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**PART A  
VISUAL ARTS**

**CHAPTER 1- INDIAN ARCHITECTURE, SCULPTURE AND POTTERY**

<b>Architecture</b>	<ul style="list-style-type: none"> <li>Derived from the Latin word 'tekton' which means builder</li> <li>Refers to construction and designing of buildings</li> <li>Depends primarily on on engineering and measurements</li> <li>a mixture of various types of materials</li> </ul>																		
<b>Sculpture</b>	<ul style="list-style-type: none"> <li>Derived from Proto-Indo-European (PIE) root 'kel' which means 'to cut or cleave</li> <li>Refers to smaller 3 dimensional works of art</li> <li>Focuses more on imagination and aesthetics</li> <li>a single type of material</li> </ul>																		
<b>Classification of Indian Architecture</b>	<table border="1"> <thead> <tr> <th><b>Ancient India</b></th> <th><b>Medieval India</b></th> <th><b>Modern India</b></th> </tr> </thead> <tbody> <tr> <td>Harappan Art</td> <td>Delhi Sultanate</td> <td>Indo-Gothic style</td> </tr> <tr> <td>Mauryan Art</td> <td>Mughal Art</td> <td>Neo-Roman style</td> </tr> <tr> <td>Post-Mauryan Art</td> <td></td> <td></td> </tr> <tr> <td>Gupta Age Art</td> <td></td> <td></td> </tr> <tr> <td>South Indian Art</td> <td></td> <td></td> </tr> </tbody> </table>	<b>Ancient India</b>	<b>Medieval India</b>	<b>Modern India</b>	Harappan Art	Delhi Sultanate	Indo-Gothic style	Mauryan Art	Mughal Art	Neo-Roman style	Post-Mauryan Art			Gupta Age Art			South Indian Art		
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<b>Harappan Art</b>	<ul style="list-style-type: none"> <li>On the banks of river Indus.</li> <li>In second half of the 3rd millennium BCE.</li> <li>North-western and western India.</li> <li>Harappa and Mohenjo-daro are the finest and earliest examples of <b>urban civic planning</b>.</li> </ul>																		
<b>Important sites of the Indus Valley Civilisation</b>	<ul style="list-style-type: none"> <li><b>Harappa -- Pakistan -- River Ravi</b> Mother Goddess figure, sculpture of dog chasing a deer in bronze metal, mirror, copper scale etc.</li> <li><b>Mohenjo-daro -- Pakistan -- River Indus</b> The great bath, bronze statue of the Dancing Girl, the citadel, the great granary, sculpture of bearded priest, Pashupati seal etc</li> <li><b>Mehrgarh -- Pakistan</b> Copper tools and pottery ( considered forerunner of IVC)</li> <li><b>Dholavira -- Gujarat</b> Unique water harnessing system, dams and embankments, giant water reservoir etc.</li> <li><b>Lothal -- Gujarat</b> Had a Dockyard, practice of burial of cremated remains found, fire altars, modern day chess, terracotta figure of horse and ship, instruments for measuring 45, 90 and 180 degree angles etc. (<b>Lothal was an important site for naval trade</b>)</li> <li><b>Rakhigarhi -- Haryana</b> Granary, drains, terracotta bricks etc. (<b>Rakhigarhi is the largest site of IVC</b>)</li> <li><b>Ropar -- Punjab -- Sutlej</b> Copper axe and dog buried with human oval pit burials</li> <li><b>Balathal and Kalibangan -- Rajasthan</b> Bones of camel, toy factory, decorated bricks, bangle factory etc.</li> <li><b>Surkatoda -- Gujarat</b> First actual remains of horse bone</li> <li><b>Banawali -- Haryana--Saraswati (dried-up)</b> Lapis lazuli, barley grains et (<b>only city with radial streets</b>)</li> <li><b>Alamgirpur -- UP -- Yamuna</b> Impression of a cloth on a trough, ceramic items (<b>eastern most site of IVC</b>)</li> </ul>																		
<b>Harappan Architecture</b>	<ul style="list-style-type: none"> <li>Towns were → <b>rectangular grid pattern</b>.</li> <li>Roads ran in north-south and east-west direction and cut each other at <b>right angles</b>.</li> <li><b>3 types of building:</b> dwelling houses, public buildings and public baths.</li> </ul>																		

	<ul style="list-style-type: none"> <li>• Use of burnt mud bricks of <b>standardised dimensions</b>.</li> <li>• City was divided into two parts:             <ul style="list-style-type: none"> <li>○ An <b>upraised citadel</b> – In the western part was used for constructing larger buildings like granaries</li> <li>○ <b>Lower-part</b> - for the working class</li> </ul> </li> <li>• <b>Advanced drainage system</b>- Drains were covered loosely and had cesspits</li> </ul>
<p><b>Harappan Sculptures</b></p>	<ul style="list-style-type: none"> <li>• <b>Seals:</b> <ul style="list-style-type: none"> <li>○ Mostly square but triangular, rectangular and circular seals were also found.</li> <li>○ <b>Steatite</b> was commonly used but copper, faience, agate, terracotta seals have also been found.</li> <li>○ Inscriptions in <b>pictographic script</b>- animals impressions were also present</li> <li>○ common animal motifs- tiger, unicorn, humped bull, rhinoceros, elephant, buffalo, bison, ibex, crocodile etc.(No evidence of cow was found)</li> <li>○ seals were extensively used for trade</li> <li>○ Eg: Pashupati seal-</li> </ul> </li> <li>• <b>Bronze figures:</b> <ul style="list-style-type: none"> <li>○ Bronze statues made using “<b>lost wax technique</b>” or “<b>Cire Perdue</b>” technique.</li> <li>○ Eg: Bronze dancing girl of Mohenjo-daro</li> </ul> </li> <li>• <b>Terracotta (fire baked clay):</b> <ul style="list-style-type: none"> <li>○ Used pinching method</li> <li>○ Mostly found in Gujarat and Kalibangan</li> <li>○ Use: to make animal figures, miniature carts, toys, wheels etc.</li> <li>○ Eg: Figurine of Mother Goddess</li> </ul> </li> <li>• <b>Pottery:</b> <ul style="list-style-type: none"> <li>○ Classified into two kinds – plain pottery and painted pottery (Red and Black pottery).</li> <li>○ Uses: for household, decorative, straining liquor (perforated pottery)</li> </ul> </li> <li>• <b>Ornaments:</b> <ul style="list-style-type: none"> <li>○ Material used – gemstones, precious metals, baked clay, bone</li> <li>○ Both men and women wore ornaments</li> <li>○ Produced in large scale- factories in <b>Chanhu-daro and Lothal</b></li> <li>○ Fabric: Wool and cotton</li> </ul> </li> <li>• <b>Examples:</b> red sandstone figure of a male torso, bust of the bearded priest etc.</li> </ul>
<p><b>Mauryan Art and Architecture</b></p>	<p><b>Classified into two:</b></p> <ol style="list-style-type: none"> <li><b>Court art:</b> Kings commissioned architectural works for religious and political reasons. These are referred to as court art.             <ul style="list-style-type: none"> <li>○ <b>Palaces:</b> Palace of Chandragupta Maurya, Ashoka’s palace at Kumrahar</li> <li>○ <b>Pillars</b> Inscriptions on pillars- to commemorate battle victories or propagate imperial sermons and symbolised the state- mainly made of chunar sandstone- eg: Sarnath pillar near Varanasi</li> <li>○ <b>Stupa (burial mounds):</b> Art of stupa reached its zenith during the reign of Ashoka- Core of the stupa was made of <b>unburnt brick</b>- Eg: Sanchi Stupa in Madhya Pradesh- Locations of the 9 stupas built after the death of Buddha are: <b>Rajagriha, Kushinagar, Pippalivana, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida and Pava</b></li> </ul> </li> <li><b>Popular art (individual effort):</b> Art and architecture developed by individual initiative             <ul style="list-style-type: none"> <li>○ <b>Caves:</b> Emergence of rock-cut cave architectures- used as viharas- had decorative gateways- eg: Barabar and Nagarjuni caves in Bihar</li> <li>○ <b>Pottery:</b> Referred to as Northern Black Polished Ware (NBPW)- black paint, highly lustrous finish and used as a luxury good</li> <li>○ <b>Sculptures:</b> Used to decorate stupas- Eg: Yaksha and Yakshi</li> </ul> </li> </ol>
<p><b>Post Mauryan Art</b></p>	<ul style="list-style-type: none"> <li>• Northern India- Kushanas, Shungas, Shakas and Kanvas</li> <li>• Southern India- Satvahanas, Ikshavakus, Abhiras and Vakatakas</li> <li>• Sculpture reached its peak</li> </ul>

**Post Mauryan  
Architecture**

- **Rock-cut caves:**
  - Emergence of two types of rock caves – Chaitya (prayer halls were developed during the post mauryan times) and Vihar (residential halls built during the Mauryan times)- Eg: Karle Chaitya hall, Udayagiri (Hathigumpha inscription) and Khandagiri Caves, Odisha
- **Stupas:**
  - Use of stone increased
  - Shunga dynasty introduced the idea of **torans (Hellenistic influence)**.
  - Eg: Bharhut stupa in Madhya Pradesh
- **Sculpture:**

Development of 3 important schools of sculpture- Gandhara, Mathura and Amaravati schools of sculpture

  - **Gandhara School (Greco-Indian School of Art)**
    - Western frontiers of Punjab (today’s Peshawar and Afghanistan)
    - Influenced by **Greek and Roman** traditions
    - Sculptures were based on the Greco-Roman pantheon
    - **Two stages (50 B.C. to 500 A.):** a) Early stage- use of bluish-grey sandstone b) Later period/stage- use of mud and stucco
    - Patronised by **Kushanas**
    - Focused on single images
    - Features of Buddha:
      - shown in a spiritual state
      - wavy hair
      - fewer ornaments
      - seated in the position of a yogi
      - eyes half closed as in meditation
      - protuberance on the head (signifies his omniscience)
  - **Mathura School**
    - Banks on river Yamuna (1 – 3 century BC)
    - Developed in and around Mathura, Kankalitila and Sonkh
    - Influenced by Buddhism, Hinduism and Jainism
    - Images based on Yaksha images found during the Mauryan times
    - Use of symbolism in the images
    - Made with spotted red sandstone
    - Patronised by Kushanas
    - Focused on single images
    - Features of Buddha:
      - Shown in delighted mood
      - smiling face
      - body symbolises masculinity
      - face and head shaven
      - seated in padmasana with various mudras
      - protuberance on the head

- **Amaravati School**
  - Banks of Krishna river
  - Around Amaravati and Nagarjunakonda
  - Patronised by Satvahana rulers
  - Use of dynamic (not single) images or narrative art
  - Increasingly used the **Tribhanga pose**
  - Made with white marbles
  - Show life stories of Buddha and the Jataka tales
- **Difference between Greek and Roman art:**
  - **Greek art:**
    - Art is idealistic in nature (**idealism**) - muscular portrayal of Gods and other men to show strength and beauty
    - Many used **marble**
  - **Roman art:**
    - Romans art is realistic in nature (**realism**)
    - Used **concrete**
    - Well-known for mural paintings

**Mudras of Buddha**

- **Bhumisparsha Mudra:**
  - Portrays Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth.
  - Symbolises ‘Calling the Earth to Witness the Truth’
  - Shows the moment when Buddha’s attained enlightenment.
- **Dhyana Mudra (Yoga mudra):**
  - Shows Buddha in meditation
  - Buddha with both the hands in the lap, with the back of the right hand resting on the palm of the left hand with fingers extended- many statues show the thumbs of both hands touching at the tips, forming a mystic triangle - symbolises attainment of spiritual perfection
- **Vitarka Mudra**
  - Indicates teaching and discussion
  - The right hand is positioned at shoulder level and the left hand at the hip level, in the lap, with palm facing upwards- tips of the thumb and index finger touch each other, forming a circle.
- **Abhaya Mudra**
  - Shows fearlessness
  - Right hand is raised to shoulder height with arm bent - palm of the right hand faces outwards and the fingers are upright and joined. The left hand hangs downwards by the side of the body- shown by Buddha immediately after attaining enlightenment.
  - Symbolizes inner security and strength
- **Dharmachakra Mudra:**
  - ‘Turning the Wheel of the Dharma or Law’
  - Posture involves both hands
  - Right hand is held at chest level with the palm facing outwards. A mystic circle is formed by joining the tips of the index finger and the thumb. The left hand is turned inward and the index finger and thumb of this hand join to touch the right hand’s circle.
  - Gesture shown by Buddha while he preached the first sermon in the Deer Park of Sarnath
- **Anjali Mudra:**
  - Symbolises greetings, devotion, and adoration
  - Both hands close to the chest, palms and fingers joined against each other vertically (Namaste).
  - This mudra is for Bodhisattvas (who aim to attain perfect knowledge) and this pose should not be shown in Buddha statues.
- **Uttarabodhi Mudra:**
  - Implies supreme enlightenment- symbolises perfection- charges one with energy
  - Holding both hands at the level of the chest, intertwining all the fingers except index

fingers, extending index fingers straight up and touching each other.

- **Varada Mudra:**
  - Shows charity, compassion or granting wishes
  - Signifies five perfections: generosity, morality, patience, effort and meditative concentration, through the five extended fingers.
  - The right arm is extended in a natural position all the way down, with the palm of the open hand facing outwards towards onlookers. If standing, the arm is held slightly extended to the front. Can be a left-hand gesture as well.
  
- **Karana Mudra:**
  - Symbolises warding off evil- helps to remove obstacles such as sickness or negative thoughts
  - Hand is stretched out, either horizontally or vertically, with the palm forward- thumb presses the folded two middle fingers but the index and little fingers are raised straight upwards.
  
- **Vajra Mudra**
  - Implies knowledge
  - Erect forefinger of the left hand is held in the fist of the right hand
  - Gives importance to knowledge or supreme
  - wisdom. Knowledge is represented by the forefinger and the fist of the right hand protects it.

**Gupta Art and  
Architecture**

- Gupta age - **“Golden period of Indian Architecture”**
- Worshipped 3 principal – Vishnu, Shiva and Shakti
- **Gupta Architecture:**

**Caves:**

- Use of mural paintings on walls of caves became an added characteristic
- Eg: Ajanta and Ellora caves

**Ajanta caves:**

- between **200 B.C. to 650 A.D**
- series of rock-cut caves on river Waghora near Aurangabad
- 29 caves – 25 Viharas and 4 Chaityas
- patronage of the Vakataka kings
- inscribed by Buddhist monks
- figures done using fresco painting - outlines done in red colour - absence of blue colour
- generally themed around Buddhism
- Eg: Mahaparinirvana of Buddha

**Ellora caves:**

- between 5th and 11th centuries A.D.
- In the Sahyadri ranges of Maharashtra
- Group of 34 caves – 17 Brahmanical, 12 Buddhist and 5 Jain
- Developed by guilds from Vidarbha, Tamil Nadu and Karnataka
- Eg: Vishwakarma Cave or carpenter’s cave, Kailash temple “Raavan ki khai”

**Bagh caves:**

- 6th Century A.D
- bank of river Bagh river in Madhya Pradesh
- group of 9 Buddhist caves

**Junagadh Caves (Gujarat):**

- Presence of three different sites namely Khapra Kodiya, Baba Pyare and Uparko - Unique feature:



30-50 ft high citadel known as “Upar Kot” in front of the prayer hall.

**Nasik Caves:**

- 1<sup>st</sup> century AD
- 24 Buddhist caves (**Pandav Leni**)
- excellent system of water management

**Mandapeshwar Caves (Montperir caves):**

- Developed as a Brahmanical cave but later converted into a Christian cave

**Udayagiri caves (Vidisha, Madhya Pradesh)**

- 5th century AD
- Under the patronage of Chandragupta II
- sculptures on hill walls - one of the earliest Hindu sculptures can be found

**Stupas:**

- Decline in the development of stupas in this period
- Eg: Dhamek stupa at Sarnath

**Sculptures:**

- Development of a new school of sculpture around Sarnath.
- use of cream coloured sandstone and metal- sculptures perfectly dressed- halo was decorated
- Eg: Sultanganj Buddha

**Ancient Edicts and Inscriptions**

- **Sohgaura Copper Plate:**
  - Earliest known copper-plate - a Mauryan record that mentions famine relief efforts
  - One of the rare pre-Ashoka Brahmi inscriptions in India
- **Ashokan Edicts:**
  - Collection of 33 inscriptions on the Pillars of Ashoka, cave walls and boulders
  - Represents the first tangible evidence of Buddhism- represent Ashoka’s view on dharma
  - Division of edicts into: Pillar edicts, major rock edicts and major rock inscriptions
  - focuses on social and moral principles rather than specific religious practices or the philosophical dimension of Buddhism
  - Ashoka refers to himself as Devanampiyadasi (“Beloved servant of the God”)
- **Rummindei Pillar Edicts (Lumbini):**
  - Minor Pillar Inscriptions – written in Brahmi script
  - Inscriptions mention Ashoka’s visit to Lumbini (Rummindei) in Nepal
- **Prayag-Prashasti:**
  - Name given to the **Allahabad Pillar**

- An Ashokan Stambh but has 4 different inscriptions i.e.
- Ashokan inscriptions in Brahmi script
- Queen's edict
- Samudragupta's inscriptions written by Harisena
- Jahangir's inscriptions (Persian)
- **Mehrauli Inscription:**
- Mehrauli Iron Pillar (rust resistant) is located in Delhi
- Chandragupta-II- in the honour of Lord Vishnu
- credits Chandragupta with conquest of the Vanga countries
- **Kalsi Inscription:**
- Kalsi a town on the banks of river Yamauna
- Only place in North India where Ashoka has inscribed a set of the fourteen rock edicts
- Portray Asoka's human approach in his internal administration after converting to Buddhism- commitment to non-violence
- **Maski Inscription (Karnataka):**
- First edict of Emperor Ashoka that contained the name Ashoka
- Tells people to follow the principles of Buddhism
- **Kalinga Edicts (Odisha):**
- Comprise eleven out of the well known fourteen Rock Edicts of Ashoka
- Magadhi Prakrita and early Brahmi script
- Kalinga Edicts have been incorporated to pacify the people of Kalinga after its conquest.
- **Aihole Inscription (Karnataka):**
- Inscription found at Meguti Temple is known as Aihole inscription
- Written in Sanskrit (Kannada script)
- Mentions the shifting of capital from Aihole to Badami- defeat of Harshavardhana by Pulakeshin II
- **Hathigumpha Inscription:**
- Known as Elephant Cave Inscription from Udayagiri- Khandagiri caves in Odisha
- inscribed by King Kharavela- gives information about King Kharavela, as a patron of culture , conqueror etc

**Temple  
Architecture**

- Progression from the flat-roofed, monolithic temples in the initial stages to the sculptured 'shikhara' in the later years
- Five stages of development**
- **Stage 1**
- Temples had **flat roof**
- square in shape
- portico on shallow pillars
- structure on low platforms
- **Stage 2**
- Platforms were higher or upraised
- Some were two-storied temples
- A covered ambulatory passageway around the sanctum sanctorum or garbhagriha was an addition in this phase.
- **Stage 3**
- Emergence of **shikharas** in place of a flat roof
- Introduction of **Panchayatana style** of temple making i.e. presence of four subsidiary shrines along

with the temple of the principal deity

- Eg: Durga temple at Aihole

▪ **Stage 4**

- The main shrine became more rectangular

▪ **Stage 5**

- Circular temples with shallow rectangular projections were introduced

**Styles of temple  
architecture**

• Different styles of temple architecture emerged in different parts of the country. They are:

- Nagara style
- Dravidian style
- Nayaka style
- Vesara style
- Hoysala style
- Vijayanagara style
- Pala and Sena school

• **Basic characteristics of a Hindu temple include:**

- **Sanctum Sanctorum (Garbhagriha):** Houses the principal deity of the temple
- **Mandapa:** Entrance to the temple- may be a portico/hall to accommodate a large number of worshippers.
- **Shikhara:** Mountain like spire-pyramidal to curvilinear.
- **Vahana:** Mount or vehicle of the main deity-placed just before the sanctum sanctorum

• **Nagara School of Architecture**

○ 5<sup>th</sup> century A D- Northern India

○ **Features of Nagara style are:**

- Generally followed the **Panchayatan style**
- Presence of **assembly halls or mandaps**
- Outside the garbhagriha, images of the river goddesses, Ganga and Yamuna, were placed.
- **No water tanks** or reservoirs present in the temple premises.
- Generally built on upraised platforms
- Porticos had a pillared approach
- **Shikharas** were generally of **three** types:

- **Latina or rekha-prasad:** square at the base and the walls curve inward to a point on the top

- **Phamsana:** broader base and were shorter in height than the Latina ones

- **Valabhi:** rectangular base with the roof rising into vaulted chambers

• Vertical end of the shikhara ended in a horizontal fluted disc, known as the Amalak- a spherical shape known as **kalash** was placed on top of the Amalak

• the wall inside the temple was divided into three vertical planes called rathas known as **triratha temples**

• Ambulatory passageway or the **pradakshina path** around the sanctum sanctorum was covered.

• Generally, no elaborate boundary walls or gateways in the temple premises

• **Three sub-schools under Nagara school:**

○ **Odisha School:** Developed in the **Kalinga empire**

**Features:**

- Exterior walls **lavishly decorated** but interior walls were **plain**.
- No use of pillars in the porch.
- **Shikharas** known as **rekhadeuls** (almost vertical roofs which suddenly curved inwards sharply)
- **Mandap** known as **jagmohan**
- Ground plan of the main temple was **square**.
- Surrounded by a **boundary wall** similar to Dravidian style
- Eg: **Sun Temple at Konark** (Black Pagoda)

○ **Khajuraho School (Chandel school):**

Developed by the **Chandels rulers** in the **central part of India**

**Features:**

- Both the interior and exterior walls were **lavishly decorated** with carvings.
- Sculptures generally erotic- drew inspiration from Vatsyayana's Kamasutra
- Made of sandstone
- 3 chambers – garbhagriha, mandapa and ardha-mandapa
- Generally north or east facing
- Used **Panchayatan style**- even subsidiary shrines had **rekha- prasad shikharas**
- built on relatively high platform- belong to Hindu as well as Jain religion
- Eg: Lakshman temple at Khajuraho
- **Solanki School (Maru-Gurjara style):**  
Patronage of the **Solanki rulers** – developed in the north-western parts of India including Gujarat and Rajasthan
- Features:**
  - No carvings on temple walls
  - **Garbhagriha** is connected with the mandapa both internally and externally
  - Porticos have decorative arched gateways known as **torans**.
  - Unique feature- presence of step-tank, known as **surya-kund**
  - Steps of the tank are full of small temples- wooden carvings present in these temples
  - Variety of material used- sandstone, black basalt and soft marble
  - Most temples are **east-facing**
  - Eg: **Modhera Sun temple** in Gujarat
- **Temple Architecture in South India**  
Emerging in peninsular India - began under the Pallava ruler Mahendravarman
- Classified into four stages chronologically:**
  - **Mahendra group:**
    - First stage of Pallava temple architecture
    - Temples were basically rock-cut temples
    - Temples were known as **mandapas**
  - **Narasimha group:**
    - **Second stage** - rock-cut temples were decorated by intricate sculptures
    - Mandapas divided into separate rathas- **Dharmaraja ratha** (biggest) and **Draupadi ratha**(smallest)
    - Design of a temple in the Dravidian style of architecture is a successor of the Dharmaraja ratha.
  - **Rajsimha group:**
    - **Third stage**- Rajsimhavarman
    - Development of real structural temples started in place of rock-cut temples- Eg: **Shore temple at Mahabalipuram**
  - **Nandivarman group:**
    - **Fourth stage** – under **Pallavas**
    - Temples were smaller in size - similar to the Dravidian style of temple architecture
- Temple architecture acquired a new style under the Chola kingdom, known as the Dravidian style. In the later periods, three other styles emerged– **Vesara style, Nayaka style and Vijaynagar style**.
- **Architecture at Mahabalipuram**
  - **7th century- Pallavas**- declared as UNESCO World Heritage Site in 1984
  - Sites include: Ratha temples or Pancha Ratha, Rock-cut caves, Open Air Rock Reliefs and Shore Temple complex
- **Chola Art**
- **Dravidian Style of Temple Architecture**  
Continuation of the previous Pallava architecture- known as the **Dravidian or Chola style** of temple architecture
- Features:**
  - Surrounded by high boundary walls
  - Front wall had a high entrance gateway known as the **gopuram**

- Premise laid out in the **panchayatana style** with a principal temple and four subsidiary shrines.
- The spire is in the form of a **stepped pyramid** that risers up linearly rather than curved- known as **vimana**
- Crowning element shaped in the form of an octagon, known as **shikhara**- similar to the kalash of the Nagara temple, but not spherical.
- Only one vimana top of the main temple- subsidiary shrines do not have vimanas
- Assembly hall connected with the garbhagriha by a vestibular tunnel known as **antarala**
- Entrance of the garbhagriha had sculptures of Dwaarपाल, mithun and yakshas.
- Unique feature- presence of a water tank inside the temple enclosure
- Eg: **Brihadeswara temple at Tanjore** (Raja Raja I in 1011 A.D.)
- **Chola Sculpture**  
Important piece of Chola sculpture was the sculpture of Nataraja in the **Tandava** dance posture
- Features:**
  - Upper right hand holds the drum- signifies the *sound of creation*
  - Upper left hand holds the eternal fire, which represents *destruction*
  - Lower right hand is raised in the gesture of abhaya mudra- signifies benediction reassures the devotee to not be afraid
  - Lower left hand points towards the upraised foot - indicates the **path of salvation**
  - **Shiva** is dancing on the figure of a **small dwarf**- dwarf symbolises ignorance and the ego of an individual
  - Matted and flowing locks of Shiva represent the *flow of river Ganges*
  - One ear of Shiva has a male earring while the other has female- represents fusion of male and female and is often referred to as **ardhanarishwar**
  - **Snake** twisted around the arm of Shiva-snake symbolises the **kundalini power**, which resides in the human spine in dormant stage- if aroused, one can attain true consciousness
  - **Nataraja** surrounded by a nimbus of glowing lights which symbolises *the vast unending cycles of time*
- **Other Schools of Art**
- **Nayaka School (Madurai school):**
  - Flourished under the **Nayaka rulers**- between 16th - 18th century A.D.
  - Similar to the **Dravidian style**- also influenced by Islamic style
  - **Features:**
    - Presence of **Prakarnas or huge corridors in the portico**, around the garbhagriha, along with roofed ambulatory passageways.
    - **gopurams built under the Nayaka rulers were**
    - built some of the largest gopurams
    - **Eg: Meenakshi temple, Madurai**
- **Vesara School (Karnataka school):**
  - Conceptualised by **later Chalukya rulers - mid-seventh century A.D.**
  - Combined features of **Nagara and Dravidian school (hybridised style)**
  - 3 important prominent dynasties who made Vesara style temples are:
    - Chalukyas of Badami and Kalyani
    - Rashtrakutas (750-983AD)
    - Hoysala Dynasty (1050-1300 AD)
  - Eg: **Doddabasappa temple at Dambal**
- **Vijayanagara School:**
  - Rulers of Vijayanagara Empire (1335-1565)
  - Combined features of Chola, Hoysalas, Pandyas, Chalukyas architectural styles
  - Influenced by the **Indo-Islamic style of Bijapur**
  - **Features:**
    - Walls of the temples were highly decorated with carvings and geometrical pattern
    - **Gopurams** were now built on all the sides
    - Monolithic rock pillars
    - Temple pillars have a mythical creature- Yali (Horse) engraved
    - Larger enclosing walls
    - More than one mandap

- Central mandap known as *kalyan mandap*
- Introduction of the **concept of secular buildings** inside the temple
- Temple complex enclosed by boundaries
- Eg: Vittalsami temple, Virupaksha temple in Hampi, Raghunatha Temple in Hampi etc.
  
- **Hoysala Art:**
  - **1050-1300 A.D** - important seats being **Belur, Halebid and Sringeri**
  - **Features:**
    - **Multiple shrines** built around a central pillared hall
    - Shrines led out in the shape of an intricately designed star known as **the Stellate plan**
    - Material used: **Soft sope stone (Chorite schist)**
    - Immense importance on **decoration of the temple through sculptures**
    - All the chambers had Shikharas
    - Built on an upraised platform known as Jagati
    - Walls and stairs followed a zigzag pattern
    - Eg: **Hoyasaleswara temple at Halebid**
  
- **Pala and Sena School ( Bengal region):**
  - between 8<sup>th</sup> and 12<sup>th</sup> century A.D.
  - Influence of both Hinduism and Buddhism- Palas ( Buddhist rulers) and Senas (Hindus)
  - Monuments under Pala rulers: **Universities of Nalanda, Vikramshila** etc.
  - Monuments under Sena rulers: **Dhakeshwari temple in Bangladesh**
  - **Features:**
    - Buildings had a curve or sloping roof (“Bangla roof”) - later adopted by Mughal architects
    - Burnt bricks and clay known as **terracotta bricks** used
    - had a tall, curving shikhara crowned by a large amalaka, similar to the **Odisha School**
    - Stone (major component) and metal used
    - Figures had **high lustrous finish**
    - Eg: **Siddhesvara Mahadeva temple in Barakar**
  
- **Famous Universities of Ancient India**
- **Vikramshila:**
  - Present-day Bhagalpur, Bihar
  - Established primarily as **a Buddhist learning centre** by **King Dharampala** of Pala dynasty- to spread Buddhist teachings- taught Tantric teachings, logic, Vedas, astronomy, urban development, law, grammar, philosophy etc
  
- **Valabhi:**
  - **Saurashtra, Gujarat**- Centre of learning for the **Hinayana Buddhism**
  - **Administration and statecraft, laws, philosophy** etc were taught
- **Nalanda:**
  - Was in existence during **Gupta period**- gained eminence under **Harshavardhana’s reign and Pala kings**
  - Major site for **Mahayana Buddhist** teachings
  - **All three Buddhist doctrines** taught - Vedas, fine arts, grammar, philosophy, logic, medicine, etc were also taught
  - Had **8 separate compounds** and even had dormitories for students
  - Deeply influenced **Tibetan Buddhism**
  - Scholars – **Nagarjuna (Madhyamika Shunyavad)** and **Aryabhatta**
  - Hsuan Tsang and I-Tsing
- **Takshashila:**
  - Modern-day Pakistan-existed around **5<sup>th</sup> century**
  - Believed that Chanakya composed the Arthashastra here
  - Buddhist and Hindu theologies, Political Science, Hunting, medicine, law, military tactics were taught
  - Eminent teachers and students: **Chanakya, Charaka, Panini, Jivaka, Prasenajit** etc
- **Sharada Peeth:**
  - Present-day Pakistan-occupied-Kashmir- has a Sharda Devi temple

	<ul style="list-style-type: none"> <li>▪ Important place for <b>Sanskrit scholars</b></li> <li>• <b>List of prominent temples in India</b> <ul style="list-style-type: none"> <li>○ Venkateswara Temple (Temple of Seven Hills)- Andhra Pradesh</li> <li>○ Sri Bramarambha Mallikarjuna Temple – Andhra Pradesh</li> <li>○ Sri Ranganthaswami Temple – Andhra Pradesh</li> <li>○ Kamakhya Temple (Kamrup Kamakhya) – Assam</li> <li>○ Somnath Temple- Gujarat</li> <li>○ Dwarkadheesh Temple- Gujarat</li> <li>○ Nageshwara Jyotirlinga- Gujarat</li> <li>○ Modhera Sun Temple- Gujarat</li> <li>○ Durga Temple- Aihole, Karnataka</li> <li>○ Virupaksha Temple – Hampi, Karnataka</li> <li>○ Vittala Temple – Hampi, Karnataka</li> <li>○ Padmanabhaswamy Temple - Thiruvananthapuram, Kerala</li> <li>○ Sabarimala Temple – Kerala (Periyar Tiger Reserve)</li> <li>○ Omkareshwar Temple - Khandwa, Madhya Pradesh</li> <li>○ Mahakaleshwar Temple - Ujjain, Madhya Pradesh</li> <li>○ Vitthal Temple (Vithoba temple) – Maharashtra</li> <li>○ Trimbakeshwar Temple - Nashik, Maharashtra</li> <li>○ Konark Sun Temple – Odisha</li> <li>○ Lingaraja Temple – Odisha</li> <li>○ Thousand Pillar Temple – Hanamakonda, Telangana</li> <li>○ Shore Temple – Mahabalipuram, Tamil Nadu</li> <li>○ Meenakshi Temple - Madurai, Tamil nadu</li> <li>○ Murugan Temple - Palani Tamil Nadu</li> <li>○ Brihadeeswarar temple - Thanjavur, Tamil Nadu</li> <li>○ Ranganathaswamy Temple - Srirangam, Tamil Nadu</li> <li>○ Vishvanath Temple - Varanasi, Uttar Pradesh</li> <li>○ Dakshineswar Temple - Kolkata, West Bengal</li> </ul> </li> </ul>
<p><b>Buddhist pilgrimage sites in India</b></p>	<ul style="list-style-type: none"> <li>• <b>Mahabodhi temple, Bodh Gaya (Bihar)</b></li> <li>• <b>Mahaviharas at Nalanda, Vikramshila, Jagaddala, Odantapuri, Pushpagiri etc.</b></li> <li>• Lalitagiri, Vajragiri and Ratnagiri in Odisha</li> <li>• <b>Sarnath in Uttar Pradesh</b></li> <li>• <b>Kushinagar, Uttar Pradesh</b></li> <li>• <b>Sanchi and Bharhut in Madhya Pradesh</b></li> <li>• Nagapattinam in Tamil Nadu</li> <li>• <b>Bhaja &amp; Karla caves, Pune</b></li> <li>• <b>Ajanta, Ellora and Pithalkora caves, Maharashtra</b></li> <li>• <b>Kanheri caves, Pandavleni caves, Maharashtra</b></li> <li>• Ghum monastery, West Bengal</li> <li>• Rumtek, Pemayangtse and Enchay Monastery, Sikkim</li> <li>• Alchi Monastery, Spituk Monastery, Shey Monastery etc, Ladakh</li> <li>• Dhankar Monastery, Nako Monastery (Kinnaur), Kye Monastery, Tabo Monastery(Spiti valley) etc, Himachal Pradesh</li> <li>• <b>Tawang Monastery, Bomdila Monastery in Arunachal Pradesh</b></li> <li>• <b>Namdroling Monastery, Bylakuppe, Karnataka</b></li> <li>• <b>Rock-cut elephant and Ashokan edicts at Dhauli, Odisha</b></li> </ul>
<p><b>Jain pilgrimage sites in India</b></p>	<ul style="list-style-type: none"> <li>• <b>Palitana temples, Shatrunjay hills in Kathiawar, Gujarat</b> (considered the <u>holiest site, especially by Svetambara sect</u>)</li> <li>• Shikarji, Parasnath in Jharkhand.</li> <li>• Girnar temples, Junagadh in Gujarat</li> <li>• <b>Pawapuri, Nalanda in Bihar (Mahavira was cremated here after attaining Moksha)</b></li> <li>• <b>Dilwara temples, Mount Abu in Rajasthan:</b> 5 marvellous temples built of marble with intricate carvings- <u>Vimal Vasahi temple</u> (oldest) built by Vimal Shah (11<sup>th</sup> century AD)- other temples are</li> </ul>

	<p><u>Luna Vasahi, Pittalhar, Parshvanath and Mahavir Swami</u> (13th-17<sup>th</sup> century AD)</p> <ul style="list-style-type: none"> <li>• <b>Shravanabelagola in Karnataka: Gomateswara statue</b> is of Lord Bahubali, (son of the first Jain Tirthankar)- built by Chamundaraya, a minister in Ganga dynasty empire (10<sup>th</sup> century AD)</li> <li>• Shantinath temple complex in Deogarh, Uttar Pradesh</li> <li>• Bawangaja, Barwani in Madhya Pradesh</li> <li>• Kankali Tila, near Mathura in Uttar Pradesh</li> <li>• Udayagiri and Khandagiri Caves in Odisha:</li> <li>• Nasiyan Temple in Ajmer (Soniji Ki Nasiyan)- dedicated to Lord Rishabhdev</li> <li>• Sittanavasal Caves in Tamil Nadu</li> <li>• Mangi-Tungi located near Tahrabad in Maharashtra (considered as a gateway to the state of enlightenment)</li> </ul>
<p><b>Architecture in Medieval India</b></p>	<ul style="list-style-type: none"> <li>• Confluence of Persian style with the Indian style, also known as <b>Indo-Islamic architecture</b> or <b>Indo-Saracenic architecture</b>.</li> <li>• <b>Features:</b> <ul style="list-style-type: none"> <li>○ Use of <b>arch and domes</b>, known as ‘<b>arcuade</b>’ style of architecture gained importance and replaced the traditional <b>Trabeat style</b> of architecture</li> <li>○ <u>Use of minars</u> around the mosques and the mausoleums began</li> <li>○ <b>Mortar</b> used as a <u>cementing agent in constructions</u>.</li> <li>○ <u>Avoided the use of human and animal figures</u>- introduced spaciousness, and breadth to architecture- used <b>calligraphy</b> as means of decoration</li> <li>○ <b>Arabesque method</b> also used for decoration i.e. use of <u>geometrical vegetal ornamentation</u></li> <li>○ Used the <b>principles of geometry</b> - from decorative pattern to imbibing sense of <u>symmetry</u></li> <li>○ Had intricate <b>jaali works</b> -signifies the <u>importance of light in Islamic religion</u></li> <li>○ use of <b>water in the premises</b>- in the form of courtyard pools, fountains and small drains – water used primarily for 3 purposes: <u>religious, cooling the premises and decorative purpose</u></li> <li>○ Introduced the <b>Charbagh style of gardening</b>, where a <u>square block was divided into four adjacent identical gardens</u></li> <li>○ Use of the <b>pietra-dura technique</b> for the <u>inlay of precious stones and gems into the stone walls</u></li> <li>○ Use of <b>foreshortening technique</b> in the buildings, such that the <u>inscriptions appear to be closer than it really is.</u></li> </ul> </li> </ul>
<p><b>Difference between Arcuade Style and Trabeat Style</b></p>	<ul style="list-style-type: none"> <li>• <b>Trabeat Style:</b> <ul style="list-style-type: none"> <li>○ Entrance: Use of <b>Lintel</b></li> <li>○ Use of <b>shikhara</b> on top of the temples- generally <b>conical or curvilinear</b></li> <li>○ <u>Minars are absent</u></li> <li>○ Material: <b>Stone</b> was the primary component</li> </ul> </li> <li>• <b>Arcuade Style:</b> <ul style="list-style-type: none"> <li>○ Entrance: Use of <u>arches and domes</u></li> <li>○ Use of <b>domes</b> on top of mosques – generally <b>hemispherical</b></li> <li>○ <u>Minars are present on four corners of mosques</u></li> <li>○ Material: <u>Brick, lime plaster and mortar</u></li> </ul> </li> </ul>
<p><b>Architecture during Delhi Sultanate Period</b></p>	<ul style="list-style-type: none"> <li>• Delhi Sultanate period- <b>1206-1526 A.D.</b></li> <li>• Architecture classified into two:             <ul style="list-style-type: none"> <li>○ <b>Imperial Style:</b> <ul style="list-style-type: none"> <li>Patronised by the rulers of the <b>Delhi</b>- from 1191 to 1557 A.D under various dynasties:                     <ul style="list-style-type: none"> <li>▪ <b>Slave dynasty (Ibbari dynasty):</b></li> <li>- <b>1206 to 1290</b></li> <li>- Style of architecture was known as the <b>Mameluke</b> style of architecture</li> <li>- Most of the constructions were <u>remodellings of the existing Hindu structures</u></li> <li>- Eg: Quwat-ul-Islam mosque in the Qutub Minar premises</li> </ul> </li> <li>▪ <b>Khilji dynasty (1290 A.D. to 1320 A.D.):</b></li> <li>- Established the <b>Seljuk style</b> of architecture- use of <b>red sandstone</b>-<u>prominence of Arcuade style began</u>- <b>mortar</b> used as a cementing agent</li> </ul> </li> </ul> </li> </ul>



	<ul style="list-style-type: none"> <li>- Eg: <b>Alai Darwaza by Ala-ud-din Khilji</b></li> <li>▪ <b>Tughlaq dynasty:</b> <ul style="list-style-type: none"> <li>- Crisis period for architecture- some construction works undertaken- used grey sandstone</li> <li>- focus more on <b>strength</b> of the building and <b>less emphasis on decoration</b></li> <li>- Introduced a <b>style of construction</b> called “batter” - characterised by sloping walls to give more strength to the building</li> <li>- Eg: Cities of Tughlaqabad, Jahaanpanah and Ferozabad</li> </ul> </li> <li>▪ <b>Lodi dynasty:</b> <ul style="list-style-type: none"> <li>- <b>Only tombs</b> were commissioned</li> <li>- Introduction of <b>double domes</b>- consisted of a hollow dome inside the top dome- double domes built to <b>give strength to the structure</b> and <b>lower the inner height of the dome</b></li> <li>- No lavish decorations on tombs</li> <li>- Eg: <b>Lodi gardens</b></li> </ul> </li> <li>○ <b>Provincial Style:</b> Patronised by <b>local rulers and fiefs</b> Indo-Islamic style influenced local architectural styles</li> <li>▪ <b>Bengal School:</b> <ul style="list-style-type: none"> <li>- use of bricks and black marble</li> <li>- Mosques continued to use of sloping ‘<b>Bangla roofs</b>’( previously used for temples)</li> <li>- Eg: Adina mosque in Pandua</li> </ul> </li> <li>▪ <b>Malwa School (Pathan School):</b> <ul style="list-style-type: none"> <li>- Cities of <b>Dhar and Mandu</b> became prominent seats of architecture</li> <li>- Use of different <b>coloured stones and marbles</b></li> <li>- <b>Large windows</b> (could be as result of European influence)- decorated by a stylised use of arches and pillars- minars not used</li> <li>- one of the finest specimens of <b>environmental adaptation</b>- had <b>large windows, lightly arched, artificial reservoirs (baulis), use of locally available materials and use of batter system</b></li> <li>- Eg: Raani Roopmati pavilion</li> </ul> </li> <li>▪ <b>Jaunpur School (Sharqi style):</b> <ul style="list-style-type: none"> <li>- Patronised by the <b>Sharqi rulers</b>- avoided the use of minars</li> <li>- Unique feature- use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall</li> </ul> </li> <li>▪ <b>Bijapur School:</b> <ul style="list-style-type: none"> <li>- Patronage of Adil Shah- <b>Deccan style</b> of architecture</li> <li>- use of <b>3-arched facade and bulbous dome</b>- use of <b>cornices</b></li> <li>- Unique feature: treatment of its ceilings i.e. without any apparent support- use of <b>Iron clamps and a strong plaster of mortar</b> to give strength- walls decorated by rich carvings – Eg: <b>Gol Gumbaj</b></li> </ul> </li> </ul>
<p><b>Mughal Architecture</b></p>	<ul style="list-style-type: none"> <li>• <b>Babur</b> <ul style="list-style-type: none"> <li>○ Constructed mosques in Panipat and Rohilkhand- 1526 A.D.</li> </ul> </li> <li>• <b>Humayun</b> <ul style="list-style-type: none"> <li>○ Laid the foundation of a city named <u>Dinpanah</u></li> <li>○ <b>Persian style</b> became prominent</li> </ul> </li> <li>• <b>Sher Shah</b> <ul style="list-style-type: none"> <li>○ Built <b>Qila-e-Quhunah (Mosque of the Old Fort) mosque</b> in Delhi, Sher Shah Suri Masjid in Patna in Afghan style</li> <li>○ re-construction and extension of an old Mauryan route - renamed it as <b>Sadak-e-Azam (Grand Trunk Road)</b></li> </ul> </li> <li>• <b>Akbar</b> <ul style="list-style-type: none"> <li>○ Introduced the <b>use of ‘Tudor arch’ (four centred arch)</b></li> <li>○ Use of <b>red sandstone</b></li> <li>○ Important construction works include:</li> </ul> </li> </ul>

- **Agra Fort:** Started by Akbar - most of the structures inside the fort were done during the reign of Shah Jahan- important buildings here include: Diwan-i-aam (Hall of Public audience) and Diwan-i-khas (Hall of Private audience) by Shah Jahan, Sheesh Mahal (Turkish Bath) etc- gardens inside the fort built using the **Charbagh style**
- **Fatehpur Sikri:** Called a “frozen moment in history” as the buildings here represent a unique **blend of Hindu and Persian styles**
  - Important buildings inside the city include: Buland Darwaza, Salim Chisti’s tomb, Panch Mahal, Jodha Bai’s palace or Mariam-uz-Zamani’s palace, Ibadat Khana, Pachisi Court and Hiran Minar
  - Akbar built **temple of Govind Dev in Vrindavan**
- **Jahangir:**
  - Focused more on paintings and other forms of art rather than architecture- built **Shalimar Bagh in Kashmir**, oversaw the construction of Akbar’s tomb in Sikandra- tomb of Itmad-ud-daulah (work undertaken by wife **Noor Jahan**)
- **Shah Jahan**
  - **Taj Mahal:**
    - Built in the memory of **Arzuman Bano Begum (Mumtaz Mahal)** - use of calligraphy, pietra dura works, foresighting technique, Charbagh style gardens and the use of water in the premises- extremely fine jaali work- carvings on the marble were low relief
    - Red Fort, Jama Masjid, Shalimar Bagh in Lahore, City of Shahjahanabad and construction of Peacock Throne
  - **Aurangzeb:** Mughal architecture declined
  - **Muhammad Azam Shah:**
    - Built **Biwi-ka-Maqbara (Begum Rabia Durani)** in Aurangabad, Zinat Mahal in Delhi
    - Two other styles of architecture developed in the region of **Rajasthan and Punjab** in the Mughal period
    - **Sikh Style (in modern day) Punjab:**
      - Heavily influenced by the Mughal style of architecture
      - Features:**
        - Use of **multiple Chhatris or kiosks** on the top of the construction
        - Use of **shallow cornices**
        - Had **fluted domes**, were generally covered by **brass and copper guilds** for decoration and support
        - Arches decorated by the use of numerous foliations
        - Eg: **Harmandir Sahib or Golden temple**
      - **Rajput Style:**
        - Influenced by the Mughal style
  - Features:**
    - Introduction of the concept of **hanging balcony**
    - Cornices were built in the shape of an arch

**Architecture in Kashmir**

- Kashmiri architecture can be broadly divided into: Early medieval Hindu phase and 14th century onwards Muslim rule
- **Temples in Kashmir**
  - Reached its peak under the rulers of **Karakota dynasty and Utpala dynasty**
  - **Features:**
    - Trefoil arches (Gandhara influence) - Cellular layout and enclosed courtyard- Straight-edged pyramidal roof- Column walls (Greek influence)- Triangular pediments (Greek influence) - Relatively more number of steps
  - **Martand Sun Temple: Anantnag, Kashmir**
    - 8<sup>th</sup> century AD - **Karkota Dynasty ruler Lalitaditya Muktapida**
    - Synthesis of various schools of architecture i.e. Gandhara, Chinese and Gupta
    - Carvings of gods like Vishnu, goddess Ganga and Yamuna, and Sun God.
  - **Temples at Awantipora:**

	<ul style="list-style-type: none"> <li>▪ Two temples namely <u>Avantisvamin for Lord Vishnu and Avantisvara dedicated to Lord Shiva</u></li> <li>▪ built by king <u>Awantivarman of Utpala dynasty- 9th century AD</u></li> <li>▪ Influenced by Roman and Gandharan styles</li> <li>○ <b>Pandrethan Temple (Meru Vardha Swami):</b> <ul style="list-style-type: none"> <li>▪ Early 10<sup>th</sup> century-Srinagar</li> <li>▪ Dedicated to Vishnu, but Shiva images also exist</li> </ul> </li> <li>○ <b>Mamleshwara Shiva temple:</b> <ul style="list-style-type: none"> <li>▪ Built in around 400 AD-located in Pahalgam</li> </ul> </li> <li>○ <b>Monuments in Paraspore</b> <ul style="list-style-type: none"> <li>▪ Built by <b>Lalituditya Muktapida</b>- dedicated to Lord Vishnu and Lord Parihasakesana had few Buddhist monastries</li> </ul> </li> <li>● <b>Architectural development under Islamic rule</b> <ul style="list-style-type: none"> <li>○ Blend of existing <b>Kashmiri style and Islamic style</b></li> <li>○ Made of wood, brick and stone masonry- <b>Multi levelled sloping roofs and tall spires</b> can be seen instead of domes</li> <li>○ Eg: <u>Jama Masjid, Srinagar, Aali Masjid, Srinagar, Pari Mahal etc.</u></li> </ul> </li> <li>● <b>Gardens in Kashmir</b> <ul style="list-style-type: none"> <li>○ Inspired by the <b>Persian designs- Char Bagh style</b>- includes water streams, fountains and trees</li> <li>○ Eg: <u>Chasm-e-Shahi, Shalimar Bagh, Nishat Bagh, Badamwari Garden in Srinagar, Verinag, Kokernag and Achabal Garden in Anantnag etc.</u></li> </ul> </li> </ul>
<p><b>Temples of Parsi community in India</b></p>	<ul style="list-style-type: none"> <li>● Atash Behram</li> <li>● Eight Atash Behrams (Fire Temples) in India are:</li> </ul>
<p><b>Sun Temples in India</b></p>	<ul style="list-style-type: none"> <li>● <b>Modhera Sun Temple, Gujarat</b>- 11th century</li> <li>● <b>Konark Sun temple, Odisha</b>- by Narasimhadeva I, 13th century; shape of “Rath”(Chariot)</li> <li>● <b>Brahmanya Dev Temple, Unao (Madhya Pradesh)</b></li> <li>● <b>Suryanaar Kovil, Kumbakonam (Tamil Nadu)</b>- 11th century; Dravidian style; also has ‘Navagraha’</li> <li>● <b>Suryanarayana Swamy temple, Arasavalli (Andhra Pradesh)</b>- by Kalinga king in 7th century.</li> <li>● <b>Dakshinaarka Temple, Gaya (Bihar)</b>- by King Prataparuda of Warangal; 13th century AD; has Surya Kund (water reservoir).</li> <li>● <b>Navalakha Temple, Ghumli (Gujarat)</b>- 11<sup>th</sup> century; Solanki &amp; Maru-Gurjara style.</li> <li>● <b>Surya Pahar Temple, Goalpara (Assam)</b></li> <li>● <b>Martand Sun temple, Kashmir</b></li> </ul>
<p><b>Modern Architecture</b></p>	<p><i>Portugese Influence</i></p> <ul style="list-style-type: none"> <li>● <b>Iberian style</b> of architecture.</li> <li>● <b>‘patio houses’</b> &amp; ‘Baroque style’</li> <li>● late-16th century in Europe to express the strength of the Church.</li> <li>● Involved contrasting colours.</li> <li>● Notable constructions:             <ul style="list-style-type: none"> <li>- <b>Sé Cathedral in Goa</b>- completed in 1619 AD; Portuguese late-Gothic style; has a large bell called “Golden Bell”.</li> <li>- <b>Basilica of Bom Jesus</b> (Holy Jesus), Goa- World Heritage Site; built in Baroque style &amp; completed in 1604 AD; body of revered St Francis Xavier.</li> </ul> </li> <li>● <b>Castella de Aguanda</b> in Mumbai.</li> <li>● <b>St Paul’s Church, Diu</b>- built in Baroque style; completed in 1610 AD.</li> <li>● <b>Diu Fort</b>- 1535 AD on coast of Diu island.</li> <li>● <b>Church of St. Anne, Talaulim in Goa</b>- 1695 AD; in Baroque style.</li> </ul> <p><i>French influence</i></p> <ul style="list-style-type: none"> <li>● Urban city planning with them.</li> <li>● French towns- <b>Pondicherry &amp; Chandernagore (Chandannagar, West Bengal)</b> were built using</li> </ul>

- Cartesian grid plans and scientific architectural designs.
  - Concept of anonymous architecture
  - Developed coastal towns of Mahe (Kerala), Karaikal (Tamil Nadu) & Yanam (Andhra Pradesh).
  - **Example:** Church of Sacred Heart of Jesus in Puducherry, the Sacred Heart Church of Chandannagar
- British Influence:**
- **Gothic style** of architecture. It
  - Merged with Indian architecture to result in **Indo-Gothic style**
  - *Post-1911* **Neo-Roman architecture** emerged.
- Indo-Gothic Style**
- *Victorian style*
  - blend of Indian, Persian & Gothic architecture
  - *Extremely large & elaborate* construction with *thinner walls and pointed arches* and *large windows*.
  - Churches had a *crucified ground plan*.
  - **Example:** Victoria Memorial in Kolkata, Gateway of India in Mumbai, etc.
  - Difference between Iberian and Gothic Architecture:

<b>BASIS</b>	<b>IBERIAN ARCHITECTURE</b>	<b>GOTHIC ARCHITECTURE</b>
Material used	Brick was main material used by the Portuguese. Wood was used for roofs and stairs.	Red sandstone and coarse limestone were primarily used.
Structural variations	The Portuguese continued with their western traditions and did not introduce any structural variations.	The British adopted Indian motifs and styles, giving rise to the Indo-Gothic style of architecture

- Neo-Roman Style**
- Adopted post-1911
  - Architecture of New Delhi, done by **Edwin Lutyens and Herbert Baker**- finest example of this style- “Rome of Hindustan”.
  - Features: constructions were **anonymous** & *without* any interesting features.
  - *Congested* & cramped the space of artistic expression.
  - **Circular buildings** & overuse of oriental motifs to realise western architectural designs.
  - **Upturned dome**- Supreme Court and Rashtrapati Bhavan, was introduced.
- Post-independence Architecture**
- After 1947, two schools of architecture emerged – **Revivalist & Modernist**.
  - Both had colonial hangover.
  - Punjab government hired **Le Corbusier**, a French architect to design the city of Chandigarh.
- Laurie Baker**
- **“Architect of the poor”**
  - Responsible for **mass housing concept in Kerala**.
  - 2006- nominated for **Pritzker Prize** dubbed as Nobel Prize for architecture.
  - Features: Construction of buildings by using **locally available material**; **filler slab construction**; emphasis on **ventilation & thermal comfort** arrangements.
- Charles Correa**
- urban architecture & spatial planning.
  - Designed- Madhya Pradesh Assembly building, Mahatma Gandhi Memorial Museum in Ahmedabad, LIC building, Connaught Place in Delhi,
  - Padma Vibhusan in 2006.

## CHAPTER 2- INDIAN PAINTINGS

<b>Introduction</b>	<ul style="list-style-type: none"> <li>History of paintings- can be traced through the ancient and medieval period.</li> <li>Books illustrated paintings. In Mughal and Rajput courts miniature style dominated.</li> <li>With the coming of the Europeans, the art of painting and engraving took a western turn.</li> <li>Modern painters experimented with styles, colours and designs.</li> </ul>																				
<b>Principles of Painting</b>	<ul style="list-style-type: none"> <li>History of Paintings can be derived from-                             <ul style="list-style-type: none"> <li>- <b>primitive rock paintings</b> (<i>Bhimbetaka, Mirzapur and Panchmarhi</i>)</li> <li>- <b>painted pottery</b> (Indus Valley Civilisation)</li> </ul> </li> <li>But real beginning of this art - the Gupta Age.</li> <li>3<sup>rd</sup> century AD- <b>Vatsyayana(book-Kamasutra)</b> mentioned 6 main principles/limbs or <i>shadanga</i> of paintings, which are as follows-</li> </ul> <table border="1" style="width: 100%; margin: 10px 0; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Variety of Form</td> <td style="padding: 2px; text-align: right;"><i>Rupabheda</i></td> </tr> <tr> <td style="padding: 2px;">Portrayal of the likeliness of the subject</td> <td style="padding: 2px; text-align: right;"><i>Sadrishyam</i></td> </tr> <tr> <td style="padding: 2px;">Creation of the lustre and the gleam with the colours</td> <td style="padding: 2px; text-align: right;"><i>Bhava</i></td> </tr> <tr> <td style="padding: 2px;">Mixing of colours to resemble the effects of modelling</td> <td style="padding: 2px; text-align: right;"><i>Varnikabhan-ga</i></td> </tr> <tr> <td style="padding: 2px;">Proportion of the object or the subject</td> <td style="padding: 2px; text-align: right;"><i>Pramanam</i></td> </tr> <tr> <td style="padding: 2px;">Immersion of emotions</td> <td style="padding: 2px; text-align: right;"><i>Lavanyayoga-nam</i></td> </tr> </table> <ul style="list-style-type: none"> <li><b>Numerous References to Painting-</b> Brahmanical and Buddhist literature- representation of the myths and lore <b>on textiles</b> is known as <b>Lepya Chitra</b>.</li> <li>Art of <b>Lekhya Chitra</b>, which has line drawings and sketches. Other types are <b>Dhuli Chitra, Pata Chitra</b>, etc.</li> <li>Play, <i>Mudrarakshasa</i> by Vishakhadutta, mentioned names of various paintings or <b>patas</b>.</li> <li>Different styles of painting are-</li> </ul> <table border="1" style="width: 100%; margin: 10px 0; border-collapse: collapse;"> <thead> <tr> <th style="padding: 2px;"><i>Style of Paintings</i></th> <th style="padding: 2px;"><i>Major Features</i></th> </tr> </thead> <tbody> <tr> <td style="padding: 2px;"><b>Cauka Pitaka</b></td> <td style="padding: 2px;">Isolated framed drawings</td> </tr> <tr> <td style="padding: 2px;"><b>Dighala Pitaka</b></td> <td style="padding: 2px;">Long scrolls of paintings</td> </tr> <tr> <td style="padding: 2px;"><b>Yama Pitaka</b></td> <td style="padding: 2px;">Isolated paintings</td> </tr> </tbody> </table>	Variety of Form	<i>Rupabheda</i>	Portrayal of the likeliness of the subject	<i>Sadrishyam</i>	Creation of the lustre and the gleam with the colours	<i>Bhava</i>	Mixing of colours to resemble the effects of modelling	<i>Varnikabhan-ga</i>	Proportion of the object or the subject	<i>Pramanam</i>	Immersion of emotions	<i>Lavanyayoga-nam</i>	<i>Style of Paintings</i>	<i>Major Features</i>	<b>Cauka Pitaka</b>	Isolated framed drawings	<b>Dighala Pitaka</b>	Long scrolls of paintings	<b>Yama Pitaka</b>	Isolated paintings
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<b>Pre- Historic Paintings</b>	<ul style="list-style-type: none"> <li>Generally executed on rocks and these rock engravings were called <b>Petroglyphs</b>.</li> <li>The <b>first set</b> of these paintings - discovered in <b>Bhimbetaka</b> caves (Madhya Pradesh) by V.S. Wakankar (archaeologist) in 1957-58.</li> <li>Generally depict animals like bison, bears and tigers etc.</li> <li><b>'Zoo Rock Shelter'</b> because it depicts elephant, rhinoceros, cattle, snake, spotted deer, <i>barasingha</i>, etc.</li> <li><b>Three major phases of Pre- historic painting—</b> <ol style="list-style-type: none"> <li>a. <b>Upper Paleolithic Period (40000–10000 BC)</b></li> <li>b. <b>Mesolithic Period (10000–4000 BC)</b></li> <li>c. <b>Chalcolithic Period</b></li> </ol> </li> </ul>																				
<b>Upper Palaeolithic Period (40000-10000 BC)</b>	<ul style="list-style-type: none"> <li>Rock shelter caves were made of quartzite and so they used minerals for pigments.</li> <li>Most common mineral - <b>ochre / geru</b> + lime + water.</li> <li>Used minerals to make colours like red, white, yellow and green.</li> <li>white, dark red and green - to depict large animals (bison, elephant, rhino, tigers etc)</li> <li><b>Human figurines</b> (<b>red</b> for hunters) and <b>dancers</b> (<b>green</b>).</li> </ul>																				
<b>Mesolithic Period (10000-4000 BC)</b>	<ul style="list-style-type: none"> <li>Mainly - <b>use of red colour</b></li> <li><b>Smaller paintings, in comparison to Upper Palaeolithic.</b></li> <li>Most common scenes - <b>group hunting</b>, grazing activity and riding scenes.</li> </ul>																				

**Chalcolithic period**

- Increase in use of green and **yellow**.
- Mostly - **battle scenes**.
- Some **carry bow and arrow**, which might indicate preparedness for skirmishes.
- Paintings from this period are at-
  - **Narsingharh** (Madhya Pradesh) - show skins of spotted deer left for drying, musical instruments (harp) and geometrical shapes (spiral, rhomboid and circle). Drying of skin of deer provides credence to the theory that the **art of tanning skins** was perfected by man.
  - **Jogimara caves** (Ramgarh hills, Surguja, Chhattisgarh)-**1000 BCE**- depicts the human figurines, animals, palm prints, bullock carts, etc. which show a higher and sedentary type of living.
  - **Ghodsar** and **Kohabaur rock art sites** in the district of Koriya.
  - **Chitwa Dongri** (Durg district) – depict **chinese figure riding a donkey**, pictures of dragons and agricultural sceneries.
- Limdariha- in Bastar district and Oogdi, Sitalekhni in Sarguja district.

**Bhimbetka Rock Paintings**

- South of Bhopal in Vindhyan ranges (Madhya Pradesh)
- Rock shelters - more than 500 rock paintings
- UNESCO World Heritage Site (2003).
- Marked continuity in occupancy of the caves from 100,000 BC to 1000 AD.
- Paintings here belong to Upper Palaeolithic, Mesolithic, and Chalcolithic, early historic and medieval period. But mostly Mesolithic age.
- Generally portray **every-day life** of pre-historic men.
- Various **animals** like elephant, bison, deer, peacock and snake, **hunting** scenes and war scenes, simple **geometric** designs and symbols.
- Other themes - dancing, playing music, animal fighting, honey collection, etc.
- **Social life** is well-depicted
- Colours like red ochre, purple, brown, white, yellow and green are used & were obtained from natural resources like red from Haematite ores.

**Classification of Indian Paintings**

1. Mural Paintings
2. Miniature Paintings
3. Folk Paintings

**MURAL PAINTINGS**

- *Murals* –
  - Works on the **walls** or a solid structure.
  - Dated between **10th century BC** and **10th century AD**.
  - Found in *Ajanta, Armamalai Cave, Ravan Chhaya Rock shelter, Bagh caves, Sittanavasal caves* and *Kailasanatha* temple (Ellora).
  - Mostly found in natural caves or in rock-cut chambers.
  - Follow a theme, mostly- **Hindu, Buddhist** and **Jain**.
  - Sometimes made to adorn a mundane premise as the **ancient theatre room** in **Jogimara Cave**.
  - **Unique** because of **sheer size & usually found on caves or temple walls**.

**Ajanta Cave  
Paintings**

- One of the oldest surviving murals of Indian subcontinent.
- Carved in **4th century AD** out of volcanic rocks.
- Has a set of **29 caves**, carved in a horse-shoe shape.
- Took four to five centuries to complete under the reign of *Mauryan* Empire.
- Murals in cave no. 9 and 10 - *Sunga* period, while the rest - Gupta period.
- The paintings in cave no. 1 and 2 are the most recent of the caves in Ajanta.
- Walls of Ajanta have both- **murals** and **fresco paintings** (painted on wet plaster).
- Use **tempera style**, i.e. use of pigments.
- Portray human values and social fabric along with styles, costumes and ornaments of that period.
- Emotions are expressed through hand gestures.
- Unique feature of paintings- **each female figure** has a **unique hairstyle**.
- Themes of these paintings -- **Jataka stories** to life of **Buddha** to elaborate decorative patterns of flora and fauna.
- Graceful poses of humans and animals adorn the walls of the caves.
- Medium of painting was vegetable and mineral dyes.
- The **outline of the figures is red ochre**, with contours of brown, black or deep red.

**Some important paintings of Ajanta-**

- Scenes from the **Jataka stories** of the Buddha's former lives as a bodhisattva, the life of the Gautama Buddha, etc.
- Paintings of various Bodhisattvas in tribhanga pose in Cave **Vajrapani** (protector and guide, a symbol of Buddha's power), **Manjusri** (manifestation of Buddha's wisdom) and **Padmapani (Avalokitesvara)** (symbol of Buddha's compassion).
- The **Dying Princess** in Cave no. 16.
- Scene of **Shibi Jataka**, where King Shibi offered his own flesh to save the pigeon.
- Scene of **Matri-Poshaka Jataka** where the ungrateful person saved by an **elephant**, gives out his whereabouts to the king.

**JATAKA STORIES**

- They relate to **previous births of Gautama Buddha in both human and animal form**.
- Famous Jataka tales include:
  - The Ass in the Lion's Skin (Sihacamma Jātaka)
  - The Cock and the Cat (Kukkuṭa Jataka)
  - The Foolish, Timid Rabbit (Daddabha Jataka)
  - The Jackal the Crow (Jambu-Khadaka Jataka)
  - The Lion and the Woodpecker (Javasakūṇa Jataka)
  - The Ox Who Envied the Pig (Muṇika-Jataka)
  - The Swan with Golden Feathers (Suvanṇahaṃsa Jataka)
  - King Shibi (Shibi-Jataka)
  - The Turtle Who Couldn't Stop Talking (Kacchapa Jataka)

**Ellora Cave  
Paintings**

- Murals - found in five caves of Ellora, mostly limited to **Kailasa temple**.
- Murals done in two Phases.
- 1<sup>st</sup> Phase- during carving of the caves and show Vishnu with his consort Lakshmi borne through the clouds by Garuda, the celestial bird.
- 2<sup>nd</sup> Phase- many centuries after the first, made in *Gujrati* style and depict procession of *Shaiva* holy men.
- Paintings related to three religions (Buddhism, Jainism and Hinduism).
- Prominent in Ellora Caves-
  - Images of Goddess Lakshmi and Lord Vishnu
  - Images of Lord Shiva with his followers.
  - Beautiful and gracious Apsaras.

<p><b>Bagh Cave Paintings</b></p>	<ul style="list-style-type: none"> <li>• In Madhya Pradesh</li> <li>• Extension of the Ajanta School &amp; rank quite <b>close to actual Ajanta caves</b> in terms of design, execution and decoration.</li> <li>• The main differences between two-figures are more tightly modelled, have stronger outline, and are more earthly and human.</li> <li>• Cave no. 4, known as <i>Rang Mahal</i>, has murals depicting Buddhist and <b>Jataka tales</b>, like in Ajanta.</li> <li>• Are scanty and decayed now.</li> <li>• Depict religious themes in the light of contemporary lifestyle of people, thus are more <b>secular</b> in nature.</li> </ul>
<p><b>Armamalai Cave Paintings</b></p>	<ul style="list-style-type: none"> <li>• In Vellore, <b>Tamil Nadu</b></li> <li>• <b>Natural Caves but</b> converted into <b>Jain</b> temple in 8th century</li> <li>• Colourful paintings on walls and roofs depict the tales of <i>Astathik Palakas</i> (deities protecting eight corners) and Jainism.</li> </ul>
<p><b>Sittanavasal Cave (Arivar Koil) Paintings</b></p>	<ul style="list-style-type: none"> <li>• Located 16 km northwest of <i>Pudukkottai</i> town in <b>Tamil Nadu</b>.</li> <li>• Famous rock-cut caves</li> <li>• Known for paintings in <b>Jain temples</b>.</li> <li>• Have resemblance to Bagh and Ajanta paintings.</li> <li>• Paintings are on the <b>walls, ceiling and pillars</b>.</li> <li>• Theme of these paintings-- Jain Samavasarana (Preaching hall).</li> <li>• Some scholars believe that these caves belong to the <b>Pallava period</b>, when king <i>Mahendravarman I</i> excavated the temple, while the others attribute them to when <b>Pandya ruler</b> renovated the shrine in the 7th century.</li> <li>• Medium used- vegetable and mineral dyes, and is done by putting colours on surface of thin wet lime plaster.</li> <li>• Common colours - yellow, green, orange, blue, black and white.</li> <li>• Central element of paintings - <b>a pond with lotuses</b>.</li> <li>• Flowers in this pond are collected by monks, pond also has ducks, swans, fishes and animals. This scene shows <b>Samavasarana</b> - important scene in Jain religion, where Tirthankaras delivered sermons after they reached realisation (kevala-gnana) &amp; bulls, elephants, apsaras and gods to witness this grand scene.</li> </ul>
<p><b>Ravan Chhaya Rock Shelter</b></p>	<ul style="list-style-type: none"> <li>• In Keonjhar district of <b>Odisha</b>.</li> <li>• Are ancient fresco paintings on a rock shelter are in a shape of half-opened umbrella.</li> <li>• Believed that this shelter acted like the <b>royal hunting lodge</b>.</li> <li>• Most noticeable painting - a <b>royal procession</b> (dates back to <b>7th century</b>).</li> <li>• Remains of <i>Chola</i> period paintings (of 11th century), are also important.</li> </ul>
<p><b>Lepakshi Paintings</b></p>	<ul style="list-style-type: none"> <li>• In Anantapur district, <b>Andhra Pradesh</b>.</li> <li>• These murals- executed on <b>Veerabhadra temple walls</b> at <b>Lepakshi</b> in 16th Century.</li> <li>• During the Vijaynagara period.</li> <li>• Follow religious theme, based on Ramayana, Mahabharata &amp; incarnations of Vishnu.</li> <li>• Paintings show <b>complete absence of primary colours</b>, especially blue.</li> <li>• Depict - <b>decline</b> in painting in terms of <b>quality</b>.</li> <li>• The forms, figures and details of their costumes are <b>outlined</b> with <b>black colour</b>.</li> </ul>
<p><b>Jogimara Cave Paintings</b></p>	<ul style="list-style-type: none"> <li>• Artificially carved out cave</li> <li>• In <b>Surguja district of Chattisgarh</b>.</li> <li>• Is dated back around 1000-300 BC</li> <li>• Have few paintings and inscriptions of a love story in <b>Brahmi script</b>.</li> <li>• The cave is said to be an attachment to amphitheatre and paintings were made to decorate the room.</li> <li>• Paintings are of dancing couples, animals like elephant and fish.</li> </ul>



	<ul style="list-style-type: none"> <li>• Paintings- have distinct red outline.</li> <li>• Other colours used- white, yellow and black.</li> <li>• <b>Rock-cut theatre of Sitabenga-</b> is located nearby.</li> </ul>
<b>Murals at Badami Cave Temples, Karnataka</b>	<ul style="list-style-type: none"> <li>• Badami cave temples- famous for its sculptures, but have beautiful paintings too.</li> <li>• Murals at Badami have lost their original grandeur and charm, but still offer a glimpse into the artistic capabilities of people.</li> <li>• Are <b>one of the earliest surviving Hindu paintings.</b></li> <li>• Murals belonging to 6-7th century AD are of different subjects and resemble the tradition of Ajanta and Bagh.</li> <li>• The human subjects- have a graceful and compassionate look with big, half-closed eyes &amp; protruding lips.</li> <li>• Other depictions - Chalukyan kings, Jain saints giving up worldly life, Shiva and Parvati, Puranic events and deities.</li> <li>• Cave 3 –ancient mural of four-armed Brahma on his swan.</li> </ul>

**MINIATURE PAINTINGS**

	<ul style="list-style-type: none"> <li>• ‘Miniature’- derived from the Latin word ‘Minium’- means <b>red lead paint.</b></li> <li>• This paint- used in <b>illuminated manuscripts</b> during Renaissance period.</li> <li>• Were painted for either books or albums, on perishable material including paper, palm leaves and cloth.</li> <li>• Indian subcontinent has long traditions of miniature paintings and many schools developed that have difference in composition and perspective.</li> <li>• Miniatures - <b>small</b> and <b>detailed</b> paintings.</li> </ul>
<b>Techniques of Miniature Paintings</b>	<ul style="list-style-type: none"> <li>• <b>Preconditions</b> for making Miniature painting-             <ol style="list-style-type: none"> <li>a. Shouldn't be larger than <b>25 square inch.</b></li> <li>b. Subject of the painting - painted in not more than 1/6th of actual size.</li> </ol> </li> <li>• In Indian miniature paintings- human figurine is seen with <b>side profile</b> , <b>bulging eyes</b>, <b>pointed nose</b> and <b>slim waist</b>.</li> <li>• In Rajasthani miniatures- <b>skin colour</b> is <b>brown</b>, whereas in Mughal paintings it's fairer.</li> <li>• Colour of divine beings - <b>Lord Krishna (blue)</b>.</li> <li>• Women figurines - <b>long hair</b> &amp; <b>colour of eyes</b> and <b>hair -black</b>.</li> <li>• Men - wear traditional clothes and have a turban.</li> </ul>
<b>EARLY MINIATURE</b>	<ul style="list-style-type: none"> <li>• The art of miniature- developed between <b>8<sup>th</sup>- 12<sup>th</sup> centuries.</b></li> <li>• These paintings - attributed to eastern &amp; western regions.</li> <li>• <b>Two prominent schools are:</b> <ol style="list-style-type: none"> <li>1. Pala School of Art</li> <li>2. Apabhramsa School of Art.</li> </ol> </li> </ul>
<b>Pala School of Art</b>	<ul style="list-style-type: none"> <li>• Flourished during 750-1150 AD.</li> <li>• These paintings--             <ul style="list-style-type: none"> <li>- Generally found as a part of <b>manuscripts</b></li> <li>- Executed on <b>palm leaf</b> or <b>vellum paper</b>.</li> <li>- Were used by Buddhist monks, who practiced non-violence against all living beings, there was a stipulation to only banana or coconut tree leaves.</li> <li>- Are characterised by <b>sinuous lines</b> and <b>subdued tones</b> of the background imagery.</li> <li>- Have <b>lonely single figures</b> in and one <b>rarely finds group paintings</b>.</li> <li>- Have simple compositions and were patronised by rulers promoting <b>Buddhism</b>.</li> <li>- Were also patronised by the proponents of the <b>Vajrayana school of Buddhism</b> also used and patronised these paintings.</li> </ul> </li> <li>• Prominent painters- <b>Dhimman</b> and <b>Vitapala</b>.</li> </ul>
<b>Apabhramsa School of Art</b>	<ul style="list-style-type: none"> <li>• Origin in <b>Gujarat &amp; Mewar region in Rajasthan.</b></li> <li>• Predominant school of painting in western India during <b>11th to 15th century.</b></li> </ul>

	<ul style="list-style-type: none"> <li>• Most common themes- <b>Jain</b> and in the later period the Vaishanava School appropriated them too.</li> <li>• Brought concept of Gita Govinda and <b>secular love</b> into paintings that were otherwise dominated by the <b>Jain iconography</b>.</li> <li>• Early Jain phase- paintings made on <b>Palm leaf</b> but in later phase they were made on <b>paper</b>.</li> <li>• Were made as illustrations for books but didn't develop a different style; were <b>mural paintings in a reduced dimension</b>.</li> <li>• Colours- had <b>symbolic</b> meaning.</li> <li>• Red, yellow and ochre &amp; in the later phase, they used bright and gold colours were used.</li> <li>• Human figures- <b>fish-shaped bulging eyes</b>; a <b>pointed nose</b> and a <b>double chin</b>. They tried making <b>angular faces</b> in third and fourth profile. Figures are usually <b>stiff</b> with careful ornamentation.</li> <li>• Female figurines- enlarged hips and breasts.</li> <li>• <b>Animal and bird figurines</b> - represented as <b>toys</b>.</li> <li>• Most famous example <b>Kalpasutra &amp; Kalakacharya Katha</b> (15th century).</li> </ul>
<p><b>TRANSITION PERIOD MINIATURE</b></p>	<ul style="list-style-type: none"> <li>• Coming of Muslims to Indian subcontinent brought cultural renaissance in 14th century.</li> <li>• Islamic styles didn't take over the traditional styles of paintings instead a cultural synthesis took place.</li> <li>• In southern states of Vijaynagara, a different style that was closer to the <b>Deccan style of painting</b>, was emerging.</li> <li>• Colours- applied in a <b>flat manner &amp;</b> dress and human outlines- black.</li> <li>• View of faces- is from a <b>three quarter angle</b> &amp; gives a <b>detached appearance</b>. The landscapes are full of trees, rocks and other designs that do not try to replicate the natural appearance of the subject.</li> </ul>
<p><b>Miniature Art during Delhi Sultanate</b></p>	<ul style="list-style-type: none"> <li>• Brought together Persian elements &amp; Indian traditional elements.</li> <li>• Preferred <b>illustrated manuscripts</b> like <b>Nimatnama</b> (a book on cookery) during the reign of Nasir Shah who ruled over Mandu.</li> <li>• Shows the <b>synthesis</b> of the indigenous and Persian styles.</li> <li>• Another style called the <b>Lodi Khuladar</b> was followed in many of the Sultanate dominated regions between Delhi and Jaunpur.</li> <li>• This also became the basis of the sultanate formulae.</li> <li>• Later, three major styles emerged that dominated the medieval landscape – Mughal, Rajput and Deccan.</li> <li>• They took from the sultanate precedents but developed their own individuality.</li> </ul>
<p><b>Mughal Era Miniature Painting</b></p>	<ul style="list-style-type: none"> <li>• Had a distinctive style as were drawn from Persian antecedents.</li> <li>• Change in colour palette, themes and forms.</li> <li>• focus shifted- from depicting god to <b>glorifying the ruler</b></li> <li>• Focused on <b>hunting scenes, historical events</b> and other <b>court</b> related paintings.</li> <li>• Brought Persian naturalistic style with opulence of a great dynasty.</li> <li>• Unique- because used <b>brilliant colours</b>.</li> <li>• painters concentrated on accuracy of line drawing.</li> <li>• Mughals - known for diverse themes except religious paintings,</li> <li>• They <b>made only miniature paintings</b>, but the illustration in paintings are considered -most unique in the world.</li> <li>• brought technique of <i>foreshortening</i> to the India, under which ,“<i>objects were drawn in a way that they look closer and smaller than they really are.</i>” The styles of paintings under the successive rulers are as follows:</li> </ul> <p><b><u>EARLY MUGHAL PAINTERS-</u></b></p> <p><b>BABUR</b></p> <ul style="list-style-type: none"> <li>• Established the Mughal dynasty</li> <li>• <b>Did not have much time</b> to commission paintings</li> <li>• Patronised the Persian artist, <b>Bihzad</b> who made illustrations of Mughal family tree.</li> </ul>

**HUMAYUN**

- Great patron of arts
- Interested in paintings and building beautiful monuments
- But he lost the throne to Sher Shah Suri and was exiled to Persia.
- At Shah Abbas's (Persia), he acquired the services of two painters called **Abdus Samad** and **Mir SayyidAli** who came back with him after he won his throne back.
- These painters brought Persian influence in the Mughal paintings.
- During Akbar's reign, they created an illustrated manuscript- **Tutinama** (Tale of a parrot).

**AKBAR**

- Established **entire department** devoted to paintings and scribing of his documents.
- Established a formal artistic studio, **Tasvir Khana** where artists were hired on salary to develop their own styles.
- Looked upon paintings as a means of study and amusement.
- **Gave awards** to painters who created lifelike images.
- Invited Indian artists who had worked for previous rulers to work in his tasvir khana- this brought '**Indian influence**' in Mughal paintings.
- Defining features of paintings during his reign
  - Use of **3 dimensional figures** and foreshortening.
  - **Calligraphy**
  - Transformation of *popular art* to the *court art*, i.e. depicting scenes of **court life** than the life of the masses.
- Famous painters- **Daswant, Basawan** and **Kesu**.
- Prominent illustrated manuscripts- **Tutinama, Hamzanama, Anvar-i-Suhaili and Gulistan of Sadi**.

**JAHANGIR**

- Mughal paintings- reached its zenith in his period.
- **Naturalist** by nature and preferred the paintings of **flora and fauna**
- Emphasised bringing naturalism to **portrait painting**.
- Unique in this period – **decorated margins** around paintings
- Was himself a **good artist** and had his **own private workshop** although no major work by him survives.
- His atelier mostly created miniature paintings and the most famous of which was naturalistic paintings of the **Zebra**, the **turkey** and the **cock**.
- Most famous artist- **Ustad Mansoor** (expert in drawing the features of the most complex faces).
- Animal fable- **Ayar-i-Danish** (Touchstone of Knowledge) was illustrated during his reign.

**SHAH JAHAN**

- Tenor of the Mughal paintings- changed rapidly in his period.
- Didn't like naturalistic depictions but instead created **artificial elements** in paintings.
- Inspired by the **European influence**, he tried to **reduce the liveliness** of the paintings and bring in unnatural stillness
- Brought a change in the technique of drawing and painting
- Eschewed the **use of charcoal** to draw and encouraged the artists to draw and **sketch using a pencil**.
- Ordered increased use of **gold and silver** in paintings.
- Liked brighter colour palettes as compared to his predecessors.
- Hence, Mughal atelier was enlarged during his reign but changed a lot in style and technique.

**AURANGZEB**

- Did not encourage painting
- So Mughal court painters started migrating to the provincial courts in Rajasthan, etc.
- Sharp decline in the activities of paintings.

**Regional Schools  
of Art**

- Medieval period- dominated by Mughal style of painting.
- But sub- imperial Schools developed a space for them by developing their own styles like their Indian roots and a penchant for colourful paintings as opposed to naturalistic Mughal style.
- The different schools and styles that developed in this period were:
  1. Rajasthani Schools of Painting
  2. Pahari Styles of Painting
  3. Miniatures in South India
  4. Modern Paintings
  5. Bengal School of Art

**Rajasthani  
Schools of  
Painting**

- Synonymous to Rajput school of paintings as they were the dominant ruling class in this period.
- How did the phenomenon of Rajput painting begin?  
Many reasons are given, like-
  - Emulation of the practices of the Mughal court.
  - Arrival of artists from Mughal atelier in Bikaner, Jodhpur, or Kishangarh.
  - influx of artists and artworks from the Deccan sultanates
  - Local and indigenous artistic traditions pre-dated the arrival of Mughal influence in these centres.
  - **'ganga-jamni'** confluence of cultures in Sultanate courts.
- Rajasthani Paintings have sub- genres which correspond to their princely state of origin.
- 1. Mewar School of Painting**
  - Mewar- resisted Mughal suzerainty for the longest time, until the reign of Shah Jahan.
  - Its capital moved from **Ranthambhore** and **Chittorgarh**.
  - Later, Udaipur was established.
  - Mewar rulers - patronised art even in times of adversity, in years of relative peace and prosperity – there was extraordinary efflorescence.
  - Early Mewar painting- dominated by extraordinary figure of **Sahibdin** (depiction of his literary texts – Rasikapriya, Ramayana and Bhagavata Purana).
  - After his death, Mewari paintings changed.
  - And now depicted the life at court in Mewar.
  - Unique point - **'tamasha' paintings** that show court ceremonial and city views in unprecedented detail.
- 2. Kishangarh School of Painting**
  - associated with romantic legends – **Sawant Singh** and **Bani Thani**, and intertwining of lives and myths, romance and bhakti.
  - Sawant Singh- prince and lover, Nagari Das the poet, and **Nihal Chand** , painter (created legendary paintings by this school).
  - Women 'bani thani' resembles character of Radha- has a distinctive profile, large and lustrous eyes, thin lips and a pointed chin. Her side profile - odhni/ headgear. (became the unique painting)
  - also made paintings on devotional and amorous relations between **Radha and Krishna**.
- 3. Bundi School of Painting**
  - twin kingdoms of Bundi and Kota- collectively called **Hadoti**.
  - The sister states, formed by splitting the older Bundi kingdom between two brothers.
  - have intertwined histories & artistic traditions.
  - We focus on- art of Kota, the younger of the two kingdoms, and having remarkable art.
  - Bundi and Kota's kings-devout devotees of Krishna (18th century), & declared themselves to be ruling on behalf of the god (similar patterns of worship seen in Udaipur and Jaipur).
  - Krishna-bhakti plays a role in painting or vice versa.
  - special paintings made for later rulers including Rao Ram Singh II.
  - In this school, paintings of **local vegetation** -in detail. Human faces drawn- round with pointed nose.
  - **Sky**- painted in different colours and mostly a **red ribbon** is visible in it.
- 4. Amber Jaipur School of Painting**
  - Amber rulers - closely associated with **Mughals**.

- were major patrons and avid collectors of painting, yet the identity of an “Amber School” is not well etched in our minds
- also called the ‘**Dhundar**’ school and their earliest evidences come from the wall paintings at Bairat in Rajasthan.
- Some paintings can also be seen from the **palace walls** and **mausoleum of Amer palace** in Rajasthan. Even though some of the menfolk are shown wearing mughal style clothing and headgear,
- overall finish of the paintings- **folk-styled**.
- This school reached its zenith- in period of **Sawai Pratap Singh (18th century)**, who was deeply religious man and passionate patron of art.
- So his **suratkhana** or the department of painting illustrated Bhagwata Purana, Ramayana, Ragamala.

**5. Marwar School of Painting**

- most extensive schools of painting as it includes **Jodhpur** and **Bikaner** (both ruled by the Rathods) and **Jaisalmer** (ruled by Bhatias).
- Bikaner, Jodhpur - prospered through its close links with Mughals.
- In **15th and 16th century** paintings- men & women wore **colourful clothing**.
- In this period, Mughal patterns were followed but after 18<sup>th</sup> century, the Rajput element became predominant.
- influx of paintings that contained linear rhythm coupled with bright colours.
- Jodhpur atelier - brilliant paintings but focus has always been on the extraordinary paintings in the time of **Man Singh** (1803-1843) and after.
- Paintings commissioned by him - *Shiva Purana, Natacharitra, Durgacharitra, Panchtantra, etc.*

<b>Points of Difference</b>	<b>Rajput Style</b>	<b>Mughal Style</b>
<b>Type</b>	Initially based on mural and fresco forms. In the later period, the miniature painting form became dominant.	It is based on the Persian miniature painting style.
<b>Themes</b>	It is usually devotional or religious in nature	It usually depicts the Mughal emperor & his household. The royal pomp and show, the battles and the hunting scenes are also very popular.
<b>Peculiarity</b>	It uses Hindu symbols like the lotus, peacock and swan very frequently.	They focus either on the person in the picture or on trees, camels and falcons.
<b>Time Period</b>	17-18th century was the major period.	16 <sup>th</sup> - 18 <sup>th</sup> century.

**Pahari Styles of Painting**

- Developed in the **sub-himalayan states** (that were under Mughals).
- Many schools ateliers in the court of around 22 princely states stretching from **Jammu to Almora**, came under the blanket of ‘Pahari Paintings’.
- Can be divided into **two groups**-
- 1. **Jammu or Dogra School**: Northern Series
- 2. **Basholi and Kangra School**: Southern Series
- 1. **Jammu or Dogra School**
  - Themes ranged from **mythology to literature**.
  - Introduced new techniques.
  - A typical Pahari painting- brought several figures into canvas and they would all be full of movement.
  - Each figure- different in composition, colour and pigmentation.
  - Two greatest painters- **Nainsukh** and **Manaku**.

**2. Basholi School**

- Includes paintings created in **17th century**
- Was the early phase.
- Characteristics of these paintings-
  - **Expressive faces** with a receding hairline and **big eyes** that are shaped like **lotus petals**.
  - use of **primary colours**, i.e. red, yellow and green. - -Mughal technique of painting on **clothing, but they developed their own as well.**
  - **used** contrast of colours which was **borrowed from the Malwa paintings.**
- First patron- **Raja Kirpal Singh** (ordered illustration of Bhanudatta's **Rasamajari**, *Gita Govinda* and *Ramayana* drawings).
- Most famous painter- **Devi Das** (for depiction of **Radha Krishna** and portrait of kings in their livery and in white garments). The

**3. Kangra School**

- After decline of the Mughal empire, artists (trained in Mughal style) migrated to Kangra under patronage of **Raja Govardhan Singh** in 1774.
- Led to the birth of Guler- Kangra School of paintings.
- Evolved in **Guler** then came to **Kangra**.
- Reached its zenith under **-Raja Sansar Chand**, whose paintings were marked with **sensuality** and **intelligence** that other schools lack.
- Popular subjects -*Gita Govinda*, *Bhagwata Purana*, *Satsai* of Biharilal and *Nal Damyanti*.
- Very prominent theme- **Love scenes of Krishna**.
- Paintings had another worldly feel
- **'Twelve months'**- very famous group of paintings- brought forth the effect of twelve months on the emotions of human beings.
- This emotive style- popular till the 19th century.
- This school became the parent to other ateliers Kullu, Chamba and Mandi.

**RAGAMALA PAINTINGS**

- Series of illustrative paintings from medieval India
- Based on Ragamala i.e. 'Garland of Ragas', depicting various Indian musical Ragas.
- Classical example of the **amalgamation of art, poetry and classical music**
- Were created in most Indian schools of painting, starting in 16th and 17th centuries
- Named as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.
- **Each raga** - personified by a **colour** describing the story of a hero and heroine (nayaka and nayika) in a particular **mood**.
- Elucidates **season** and **time** of day and night in which a raga is to be sung.
- Often demarcate specific **Hindu deities attached** with raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc.
- **Six principal ragas** in the Ragamala are Bhairava, Deepak, Sri, Malkaush, Megha and Hindola

**Miniatures in  
South India**

- Developed in early medieval period.
- Different from the north Indian schools because of **heavy use of gold**.
- Painting **divine creatures**, unlike north which painted rulers.
- Some of the major schools are:
  - 1. Tanjore Paintings**
    - Thanjavur or Tanjore School
    - Famous for special style of **decorative paintings**, patronized by Maratha rulers(18<sup>th</sup> century)
    - Unique - created on **glass** and **board** instead of cloth and vellum(as in north India) and use **brilliant colour** patterns and **gold leaf**.
    - Used **gemstones** and cut **glasses** for embellishments
    - Mostly depicted **smiling Krishna**.
    - Reached zenith under **Sarfoji Maharaj**, a great patron of arts.
    - This school- still operational but they have now included diverse subjects like birds, animals, buildings etc.
  - 2. Mysore Paintings**
    - Were patronised by the rulers of Mysore province and continued in British period too.

- Major theme- **Hindu gods and goddesses.**
- Unique part- had **two or more figures** in each painting & **one figure predominates** all others in size and colour.
- Their technique is very different from north Indian as '**gesso paste**'(mixture of *zinc oxide* and *Arabic gum*), is used.
- This gives a particular base to painting that develops sheen on the background.
- Counter it with **muted colours (not so bright)** - to counteract the background.

**Modern Paintings**

1. **Company Paintings**
    - Emerged in colonial period,
    - Hybrid style- merged different styles (Rajput, Mughal and other Indian styles and **European elements**).
    - Evolved when **British** Company officers employed painters, trained in Indian styles.
    - Hence, **mixed** European tastes with Indian Training, so called the 'Company Paintings'.
    - Distinct because - **use of water colour** and appearance of linear perspective & shading.
    - Originated in **Kolkata, Chennai, Delhi, Patna, Varanasi** and **Thanjavur**.
    - Lord Impey and Marquess Wellesley- patronised the painters.
    - Painters painted '**exotic**' **flora and fauna** of India.
    - Most famous painters- Sewak Ram, Ishwari Prasad and Ghulam Ali Khan.
    - This genre- prevalent till the 20th century.
  2. **Bazaar Paintings**
    - Influenced by **European encounter**
    - Different from Company paintings because it **did not** take any Indian influence but took the Roman and Greek influence.
    - Made the painters to copy **Greek and Roman statues**.
    - Prevalent in **Bengal & Bihar** region.
    - Made paintings on **everyday bazaar** (Indian bazaars with European background).
    - Most famous genre- depicting Indian courtesans
    - Dancing before British officials.
    - Also painted **religious themes**.
    - But didn't allow figures of Indian Gods and Goddesses with more than two axes & elephant faces(**Lord Ganesha**) as they deviated from European notion of natural human figurine.
- Raja Ravi Verma**
- One of India's greatest painters.
  - Originator- of school of modern painting.
  - Called 'modern' because of the heavy influence of western techniques and themes.
  - Brought together elements of South Indian painting with the western techniques.
  - Belonged to **Kerala** and was dubbed as the '**Raphael of the East**' because of his brilliant brush strokes and almost lifelike paintings.
  - His very famous works- *Lady in the Moonlight, Mother India*, etc.
  - Gained nationwide recognition for his paintings from Ramayana especially the one titled '*Ravana Kidnapping Sita*'.
  - "*Rang Rasiya*"- film made on him

**Bengal School of Art**

- Had a reactionary approach to the existing styles of paintings in the 1940–1960.
- Unique- use of **simple colours**.
- **Abhanindranath Tagore** (early 20th century).
- Idea of this school came with his works.
- His *Arabian night series*- made a mark globally- for being different from previous schools.
- Incorporated **Swadeshi** values in India art & reduced influence of Western art.
- **Made 'Bharat Mata'** and various Mughal themed paintings.
- **Nandlal Bose**
- **Important painter**
- Further developed modern Indian art
- Associated with **Santiniketan**
- Made iconic white-on-black Gandhi sketch in 1930s

- Was given the task of **illuminating** the original document of the Constitution of India.
- Rabindranath Tagore**
- One of the most famous painters of this school.
- Made small sized paintings
- Unique feature - used **dominant black** lines **to make the** subject prominent.
- Wrote very evocative poems and same sense of rhythm could be detected in paintings.
- Was very spiritual person and his paintings portray that.
- His students- become famous painters of Bengal school.
- Other famous painters - Asit Kumar Haldar, Manishi Dey, Mukul Dey, Hemen Majumdar Sunayani Devi etc.

**1. Cubist Style of Painting**

- Inspired from European Cubist movement, under which the **objects were broken, analysed and then reassembled.**
- Artists reconstructed this process through the use of abstract art forms & tried to achieve the perfect balance between line and colour.
- Most popular cubist artists in India- **M.F Hussain,**
- Made a series of paintings called '*Personification of Romance*'.
- He used **motif of a horse** frequently- to depict fluidity of motion, instead of abstract connotations.

**2. Progressive Artists Group**

- Came up in 1947
- Used **progressive** and **bold themes.**
- Amalgamated these themes with softer & more abstract themes.
- Lacked uniformity among themselves
- Inspired by European Modernism.
- Founder -**Francis Newton Souza.**
- But more famous members- **S.H Raza**, H.A Gade, Ara etc.
- **M.F Hussain- also a member.**
- Their first art exhibition- 1948
- Patronised by- *Mulk Raj Anand.*
- Opened many galleries in Delhi and Mumbai.
- Also given opportunities to many talented young painters- Balraj Khanna, V.S Gaitonde, Biren De, Akbar Padamsee and Tyeb Mehta.

**FOLK PAINTINGS**

**Madhubani  
Paintings**

- Done by women of villages around Madhubani town.
- Also called *Mithila paintings.*
- Extends to adjoining parts of Terai region in Nepal.
- Have a common theme.
- Are usually drawn from **religious motifs** of Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva.
- Figures in the painting are **symbolic (fish depicts good luck and fertility).**
- Also depict *auspicious occasions* like birth, marriage and festivals.
- Flowers, trees, animals- used to **fill any gaps** in the painting.
- Traditionally, painted on walls using **rice paste** and vegetable colours on a base of cow dung and mud.
- Later, base changed- to handmade paper, clothes and canvas, still the natural colours were used.
- **Since there is No shading**, paintings are **two-dimensional.**
- Common features- **double line border**, bold use of colours, ornate floral patterns and exaggerated facial features.
- Origin- during the period of Ramayana, when king of Mithila told people of his
- kingdom to paint walls and floors of their houses on the marriage of Sita and Rama. Mostly **women** are skilled in this.
- 1970- it got recognition, when President of India honoured Jagdamba Devi of Jitbarpur village with an award.



	<ul style="list-style-type: none"> <li>• Famous painters- Bua Devi, Bhati Dayal, Ganga Devi and Sita Devi.</li> <li>• It has been given <b>GI (geographical indication)</b> status- remained confined to a specific geographical area,</li> </ul>
<p><b>Pattachitra</b></p>	<ul style="list-style-type: none"> <li>• Traditional painting of <b>Odisha</b></li> <li>• Pattachitra comes from Sanskrit word <i>patta</i> (canvas/cloth) and <i>chitra</i> (picture). show a mix of classical and folk elements, with a bias towards the latter.</li> <li>• Base of painting- treated <b>cloth</b>.</li> <li>• colours used- from natural sources (like burnt coconut shells, Hingula, Ramaraja and lamp black).</li> <li>• <b>No pencil</b> or charcoal use, rather brush used to draw outlines in red or yellow after which the colours are filled.</li> <li>• Background- decorated with foliage and flowers and paintings have a intricately worked frame.</li> <li>• After finishing- <b>coating of lacquer given</b> for a glossy finish.</li> </ul>
<p><b>Patua Art</b></p>	<ul style="list-style-type: none"> <li>• Themes- inspired from- <b>Jagannath and Vaishnava cult</b> (Shakti and Shaiva cults).</li> <li>• Raghurajpur in Odisha is famous of this.</li> <li>• Depict images similar to old murals of the state, especially the ones in Puri and Konark.</li> <li>• Pattachitra on palm leaf is known as <b>talapattachitra</b>.</li> <li>• Dried leaves of palm trees are sewn together as a canvas &amp; images are drawn using white or black ink. Many superimposing layers are glued together and some areas are left to make a small window like opening that reveal second images under first layer of the leaf.</li> <li>• Art of <b>Bengal</b> (Patua art) dates back around a thousand years.</li> <li>• It started as a village tradition by painters telling <i>Mangal Kavyas</i> or auspicious stories of Gods and Goddesses. These paintings are done on pats or scrolls and for generations, the scroll painters or <i>patuas</i> have been going to different villages to sing their stories in lieu of food or money.</li> <li>• Traditionally – were painted on cloth &amp; told <b>religious stories</b>; Today - painted on paper- and comment on <b>political</b> and <b>social issues</b>.</li> <li>• Patuas mostly come from <b>Midnapur district</b> of the state, while those who are called <i>chitrakar</i> are from North and South 24 Parganas and Birbhum districts.</li> </ul>
<p><b>Kalighat Painting</b></p>	<ul style="list-style-type: none"> <li>• A product of changing urban society of Calcutta (now Kolkata) <b>19th century</b></li> <li>• done by <b>rural migrants</b> who settled around the Kalighat temple in the then British capital (Calcutta).</li> <li>• <b>Watercolours</b> used on mill paper with brushes made of calf and squirrel hair.</li> <li>• The painted figures has a plaque-like effect on neutral background given the shaded contours and articulated movements.</li> <li>• Originally, depicted <b>religious note</b> (especially Hindu)</li> <li>• Over time, paintings started to express <b>social sentiments</b>.</li> <li>• Were first of its kind in the country to express <b>subaltern sentiments</b> and <b>address customers directly</b>.</li> <li>• More ore recent depict- changing roles of women and men, romantic depictions of women and satirical paintings.</li> <li>• Some believe – they have been influenced by the British, while the others say that social context and local technique have played a major role.</li> <li>• This style- was long ignored</li> <li>• It gained importance and appreciation in 20th century.</li> </ul>

<p><b>Paitkar Painting</b></p>	<ul style="list-style-type: none"> <li>• Practiced by the tribal people of <b>Jharkhand</b>,</li> <li>• Also called <b>scroll paintings</b>.</li> <li>• Considered one of the ancient schools of painting in the country.</li> <li>• Has cultural association with <b>Ma Mansa</b>, one of the most popular goddesses in tribal household.</li> <li>• Linked to the social &amp; religious customs including giving alms and holding yajnas.</li> <li>• Common theme - '<b>What happens to human life post death</b>'.</li> <li>• It is on the <i>verge of extinction</i> given the rate of its decline.</li> </ul>
<p><b>Kalamkari Painting</b></p>	<ul style="list-style-type: none"> <li>• Name comes from <i>kalam</i>, i.e. a pen, which is used to paint these</li> <li>• The pen - made of <b>sharp pointed bamboo</b>, used to regulate the flow of colours.</li> <li>• Base is <b>cotton fabric</b> while the colours are of vegetable dyes.</li> <li>• Pen- soaked in a mixture of fermented jaggery and water; one by one these are applied and then the vegetable dyes.</li> <li>• Main centers - Srikalahasti &amp; Machilipatnam, in <b>Andhra Pradesh</b>.</li> <li>• In Srikalahasti-             <ul style="list-style-type: none"> <li>- Artists make beautiful wall hangings.</li> <li>- images drawn free hand and inspired from <b>hindu mythology</b>.</li> <li>- Textiles with handwork also produced.</li> </ul> </li> <li>• In Machilipatnam             <ul style="list-style-type: none"> <li>- Artists, use different designs including cartwheel, lotus flower, animals and interlacing patterns of flowers and leaves among other things.</li> </ul> </li> </ul>
<p><b>Warli Painting</b></p>	<ul style="list-style-type: none"> <li>• Name comes from people called <i>Warlis</i>, indigenous people that occupy mainly <b>Gujarat-Maharashtra border</b>.</li> <li>• They carried the painting tradition back from <b>2500-3000 BC</b>.</li> <li>• Have close resemblance to murals of Bhimbetka (MP) which belong to pre-historic period.</li> <li>• <b>Ritualistic paintings</b>- have a central motif of a chaukat or chauk, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals.</li> <li>• <b>Palaghata (goddess of fertility)</b> is drawn &amp; male gods, whose spirits have taken human form are represented.</li> <li>• Traditionally, <b>done on the walls</b> using basic graphic vocabulary, like a <b>triangle, a circle and a square</b>, which are inspired from nature, i.e. circle from sun or moon, triangle from conical shaped trees or mountains and square from sacred enclosure or piece of land.</li> <li>• Human or animal- represented by two triangles joined at the tip, with circles acting like their head.</li> <li>• Base- made of a mixture of <b>mud, branches and cow dung</b> that gives it a <b>red ochre colour</b>.</li> <li>• For painting only <b>white pigment is used</b>, which is made of a <b>mixture of gum and rice powder</b>.</li> <li>• Wall paintings- done for auspicious occasions like harvests and wedding.</li> <li>• Popularity of Warli painting, increased &amp; so are now painted on a cloth on a base of red or black background using white poster colour.</li> </ul>
<p><b>Thangka Painting</b></p>	<ul style="list-style-type: none"> <li>• Belong to <b>Sikkim, Himachal Pradesh, Ladakh region</b> and <b>Arunachal Pradesh</b>.</li> <li>• Were originally used as a medium of reverence that evoked the highest ideals of <b>Buddhism</b>.</li> <li>• Traditionally made by Buddhist monks and particular ethnic group, but now passed on from one generation to the other.</li> <li>• Has now has spread a lot and also been commercialised.</li> <li>• Earnings from paintings- used to keep the art alive and donate to the monasteries.</li> <li>• Painted on a base of <b>cotton canvas</b> (white background) with paints made from natural vegetable dyes or mineral dyes.</li> <li>• <b>colours used</b>- have their <b>own significance</b>. Example (Red- intensity of passion, golden- life or birth, white- serenity, black- anger, green- consciousness and yellow- compassion).</li> <li>• After completion, painting is framed in colourful <b>silk brocade</b>.</li> <li>• These can be divided into <b>three types</b> according to their depiction and meaning.             <ul style="list-style-type: none"> <li>- <u>First kind</u>- life of Buddha from his birth to enlightenment.</li> <li>- <u>Second kind</u>- abstract; represents Buddhist beliefs of life and death including '<b>Wheel of Life</b>'.</li> <li>- <u>Third kind</u>- are paintings used for offerings to the deities or meditation.</li> </ul> </li> </ul>

<b>Manjusha Paintings</b>	<ul style="list-style-type: none"> <li>• Belongs to <b>Bhagalpur region of Bihar</b>.</li> <li>• Also called <b>Angika art</b>, where ‘ang’ refers to one of the <i>Mahajan Pada</i>.</li> <li>• Also called <b>snake painting</b>, since <b>snake motifs</b> are always present.</li> <li>• Executed on <b>boxes of jute and paper</b></li> </ul>
<b>Phad Painting</b>	<ul style="list-style-type: none"> <li>• Predominantly found in <b>Rajasthan</b></li> <li>• Is a scroll-type art.</li> <li>• Religious in nature and comprises of drawings of local deities (<b>Pabuji and Devnarayan</b>).</li> <li>• Use vegetable colours <b>on a long piece of cloth called phad</b>, which are 15 feet or 30 feet long.</li> <li>• Subjects have large eyes and round faces; are of pompous and joyful narrative and scenes of procession are common.</li> </ul>
<b>Cheriyal Scroll Paintings</b>	<ul style="list-style-type: none"> <li>• Indigenous to <b>Telangana</b>.</li> <li>• Type of <b>Nakashi art</b>.</li> <li>• Depicted as a continuous story like comics or ballad by <b>Balladeer community</b>.</li> <li>• Common themes- Hindu Epics and Puranic stories.</li> <li>• The artists use the <b>scroll painting</b> to narrate stories along with music.</li> <li>• Often huge in size, going upto 45 feet in height.</li> <li>• Attained a Geographical Indication status- 2007.</li> </ul>
<b>Pithora Paintings</b>	<ul style="list-style-type: none"> <li>• Done by some tribal communities of <b>Gujarat &amp; Madhya Pradesh</b>.</li> <li>• Serve religious and spiritual purpose. T</li> <li>• Painted in the walls of the houses to bring peace and prosperity.</li> <li>• Drawn on special family-occasions as a ritual.</li> <li>• Depiction of animals are common especially <b>horses</b>.</li> </ul>
<b>Saura Paintings, Orissa</b>	<ul style="list-style-type: none"> <li>• Made by <b>Saura tribe of Odisha</b>.</li> <li>• Similar to Warli paintings.</li> <li>• Is essentially a <b>wall mural painting</b> and is ritualistic.</li> <li>• Saura wall paintings- are called italons or ikons- and are dedicated to Idital, the main deity of the Sauras.</li> <li>• Painting is done, mostly in white, while backdrop is red or yellow.</li> <li>• Colours- extracted from minerals and plants.</li> <li>• <b>Human shapes are geometrical and stick like</b>.</li> <li>• Female clothing featuring Saura style designs, have gained fashion recently.</li> </ul>
<b>Conclusion</b>	<ul style="list-style-type: none"> <li>• India has a long tradition of art and paintings</li> <li>• There are various schools, some even overlap, and the artists involved are skilled beings.</li> <li>• Some arts have a larger scope of survival- because of their demand in the market, but others forms do not.</li> <li>• Art- polarised &amp; has become a commodity of either intellectuals and academicians or rich people but very few middle class Indians want to invest in good quality art.</li> <li>• Government &amp; various centres for the arts need to step up and make arts and paintings a matter of cultural heritage to be disseminated amongst people.</li> </ul>

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