion on the above issue, based on your discussion

Introduction

Mughal painting is the style of miniature painting that developed in the northern Indian subcontinent in the sixteenth century and continued till the mid–nineteenth century. It is known for its sophisticated techniques and diverse range of subjects and themes. The Mughal miniature painting inspired and resonated in subsequent schools and styles of Indian painting, thereby, confirming a definite position for the Mughal style within the Indian school of paintings

Body:

Mughal Paintings: Salient features

- The Mughal pictures were small in size, and hence are known as ‘miniature paintings’.
- Though the Mughal art absorbed the Indian atmosphere, it neither represented the Indian emotions, nor the scenes from the daily life of the Indian.
- Hence, Mughal painting remained confined to the Mughal court and did not reach the people.
- The Mughal rulers brought Persian painters with them. At the same time they patronized Indian painters and the collaboration between these two schools of painters resulted in the synthesis.
- Apart from Persian books of fables, themes from Mahabharata, Ramayana were also selected.
- Indian scenes and landscapes came into vogue.
- Paintings were based upon close observation of nature with high aesthetic merit.
- Under Jahangir, the Mughal school paintings acquired greater charm, refinement and dignity.
- The emperor Jahangir had a great fascination for nature and took delight in the portraiture of birds, animals and flowers.
- Inspired by their overlord, the Mughal courtiers and the provincial officers started patronizing the artists trained in the Mughal technique of painting.



- The artists who were employed in the Imperial Government were known as the first grade artists. The works accomplished by these first grade artists is known as the Imperial Mughal Painting.
- Artists available to the provinces were of inferior merit, thus, the works accomplished in the provinces was known as 'Popular Mughal' or 'Provincial Mughal' painting, which possessed all the important characteristics of the Imperial Mughal painting with some inferior quality.

Mughal paintings involved a diverse range of subjects and themes

Life and times of Mughal rulers:

- Mughal painting marks a **unique blend of Persian and Indian ideas**. Mughal painting was essentially a court art, developed under the patronage of the ruling Mughal emperors and began to decline when the rulers lost interest.
- The subjects treated were generally secular, revolving around themes like battles, court scenes, receptions, legendary stories, hunting scenes, wildlife, portraits, and the likes.
- Imperial Mughal painting represents one of the most celebrated art forms of India. It arose with remarkable rapidity in the mid-sixteenth century as a blending of three distinct traditions:
 - Court painting of Safavid Iran.
 - Indigenous Indian devotional manuscript illumination.
 - Indo-Persian or Sultanate painting, which is it is a hybrid of provincial Persian and local Indian styles.
- The result of this merging resulted in paintings of unprecedented vitality, brilliant coloration, and impossibly precise detail, is something dramatically more than the sum of its parts.

Contemporary social and political life of the people:

- Mughal Court paintings provide an insight into the life and times of rulers of the period. These paintings also reflect the contemporary social and political condition of the people. Social customs and courtly traditions are vividly depicted in these paintings.
- Mughal painting forms a dramatic episode in the history of India. Its aims and standpoint are secular and realistic: it is interested in passing events and most typically in the exact delineation of individual character in the portraiture of men and animals.
- It is dramatic rather than static, aristocratic more than surreal and academic rather than vocational.
- After Mughal, there came "company paintings" in India. But they were not as realistic and detailed as Mughal miniature paintings.

Conclusion

When the Mughal Empire was in decadence, various other schools of painting with Mughal influence emerged in several regional courts, including the Rajput and Pahari paintings.

Value addition



Contributions of Mughal emperors to Painting:

Akbar:

- Akbar ordered the creation of many paintings and also paid close attention to the final output of all these artworks.
- He was very particular about the details and the artistic elements involved.
- Akbar had an impressive number of painters in his court. Between 1560 and 1577, he commissioned a number of massive painting projects.
- One of the earliest painting projects commissioned by Akbar was '**Tutinama**' which literally translates to 'Tales of a Parrot.' There is **Hamzanama** as well.
- Akbar and his successors brought revolutionary changes to painting and sensual illustrations.
- From this period book illumination or individual miniatures replaced wall painting as the most vital form of art.
- Akbar also encouraged the art of making portraits.

Jahangir:

- Much like his father (Akbar), Jahangir too had an inclination toward arts, which proved beneficial for the growth of Mughal art.
- The Mughal painting continued to grow under his reign.
- It is generally stated that during Jahangir's time, the art of painting reached its climax and with him departed its soul.
- Jahangir was not only interested in painting; he was also its keen judge. He established a gallery of painting in his own garden.
- Since Jahangir was largely influenced by European painting, he ordered his painters to follow the single point perspective used by European artists.
- This gave a whole new perspective to the Mughal painting.
- Jahangir even used European paintings that portrayed the images of Kings and Queens as references and asked his painters to take a leaf out of these paintings.
- As a result, most of the Mughal paintings commissioned by Jahangir had finer brush strokes and lighter colours.
- One of the major projects commissioned by him was the '**Jahangirnama**.'
- It was an autobiography of Jahangir and it consisted of several paintings that included unusual themes, such as fights between spiders.
- Several individual portraits of Jahangir were also made by his painters.
- However, he also commissioned many paintings of birds, animals and flowers which were portrayed in a realistic manner.
- Artists began to use vibrant colours such as peacock blue and red and were able to give three dimensional effects to paintings



- Overall, the Mughal painting continued to flourish and also continued to evolve under Jahangir's rule.

Shahjahan:

- Though Mughal painting continued to expand during the reign of Shah Jahan, the paintings that were displayed in the court became increasingly rigid and formal.
- However, he commissioned a large number of paintings meant to be his personal collection.
- These paintings were based on themes like gardens and pictures that gave great aesthetic pleasure.
- He also ordered many works that portrayed lovers in intimate positions.
- One of the most important works produced during his reign was the '**Padshanama**.'
- This work was made to look lavish with generous volumes of gold plating.
- The '**Padshanama**,' which narrated the achievements of the King, contained several paintings of the courtiers and servants as well.
- The work was so elaborate that even servants were painted with amazing details that provided a great individuality to each and every character.
- While the servants and courtiers were portrayed using the frontal view technique, the king and other important dignitaries were portrayed by adhering to the rules of strict metamodeling.
- During the reign of Shah Jahan, the aesthetics of Mughal painting were retained which contributed to the growth and development of Mughal paintings.
- Many of the paintings produced under the leadership of Shah Jahan are now housed at various museums around the world.

Though separated by short distances, the pictorial styles that emerged and evolved in various sub-schools of Rajput style of paintings were significantly diverse in terms of execution. Discuss. (250 words)

Difficulty level: Tough

Reference: Indian art and culture – Nitin Singhania

Why the question: The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question: To write about the main style and themes of Rajput (Rajasthani) School and its main centers.

Directive:

Discuss – This is an all-encompassing directive – you have to debate on paper by going through the details of the issues concerned by examining each one of them. You have to give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Write in brief about aesthetics of Rajput paintings and their origins.

Body:



In the first part, write about the main style and themes that are depicted in the paintings. Elements depicted, colors used, notable genre and any other important features.

Next, write about the major centers where it flourished – Mewar School, Bundi school and Kishangarh school. Write about their important features.

Conclusion:

Conclude by highlighting their special place in the artistic history of India.

Introduction

The term '**Rajasthani Schools of Painting**' pertains to the schools of painting that prevailed in the princely kingdoms and thikanas of what roughly constitutes Rajasthan and parts of Madhya Pradesh in the present time, such as **Mewar, Bundi, Kota, Jaipur, Bikaner, Kishangarh, Jodhpur (Marwar), Malwa, Sirohi** and other such principalities largely between the sixteenth and early nineteenth centuries. Like the Mughal Emperors, the Rajput rulers were also lovers of art and gave their patronage to miniature paintings.

Scholar Annand Coomaraswamy in 1916 coined the term 'Rajput Paintings' to refer to these as most rulers and patrons of these kingdoms were Rajputs.

Body

Main features of Rajasthani School of paintings

- Each Rajputana kingdom had its own distinct style with a few common features.
- Unlike Mughal painting which is primarily secular, the art of painting in Central India, Rajasthani and the Pahari region etc. is deeply rooted in the Indian traditions, taking inspiration from Indian epics, religious texts like the Puranas, love poems in Sanskrit and other Indian languages, Indian folk-lore and works on musical themes.
- The cults of **Vaishnavism, Saivism and Shakti** exercised tremendous influence on the pictorial art of these places.
- Among these the cult of Krishna was the most popular one which inspired the patrons and artists.
- The notion of 'love' was cherished as a religious theme, where a delightful synthesis of sensuousness and mysticism was perceived
- The themes from **the Ramayana., the Mahabharata, the Bhagavata, the Siva Purana, the Naishadacarita, the Usha Aniruddha, the GitaGovinda of Jayadeva, the Rasamanjari of Bhanudatta, the Amaru Sataka, the Rasikapriya of Kesavadasa, the Bihari Satasayee and the Ragamala etc.,** provided a very rich field to the painter who with his artistic skill and devotion made a significant contribution to the development of Indian painting.
- Apart from depicting stories from the Ramayana and the royal lifestyle of kings and queens, Rajasthani miniature paintings often portrayed the **legacy of present and past rulers.**
- They also portrayed **social values and the changes** introduced by kings for the betterment of society. The background of the paintings formed a special feature of the Rajasthani school.
- Colours used were often bold and contrasting in nature.
- Natural colours, extracted from plants, minerals, shells, gold, silver and precious stones, were used.



- The preparation of colours itself would often take weeks and only fine brushes were used.
- The difficult art of miniature painting still exists in Rajasthan where the painters often use paper, ivory and silk as their canvas.
- However, natural colours are no longer used as they have been replaced by artificial colours.

Various schools

The Malwa School

- It flourished between 1600 and 1700 CE and is most representative of the Hindu Rajput courts.
- Its two-dimensional simplistic language appears as a consummation of stylistic progression from the Jain manuscripts to the Chaurpanchashika manuscript paintings.
- Unlike the specificity of Rajasthani schools that emerged and flourished in precise territorial kingdoms and courts of their respective kings, Malwa School defies a precise centre for its origin and instead suggests a vast territory of Central India, where it got articulated with a sporadic mention of few places, such as Mandu, Nusratgarh and Narsyang Sahar.
- Among the few early dated sets are an illustrated poetic text of Amaru Shatakadated 1652 CE and a Ragamala painting by Madho Das in 1680 CE.

Mewar school of painting

- Mewar is conjectured to be a significant early centre of painting in Rajasthan, from where, hypothetically, one would have been able to formalise a continuous stylistic tradition of painting—from pre-seventeenth century bold, indigenous styles to the subsequent refined and finer style post Karan Singh's contact with the Mughals.
- However, long wars with the Mughals have wiped out earliest examples.
- Therefore, the emergence of the Mewar School is widely associated with an early dated set of Ragamala paintings painted at Chawed in 1605 by an artist named Narain.
- Sahibdin painted the Ragamala (1628), Rasikapriya, Bhagvata Purana (1648) and the Yuddha Kanda of Ramayana (1652).

Bundi School of Painting

- A prolific and distinct school of painting flourished in Bundi in the seventeenth century, which is remarkable for its unblemished colour sense and excellent formal design.
- Bundi Ragamala dated 1591, assigned to the earliest and formative phase of Bundi painting, has been painted at Chinar in the reign of Bhai Singh (1585–1607), the Hada Rajput ruler.
- A distinct feature of Bundi and Kota School is a keen interest in the depiction of lush vegetation; picturesque landscape with varied flora, wildlife and birds; hills and thick jungles; and water bodies.
- Bundi artists had their own standards of feminine beauty—women are petite with round faces, receding foreheads, sharp noses, full cheeks, sharply pencilled eyebrows and a 'pinched' waist.

**Kota School of Painting:**

- The accomplished tradition of painting at Bundi gave rise to one of the most outstanding Rajasthani Schools, Kota, which excels in the depiction of hunting scenes and reflects an exceptional excitement and obsession for animal chase.
- Kota paintings are characteristically spontaneous, calligraphic in execution and emphasise on marked shading, especially, the double-lid eye.
- Artists of the Kota School excelled in rendering animals and combat.

Bikaner School of Painting

- Rao Bika Rathore established one of the most prominent kingdoms of Rajasthan, Bikaner, in 1488.
- During his regime, Anup Singh (1669–1698) instituted a library in Bikaner that became a repository of manuscripts and paintings.
- As a result of long association with the Mughals, Bikaner developed a distinctive language of painting that was influenced by the Mughal elegance and subdued colour palette.
- The custom of having portraits of artists is unique to the Bikaner School and most of them are inscribed with information regarding their ancestry. They are referred to as Ustas or Ustad.
- Accounts from the Bahis, royal archival day-to-day diaries, and numerous inscriptions on Bikaner paintings make it one of the best documented schools of painting.

Kishangarh School of Painting

- Widely held among the most stylised of all Rajasthani miniatures, Kishangarh paintings are distinguished by their exquisite sophistication and distinct facial type exemplified by arched eyebrows, lotus petal shaped eyes slightly tinged with pink, having drooping eyelids, a sharp slender nose and thin lips.
- A distinctive style of the state with a general tendency to elongate the human form, making lavish use of green and penchant for depicting panoramic landscapes had evolved by the early eighteenth century
- With the Pushtimargiya cult of Vallabhacharya, Krishna Lila themes became personal favourites for the rulers of Kishangarh and represented a major portion of their court art.
- Savant Singh's most celebrated and outstanding artist was Nihal Chand.
- Nihal Chand worked for Sawant Singh between 1735 and 1757, and composed paintings on Sawant Singh's poetry that portrayed the theme of divine lovers—Radha and Krishna, in courtly surroundings, often appearing tiny in the vastness and minutiae of their panoramic landscape settings.
- Kishangarh artists revelled in the depiction of vistas in accentuated colours.

Jodhpur School of Painting

- With the political presence of Mughals since the sixteenth century, influence of their visual aesthetics made its way in the style of portraiture and depiction of court scenes, etc.



- However, the formidable indigenous folkish style was so widespread and deeply embedded in culture that it resisted getting overpowered and prevailed in most illustrated sets of paintings.
- One of the earliest sets painted in Pali is a Ragamala set by artist Virji in 1623.
- The last phase innovative of Jodhpur painting coincided with the reign of Man Singh (1803–1843).
- Significant sets painted during his time are the Ramayana (1804), Dhola-Maru, Panchatantra (1804) and Shiva Purana.
- Ramayana paintings are interesting as the artist has employed his understanding of Jodhpur to depict Rama's Ayodhya.
- Hence, one gets an inkling into the bazaars, lanes, gateways, etc., of Jodhpur during that period.
- This is true for all schools, wherein, local architecture, costumes and cultural aspects get interwoven with the stories of Krishna, Rama and others, and get depicted in paintings

Jaipur School of Painting

- The Jaipur School of painting originated in its former capital Amer, which was nearest of all large Rajput states to Mughal capitals—Agra and Delhi.
- Jaipur School of paintings thrived under Sawai Jai Singh's reign and emerged as a well-defined independent school.
- Court records reveal that some Mughal painters were brought from Delhi to become a part of his atelier.
- Artists during his reign painted sets based on Rasikapriya, Gita Govinda, Baramasa and Ragamala, where the hero's figure is in striking resemblance with the king.
- Portrait painting was also popular during his time.
- During Pratap Singh's time, apart from royal portraits and representations of courtly pomp and splendour, literary and religious themes, such as Gita Govinda, Ragamala, Bhagvata Purana, etc., got renewed stimulus.
- As elsewhere, many copies were also produced by means of tracing and pouncing.
- By the early nineteenth century, there was a lavish use of gold.
- Jaipur preferred large size formats and produced life-size portraits.

Conclusion

The Rajasthani style of painting including that of Malwa, is marked by bold drawing, strong and contrasting colours. The treatment of figures is flat without any attempt to show perspective in a naturalistic manner. Sometimes the surface of the painting is divided into several compartments of different colours in order to separate one scene from another. Mughal influence is seen in the refining of drawing and some element of naturalism introduced in figures and trees. Each school of painting has its distinct facial type, costume, landscape and colour scheme.



Rukmini Devi Arundale catalyzed the renaissance of the Bharatanatyam dance form, to preserve and popularize it and other Indian traditions. Elaborate. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhania

Why the question: The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question: To write about the contributions of Rukmini Devi Arundale toward reviving and achieving global recognition to Bharatanatyam.

Directive:

Elaborate – Give a detailed account as to how and why it occurred, or what is the particular context. You must be defining key terms where ever appropriate, and substantiate with relevant associated facts.

Structure of the answer:

Introduction:

Write a brief introduction about Rukmini Devi Arundale – as a person and a performer of Bharatanatyam.

Body:

Mention about the status of Bharatanatyam in its original ‘sadhira’ style prevalent amongst the temple dancers, the Devadasis and was considered a vulgar art.

Write about the role that Rukmini Devi Arundale played in popularizing the movement – Rukmini Devi Arundale was also instrumental in modifying mainly the Pandanallur style of Bharata Natyam and bringing it to the attention of the West. Rukmini Devi raised Bharata Natyam to a puritan art form, by removing certain emotional elements evocative of the erotic, such as hip, neck, lip and chest movements) from the Pandanallur style.

Next, write about the other contributions of Rukmini Devi.

Conclusion:

Write about Bharatanatyam in the present day due to the efforts of Rukmini Devi.

Introduction

Rukmini Devi, founder of Kalakshetra, is credited with giving Bharatanatyam makeover from sensuous art form to more spiritual & devotional character. Her charismatic personality and contribution to the **renaissance of Indian Classical music** attained her niche in the arena of Indian culture. Rukmini Devi was also known for her efforts towards the protection of animal rights and their welfare.

Body:

Her contribution to the performing arts industry is unmatched and one cannot ignore the shackles of caste and community she broke with it. The institute she founded, **Kalakshetra**, has gained international recognition and become synonymous with all things “classical” in India.

Role of Rukmini Devi Arundale in Reviving Bharatanatyam:

- Honoured with the Padma Bhushan in 1956, Rukmini is best known for her visionary work in the fields of dance, culture, and education that catalysed a renaissance in Indian classical dance forms.
- Often Rukmini Devi is described as the one who saved the art of Bharatanatyam dance from extinction. Some scholars also like to think that she appropriated the dance from the hereditary dance community.



- She is the person who is credited for the renaissance of Bharatnatyam dance form and more significantly making the dance which was primarily a forte of Devdasis, main stream and respectable in the society.
- She was the first woman performer other than devadasi to perform bharatanatyam on stage.
- The fact remains that a deep love for dance inspired her to go to its roots and study it with diligence with gurus at a time when crucial changes were taking place in our society with regard to temple dancers.
- Originally the dance form Bharatnatyam was known as **Sadhir**, practiced only by Devdasis who with the advent of British Raj very widely maligned in the society. Thus, she not only revived and resurrected the ancient dance form but also went on to reverse the negative stereotypes associated with the female practitioners of Sadhir.
- By adopting a **puritan approach**, she eliminated the dance form of its shringaar or erotic leanings and magnified the bhakti or devotional aspect, thereby making it more acceptable to the mainstream of the society.
- She also introduced modern costumes, temple jewellery, set designs, lighting etc which we know of the trademarks of the modern Bharatnatyam performances.
- Her unique contribution was to destroy what was crude and vulgar in the inherited traditions of dance and to replace them with sophisticated and refined taste. In this, the dance form received a new lease of life, going on to earn international approval.
- Other than conceiving and choreographing numerous bharatanatyam pieces, Rukmini developed a unique curriculum to broaden the dance's appeal, that included aesthetically designed jewellery, costumes and stage scenarios.
- She indeed succeeded in giving dance and Bharatnatyam a place of pride in India's national narrative.
- Rukmini Devi "retained the positive aspects of the system and persuaded outstanding musicians and dance gurus to join the faculty and created for them an ambiance devoid of commercial considerations".

Conclusion:

Rukmini played an instrumental role in transforming the dance form, giving it a new name, and popularizing it all over the world as a respectable art form. While Kalakshetra was a major landmark in her career as a dancer, her years as an MP were just as fruitful as she made sure Article 51 (G) of the Constitution of India was included under Part IV, making it the fundamental duty of every citizen to show kindness and compassion to all living beings.

The sculptural art of the Indus valley shows that artists of that time surely had fine artistic sensibilities and a vivid imagination. Discuss. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

**Key Demand of the question:**

To write about sculptural art of Indus valley civilisation.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:**Introduction:**

Begin by giving a brief about rich art of Indus valley civilisation.

Body:

Mention the various features of Indus valley civilisation that exhibited fine artistry and imagination – seals, bronze dancing girl, steatite images, copper sculptures etc. Elaborate upon their vivid features.

Conclusion:

Conclude by the summarising.

Introduction

Sculpture art is one of the most ancient art forms in India. Archaeological studies have confirmed that Indians were familiar with sculptures about 4000 years before. A flourishing civilisation emerged on the banks of **river Indus in the second half of the third millennium BCE** and spread across larger parts of Western India. A marked feature of this civilisation was the vivid imagination and artistic sensibilities.

Body**Sculpture art of Indus Valley Civilization:**

- Sculpture representation started with knowledge of **Terracotta** Deities like bearded man, mother goddess and toy carts, animals were common.
- Harappan sculptors were adept in **chiselling of stones**. E.g.: male torso figure in red sandstone and bust of a bearded man in soapstone.
- Apart from sculpturing in terracotta and stone, ancient Indian artists were masters in **bronze sculpting** as well.
- The **Lost Wax Technique or the 'Cire-Perdu' process** has been known from the time of the Indus Valley Civilization itself. This process is in use even today.
- The statue of the Dancing Girl found from Mohenjo Daro is one of the finest examples of Indus Valley art. It is a bronze statue showing remarkable achievements of the artists of the Indus Valley. The figurine is about 4 inches tall. Datable to 2500 BC. It is said to be in the tribhanga it is one of the oldest bronze sculpture. **g.: Bronze dancing girl of Mohenjo-Daro, bronze bull of Kalibangan etc.**
- Bronze is an alloy of basically copper and tin. Sometimes zinc was also added although most of the component is copper.
- The alloy-making process of mixing metals was known to the ancient Indians.
- Bronze sculptures and statuettes of various icons of Hinduism, Buddhism and Jainism have been found from various parts of India dating from the 2nd century CE to the 16th century CE.
- Most of the images were used for religious and ritualistic purposes.



- The metal casting process was also used for making articles of daily use like utensils.

Conclusion

Their artistic versatility showed in the range of materials they used and the forms they made out of it. The patterns, motives and designs found on the articles shows the creativity that existed and judging from the excavated evidences, one can only conclude the people of Indus civilization were indeed true art patrons.

Gandhara School sculpture represents Greco-Buddhist art which is fine and realistic as the sculptures display quite a sophisticated iconography in an advanced style.

Elaborate. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about the various sophisticated features of Gandhara school of art.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

In brief, write about the origins of Gandhara art and its evolution.

Body:

Write in detail about the features of Gandhara school of art. The regions they covered, the patronage, the important characteristics of their sculpture, the material they used, influences on them and type of images produced.

Next, comment further on the sophistication in the iconography of images produced. In detail mention about the nature of predominance of religious art but there are evidences of secular art especially images of natural motifs, various patterns of life etc. Cite examples to substantiate your points.

Conclusion:

Summarize the nature of Gandhara art.

Introduction

Gandhara art, style of Buddhist visual art that developed in what is now northwestern Pakistan and eastern Afghanistan between the 1st century BCE and the 7th century CE. The style, of Greco-Roman origin, seems to have flourished largely during the Kushana dynasty and was contemporaneous with an important but dissimilar school of Kushana art at Mathura.

Body

Gandhara art and Buddhism:

- The Gandharan craftsmen made a lasting contribution to Buddhist art in their composition of the events of the Buddha's life into set scenes.



- In its interpretation of Buddhist legends, the Gandhara school incorporated many motifs and techniques from **Classical Roman art**, including **vine scrolls, cherubs bearing garlands, tritons, and centaurs**. The basic iconography, however, remained Indian.
- The materials used for Gandhara sculpture were **green phyllite and gray-blue mica schist** which in general, belong to an earlier phase, and stucco, which was used increasingly after the 3rd century CE. The sculptures were originally painted and gilded.
- The **Hellenistic influence** was nowhere more dramatic than in Gandhara, a term now used to describe the school of semi-classical sculptures of Pakistan and Afghanistan in the early centuries of our era.
- In contrast with Mathura School, the Gandhara School images are known for their **anatomical accuracy, spatial depth, and foreshortening**.
- The Gandhara school drew upon the **anthropomorphic traditions of Roman religion** and represented the Buddha with a **youthful Apollo-like face**, dressed in garments resembling those seen on Roman imperial statues.
- This style of art was closely associated with **Mahayana Buddhism** and hence the main theme of this art was Lord Buddha and Bodhisattvas.
- The Buddha and Bodhisattva figures resemble the Greek God Apollo with broad shoulders, a halo around the head. The physical features such as muscles, nails, hair have been done with great detail.
- All early Bodhisattvas are shown in wearing turbans, jewelry, and muslin skirts, a costume that was an adaptation of the actual dress of Kushan and Indian nobles.
- Thus, it can be conjectured that in idea and conception this style was Indian and in execution it was foreign. One example of the Gandhara style of art is the **Bamiyan Buddha statues**.
- The Gandhara depiction of the seated Buddha was less successful.

Gandhara art and other religions:

- Although it was dominated by the themes of Lord Buddha, however, there were images on other subjects also made such as the images of the Greek God Apollo and certain kings as well.
- Although Buddhist imagery dominates the art of Gandhara, some Hindu deities such as Skanda, the god of war, were also common.
- Early art from Gandhara often features motifs from Greco-Roman mythology and imperial representations, as well as western architectural elements such as Corinthian capitals and friezes of garland-bearing, cupid-like erotes.
- These characteristics make Gandharan works truly distinctive in the history of art.
- This river god is inspired by Roman prototypes, both in the rendering of the figure and in its depiction as a male. Personifications of rivers in Indian culture are always female.

Conclusion



The schools of Gandhara and Mathura influenced each other, and the general trend was away from a naturalistic conception and toward a more idealized, abstract image. Gandhara School of Art can be said as an influence and culmination of both the Indian as well as foreign traditions due to its strategic location.

Puppetry is one of the most ancient forms of entertainment that combines all the elements of performing arts as well as visual art such as painting, sculpture, music, dance, drama etc. Elaborate. (250 words)

Difficulty level: Moderate

Reference: Indian art and culture – Nitin Singhania.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write puppetry as an art from which borrows and combines elements from other art forms.

Directive word:

Elaborate – Give a detailed account as to how and why it occurred, or what is the context. You must be defining key terms wherever appropriate and substantiate with relevant associated facts.

Structure of the answer:

Introduction:

Start with what Indian puppetry is and its diversity across Indian states.

Body:

Write in detail about how puppetry draws from painting, sculpture, music, dance, drama and other visual arts. Cite examples to substantiate your points. The diverse forms of Indian puppetry and its various types.

Conclusion:

Conclude by writing about importance of puppetry as visual art.

Introduction

A puppet is one of the most remarkable and ingenious inventions of the man. Puppetry is a type of narrative theatre; at the crossroads between bardic storytelling and theatre plays. Shows include live music, narration and gestures taken from dance. Puppetry throughout the ages has held an important place in traditional entertainment. Like traditional theatre, themes for puppet theatre are mostly based on epics and legends. Puppets from different parts of the country have their own identity. Regional styles of painting and sculpture are reflected in them.

Body:

Puppetry in India

- The earliest reference to the art of puppetry is found in Tamil classic 'Silappadikaaram' written around the 1st or 2nd century B.C.
- In Sanskrit terminology **Puttalika** and **Puttika** means 'little sons'.
- Ancient Hindu philosophers have paid the greatest tribute to puppeteers. They have likened God Almighty to a puppeteer and the entire universe to a puppet stage.
- **Srimad Bhagavata**, the great epic depicting the story of Lord Krishna in his childhood say that with three strings-**Satta, Raja and Tama**, the God manipulates each object in the universe as a marionette.



- **Natyashastra**, the masterly treatise on dramaturgy written sometime during 2nd century BC to 2nd century AD., does not refer to the art of puppetry but the producer-cum-director of the human theatre has been termed as '**Sutradhar**' meaning the holder of strings.
- Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, **imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc.**
- **For instance**, the **Kathputli of Rajasthan** is accompanied by a highly dramatised version of the regional music. In **Kundhei of Odisha**, the music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odisha dance.
- Almost all types of puppets are found in India. Puppetry throughout the ages has held an important place in traditional entertainment. Like traditional theatre, themes for puppet theatre are mostly **based on epics and legends**.
- g.: In **Tholu Bommalatta of AP**, the music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas. Episodes enacted in **Gombeyatta of Karnataka** are usually based on Prasangas of the Yakshagana plays. The music that accompanies is dramatic and beautifully blends folk and classical elements.
- Puppets from different parts of the country have their **own identity**.
- g. In **Thogalu Gombeyatta of Karnataka**, the puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.
- **Regional styles of painting and sculpture** are reflected in them.
- g.: the traditional glove puppet play is called **Pavakoothu**. It came into existence during the 18th century due to the influence of Kathakali, the famous classical dance-drama of **Kerala**, on puppet performances. The face of the puppets are decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

However, **the art of puppetry is dying** due to the following reasons:

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

Conclusion:

Besides traditional puppetry, India is home to a lively contemporary scene. Independent India opened up to artistic exchange, and **new forms and techniques** affected puppetry, introducing new styles and giving origin to a **refined urban puppet theatre**. The **birth of modern troupes and the**



opening to the international scene created new contexts for traditional puppetry to flourish. **Several festivals organized** in the last decades offer the stage to traditional troupes. So far modernity threatened the very survival of traditional puppetry, but a **more conscious use of contemporary means and opportunities** is actually the key to preserve this rich heritage of India.

Folk art forms of India are a manifestation of cultural diversity with regional specializations. Discuss. (250 words)

Difficulty level: Easy

Reference: Indian art and culture – Nitin Singhanian.

Why the question:

The question is part of the static syllabus of General studies paper – 1 and mentioned as part of Mission-2022 Secure timetable.

Key Demand of the question:

To write about Harappan art and its relation with Harappan society.

Directive word:

Discuss – This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.

Structure of the answer:

Introduction:

Begin by giving a brief about folk art in India with examples.

Body:

Mention the major elements of folk art in India. Elaborate how they are manifestation of cultural diversity as well as regional specializations. Substantiate with examples.

Conclusion:

Summarize with respect to folk art of India.

Introduction

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. The states and union territories sprawled across the country have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as **folk art**. It consists of **paintings, music, dance, drama, martial arts etc.**

Body

The folk and tribal arts of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage. Folk art generally reflects the **creative energy found in rural areas** that acts as an undercurrent to the craftsmanship of the tribal people. They are **intertwined with the lifestyle and activities** of the people. Every social event of their lives is linked to one or the other folk art form, making it an imperative part of life.

- **Folk Paintings:**

- The rural folk paintings of India bear distinctive colourful designs, which are treated with religious and mystical motifs.
- Some of the most famous folk paintings of India are the **Madhubani paintings of Bihar, Patachitra paintings from the state of Odisha, the Nirmal paintings of Andhra Pradesh, Kangra painting from Himachal Pradesh and Warli paintings from Maharashtra** and other such folk art forms.



- Each school has its distinct style of colour combinations or figures and its features.
- Folk art is however not restricted only to paintings, but also stretches to other art forms such as pottery, home decorations, ornaments, cloths-making, and so on.
- Folk paintings have a relationship with **household ceremonies of marriage, birth; worship/ reverence for nature; religious occasions and worships etc.**
- **Warli artists** are **animists** living in the rugged part of the isolated Sahyadri range. Their traditional art forms were in the past restricted to images of the mother-goddess and can be traced back to the Neolithic period. Their **Tarpa dance** reflects the cooperation of the villagers as they join hands and sway in quick circles to the steady bass drone of a wind instrument called the tarpa.
- **Folk Dances:**
 - The regional dances of India, such as the **Bhangra dance of Punjab, the Dandiya of Gujarat, the Bihu dance of Assam**, etc, which project the cultural heritage of those regions, are prominent contenders in the field of Indian folk art.
 - These folk dances are performed by people to **express their exhilaration on every possible event or occasion, such as the arrival of seasons, the birth of a child, weddings, festivals**, etc.
- **Folk Theatres:**
 - India has a longest and richest tradition in theatre going back to at least 5000 years.
 - The origin of Indian theatre is **closely related to ancient rituals and seasonal festivities** of the country.
 - The actors of **Bhand Pather in J&K** are mainly from the farming community and the impact of their way of living, ideals and sensitivity in the drama is discernible. **Swang in Haryana**, where Religious stories and folk tales are enacted by a group of ten or twelve persons in an open area or an open air theatre surrounded by the audience.
 - **Ramman:** It is celebrated every year in Baisakh month (april) in the courtyard of the temple of Bhumiya Devta situated in Chamoli district, Uttarakhand. **Jatra in Bengal** refers to the musical plays performed at fairs in honour of gods, or religious rituals and ceremonies. **Mudiyettu** is a traditional ritual theatre and folk dance drama from Kerala that enacts the mythological tale of a battle between the goddess Kali and the demon Darika. The ritual is a part of the **Bhagavathi or bhadrakali cult**.

Conclusion

The folk and tribal arts of India speak volumes about the country's rich heritage. Art forms in India have been exquisite and explicit. **Local fairs, festivals, deities, heroes (warriors), myths and legends** play a vital role in these art forms. The Governments, as well as other societies and associations, have therefore made all efforts to promote such art forms, which have become an intrinsic part of India's cultural identity.



Several walks of Indian life were greatly affected by the Turkish conquest. Throw light on its socio-cultural impact. (150 words, 10 marks)

Introduction

The establishment and expansion of the Delhi Sultanate led to the evolution of a powerful and efficient administrative system. At its zenith the authority of Delhi Sultan had extended as far south as Madurai. Although the Delhi Sultanate had disintegrated, their administrative system made a powerful impact on the Indian provincial kingdoms and later on the Mughal system of administration.

Body

Background

- The Muslim invasions into India had ultimately resulted in the establishment of **Delhi Sultanate which existed from A.D. 1206 to 1526.**
- Five different dynasties – **the Slave, Khalji, Tughlaq, Sayyids and Lodis** – ruled under the **Delhi Sultanate.**
- **The Delhi Sultanate was an Islamic state with its religion Islam.**
- The Sultans considered themselves as representatives of the Caliph.

Socio-cultural impact of Turkish conquest on India

- **Social-life:** The Muslim nobles occupied high offices and very rarely the Hindu nobles were given high position in the government. The Hindus were considered **zimmis or protected people for which they were forced to pay a tax called jiziya.**
- **Local Administration:** The provinces under the Delhi Sultanate were called **iqtas.** They were initially under the control of the nobles. But the governors of the provinces were called the **muqtis or walis.** They were to maintain **law and order** and collect the **land revenue.** The provinces were divided into **shiqs** and the next division was **pargana.**
- **Economy:** After consolidating their position in India, the Delhi Sultans introduced reforms in the land revenue administration. The lands were classified into three categories:
 1. **i) iqta land** – lands assigned to officials as iqtas instead of payment for their services.
 2. **ii) khalisa land** – land under the direct control of the Sultan and the revenues collected were spent for the maintenance of royal court and royal household.
 - **iii) inam land** – land assigned or granted to religious leaders or religious institutions.
 1. **iv) The peasantry paid one third of their produce as land revenue,** and sometimes even one half of the produce.
- **Art and Architecture:** The Turks introduced **arches, domes, lofty towers or minarets** and decorations using the Arabic script. They used the skill of the Indian stone cutters. They also added colour to their buildings by using marbles, **red and yellow sand stones.**
 1. i) The most magnificent building of the **13th century was the Qutub Minar** which was founded by **Aibek** and **completed by Iltutmish**



2. ii) Later, **Alauddin Khalji** added an entrance to the Qutub Minar called **Alai Darwaza**. The dome of this arch was built on scientific lines.
 - **Music:** New musical instruments such as **sarangi** and **rabab** were introduced during this period. **Amir Khusrau** introduced many new ragas such as **ghora and sanam**. He evolved a new style of light music known as **qwalis** by blending the **Hindu and Iranian systems**. The **invention** of **sitar** was also attributed to him.
 - **Urbanization:** During the Sultanate period, the process of urbanization gained momentum. A number of cities and towns had grown during this period. **Lahore, Multan, Broach, Anhilwara, Laknauti, Daulatabad, Delhi and Jaunpur** were important among them.

Conclusion

The Delhi Sultanate was an Islamic state with its religion Islam. The Sultans considered themselves as representatives of the Caliph. Not only they extended their rule over North India, but also they penetrated into the Deccan and South India. Their rule in India resulted in far-reaching changes in society, administration and cultural life.

The Mughal architecture evolved in a phased manner, reached its Zenith and attained its climax under Shahjahan. Elaborate. (150 words, 10 marks)

Introduction

Mughal architecture, building style that flourished in northern and central India under the patronage of the Mughal emperors from the mid-16th to the late 17th century. The Mughal period marked a striking revival of Islamic architecture in northern India. Under the patronage of the Mughal emperors, Persian, Turkish, Indian, and various provincial styles were fused to produce works of unusual quality and refinement.

Body

Important Features of Mughal Architecture:

- Blend of Indian, Persian, and Turkish architectural style.
- Different types of buildings, such as majestic gates (entrances), forts, mausoleums, palaces, mosques, sarais, etc.
- Building material: Mostly, red sandstone and white marble were used.
- Specific features such as the Charbagh style (garden layout) of the mausoleums, pronounced bulbous domes, slender turrets at the corners, broad gateways, beautiful calligraphy, arabesque, and geometric patterns on pillars and walls, and palace halls supported on pillars.
- The arches, chhatri, and various styles of domes became hugely popular in the Indo-Islamic architecture and were further developed under the Mughals.
- It became so widespread especially in north India that these can be seen further in the colonial architecture of Indo-Sarcenic style.

Evolution of Mughal Architecture

- **Babur**



- Due to his short reign (1526-1530), most of which was spent in wars, Babur could not leave any significant construction except the **mosque of Kabuli Bagh at Panipat and Jama Masjid at Sambhal near Delhi**.
- Babur also built Ram Bagh, the **first Mughal Garden in India (1528) in Charbagh Style** located in **Agra**.
- **Humayun**
 - Humayun succeeded Babur, but throughout his reign, he was constantly embroiled in a struggle with Sher Shah Suri.
 - He laid the foundation of the city named **Dinpanah** but could not finish it.
 - **Humayun's Tomb**, also known as the precursor of the Taj Mahal was the first imposing structure of the Mughals which was built by his widow Hamida Begum and designed by Persian architect Mirak Mirza Ghiyas.
 - The mausoleum built upon a raised platform is a mix of Indian and Persian artistry using red sandstone and white marble.
 - It has a Persian Charbagh style. The tomb was declared as a UNESCO World Heritage Site in 1993.
 - The Taj Mahal is the climax and therefore perhaps the most famous monument built under the Charbagh layout.
- **Sher Shah Suri (Sur Dynasty):**
 - He built the **Quila-e-Quanah mosque** of Old Fort in Delhi, **Rohtas Fort** in Pakistan, **Sher Shah Suri Masjid** in Patna in Afghan-style
 - He also built **the famous Grand Trunk Road**.
 - His period saw the transition from Lodhi style to the Mughal style of architecture.
- **Akbar:**
 - The reign of Akbar (1556-1605) witnessed immense developments in Mughal art and architecture.
 - He built the city of **Fatehpur Sikri** which was the first planned city of the Mughals and served as his capital from 1571 to 1585.
 - **BulandDarwaza** (1576, built to commemorate Akbar's victory over Gujarat kings), **Jama Masjid**, **Diwan-i-aam**, **Diwan-i-khaas**, **Birbal's house**, **Tomb of Saint Salim Chisthi** are some of the important monuments in Fatehpur Sikri.
 - He also built the **Govind Dev temple in Vrindavan**.
- **Jahangir:**
 - The prince had a special appreciation for the paintings over architecture.
 - He built the **tomb of Itimad-ud-Daula** (father of his wife Nur Jahan) displaying the world's finest Pietra-dura works and completed Akbar's tomb at Sikandra.



- He also built the **famous Shalimar Bagh in Srinagar, Moti Masjid at Lahore.**
- **Shah Jahan:**
 - He immortalized himself as he built the **Taj Mahal** in the memory of his late wife, Mumtaz Mahal.
 - He is rightly called '**the prince of builders**' as the Mughal architecture reached its zenith under his reign.
 - He built **Shahjahanabad**, the 7th city of Delhi, today is known as Old Delhi.
 - He made extensive use of white marble as opposed to red sandstone which was preferred by his predecessors.
 - He also built the **Jama Masjid in Delhi, Moti Masjid in the Agra Fort, and the Sheesh Mahal in the Lahore Fort** brilliantly using **pietra dura** and complex mirror work.
- **Aurangzeb:**
 - He preferred simplicity over the grandeur and repaired more mosques than he built.
 - Aurangzeb is also said to have destroyed numerous Hindu temples as well.
 - A beautiful **pearl mosque in the Red Fort, Delhi, and the Bibi ka Maqbara in Aurangabad** for his wife are only a few notable mentions in his long reign.
 - Thus, overall the Mughal architecture saw a decline in the Aurangzeb's reign.

Conclusion

Thus, stating the seemingly obvious, Mughal architecture developed into a one of a kind architectural style which has withstood the test of time. It is appreciated widely by people all across the world due to its distant features as discussed above. It is up to us architects of India to carry forward and preserve our traditional styles of architecture and create something new that is looked upon with pride by our future generations.

The Freedom Struggle – its various stages and important contributors /contributions from different parts of the country.

Enumerating the essential elements of Gandhi's political and social philosophy, discuss his various contributions as an important figure of Indian and world history. (250 words)

Introduction

Gandhiji was a thinker, writer, public intellectual, political activist, political theorist and, above all, a philosopher who invented a new philosophical way of life. As a philosopher, he undoubtedly deserves to be ranked alongside the Buddha and Socrates.



On January 30, 1948, the Father of the Nation' was assassinated at Gandhi Smriti in the Birla House during the evening prayers. January 30 is the day when Mahatma Gandhi was martyred and the Government of India announced the day as Shaheed Diwas or Martyrs' Day.

Body

Essential elements of Gandhi's political philosophy and his valuable contributions

- Mahatma Gandhi successfully weaponized **truth, satyagraha, and peace** during India's struggle for independence.
- These ideals inspired great men across the world, including Martin Luther King Jr. and Nelson Mandela. Their lives stand as a testament to their indomitable will and the courage to practice the ideals.
- Mahatma Gandhi believed that the true test of life for the individual can be summarized in two principles: **self-discipline and self-restraint**. In this relation, he observed: "A self-indulgent man lives to eat; a self-restrained man eats to live."
- Mahatma Gandhi saw **his place among the weakest and the poorest**. His notion of a **just and truthful politics** was that in such an environment, the weakest should have the same opportunities as the strongest.
- Gandhiji is a great example of **simplicity and transparency**. Gandhi's simplicity was reflected in his deeds and acts, but mostly in his mode of life.
- Mahatma Gandhi believed in the interrelated nature of human existence. He was interested in the **self-transformative nature of the citizens** which seems important in the upholding of the ethic of human action.
- Mahatma Gandhi gives ethical and political primacy to the two concepts of self-realization and self-rule. For Gandhi, a self-realized and self-conscious community is a society of citizens who reconcile the self-determination of the individual with the recognition of the shared values in the community.
- The Gandhian technique of **mobilising people** has been successfully employed by many oppressed societies around the world under the leadership of people like Martin Luther King in the United States, Nelson Mandela in South Africa, and Aung San Suu Kyi in Myanmar, which is an eloquent testimony to the continuing relevance of Mahatma Gandhi.
- Gandhi's concept of **basic education** includes holding of creative activities like cleaning surroundings, spreading communal unity, health education programme, addiction relief programme etc. which can instil national, social, spiritual and cultural values among children.
- Even if Gandhi is no more among us, his spirit has been with the great transformative leaders of the 20th and 21st centuries like Khan Abdul Ghaffar Khan, Martin Luther King, Jr., Nelson Mandela, the Dalai Lama, Archbishop Desmond Tutu, Václav Havel and Pope Francis.

Conclusion

Martyrs' Day is an occasion to remind us of the fact that thousands of brave soldiers, some prominent, many obscure, had walked on the thorny path of resistance fighting for India's freedom



in the epic struggle spearheaded by Mahatma Gandhi. As a global thinker with a transhistorical and trans geographical influence, Gandhi was a moral and political leader who stayed out of the box.

During the struggle for India's Independence the artists from Bengal protested against British way of art. They looked towards the eastern culture for their ideas, techniques and inspiration. Elaborate. (250 words,15 marks)

Introduction

Originating in Calcutta and Shantiniketan, the **Bengal School of Art** promoted a distinctly Indian modernism which blossomed throughout India during the British Raj of the early 20th century. Founded by Abanindranath Tagore, this movement was associated with Indian Nationalism more specifically by the Swadeshi movement as a revolt against the tyranny of the British that posed a threat to Indian sensibilities and to revive traditional art forms. The Bengal school of art paved the way for the Progressive Artists Group which now constitutes a major portion of the Modern Indian artists.

Body

Characteristic features of Bengal School of art

- Rooted in the pride of nationalism, the avant-garde movement transformed Indian art by bringing 'Swadeshi' values to Indian Paintings.
- Bengal school in painting was called the **Renaissance School** as well as the **Revivalist School** because this movement endeavoured for revival of the Indian ancient and medieval traditions.
- Led by reformers and artists like E.B. Havell and Abanindranath Tagore, the Bengal School of Art originated in erstwhile Calcutta and Santiniketan, but spread across the country as a **voice against western influence**.
- By synthesizing folk art, Indian painting traditions, Hindu imagery, indigenous materials and depictions of contemporary rural life, artists of the Bengal School of Art celebrate humanism and bring a dynamic voice to Indian identity, freedom, and liberation.
- The paintings were Simple and standard paintings with attractive colour scheme technique. Bright colours were not used in such paintings.
- The paintings were so evocative and that they bore the potential to draw the viewers right into it immersing them in the story they told.
- Every painting was unique given the style factor and displayed immense creativity of the painter.
- The very iconic painting '**Bharat Mata**' turned out to be a complete deviation from earlier representations of India by other artists. Being gentle yet vulnerable and a subjugated figure, this became a symbol of national movement.
- The Japanese influence of wash technique is apparent from the soft misty quality seen in the paintings which became a trademark.



- The turned to the inspiration to medieval Indian traditions of the miniature paintings and ancient art of mural paintings in Ajanta Caves. The paintings of Ajanta and Bagh, Mogul, Rajput and Pahari miniatures provided the models.
- The continuity of earlier traditions was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam.
- The above experiments called “*avant garde*” in artist’s parlance, led to the development of the Bengal School of Art. *Avant Garderefers* to the people or works that are experimental or innovative, particularly with respect to art, culture, and politics.
- One more immediate reason of rise of such artists was the widespread influence of the Indian spiritual idea to west.
- The other artists of this group were Gaganendranath Tagore, Asit Kumar Haldar, M.A.R Chughtai, Sunayani Devi (sister of Abanindranath Tagore), Kshitindranath Majumdar, Nandalal Bose, Kalipada Ghoshal, Sughra Rababi and Sudhir Khastgir.

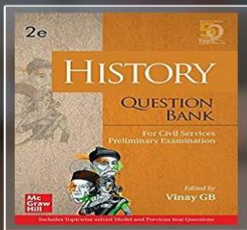
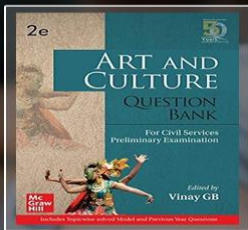
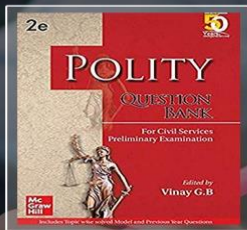
Conclusion

With the spread of modernist ideas in the 1920s, the influence of the Bengal School began to decline. But there is no doubt that the revolutionary movement fuelled artists to look for a distinct Indian identity, and in that sense, the Bengal School was the harbinger of Modern Art in India. Till date, the Government College of Art and Craft in Kolkata and the Viswa Bharati University in Santiniketan continue to train students in the traditional styles of tempera and wash painting, carrying forward the legacy of one of the most significant period in Indian art.


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Salient features of Indian Society, Diversity of India.

In India, prejudices and differences and how they project onto politics co-exist alongside valuing diversity. Alternative ideas, inclusionary narratives exist even if the corresponding politics does not. Comment. (250 words)

Difficulty level: Tough

Reference: Indian Express

Why the question:

Pew Research survey findings on religion and nationhood in India in July 2021 highlighted that valuing religious diversity (84 per cent) is among the key attributes of being an Indian along with respecting elders (88 per cent) and having an Indian ancestry (70 per cent). On the other hand, a majority also believes that being a Hindu (56 per cent) and speaking Hindi (57 per cent) are important. Among Hindus, the support is higher — for 64 per cent, being a Hindu and for 59 per cent speaking Hindi is important for Indian-ness.

Key Demand of the question:

To write about how differences and diversity and inclusivity coexist in India.

Directive word:

Comment— here we must express our knowledge and understanding of the issue and form an overall opinion thereupon.

Structure of the answer:

Introduction:

Begin by defining various attributes of diversity.

Body:

First, mention the various political narratives which bring out sharp distinctions in prejudices. Throw light on homogenous tendencies which ignore diversity.

Next, write about how despite the above shortcomings how inclusion and diversity exist as cornerstones of Indian society. Substantiate with examples.

Conclusion:

Conclude by writing a way forward to achieve inclusivity by overcoming political differences.

Introduction

India is one of the **most diverse lands** found anywhere else in the world. From language to dressing-style, the country has been hailed as one of the **most complex amalgamation of various cultural identities**. The large number of different cultures, knitted together in such a close and perfect manner, make India's diversity one of the wonders of the world.

Pew Research survey findings on religion and nationhood in India in July 2021 highlighted that valuing religious diversity (84 per cent) is among the key attributes of being an Indian along with respecting elders (88 per cent) and having an Indian ancestry (70 per cent). On the other hand, a majority also believes that being a Hindu (56 per cent) and speaking Hindi (57 per cent) are important. Among Hindus, the support is higher — for 64 per cent, being a Hindu and for 59 per cent speaking Hindi is important for Indian-ness.

Body

Homogenizing tendencies:

- **Pew Research survey findings** on religion and nationhood in India in July 2021 highlighted that valuing religious diversity (84 per cent) is among the key attributes of being an Indian along with respecting elders (88 per cent) and having an Indian ancestry (70 per cent).



- On the other hand, a majority also believes that being a Hindu (56 per cent) and speaking Hindi (57 per cent) are important.
- Among Hindus, the support is higher — for 64 per cent, being a Hindu and for 59 per cent speaking Hindi is important for Indianness.

Factors Leading to Unity amidst Diversity in India

- **The entire country is governed by one single Constitution.** Even, most of the states follow a generalised scheme of 3-tier government structure, thus imparting uniformity in national governance framework. Further, the Constitution guarantees certain fundamental rights to all citizens regardless of their age, gender, class, caste, religion, etc.
- **Religious co-existence:** Religion tolerance is the unique feature of religions in India due to which multiple religions co-exist in India. Freedom of religion and religious practice is guaranteed by the Constitution itself. Moreover, there is no state religion and all religions are given equal preference by the state.
- **Inter-State mobility:** The Constitution guarantees freedom to move throughout the territory of India under Article 19 (1) (d), thus promoting a sense of unity and brotherhood among the masses.
- **Other factors such as uniform pattern of law, penal code, and administrative works** (Eg. All India services) too lead to uniformity in the criminal justice system, policy implementation etc.
- **Economic integration:** The Constitution of India secures the freedom of Trade, Commerce and Intercourse within the Territory of India under Article 301. Further, the Goods and Service Tax (GST) have paved way for 'one country, one tax, one national market', thus facilitating unity among different regions.
- **Institution of pilgrimage and religious practices:** In India, religion and spirituality have great significance. From Badrinath and Kedarnath in the north to Rameshwaram in the south, Jagannath Puri in the east to Dwaraka in the west the religious shrines and holy rivers are spread throughout the length and breadth of the country. Closely related to them is the age-old culture of pilgrimage, which has always moved people to various parts of the country and fostered in them a sense of geo-cultural unity.
- **Fairs and festivals:** They also act as integrating factors as people from all parts of the country celebrate them as per their own local customs. Eg. Diwali is celebrated throughout by Hindus in the country, similarly Id and Christmas are celebrated by Muslims and Christians, respectively. Celebration of inter-religious festivals is also seen in India.
- **Climatic integration via monsoon:** The flora and fauna in the entire Indian subcontinent, agricultural practices, life of people, including their festivities revolve around the monsoon season in India.
- **Sports and Cinema:** These are followed by millions in the country, thus, acting as a binding force across the length and breadth of India.

Factors that threaten the unity:



Unfortunately, the peace and understanding among different communities has been endangered lately. The biggest of these is the problem of communalism.

- **Religious fundamentalism and communal fanaticism** have raised their ugly heads which vitiate the atmosphere of peace and tranquillity of the nation. The ugliest manifestation of this trend is the occurrence of communal riots with a disconcerting frequency in some parts of the country.
- There has been a steady rise in the number of **communal incidents** in India since independence.
- **People are being lynched on suspicious grounds.** These communal elements and their presence in society now are being used by political parties and politicians for their vested interests.
- **Sectarianism:** Sectarianism poses another threat to national integration because it creates a further gulf among various sects of the people belonging to the same religion. For example, there is a tussle and strife between Sunnis and Shias of Muslim community on the one hand and Kabir-panth and Gorakhpant or Nirankaris and the Alkali Sikhs of the Sikh community on the other hand.
- **Casteism:** More and more power is getting concentrated in the hands of the dominant castes and the latter resent the attempts made by the lower castes to move up. This has resulted in inter-caste rivalries and tensions. Reservation issue has further intensified the differences between various castes
- **Linguism:** Controversy over 'official language' had triggered off serious law and order problems in southern belts.
- **Regionalism:** Regionalism presents a serious threat to national integration. Cultural diversity, economic and social disparities, religious and linguistic differences, economic imbalances and uneven regional development are the root causes of the growth spurt of regionalism. The recent attacks in Gujarat on migrants from other states shows that regionalist feelings precede over the Indian feeling.
- **Corruption and Illiteracy:** Due to Indian diversity and previous traditions, politics is limited to certain families carrying out the legacy. This has increased overall corruption in India and due to nervousness of these politicians to look after poor and disabled in turn increased illiteracy rate.
- **Lack of Urbanization in Some states:** Only because of diversity, still there are many states with underdeveloped infrastructures where there is no electricity and no proper roads for transportation. On the other hand, some states are developing with rapid pace to compete with some of the biggest commercial cities in the world.

Conclusion

Despite the diversity in terms of race, religion, Language, caste and culture India is still a strong nation tied together with integration and unity in both politico-geographic and cultural backgrounds. Along with diversity and various such aspects, India is on its way of growth and development and it is worth mentioning that it has one of the string and stable economies in the world.



Has religion increased the social cohesiveness in Indian society? Argue (150 Words)

Reference: India Today

Introduction

Social cohesion is defined as the willingness of members of a society to cooperate with each other in order to survive and prosper. It involves building shared values and communities of interpretation, reducing disparities in wealth and income, and generally enabling people to have a sense that they are engaged in a common enterprise, facing shared challenges, and that they are members of the same community.

Body

Religion as a source of social cohesion

- Religion gives people the **opportunity to share common values, create a sense of unity** and foster a sense of community.
- Religious **rituals, traditions, customs are not meaningless**, but they contribute to social cohesion.
- Religious diversity is **not always a source of conflict or societal dysfunction**, but it enriches our life by discovering unity within diverse religious communities.
- Religious institutions serve a greater purpose for the betterment of humanity.
- Many faith communities **encourage altruistic values such as compassion, kindness, and mercy** for the greater good of humanity.
- Common goals and **adherence to altruistic values** help them collaborate with one another in constructing a healthy social environment.
- **Moral philosophy emphasized by religious institutions** establishes a sense of responsibility that transcends beyond personal to social responsibility.

Religion as source of conflict

- **Religion**, for many, is a **source of conflict** on various levels; social, economic, and political.
- Throughout world history, humanity has suffered greatly in the name of nationality and religion.
- There is a **negative connotation** with religion, because **crusades, jihad, holy wars, or violence are part of religious history**.
- **Religious extremists** can contribute to **conflict escalation**. They see radical measures as necessary to fulfilling God's wishes.
- Many religions also have significant strains of evangelism, which can be conflictual. Believers are called upon to spread the word of God and increase the numbers of the flock.
 - **For example**, the effort to impose **Christianity** on subject peoples was an important part of the conflict surrounding **European colonization**.
- **Religious nationalists** tend to view their religious traditions as so closely tied to their nation or their land that any threat to one of these is a threat to one's existence.



- Therefore, **religious nationalists** respond to threats to the religion **by seeking a political entity in which their faith is privileged** at the expense of others.

Conclusion

Therefore, in part, the solution is to promote a heightened awareness of the positive peace building and reconciliatory role religion has played in many conflict situations. More generally, fighting ignorance can go a long way. Interfaith dialogue would be beneficial at all levels of religious hierarchies and across all segments of religious communities. Where silence and misunderstanding are all too common, learning about other religions would be a powerful step forward. Being educated about other religions does not mean conversion but may facilitate understanding and respect for other faiths. Communicating in a spirit of humility and engaging in self-criticism would also be helpful.

Delineate the changes that were witnessed from early Vedic period to the later Vedic period in the Indian society. (150 words)

Reference: Class 11th – T.N History (New Edition)

Introduction

The **Vedic age** is the period between 1500 to 600 BCE, as its reconstruction has been made from **Vedic text** as the primary source. The **Rig-Vedic age** is dated between 1500-1000 BC and the Aryans were confined to the Indus region. The **Later Vedic age** started in 1000 BC and spans till 600 BC. The **Satapatha Brahmana** refers to the expansion of Aryans to the eastern Gangetic plains in later Vedic period.

Body:

Background:

The Rig Vedic society was patriarchal. The basic unit of society was family or *graham*. The head of the family was known as **grahapathi**.

The Rig Vedic Aryans were **pastoral people** and their main occupation was cattle rearing. Their wealth was estimated in terms of their cattle. When they permanently settled in North India they began to practice agriculture.

Condition of women: Women were given equal opportunities as men for their spiritual and intellectual development.

There were women poets like Apala, Viswavara, Ghosa and Lopamudra during the Rig Vedic period. Women could even attend the popular assemblies.

There was no child marriage and the practice of sati was absent.

Elements of Change:

Political life: Larger kingdoms were formed during the later Vedic period. Many jana or tribes were amalgamated to form *janapadas* or *rashtras* in the later Vedic period.

The Later Vedic people were familiar with the sea and they traded with countries like Babylon.

Social organisation: The four divisions of society (Brahmins, Kshatriyas, Vaisyas and Sudras) or the Varna system was thoroughly established during the Later Vedic period.

Condition of women: They were considered inferior and subordinate to men. Women also **lost their political rights** of attending assemblies. Child marriages had become common. According to the **Aitreya Brahmana** a daughter has been described as a **source of misery**.

Religion: Gods of the Early Vedic period like **Indra and Agni** lost their importance. **Prajapathi (the creator), Vishnu (the protector) and Rudra (the destroyer)** became prominent during the Later Vedic period.

Conclusion:

With the social organisation deepening, there was also emergence of new religions such as Buddhism and Jainism towards the end of Later Vedic period. Also, the authors of the Upanishads, which is the



essence of Hindu philosophy, turned away from the useless rituals and insisted on true knowledge (jnana) for peace and salvation.

Value addition

Elements of continuity:

- **Economic condition:** Iron was used extensively in this period and this enabled the people to clear forests and to bring more land under cultivation. Agriculture became the chief occupation.
- **Social life:** In the family, the power of the father increased during the Later Vedic period.
- The women in the royal household enjoyed certain privileges.
- The king performed various rituals and sacrifices to strengthen his position. They include Rajasuya (consecration ceremony), Asvamedha (horse sacrifice) and Vajpeya (chariot race).
- Sacrifices were still important and the rituals connected with them became more elaborate.

Tribal languages are a treasure trove of knowledge about a region's flora, fauna and medicinal plants. However, when a language declines, that knowledge system is completely gone. Suggest steps to safeguard these endangered languages. (250 words)

Difficulty level: Moderate

Reference: Down to Earth

Why the question:

There are 7,000 living languages in the world and around 3,000 are considered as 'endangered'. This means that almost half of the planet's current linguistic diversity is under threat. The situation in India is alarming. Some 197 languages are in various stages of endangerment in our country, more than any other country in the world.

Key Demand of the question:

To write about ways to safeguard endangered tribal languages in India.

Structure of the answer:

Introduction:

Begin by giving a statistic regarding tribal languages in India and examples of endangered tribal languages in India.

Body:

In the first part, rich repository of tribal languages and its various applications citing examples. Write about the implications of decline of language systems.

Next, suggest measures to safeguard and protect these endangered tribal languages – Mother Tongue Based Multi-Lingual Education, innovative, cultural and entertainment programmes, UNESCO list of endangered languages etc.

Conclusion:

Conclude by writing a way forward.

Introduction

According to **UNESCO**, any language that is spoken by **less than 10,000 people is potentially endangered**. In India, after the 1971 census, Government decided to not include **any language spoken by less than 10,000 in the official list of languages**. In India, therefore, all the languages that are spoken by less than 10,000 people are treated by the state as not worthy of mention and treated by the UNESCO as potentially endangered. According to the **People's Linguistic Survey of India**



2013, around 220 languages has been lost in the last 50 years and 197 has been categorised as **Endangered**.

Body

Endangered tribal languages

- Examples of such languages would be **Wadari, Kolhati, Golla, Gisari**.
- These are languages of nomadic people in Maharashtra, Karnataka and Telangana.
- Then there several tribal languages as well, such as **Pauri, Korku, Haldi, Mavchi**. In Assam, there is **Moran, Tangsa, Aiton**.
- There seems to be about 250 languages that disappeared in the last 60 years.
- There used to be languages called **Adhuni, Dichi, Ghallu, Helgo, Katagi**.
- The **Bo** language in Andaman disappeared in 2010 and the **Majhi** language in Sikkim disappeared in 2015.

Importance of tribal languages

- The primary need to conserve any language is to conserve the cultures associated with them. This includes literature, food habits and lifestyle.
- As **Noam Chomsky** put it, "A language is not just words. It's a culture, a tradition, a unification of a community."
- Tribal languages are fundamental to understand the world we live in, our origin, the roots that we all came from and what humans are capable of.
- An experience of generations is preserved in indigenous languages. Languages serve as the medium of transmitting cultures from one generation to the other.
- Many tribal areas still follow learning methods wherein the students are needed to repeat the text after the teachers. This is how the transfer of knowledge takes place in these areas.
- Languages teach us values, respect for others, and respect for ourselves.
- With a dying language die thousands of stories, millions of lessons, and a lifetime of experience. A language's death is akin to erasing a part of our history.
- It is language that distinguishes one ethnic community from another. It is an important tool for mapping out the geographical identity of the speaker particularly in a crisis situation.

Measures to safeguard these endangered languages

- Tribal languages should be endorsed through innovative, cultural and entertainment programmes, suggest linguistic experts.
- For instance, a local community radio channel called 'Asur Mobile Radio' in Jharkhand launched cultural programmes in the Asur language, which has only 7,000-8,000 speakers.
- There is a need to promote tribal languages as a medium of communication and education in tribal-dominated districts. It can significantly reduce the communication gap and school dropout rate.



- It is important to integrate indigenous knowledge systems alongside modern sciences in the curriculum of schools.
- There is a need to create livelihood support for the speakers of the language. If they have livelihood available within their language, nobody would want to switch from their language to any other language.
- Digital media allows for their documentation in audio-visual formats now. Simply recording audio or video of folk songs/folk tales in different languages can help preserve not just the language/dialect but also the folk culture.
- In the same manner, the traditional knowledge about sustainable living, medicines, farming and architecture that tribals store in their memories can also be documented for preservation and dissemination
- There is a need to set up departments in central universities to study the dying languages and work towards their promotion, introduction of these languages as school subjects in areas where they are spoken, and schemes to mobilise communities to continue the language traditions.
- The proposed language departments in central universities can set up libraries or museums with audio and video material showing the oral traditions of these languages.
- Such documentation is expected to help preserve these tongues, and the audiotapes could be used as teaching tools within the communities.
- Institutions like **Central Institute of Indian Languages (CIIL)** should take lead in studying and preparing materials in as many minority and tribal languages as possible.
- It should be a special endeavour of CIIL to promote and document the endangered languages of India, which are very much a part of India's plural cultural heritage.

Conclusion

The Government of India launched **Scheme for Protection and Preservation of Endangered Languages (SPPEL)** to document and archive the country's languages that have become endangered or likely to be endangered in the near future. It is high time for others to appreciate the important contribution of tribal languages in enriching the world's rich cultural and linguistic diversity. A healthy nexus and coordination between voluntary organisations, linguists, and the government is a must.

Role of women and women's organization; population and associated issues, poverty and developmental issues,

Gender norms and patriarchal attitudes continue to govern the reproductive rights and contraception choices of women. Fostering better informed and healthier reproductive behaviour among women must be the way forward to address this issue. (250 words, 15 marks)

Introduction

Reproductive rights are **legal rights** and freedoms relating to reproduction and reproductive health that vary amongst countries around the world. Women's reproductive rights may include some or all



of the following: the right to legal and safe abortion; the right to birth control; freedom from coerced sterilization and contraception; the right to access good-quality reproductive healthcare; and the right to education and access in order to make free and informed reproductive choices.

However, the recognition of sexual and reproductive rights of women in the country still remains negligible. The major barrier is **women's lack of agency**. The absence of reproductive and sexual rights has major and negative repercussions on women's education, income and safety, leaving them "unable to shape their own futures".

Body

Key findings from fifth round of our National Family and Health Survey (NFHS-5) regarding reproductive practices

- There has been a **more than 10 percentage-point increase in the use of contraception** among currently married women aged 15-49 years: that is, from 53.5% in 2015-16 to 66.7% in 2019-20.
- A **significant jump** has been observed in the **use of condoms**, which rose from 5.6% to 9.5%.
- **Female sterilization continues to be the most popular choice**, with an adoption rate of 37.9% (NFHS-5), even many years after the inception of family planning as a concept in India.

Factors that affect reproductive rights and contraception choices of women

- Early marriage, pressure for early childbearing, lack of decision-making power within the family, physical violence, and coercion in sexual and family relations lead to lower education and in turn poor incomes for females.
- Continuous child-bearing due to lack of agency on her reproductive rights have made her mostly a house-wife, thereby making her dependent on spouse for finances.
- Patriarchal mindsets and childbearing until requisite number of sons are born without proper spacing between children makes her physically weak and threatens her life.
- The fear that educated women cannot be controlled by husband and his family further curbs her education rights.
- Female sterilization is the most wide-spread method, with more than a third of India's sexually-active population opting for it, despite the lower cost and safer procedure of male vasectomy.
- Reproductive rights in India are understood only in the context of selective issues like child marriage, female foeticide, sex selection and menstrual health and hygiene issues

Measures needed

- A focus on the health needs of women, their nutritional status, the risk of early marriage and child bearing is sensitive issue of concern and require urgent attention if condition of women has to be improved.
- At the same time, there is a need to provide health care information to the grass root level through awareness programme in the large scale.



- There is a need for the proper legal framework to address and recognize the promotion and protection of reproductive rights of women in India.
- There is a need to have access to appropriate, affordable and quality health care facilities and related services for women. Health programmes should focus more on women's health including reproductive health.
- There is a urge to have legislation as **Reproductive Rights (Protection) Act** in order to protect and promote reproductive rights of women and to look after all the issues of reproductive health of women whether it is as regard to providing medical facilities or creating awareness or having health policies and programmes concerning women.
- Therefore, it is a need of the hour that sexual and reproductive health become a priority at the policy level.
- Fostering better informed and healthier reproductive behaviour among the country's masses is a long-term endeavour that should not cease on account of a health emergency.

Conclusion

About 35 million women, girls and young people will need life-saving sexual and reproductive health services this year, as well as services to address gender-based violence, in humanitarian settings.

Effects of globalization on Indian society

Discuss the various implications of using digital currencies on Indian Society? (250 Words)

Difficulty level: Moderate

Reference: Live Mint

Why the question:

The Reserve Bank of India will start issuing digital currency from 2022-23, a move that will provide an impetus to India's digital economy. A similar type of question was asked in UPSC Mains this year.

Key Demand of the question:

To explain about CBDC, the technology behind it, its potential benefits and challenges from the societal point of view

Directive:

***Discuss** – This is an all-encompassing directive – you have to debate on paper by going through the details of the issues concerned by examining each one of them. You have to give reasons for both for and against arguments.*

Structure of the answer:

Introduction:

Start by explaining the emerging concept of central bank digital currency (CBDC)

Body:

In the first part, in brief, write about the technology behind CBDC – Blockchain giving rise to secure digital instruments.

Next, write about potential benefits that society can accrue from CBDC. financial inclusion, the cashless society, decrease the cost of printing, expanding the digital economy and empowering citizens, etc.

Next, write about potential challenges with regard to CBDC. User adoption, security, complexity, domination by Chinese and Opportunity cost due to RBI's reluctance, etc.

Conclusion:



Conclude with the way forward as to how India should step up to CBDC.

Introduction

A **Central Bank Digital Currency (CBDC)**, or **national digital currency**, is simply the digital form of a country's fiat currency. Instead of printing paper currency or minting coins, the central bank issues electronic tokens. This token value is backed by the full faith and credit of the government.

Body

Background

- The **Reserve Bank of India** is likely to soon kick off pilot projects **to assess the viability of using digital currency** to make wholesale and retail payments to help calibrate its strategy for introducing a full-scale **central bank digital currency (CBDC)**.
- Union Finance Minister in the budget speech said the Reserve Bank of India (RBI) will launch a central bank digital currency (CBDC) in 2022-23, marking the first official statement from the Union government on the launch of much-awaited digital currency.

Implications of using digital currencies on Indian Society:

- An official digital currency would reduce the cost of currency management while enabling real-time payments without any inter-bank settlement.
- India's fairly high currency-to-GDP ratio holds out another benefit of CBDC — to the extent large cash usage can be replaced by CBDC, the cost of printing, transporting and storing paper currency can be substantially reduced.
- As the currency in digital form, it can provide an efficient way for financial transaction. Further, digital currency also solves the challenges with Cash and coins. Cash and coins require expenses in storage and have inherent security risks like the recent heist in the RBI currency chest.
- There are about 3,000 privately issued [cryptocurrencies](#) in the world. According to IMF, the key reason for considering national digital currency is to counter the growth of private forms of digital money.
- There is a possibility of these companies going bankrupt without any protection. This will create a loss for both investor and creditor. But the National Digital currency has government backing in case of any financial crisis.
- As the state-backed digital currency can provide investor/consumer protection, the private can confidently invest in the associated infrastructure without any doubts over its regulation. This will improve the services to people.
- The national digital currency will be regulated by the RBI. So, there will be less volatility compared to other digital currencies.
- Current RBI's work on inflation targeting can be extended to national digital currency also. Since India is planning to ban other cryptocurrencies, the RBI can better regulate digital and fiat currency. Thus, upgrading to digital currency and balancing the macroeconomic stability.
- With the introduction of CBDC in a nation, its central bank would be able to keep a track of the exact location of every unit of the currency, thereby **curbing money laundering**.



- **Criminal activities** can be easily spotted and ended such as terror funding, money laundering, and so forth

Concerns posed:

- India is already facing many cyber security threats. With the advent of digital currency, cyberattacks might increase and threaten digital theft like Mt Gox bankruptcy case.
- According to the Digital Empowerment Foundation in 2018 report, around 90% of India's population is digitally illiterate. So, without creating enough literary awareness introduction of digital currency will create a host of new challenges to the Indian economy.
- Introduction of digital currency also creates various associated challenges in regulation, tracking investment and purchase, taxing individuals, etc.
- The digital currency must collect certain basic information of an individual so that the person can prove that he's the holder of that digital currency. This basic information can be sensitive ones such as the person's identity, fingerprints etc.

Conclusion:

There are crucial decisions to be made about the design of the currency with regards to how it will be issued, the degree of anonymity it will have, the kind of technology that is to be used, and so on. There is no doubt that the introduction of National Digital currency prevents the various threats associated with the private-owned cryptocurrencies and take India the next step as a digital economy. But the government has to create necessary safeguards before rolling out. India needs to move forward on introducing an official digital currency.

Social empowerment, communalism, regionalism & secularism.

Has religion increased the social cohesiveness in Indian society? Argue (250 Words)

Difficulty level: Moderate

Reference: India Today

Why the question:

There is debate about the use of religion for nation-building, including in school.

Key Demand of the question:

How religion act as a force of cohesiveness and solidarity, but at the same time it is divisive.

Structure of the answer:

Introduction:

Start by defining social cohesion i.e. Social cohesion is the degree of social integration and inclusion in communities and society at large, and the extent to which mutual solidarity finds expression itself among individuals and communities.

Body:

In the first part, argue how religion acts as force of social cohesion e.g. Religions in India do not reject the legacy of the past but absorb it, Religious customs and symbols help provide ethical teachings to society.

Then go on to argue how religion is decisive in nature e.g. Religion can be used to justify terrorism and violence, Religion as an institution that helps maintain patterns of social inequality.

Conclusion:

Conclude with a balanced argument about the nature of secularism and how it can be used in the future to glue Indian society for overall progress.

Introduction



Social cohesion is defined as the willingness of members of a society to cooperate with each other in order to survive and prosper. It involves building shared values and communities of interpretation, reducing disparities in wealth and income, and generally enabling people to have a sense that they are engaged in a common enterprise, facing shared challenges, and that they are members of the same community.

Body

Religion as a source of social cohesion

- Religion gives people the **opportunity to share common values, create a sense of unity** and foster a sense of community.
- Religious **rituals, traditions, customs are not meaningless**, but they contribute to social cohesion.
- Religious diversity is **not always a source of conflict or societal dysfunction**, but it enriches our life by discovering unity within diverse religious communities.
- Religious institutions serve a greater purpose for the betterment of humanity.
- Many faith communities **encourage altruistic values such as compassion, kindness, and mercy** for the greater good of humanity.
- Common goals and **adherence to altruistic values** help them collaborate with one another in constructing a healthy social environment.
- **Moral philosophy emphasized by religious institutions** establishes a sense of responsibility that transcends beyond personal to social responsibility.

Religion as source of conflict

- **Religion**, for many, is a **source of conflict** on various levels; social, economic, and political.
- Throughout world history, humanity has suffered greatly in the name of nationality and religion.
- There is a **negative connotation** with religion, because **crusades, jihad, holy wars, or violence are part of religious history**.
- **Religious extremists** can contribute to **conflict escalation**. They see radical measures as necessary to fulfilling God's wishes.
- Many religions also have significant strains of evangelism, which can be conflictual. Believers are called upon to spread the word of God and increase the numbers of the flock.
 - **For example**, the effort to impose **Christianity** on subject peoples was an important part of the conflict surrounding **European colonization**.
- **Religious nationalists** tend to view their religious traditions as so closely tied to their nation or their land that any threat to one of these is a threat to one's existence.
 - Therefore, **religious nationalists** respond to threats to the religion **by seeking a political entity in which their faith is privileged** at the expense of others.



Conclusion

Therefore, in part, the solution is to promote a heightened awareness of the positive peace building and reconciliatory role religion has played in many conflict situations. More generally, fighting ignorance can go a long way. Interfaith dialogue would be beneficial at all levels of religious hierarchies and across all segments of religious communities. Where silence and misunderstanding are all too common, learning about other religions would be a powerful step forward. Being educated about other religions does not mean conversion but may facilitate understanding and respect for other faiths. Communicating in a spirit of humility and engaging in self-criticism would also be helpful.

The path to true inclusion of LGBTIA+ community begins with putting an end to violence and harassment against them and beginning sensitization about them among the echelons of the society. Discuss. (250 words)

Difficulty level: Moderate

Reference: New Indian Express

Why the question: *In a welcome move, the Tamil Nadu government recently amended its police conduct rules to bar harassment of LGBTQIA+ individuals and persons working to help them.*

Key Demand of the question: *To write about achieving inclusivity among for the LGBTQIA+ community.*

Structure of the answer:

Directive:

Discuss – *This is an all-encompassing directive – you must debate on paper by going through the details of the issues concerned by examining each one of them. You must give reasons for both for and against arguments.*

Structure of the answer:

Introduction:

Begin about the giving context about the recent move by Tamil Nadu regarding LGBTQIA+ community.

Body:

First, write about the various issues face the LGBTQIA+ in various aspect such as employment, housing, co-living, rights, harassment, lack of counselling.

Next, write about the importance of ending harassment and beginning sensitization with respect to the LGBTQIA+ community.

Conclusion:

Conclude by writing a way forward to further streamline the community to achieve true inclusivity.

Introduction

The LGBTQIA+ community faces a lot of problems. The main problem is acceptance from people outside the community. For the Indian LGBT community, a truly inclusive society remains a distant dream. In urban India, where social media and corporate initiatives have created increasing awareness of LGBT rights, the scenario looks more upbeat for gay men than for transgender people or lesbian women. While urban LGBT voices that are heard through several online and real-world platforms form an important part of LGBT activism, these expose only a small part of the diverse challenges faced by the community.

The Tamil Nadu government recently amended its police conduct rules to bar harassment of LGBTQIA+ individuals and persons working to help them.

Body



Background

- The Delhi High Court's verdict in **Naz Foundation vs Government of NCT of Delhi (2009)** was a landmark in the law of sexuality and equality jurisprudence in India.
- The court held that Section 377 **offended the guarantee of equality enshrined in Article 14 of the Constitution**, because it creates an **unreasonable classification** and targets homosexuals as a class.
- In a retrograde step, the Supreme Court, in **Suresh Kumar Koushal vs Naz Foundation (2013)**, reinstated Section 377 to the IPC.
- However, the Supreme Court in **Navtej Singh Johar & Ors. vs Union of India (2018)** declared that the application of Section 377 IPC to consensual homosexual behaviour was "unconstitutional".
- This Supreme Court judgment has been a great victory to the Indian individual in his quest for identity and dignity.

Issues faced by LGBTQIA+ community in India

- **No legal recognition of marriage:** Same-sex marriages are not legally recognized in India even though many countries like USA, UK have legalised it.
- **Issue of rights:** The rights enjoyed by opposite-sex couples are not enjoyed by same-sex couples. They are prohibited from those rights. **For example-**
 - The lack of a legal structure around their relationship became increasingly stark when they tried to bring each other on as **nominees in insurance and financial plans**, just as a married couples did.
- **Lack of family support:** Lack of communication between LGBT children and the parents often leads to conflict in the family.
 - Many LGBT youths are placed in foster care or end up in **juvenile detention or on the streets**.
 - **Most often than not**, LGBTQ children from poor families are abandoned. They end up begging as there is no avenue for education or employment.
 - In some parts, **secret honour killings are planned** so that the only way for a young gay man to survive is to run away in the cover of the night to some city, with no money or social support.
- **Sanctioned rape:** In other parts, lesbian women are subjected to **family-sanctioned corrective rapes**, which are often perpetrated by their own family members.
 - Village medics and babas often **prescribe rape to cure lesbians of homosexuality**. Refusal to marry brings more physical abuse
- **Education and health:** The LGBTQ children are abandoned and marginalised, who end up being isolated by the rest of the society. They are denied the fundamental right of education as well as health.

Way Forward



- The LGBTQ community **needs an anti-discrimination law** that empowers them to build productive lives and relationships irrespective of gender identity or sexual orientation and place the onus to change on state and society and not the individual.
- **Police must not harass sexual minorities.** There must be **changes to the police conduct rules** to provide for **punishing erring police personnel** in this regard.
- Government bodies, especially related to Health, and Law and Order need to be sensitised and made aware about the changed position of law to ensure that the LGBTQ community is **not denied public services** or harassed for their sexual orientation.
- **Enumerating sexual orientation and gender identity** in non-discrimination and **anti-bullying policies is an important step** toward acknowledging diversity, protecting vulnerable students.
- **Training school staff empowers them** to respond when they encounter abuse. Younger generations of Indians will grow up knowing of criminalisation as a thing of the past, and that will be a boon to their basic rights.
- In **2014, the Supreme Court issued** a sweeping judgment in **NALSA v. India**, which held that transgender people should be legally recognised according to their gender identity, **enjoy all fundamental rights, and receive special benefits in education and employment.** This must be implemented and enforced.

Conclusion

The queer and gender non-conforming people have found an ally in the court, but they would need greater effort on the part of the authorities at various levels, if their rights are to be protected. In any case, any change in law in terms of recognising same-sex relations or understanding self-identification of gender must be complemented by an attitudinal change in society at large.

Government must sensitise the general public and officials, to reduce and finally eliminate the stigma associated with LGBTQ+ community through the mass media and the official channels. School and university students too should be sensitised about the diversity of sexuality to deconstruct the myth of heteronormativity. Heteronormativity is the root cause of hetero-sexism and homophobia.



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