

- (1) A synthesis of various cultures came about through ages & gave shape to what is recognised as our Indian culture today. Discuss the contribution of various cultures in forming the diverse & distinct features of Indian culture (150 m)

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Ans

The culture of India refers collectively to the thousands of distinct & unique cultures of several religions & communities spanned over ages. It is often labelled as a country of 'unity in diversity'. When we look at Indian culture today & their sources, one can appreciate the true nature of plurality of Indian subcontinent.

The distinct features & contributions of various cultures could be traced as:-

(1) Economy → Though India has a modern economy, it is heavily influenced by Gold rats. Characterised by illogical Gold purchases. Southern states specially, draw this culture from Vijaynagar, Travancore, Cheras, Pandya et.

(2) Politics:- The Southern states (TN & Andhra) close film-politics ties, date back to Sangam culture of "hero-stone" worship where warrior is made a folk hero.

(3) Folk culture:- Tauntism, folk music & dance are contributions of Tribals.

(4) Pilgrimage is a contribution of the Sufi & Bhakti movement & Bhagavatism.

(5) Cultural Programmes & Associations, Today's Sangeet Akademi & "Saffi", "Spiknacy" are earlier Sangam.

(6) Marriage & Familial Bonds -

The Vedic varna system laid the foundation for these, later several other communities added & today we have a caste-class based society.

(7) Buddhism & Jainism have given India image of peace & non-violence.

(8) The long periods of Sultans, Mughals & Deccan added to the rich food of Kucknors, Hydrabad etc.

(9) The big Music Industry of Today's world is a contribution of Ragas, drupads, poems of several musicians & poets.

Even the far ancient Harappan society leaves its remarks today in the Indian culture of 16's, 32's, 64's (as sacred numbers).

Hence, the amalgamation & interaction between many such "great-little" traditions gave rise to what we see today - India's unique, diverse & distinct culture.

(2)

Indian Subcontinent has a long tradition of miniature painting & many schools have developed with difference in composition & perspective.

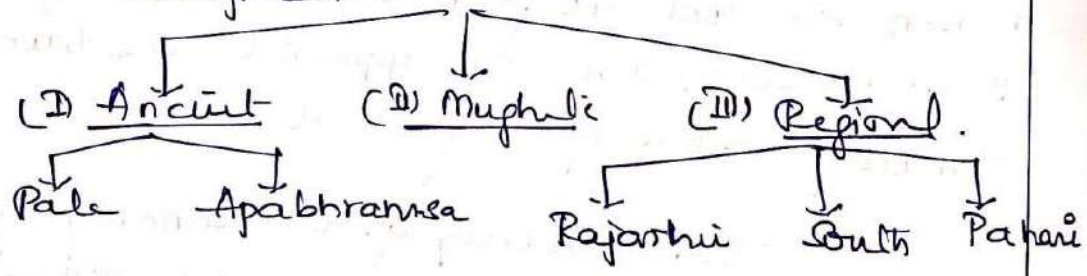
(Ans)

The miniature painting tradition of India dates back to the ancient period. They range from secular to religious; human to nature etc. Miniatures are small & detailed paintings.

The special features of Indian miniature paintings are:-

- i) side profiles predominantly
- ii) bulged eyes & pointed nose
- iii) traditional Indian dresses, etc.

Many schools of Miniature painting can be classified as:-



(I) Ancient

1. Pala School:-

Theme:- Religious - Vajrayana Buddhism

Patron:- Palas of Bengal region

Speciality (Composition):- Individual & over use of coconut & bananas

2. Apabhramsa School:-

Region:- Mewar & Gujarat

Theme:- Jain & Vaishnavism (Gita Govindam)

Composition:- i) fish bulged eyes

ii) double chin

iii) animals & birds shown on toys.

(ii) Mughals :- Started with Humayun, but majorly contributed by :-

- ① Akbar
- ② Jahangir
- ③ Shah Jahan.

← Indian influence in the Persian type miniature paintings →

- i) 3 dimensional painting started
  - ii) Nature & animal emphasis
  - iii) used gold & silver.
  - (ii) far sighted technique
  - iv) European influence started with dull colors.
- By the time of Aurangzeb, Regional schools started -

(ii) Regional

(1) Rajasthan

① Mewad school :-

Theme :- Rajamala  
(music + paint + poetry)  
famous :- Tamasha painting

② Kishangad school :-

Theme :- love of Radha Krishna  
also famous :- Bani Thani

③ Bundi school :- focus :- local vegetation

④ Jaini :- Theme :- folk styled

(2) South

① Tanjore :- heavy gold use  
religious nature (smiling Gods)

② Mysore :- religious / gesso paste

(3) Pahari

① Kangra :- Theme :- Radha Krishna / lone  
Bara-masa

② Thangka :- i) Buddhist painting  
ii) Chinese influence

③ Jammu school

Thus, are the various schools of miniature paintings of India

GS QUESTION

(3) Discuss how did Vijaynagar Empire become the cultural Capital of South India (10m, 150w)

Ans

The Vijaynagar Empire, came out in the mid 14<sup>th</sup> AD, in the today's Karnatak, Telangana & part of Andhra Pradesh. The Empire then consolidated as a great power & filled the political vacuum in the South after Cholas.

The economic & political systems of Vijaynagar are greatly admired, but what we appreciate the most of them is their cultural contribution which is both rich in its content & decoration.

Hampi, the then Capital Vijaynagar is a world famous UNESCO site now.

Vijaynagar Empire also contributed greatly to the languages of Kannada & Telugu

Krishna Deva Raya, is said to have patronaged & developed both the languages. He himself

being a poet → has written Amuktamalyada in Telugu & Ushaparinayam (Sanskrit).

He is also known for having "Ashtadighajalu", the 8-jewels - as court poets, greatly improving & contributing the literature & poems.

"Raya Gopuram" or Gateway & Kalyanamandapam are also one of the stark features of the empire.

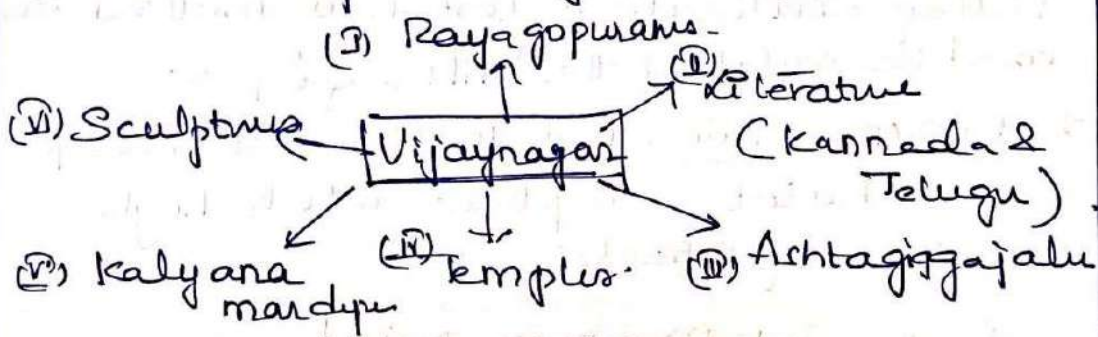
The other being :-

- 1) Kalyanamaandapam
- 2) Huge pillars - marked especially with horres.
- 3) Sculpture art :- Bronze sculpture of Krishna Deva Raya with his 2 wives in Tirupat is a master piece.

The empire also had great & beautiful temples built in Dravidian style - they are :-

- 1) Vittalaswamy temple
- 2) Hazara Ramaswamy.
- 3) Varehdalay & Em. Ekamparath at Kanchipuram

The elephant chariot at hanpi is another major art piece



Thus, this way, with great number of cultural contributions & patronages, the Vijayanagar empire stands out to be the cultural capital of South India

(4) Give a brief account of tradition of Bronze sculpting that has been carried on in the Indian Sub-continent since ancient times (10m, 1500)

Ans The tradition of Bronze sculpture in India dates back to the Harappan times. Though Bronze (i.e., tin) hasn't been widely available in ancient India; we still bear a rich bronze culture. We get to see many Buddhist, Jain & Hindu icons & also some secular sculptures from 2<sup>nd</sup> c <sup>AD</sup> to 16<sup>th</sup> c AD.

A brief account of the Bronze sculpting history of India:-

(1) Dancing girl:- found at Mohenjodaro, Indus valley civilization. Lost-wax method was used in sculpting the 'Tribhanga' pose.

(2) 1500 AD → Daimabad, Maharashtra → we found a chariot sculpture - which high precision of wheels.

(3) In the Post-Mauryan period:-

Mathura Style

Amaravati

Sarnath

(1) Bronze Buddha @ Dhanwan Khara

(1) In the Vakataki period, a bronze Buddha in Abhaya mudra pose is found.

(1) The Subhalingga Bronze Buddha

(4) Gupta period:- Bronze images of the Jain  
- thirthankaras are found in Akota, Gujarat  
There was also evidence of Bronze statue  
foundry

(5) The Yaksha & Yakshini's :-  
female Yakshini  $\rightarrow$  shasanadevi image

(6) Himalayas too, had bronze sculptures by  
8-9<sup>th</sup> c AD. Ex: ① Vaikuntha Vishnu  
② Mahishasura-mardini Durga

(7) Bengal Region (9<sup>th</sup>-10<sup>th</sup> c AD) :-  
Both the pala school & Nalanda had Bronze  
images of Vajrayana & Mahayana Buddha  
respectively.

(8) Southern Region :-

Bronze images were started by Pallavas,  
but reached its zenith under Cholas.  
most importantly :-

(i) Nataraj Sculpture :- @ Tanjore

(ii) Kalyana Sundara Murthi sculpture

Pallavas :- 8<sup>th</sup> c AD.

We found Ardhaparyanka Asana sculpture.

(9) Vijayanagara :- 16<sup>th</sup> c AD.

Here, we see large bronze images of  
Krishna devaraya himself with his two wives,  
in Tirupathi in Namastana mudra

Therefore, the bronze sculpting tradition  
of India is long drawn & ran across different  
civilisations - leaving a legacy of beautiful  
sculptures.

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(5) What do you understand by intangible cultural heritage? Suggest steps to promote & protect cultural heritage of India (10m, 150w)

Ans.

Intangible cultural heritage refers to the practices, representations, knowledge, skill, expressions, objects, artefacts etc associated with communities & in some cases individuals which are recognised as a part of cultural heritage. It goes beyond the usual notion of monuments & collection of objects.

The unique characters of intangible cultural heritage are

(1) Inclusive:- unlike the huge monuments etc, which are usually representing the dominant culture

Intangible culture is more inclusive, in taking all cultures - minority, vulnerable, women etc.

(2) Traditional & Contemporary:- Even the contemporary rural & urban best practices & knowledge could be assigned a cultural heritage.

(3) Representative:- Such intangible cultures also represent the different ideologies & practices.

(4) Increase soft power of a nation, community etc.

## ETHICS QUESTION

(5) Sometimes, such cultural knowledges answer the most tricky contemporary problems. Specially in the world, relating to environment.

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But, due to the increasing Globalisation & modernization → there is an increasing trend of "one-dimensional" culture, posing threat to these culture.

### Steps to protect:

- (1) Including the vulnerable to the UNESCO list - thus getting financial & legal help & protection.
- (2) Government initiatives to promote & develop  
Ex: Zonal cultural centers.
- (3) Assigning GI tags to these artefacts & products.  
Ex: Dindigul locks, Tirur Betel leaf.
- (4) Promoting trade & including them into the modern society.  
Ex: promotion of Yoga centers & wellness industry.  
Tourism industry to promote Vedic & Buddhist charters.
- (5) Financial & legal support to NGOs, community based societies - which work on these.
- (6) Digitizing the intangible culture - to ease the access & awareness.

Intangible culture of any society, also form a part of the Identity of such society. Protecting & promoting it, is inherently promoting one's Identity.

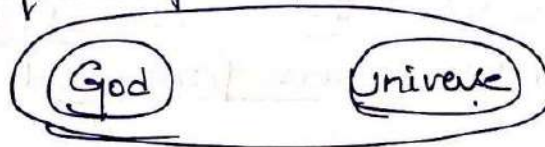
(6) What is the philosophy of Dvaita? Evaluate the contributions of Dvaita Vedants in the development of Hindu philosophy. (10m, 150w)

Ans

The philosophy of Dvaita, was first given by Madhavacharya in 13<sup>th</sup> C-AD. His school of philosophy mainly rose as a critique to the Advaita philosophy of Adi Shankaracharya & Vishishtadvait of Ramanujam. Madhavacharya propogated the Bramha Sampradaya.

The main elements of Dvaita philosophy are :-

- (1) The Atman (Man) (or Soul) and the Brahman (God) are fundamentally different
- (2) Atman is dependent on Brahman.
- (3) Atman & Brahman can never be identical; due to the differences in the quality & quantity of both



- (4) The path to salvation, can only be achieved through the grace of God.

This philosophy is popularly called as the "philosophy of Dualism" & it had major impact on the Bhakti tradition in India.

## The contributions of Dvaita Vedanta:-

- (1) It promoted the practice of questioning & interrogation by its critique to Advaita. Such philosophical interrogations form the base of Vedantic philosophy, opposite to Vedic Advaita.
- (2) He questioned the nature of the transcendent God.
- (3) His Dvaita philosophy, in a way questioned the Brahmanical notion of Brahmin to be the grace of God on Earth.
- (4) His philosophy propagated the idea of "realisation of truth", rather than aiming for the "other worldly mysticism" which was prevalent in Hindu tradition.
- (5) Dvaita philosophy gave rise to other philosophical schools such as Dvaitadvaita of Nimbarak.
- (6) It also promoted the oneness of the human kind & its distinctiveness from God.

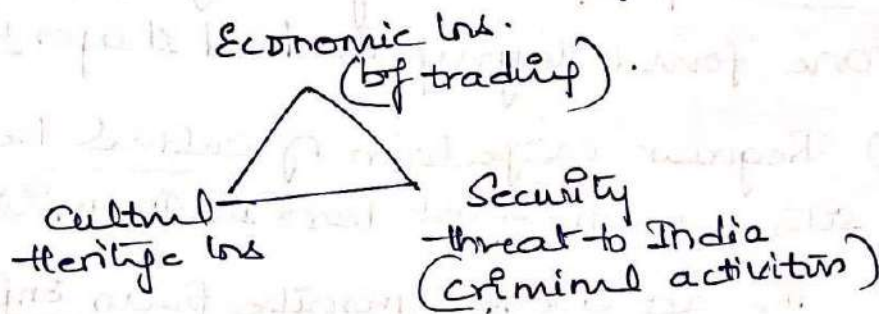
The Dvaita philosophy fueled the Vedantic philosophy in Hinduism, based on human realisation & this worldly existence (Jeevan) of atman different from God.

(7) Antiquities & Art Treasures Act must be revised so as to make trading in Indian Art more institutionalised - Do you agree? (10M, 150W)

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Ans.

Global Financial Integrity (GFI) report states that illegal trade of artifacts & antiquities is at \$6bn, & one of the most profitable businesses. On that Indian art contributes to 30% of the stolen. This hurts India 3 ways:



A recent report by the CAG on the ASI, monuments & the provisions (legal & constitutional) also points at mismatch between reality & sufficient provisions

Antiquities & Art Treasures Act, 1972 → deals with the trade, regulation & licencing of antiquities & also for the central Govt to compulsorily acquire such art & antiquities:

The need for the revision:

1) The Act is of 1972; many new arts & antiquities & new standards born of today have to be incorporated.

2) Any treasure of greater than ₹ 10/- is termed as a treasure. This definition has to be fine tuned & set to days standards.

3) In 2013, CAG report said at least 92 centrally protected monuments were missing

4) ASI doesn't have proper infrastructure & regulation framework to protect the lost & found. Many artifacts & antiquities are found laying in bad shapes in ASI office

5) Regular inspections of cultural heritage sites & crafts & art have been missing

6) The act doesn't provide for an enforcement division. So ASI often relies on external police support

7) National Mission for Monument & Antiquities, says there are 7mn antiquities in India. But ASI has only 1.3mn count.

This shows that the rich cultural heritage of India is increasingly losing its ground. The way forward could be:-

1) Setting up a stronger regulatory body, apart from ASI → exclusively for trade & licencing

2) Promoting & encouraging trade transparently. by adopting PPP model - increasing competition & standards in the industry

3) Stronger Enforcement division under ASI

4) Solid & reasonable definitions.

Trade in art lies at the cross roads of culture & economy. & needs stronger protection

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Ans

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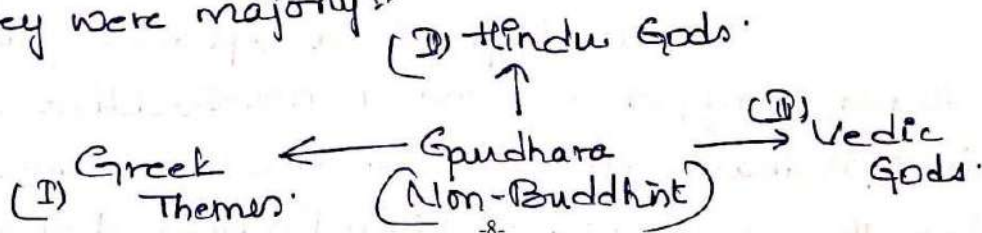
(1)

(8) Art of Gandhara, echoed largely by Buddhist patronage although other deities & themes were not ignored. Explain (10m, 150w)

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The Gandhara school of Art, rose between the 1<sup>st</sup> c ~~BC~~ to 3<sup>rd</sup> c AD. under the patronage of the Kushan Dynasty. The region of Gandhara lies on the 'Silk route' forming a boundary between the west Asia & Indian Subcontinent. Thus the region is a confluence of great many cultures. Though predominated by the Buddhist Art, the Gandhara school also had beautiful art pieces of Greek, Hindu, & secular themes as well.

The early sculptural art of the Gandhara between 3<sup>rd</sup> c BC to 1<sup>st</sup> c BC, is said to hardly Buddhist & had many male & female deities representing multi religious traditions. Also, Gandhara art was a form of Mahayana Buddhism, which had a tendency to absorb non-Buddhist ideas. These formed the basis to dwell into the non-Buddhist depictions in Gandhara Art. They were majority:



(B) Greek & heavily influenced by the Greek & helenistic features in art form. The early Gandhara art had Greek God depiction. Such as:- Hermes, Zeus, Dionysus. They were also Indian touch. Ex:- Greek Animal deities used in Buddha's images.

### (D) Hindu:-

i) Shiva:- It is here, in Gandhara Art, that Shiva got a human form & a sculpture form. He is worshipped in Bull form in Gandhara. Hsien-Tsang has written about it in 7th AD.

#### ii) Skanda - Kartikeya:-

Kurdans also being saints in the early days of ruling - have patronised the Shiva tradition. Skanda, son of Shiva was also sculpted, though rarely.

iii) Others:- Kubera, Hanita, Kama.

### (E) Vedic Gods:-

#### i) Indra & Brahma:-

These 2 Vedic Gods got integrated into the Buddhist traditions of Gandhara. as the worshippers of Buddha.

Indra is shown by holding 'Vajra' in his left hand.

The widespread acceptance of Hindu deities & diffusion of many non-Buddhist elements in Gandhara shows the liberal environment.

Yet the incorporation of Non-Buddhist deities did not amend the basic concept of Buddhist faith.



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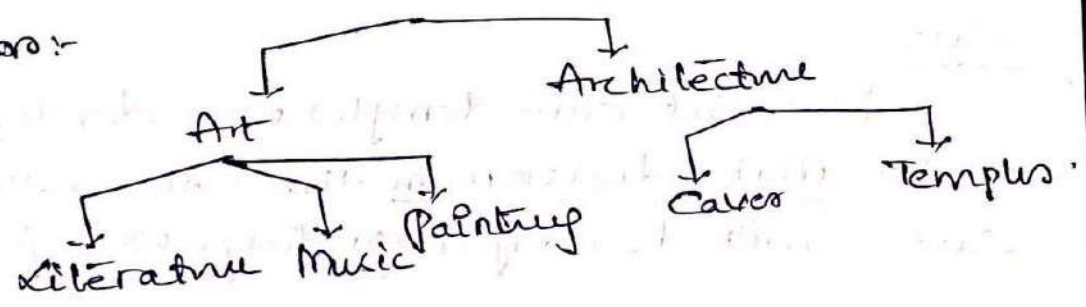
9) During the rule of Pallavas, new style of art & architecture were pioneered. Mamallapuram is where they exhibited their new artistic & architectural creation. Comm. (2500, 15m)

Ans.

The Pallavas, ruled over the northern Tamil Nadu, during the period of 4<sup>th</sup> CAD to 9<sup>th</sup> CAD. The period from 6<sup>th</sup> CAD to 9<sup>th</sup> CAD of their 3<sup>rd</sup> line rulers have contributed the most for the art & architecture. They were the pioneers of the Dravidian style of temple architecture.

Their art & architecture, could be divided

as:-



Literature:-

Their first important king - Mahendra Varman I, was a great artist himself.

He contributed to the following:-

- 1) wrote Mathuralasa Prahasanam.

Important books of Alvars & Nayanars also took shape in pallava period -> Nalayira Divyaprabhatham & Devaram respectively.

## Painting:

Fresco painting still started in Southern India with Pallavas - paintings of Jain religion at Sittannavalai caves.  
Mahendravarman I, was also called Chitrakara.

## Music:

They patronaged both religious & secular style of music.

Rajasimha was known for contributions in music. "Andal Kalyanam, which is still sang at Syngar weddings is of their period.  
Siva temple at Kudimamalai is said to have musical sargamas engraved.

## Caves:

Rock cut cave temples were developed in the Mahendravarman time. Also several caves with beautiful paintings were found.

## Temple:

The most prized contribution of Pallavas comes from the Dravidian style they introduced.

4 styles could be observed:-

<u>1st</u>	<u>2nd</u>	<u>3rd</u>	<u>4th</u>
1) Mahendravarman I	1) Narasimha Varman I	1) Rajasimha	1) Later Pallavas
2) Rock cut temples	2) Monolithic rather	2) Sculpted temples	2) Sculpted small temples
3) Ex: Siva temple at Tiruvadi	3) Ex: Mahabalipuram	3) Chok Temple	3) Vairam at Kara

## The Art & Architecture at Mahapalipuram

Mamallapuram was the main cultural center of Pallavas in the times of Narasimhavarman I. It marked the zenith of Pallavas cultural heritage.

- 1) Earliest - Rock cut temples could be found there.
- 2) Monolithic Rathas, famously called Pandara Rathas is a master piece in Mamallapuram
- 3) The first dravidian style temple - Shore temple is found at Mamallapuram made by Rajasimha.
- 4) Hill face carving is a UNESCO heritage site → along with others at Mamallapuram - The descent of Ganga.
- 5) Mahishasura Marthini Cave temple, not find carving of Goddess in the most-famous pose of killing demon.
- 6) There is also figure of Narasimhavarman's Queen.

The contributions of Pallavas to the Indian art & culture & its heritage are remarkable. The famous Dravidian style temple architecture - remains their most valuable offering.

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(10)

The seal & pictographic script of Harappan civilisation serves as an important tool to study Harappan culture & religion. Elaborate (250w).

(Ans)

The Harappan civilisation is the most ancient civilisation of India & yet the most recent discovered. Most of its history still remains a puzzle for us - because, none of the later Indian wrote about them, their cities have completely gone underground, until re-discovered. What we have of them today are their- remain of cities (Harappa etc), seals, script & few artifacts.

The Harappan town's ground plan & constructions speaks volumes about their progress in the 2500-1750 BC. Of all, the seals & pictographical epi scripts have remained the favourite for the archeologists, because of their uniqueness & geographical extent.

Though, we have a good idea about the Harappan towns, economy, trade routes etc. We know very little about religion & culture because there are no temples, no ~~sign~~ clear sign of cultural practices left behind. There is still alot to study & explore about their socio-cultural activities.

## The Seals & Culture - Religion:-

The most famous seal, we find of the Harappans is of Pasupati - made of steatite. It is made by using intaglio technique. The Pasupati seal has 4 animals -

Rhino, Buffalo, Elephant & Tiger, along with 2 deers & Pasupati.

- 1) It shows that the Harappans were well acquainted with these animals → may be animal worship
- 2) The seal of Pasupati might be that of a proto-Shiva; given the animals & the pose of the seated.
- 3) There are also signs of phallus worship of natives, in Vedic literature → which could be that of Harappans.
- 4) The geographical extent of the seals, show how far the Harappans have reached & their cultural ties.
- 5) Some seals also show interesting religious & sacrificial scenes.

## The Pictographic Script

The Script & Signs of Harappa was studied by I. Mahadevan of ICHR (Cultural Heritage). He says, that these script & signs show certain religious beliefs of Harappans.

- (1) The 'Squirrel Sign' → he proposed of reading the bangles & squirrels sign as the

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divine representation of God Murukan.  
Became of the similar wording of 'Squirrel-  
'ani' in Tamil; with sign of Harappan.

P. Mahadevan also suggests links of Dravidians  
with that of Harappans.

The Harappan script is of 400 signs →  
which is too heavy for alphabetic language  
& too small for pictures only.

The recent studies suggest, that the script  
might be of logo-syllabic i.e., one sign  
speaking for all sentences.

The "fish" signs found in the Harappan  
script are also said to have similarities  
with the Old Tamil script.

The seals & scripts of Harappan  
civilisation are still studied heavily among  
many archaeologists worldwide. The script  
once deciphered could answer many questions  
about their life & culture.

### GS QUESTION

The origin of Sikhism is to be found in the Bhakti movement of Hinduism & in the Sufi mysticism. Analyse (15m, 250w).

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The Sikh religion is primarily based on the preaching of Guru Nanak & his successors. Guru Nanak was born in the village of Talwandi, in Today's Pakistan in 14th c-AD. In the times of Bhakti tradition.

The childhood & education of Guru Nanak happened in Talwandi & around. This region was already under the Sufi mysticism of Chisti order - Baba Farid. So, Guru Nanak, was well aware & equipped with the ideas of Baba Farid. Later on, Nanak went on his travel around India & parts of World, along with his companion "Mardana". During these travel - he met a lot of his contemporary Bhakti & Sufi saints. Their developed an interchange of ideas & best practices among these saints.

In his life time, Guru Nanak is said to have met Pant Kabir, who also preaches "formless God & one God".  
Guru Nanak had also been to Maunji Mat,

by Adi Shankaracharya - exposed to the advaita philosophy.

Like the other Bhakti & Sufi saints, Guru Nanak also condemned the social order of the contemporary times & sought salvation through right belief, right worship & right conduct.

### The Bhakti & Sufi contributions & effect on Sikhism:

1. The very word 'Sikhism', comes from the word Sikha → 'pali word' which is close to 'Sivla' of the Sufi tradition.
2. The preachings of Sikhism & its beliefs of - one God, one religion & formless God are major trends of Bhakti saints.
3. Guru Nanak is largely considered as a Nirgun Bhakti saint.
4. Kabir Pant & Baba Farid are said to have influenced teachings & beliefs of the Sikh tradition.
5. The Sikh temples & architecture bore close relation with the Sufi architecture especially of the chisti Order.  
Ex: - Haraminder Sahib & MD-Auliya in Delhi.



6. The Adi Granth Sahib - which forms the core of the Sikh religion has preachings of 6 Sikh gurus

Along with them it also has

- 13 Bhakti saint
- 2 Sufi saint teachings

† The concept of 'Kangar', is also said to have relation to the practice of Baba Farid.

Thus, the origin of Sikhism in the 14<sup>th</sup> AD - on the teachings of Guru Nanak is heavily influenced by Bhakti & Sufi traditions. It is best depicted in his other names as Nanak-Shah-Fakir: bringing Sikhism - Sufi & Bhakti traditions under one name.

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(12) A remarkable aspect of the egalitarianism displayed in the Bhakti tradition is the breaking of gender barriers. Critically analyse with relevant examples.

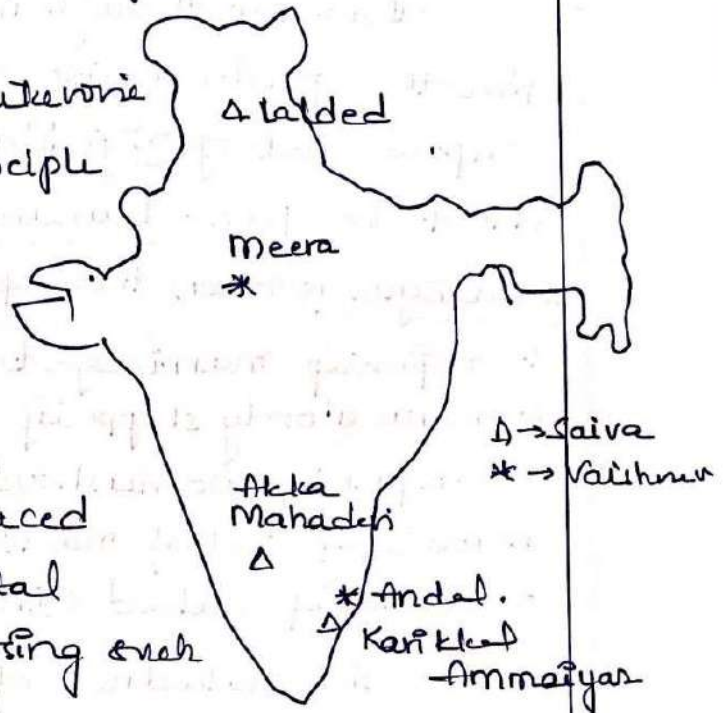
(Ans) The Bhakti traditions in South India started around 6th c AD, whereas in Northern India - it started around 12th c AD. Bhakti tradition had both revivalist & reform aspect. Most of their themes revolved around love, equality, humanity, spiritual path to God, "One God" etc.

In the era of Bhakti movement in both South & North, women had been confined to household & deprived of any education @ religious position. But, with the arrival of Bhakti tradition, this notion of inequality was questioned. The 1<sup>st</sup> Alvar in South → Periyalvar, preached vaiṣṇavism. His daughter "Andal", later became the only female of the 12 Alvars. She devoted herself to Lord Ranganatha, & showed bhakti in the form of love towards Lord Ubbinu - in her famous "Andal Kalyanam".

Kaler, Akka Mahadevi & Karikkal Ammaiyar also displayed their bhakti towards Lord Shiva. Nayanars had been more egalitarian than always in this aspect.

In Northern India, Urvashi Meera, who is a disciple of Ramandaya, followed the Sagan Sect for the Lord Krishna.

Meera, is said to faced opposition & societal rejection, for choosing such a path.



Having said, all these by looking at the data on the bhakti saints & the society of that time we see that

In Southern Bhakti :-

27% Bhakti saints - Brahmins & Male

75% Bhakti saints - Upper caste (Brahmin & Kshatriya) & male

8% (Paraiyar, Nandaras) :- Low caste

female :- ~~4~~ < 5%

So, this data critically questions the practicality preached by the saints of egalitarianism

Also, the Bhakti tradition later on gave birth to some social evils, such as Devadasi System.

However, though not completely emancipating from the gender barriers. The women saints did surpass a lot of rigidity in society & showed their will to be free. Ramanujan lists certain strategies women took up:

1. refusing marriage to a mortal.
2. miraculously skipping youths
3. refusing womenhood norms.
4. walking out of marriage
5. walking naked (Akkamadevi)

The nakedness of the female body, was also perceived as a great threat to men & was heavily condemned. In such ways, women displayed their urge & desire for freedom & breaking the gender rigidities of the then society.

Thus, Bhakti tradition in a way, gave a voice to the early feminists in India. It displayed the true women spirit, her quest towards the spiritual realm. However, the overall numerical strength was far lesser than male counterpart for obvious reasons.

## ETHICS QUESTION

1. Every religion in India has developed its own distinct style of expression on canvas  
In the light of the above statement, discuss the traditions of folk painting that has developed in distinct parts of Indian Subcontinent.  
(250 W)

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Painting, is one of the earliest forms of communication, expression & signs of community gathering. In this context, the very many great & little traditions of India have given rise to their own unique & distinct folk painting. They range from religious to secular; from celebration to taboos & many others.

The different types of folk painting are :-

(1) Pithora :-

It is a form of wall painting in Rajasthan & Madhya Pradesh.

It is made of clay & cow dung.  
It is a type of mural painting.

Taboo :- females are not allowed to touch it.

Main forms :- Animals (especially horses & elephants) & Baba Pithora.

(2) Kalamkari :-

Its an art form of Andhra Pradesh.  
It is now a heavily traded paint form.

It is seen on wall, sarees, snoods etc

### (3) Gond Art :-

It is a tribal wall painting.  
distinct feature :- 1) no borders.  
2) using only soil colours.  
form :- flora & fauna; also Lord Krishna

### (4) Maujusha Painting :-

scroll painting of Bihar  
secular in character

### (5) Madhubani Painting :-

It refers to the folk tradition of  
Nepal & Bihar. It is viewed in auspicious  
angle. This painting of "Kobar Ghar"  
represents the fertility goddess.

### (6) Cherial Scroll Painting

Also called Telangana Phad painting.  
Themes :- Krishna leela, Ramayana, Mahabharata  
puppetry also is involved.

### (7) Sauthel

Scroll paintings of the Sauthel tribe  
form :- Sauthel Janam Katha  
mainly painted during the Baha festival.

### (8) Wari Painting

Maharashtra wall painting -  
It is also associated with fertility God.  
& has a dance form (Tharpa dance).  
It is also heavily commercialised now.

(9) Thangka Painting:-  
of the Ladakh region.

It is said to have Chinese tradition.

(10) Pattacharita  
Painting of Odisha.

Patta charita → meaning painting on  
A caste group makes it → Mahopatis <sup>cloth</sup>  
most popular theme - Thia Bhadra

(11) Phad - Rajasthan

a type of scroll painting - on a  
scroll/cloth called phad which is 15-30  
mts long.

It is accompanied by music & dance

(12) Patna Art of Bengal.

(13) Kalighat painting

It shows the folk culture of Goddess Kali  
of the Bengal region

(14) Gaujifa - painting on cards in Bengal & Orissa

(15) Senra Pictograph:-

It is a ritualistic wall art of  
Odisha. It is closely related to Warli  
Painting

Therefore, the Indian folk paintings  
are rich & diverse, contributing to the  
distinct Indian culture.

(14) Most of the art & architectural remains that have remained the ancient & medieval times have been religious in nature. Discuss with suitable examples (2500, 15m)

Ans.

The society of ancient & medieval times cutting across all civilisation in the world → had been majority around the then great knowledge of human kind → which happened to be religious knowledge. Thus, the structure & elements of society largely share their religious nature, however there are enough evidences that other types of art also existed.

The chronological order of times (Ages) & their art & architecture forms:-

(I) Harappan :-

The Art & Architecture in Indus valley as we understand today is largely secular. we are largely unaware of their religious practices - yet we suspect the following as religions:-

- 1) seals
- 2) scripts
- 3) Mother Goddess sculpture

But ~~largely~~ Harappans seem to have alot of non-religious craft & art

(II) Vedic & Kaler Vedic

This period of time, the knowledge of



Vedas & Vedantas came out; apart from these - we hardly find any other remains. But, here too → the Vedas - though were religions, at those time, they were books of knowledge - than superstition.

Vedantans were philosophy.  
So, Vedic & later Vedic were both religions & non-religious art (literature) & Pottery.

### (iii) Mauryan

Greatly, at the Mauryan time is divided as crown & individual art.

Crown art. → pillars, stupas, caves → religions  
inscriptions → secular

Individual → Sculptures } → Non-religious  
Pottery }

### (iv) Post Mauryan

We had religions (caves, sculptures, paintings etc). On the non-religious part we had books of geography, history of Greece translated to India.

### (v) Gupta

Here, we see for the first time Temples coming up. The sculptures, paintings etc also were mostly religions, due to the new tide of Brahmanism taking over them.

### (vi) Harsha

Secular & religious educational institutions, were of main attr.

(VII) Southern-Ancient :-

Cheras, Cholas, Pandya & Pallavas -

Saugam period → was of love & ahimsa. The epics of Silpachikaras & Manimekalai were secular.

Ethical philosophy was there.

Kalāraṅga, temples rose in huge number.

(VIII) Sultani :- majorly Islamic → personal architecture

(IX) Mughals many non-religious building :-

Taj Mahal, Shalimar Gardens, Agra Fort etc. religions were also there; but less in number.

(X) South-Medieval :-

Vijaynagar, Kakathiya, Nayaka dynasty

patronized many types of art & forts

There was blend of both → temples & forts, palaces etc.

For the above detailed analysis,

we could see that there was both religious & secular art & architecture. Yet, the religious outperformed, due to the society & its nature then.

Also, the individual art could have been buried or lost;

To sum up, in the ancient & medieval times, the religious art was more in number. But there was enough secular art too - specially in Medieval times.

(15)

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Ans

(15)

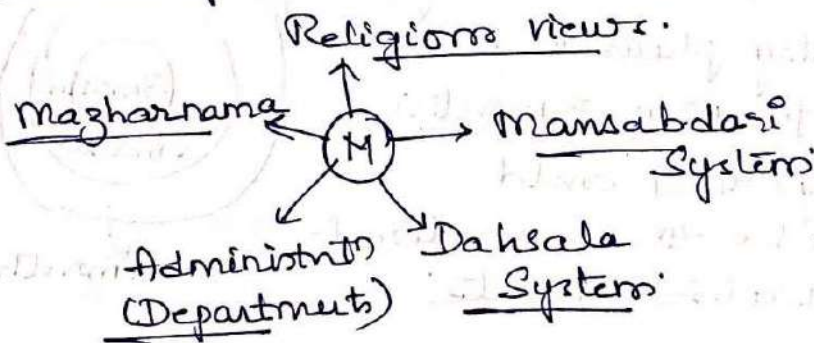
The outcomes of Mughal administration enrich the diversity of the country in various ways. Elucidate with illustration (2000, 15m).

Ans

The Mughal period in the medieval India marks the heights of a united India in those times. They were also a formidable power - recognised by the whole subcontinent from mid 15<sup>th</sup> AD to early 18<sup>th</sup> AD.

The Mughals were able to hold this power not by brute force, but by their able administration, right policies etc.

Their administration lies on the following pillars



The peculiar character about the Mughals, which differentiates them from the other Delhi Sultans etc, are their liberal religious view (except Aurangzeb).

They held the view that political unity & people's acceptance of the empire was more important than forcing Islamic tradition on Zimmis.

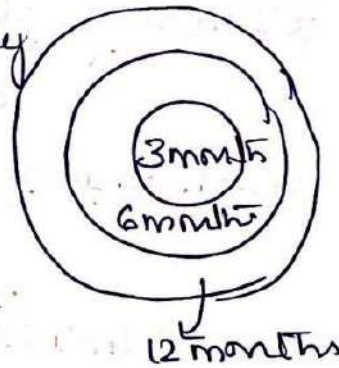
This can be viewed from:

- 1) Abolishing Jizya
- 2) Akbar's political managers with many Hindustani princesses
- 3) Hindus (Brahmins esp); holding high positions under the Mughal administration.

The Mansabdari system, introduced by Akbar, was a strong & steel frame for carrying out their military & administrative. The later Mughals too - made changes according to the diversity of India.

Shah Jahan brought in → Shih mahi Sheh Mahi System were, places of far off, like Deccan etc didn't had 12 months of Army & nearby places to be paid for only 3 months

This way, they could resolve the centralised-decentralised debate.



Also, many highest Mansab positions were held by Hindus

So, geographical & religious diversity was taken care.

Akbar, when he gave out "Mahzannama" made him the final interpreter of political affairs, reduced the influence of "Ulemas", which increased trust for Mughal army soldiers.

## -ETHICS QUESTION

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The Kaud Administration system of Raja Todar Mal → "Dahsala System", caters to the fertility diversity of India dividing land into 4 categories, addressing the different fertility & cultivation systems in India

Also, Akbar's "Din Ilahi" which was open to people to accept or reject, without any religious dogma, shows the liberal Mughal administration & ruling.

Though, the Mughals had certain rivalry with the Sikh Guru, it was rather about the political power on Punjab, than just religion, excepting Aurangzeb.

Therefore, the Mughal administration was a system of treating equity, rather than mere equality, respecting the various diversities of the Indian Subcontinent